



# AMERIND NOTEBOOK

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# Connecting People, Tradition, and History



ABOVE LEFT: Photo courtesy of Jeff Owens. ABOVE MIDDLE AND RIGHT: Photos courtesy of Gary Smith.

## AMERIND NOTEBOOK

### *Amerind Notebook*

Volume 12, Issue 1, Spring 2023

### AMERIND NOTEBOOK EDITOR

Margaret C. Nelson, PhD

EMAIL: [amerind@amerind.org](mailto:amerind@amerind.org)

Amerind Museum  
PO Box 400  
Dragoon, AZ 85609

(520) 586-3666  [www.amerind.org](http://www.amerind.org)

### MISSION STATEMENT

The Amerind Museum seeks to foster and promote knowledge and understanding of the Native Peoples of the Americas through research, education, conservation, and community engagement.

### FUTURE ISSUES DELIVERY PREFERENCE

If you would like to receive future editions of the *Amerind Notebook* electronically, please let us know via email [amerind@amerind.org](mailto:amerind@amerind.org) or by calling us at (520) 586-3666.

COVER: Photo courtesy of Sirena Rana. OPPOSITE PAGE, RIGHT (DANCER): Photo courtesy of Jeff Owens. FAR RIGHT (FLOWER): Photo courtesy of GoatOGRAPHER (Kerry Whelan).

Dear Friends:

I am delighted to share the return of the *Amerind Notebook* with you. I want to express my sincere thanks to retired Amerind Board member Dr. Margaret C. Nelson, who generously donated her time as the *Notebook's* editor. I also want to thank Amerind Board member Dr. Patricia Gilman. As head of Amerind's Board of Directors Professional Activities committee, Dr. Gilman led the way in getting the *Notebook* to you.

It is spring at Amerind. The trees are leafing out, the wildflowers are blooming, and the migratory turkey vultures are soaring across the evening skies again. Spring sees old friends budding out from dormant stems and buried seeds sending tender green shoots into the warming sunlight. It is an apt time to reflect on how Amerind's mature programs are budding and how tender new shoots are flourishing.

Over the long haul of the pandemic, Amerind never stopped publishing new books exploring the human story. In this edition, you will read about one of those projects: *Birds of the Sun*. Amerind has three other books in the works, including the latest research into human cuisine in ancient Andean cultures, the latest synthesis of population studies from Mesoamerica, and a global examination of how human beings cope with periods of violence and uncertainty.

We look forward to launching a new seminar and book series this year, providing opportunities for Indigenous Studies scholars to convene, discuss, and publish.

Amerind welcomed to our team Dr. Maria Martinez, Associate Curator of Collections and Exhibitions. Having joined Amerind after five years at the Smithsonian, Dr. Martinez has been helping scholars like Dr. Mike Searcy and Sam Jensen access Amerind collections. As Dr. Searcy shares in this newsletter, Amerind's resources continue to be critical for new scholarship. Dr. Martinez has been curating new exhibits, one of which is highlighted in this edition.

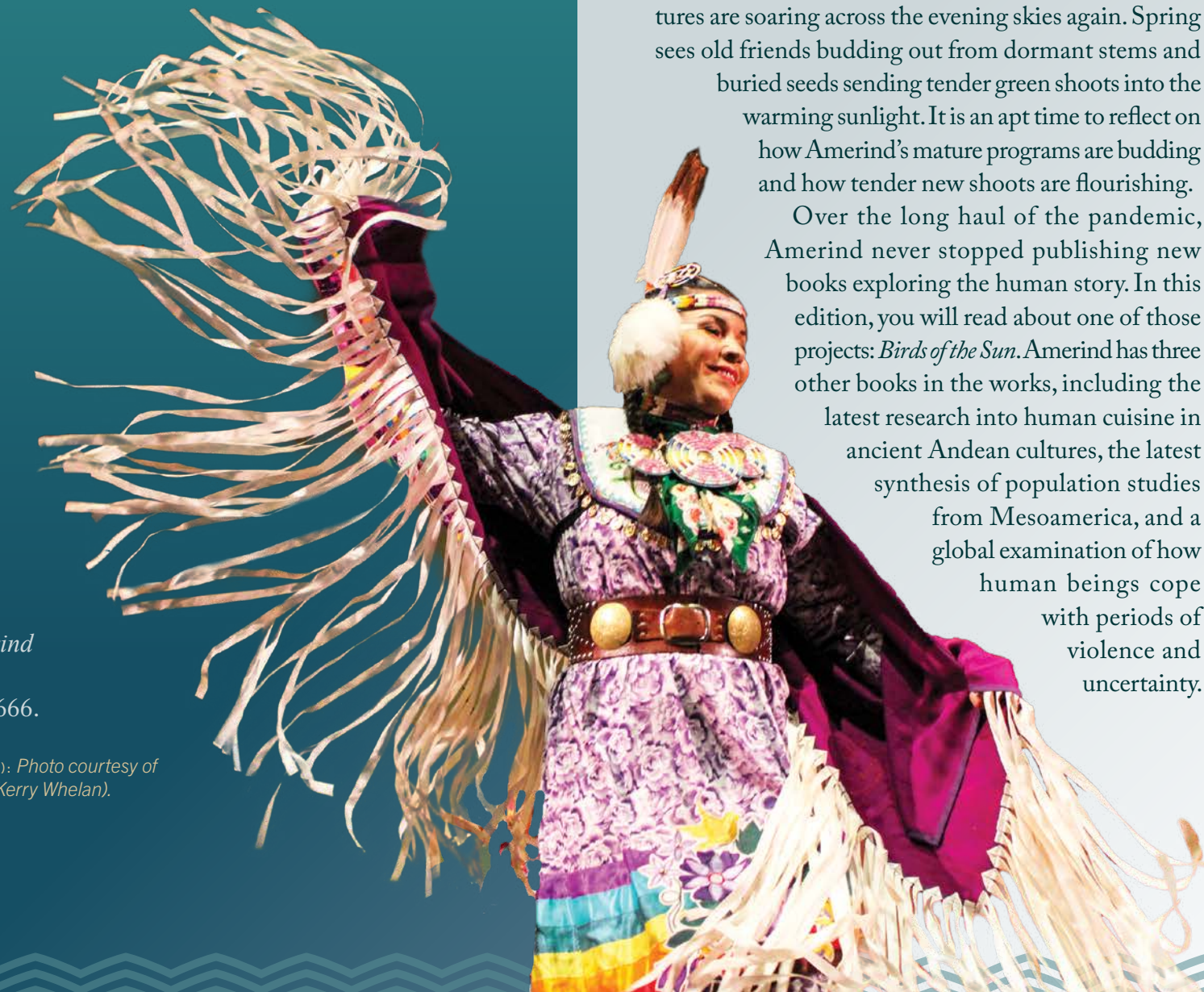
Amerind's art program attracts amazing talent in exhibits and residencies. In this edition, you will hear from Maria Arvayo, an accomplished landscape painter and member of the Pascua Yaqui Tribe. New this year, Amerind launched a program to financially support young Indigenous artists with art residencies. In the last two years, Amerind's art program expanded to Tucson. This year the Tucson community was treated to an exhilarating music, dance, and storytelling performance by the Duncan Family at the Fox Tucson Theatre.

Amerind's outdoor athletic events and educational programs are growing. In our largest program expansion, Amerind will open its Texas Canyon lands to still more visitors with self-guided hiking trails. You can read more about that initiative in this edition of the *Notebook*.

Now more than ever, there is something for everyone at Amerind. My thanks to all of you for growing with us.

Happy spring!

Eric J. Kaldahl, PhD  
PRESIDENT & CEO







## BIRDS OF THE SUN: A Recent Amerind Publication

BY CHRISTOPHER W. SCHWARTZ, STEPHEN PLOG, AND PATRICIA A. GILMAN

*Scholars from diverse fields of study gather at Amerind's Texas Canyon campus to share current findings and create new ideas and directions for research. These seminars have been a mainstay of Amerind's activities for over five decades, influencing scholars' careers and the direction of research on people, landscapes, traditions, and cultures. Results are published in prestigious journals and book series.*

*The most recently published seminar focused on the role exotic scarlet macaws played in the history and traditions of the borderlands region from northwest Mexico to the southwest U.S. These colorful birds were integral to prehispanic traditions across the region. The seminar organizers of Birds of the Sun: Macaws and People in the U.S. Southwest and Mexican Northwest, Drs. Christopher W. Schwartz, Stephen Plog, and Patricia A. Gilman, summarize their experience below:*

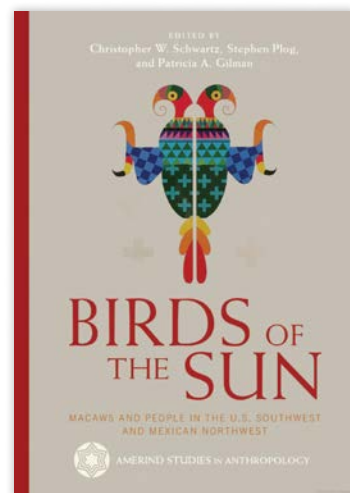
In the spring of 2019, Amerind supported a research seminar on macaws and other parrots recovered from archaeological sites in the southwestern United States and northwestern Mexico (SW/NW). Scarlet macaws, the most common parrots found in borderlands sites, are from the tropical forests of southern Mexico and Central America, quite far from the borderland area, and much farther away from this area than the Mexican sources of other non-local artifacts like marine shell and copper bells found at prehispanic sites.

Scholars gathered at the Amerind for two and a half days to discuss the origins, distributions, contexts, behavior, and biology of macaws. The researchers included archaeologists working in the SW/NW along with scholars who study modern macaws and who raise and keep macaws. Also joining us were an ethnographer who works with Pueblo people and a Zuni elder. A highlight for all of us was when Kelley Taylor, a macaw handler with two macaws, flew them for us in the open area beyond the Amerind Museum.

As is a requirement for all Amerind seminars, a peer-reviewed publication resulted from the seminar. In our case, it was a book published by the University of Arizona Press in 2022. Participants in the seminar

contributed chapters as did other experts on macaws in the ancient and modern SW/NW. The authors of many chapters consider the distribution and contexts of macaws in archaeological sites, providing a base line for future studies. The chapters also include current Pueblo use of macaws, the presence and use of macaws in Mesoamerica, the health and husbandry of macaws, and what it is like to live with macaws. The book chapters have already generated much discussion and new research.

One of the four Amerind pillars is research, and this seminar and the resulting book exemplify the kind of research supported by Amerind. The most recent compendium of macaws in the SW/NW was published in 1970, and so an update and new thinking about the subject was needed. Our book summarizes research from recent decades, and it breaks new ground by presenting knowledge about macaw behavior, the lack of macaws in Mesoamerican sites, the use of macaws in some Pueblos, and the spotty distribution of macaws through time and across space in the SW/NW. When scholars assemble in a beautiful place like the Amerind and have wonderful discussions and meals together, we produce new knowledge and share it with the public.



## VISITING SCHOLARS RESEARCH THE CASAS GRANDES VIEJO PERIOD

BY MICHAEL SEARCY

Amerind houses substantial collections of objects and documents of historical and cultural value to Indigenous community members, Indigenous and non-Indigenous scholars, and the public. Scholars, for example, reanalyze collections and draw upon documents to advance research.

In November 2022, Dr. Mike Searcy and graduate student Sam Jensen from Brigham Young University worked with Dr. Maria Martinez, Associate Curator of Amerind Collections, reviewing original notes, photos, and maps from Amerind's Joint Casas Grandes Expedition archives. They are researching Viejo period communities (A.D. 700-1200) that were studied by Amerind's Dr. Charles Di Peso (1920-1982) in northern Mexico's Casas Grandes region.

For readers unfamiliar with these terms, the Viejo period is a time in history that precedes the period when the town of Paquimé thrived as an important cultural center with a large population. Paquimé flourished in a period of time called the Medio Period (AD 1200 to the AD 1400s).

Sam was collecting data for his master's thesis on how the architecture of Viejo period houses varied across the Casas Grandes region in order to determine if there were regional variations. He was able to access Di Peso's original notes that provided fascinating insights into the excavations at the Convento site, a Viejo period settlement that Di Peso fully excavated. These notes are the only record of the Convento site, which has become the model for understanding this period's settlements in the Casas Grandes River valley.

Mike also was searching Di Peso's excavation notes of Amerind's expedition

at Paquimé for evidence of buried Viejo period features in preparation for Mike's future investigations at the site. He was able to scan unpublished maps of seven Viejo period pithouses found underneath this large desert city. Their visit was filled with discoveries of unknown facts about the original excavations from 1958-1961. These data will provide a better context for future research.



Sam Jensen at work, photo courtesy of Michael Searcy.



Convento site House 1 excavation, photo by Tommy Carroll, 12 Nov 1959.





# MARIA ARVAYO

## Artist in Residence, Spring and Summer 2020

BY MARIA ARVAYO

*Amerind invites artists and scholars to be in residence at our historic Texas Canyon campus in Dragoon, AZ. The artists engage with a variety of media creating works that tie into the cultural and historical mission of the Museum. One such artist, Maria Arvayo, who has a studio in Tucson, AZ, has spent time at Amerind not only as an Artist in Residence with a one-woman show, but as a teacher for Amerind member classes on plein air painting, encaustic painting, and yoga. Her works and those of her students capture the beauty of the Texas Canyon landscape and the Amerind experience. Here are Maria's words about that experience:*

I've had the pleasure to spend two months as an artist in residence at Amerind. As a landscape painter being here has given me the time, space, and opportunity to create images of the landscape here in Dragoon and the surrounding areas. The accommodations are comfortable and peaceful, and my stay here has been more of a retreat than initially planned. Amid Covid-19 and sheltering in place the museum has been closed. Fortunately, I enjoy the spaciousness and freedom of time alone.

Due to everything being virtual these days, I've had the opportunity to continue my regular yoga classes online, as well as offering a couple of classes through Amerind.

I've enjoyed watching summer arrive. The succession of wildflowers, warm weather birds and insects, and the trees leafing out. I've been enjoying the weather getting warmer and walks in the cool mornings and evenings.

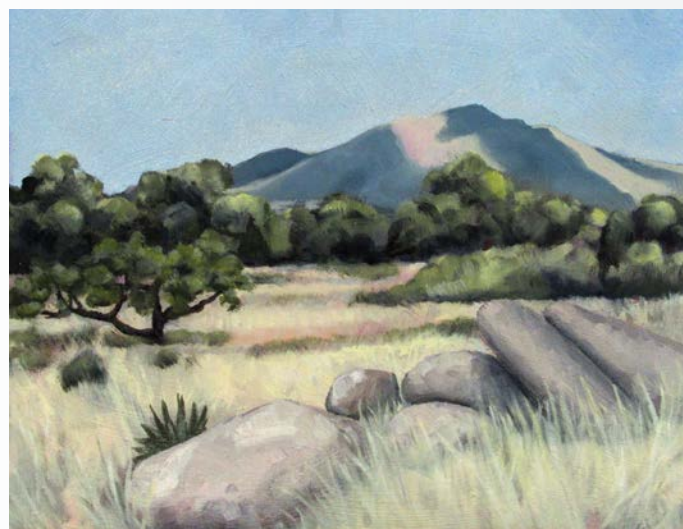
I've used this time to work on oil paintings, watercolors, and encaustics. Concentrating on the landscape and grounds here and some of the areas close by including the unique rock formations, grasslands, and structures. Taking the time to admire the interesting and dramatic views as well as the more modest, things that might be easy to walk by without noticing. For me part of the challenge of landscapes is not only to capture the dramatic, but to capture the beauty, light, and grace of the

everyday. In doing this I hope not just to share images but to help people to see, to look, and to really appreciate the beauty of this world wherever we are.

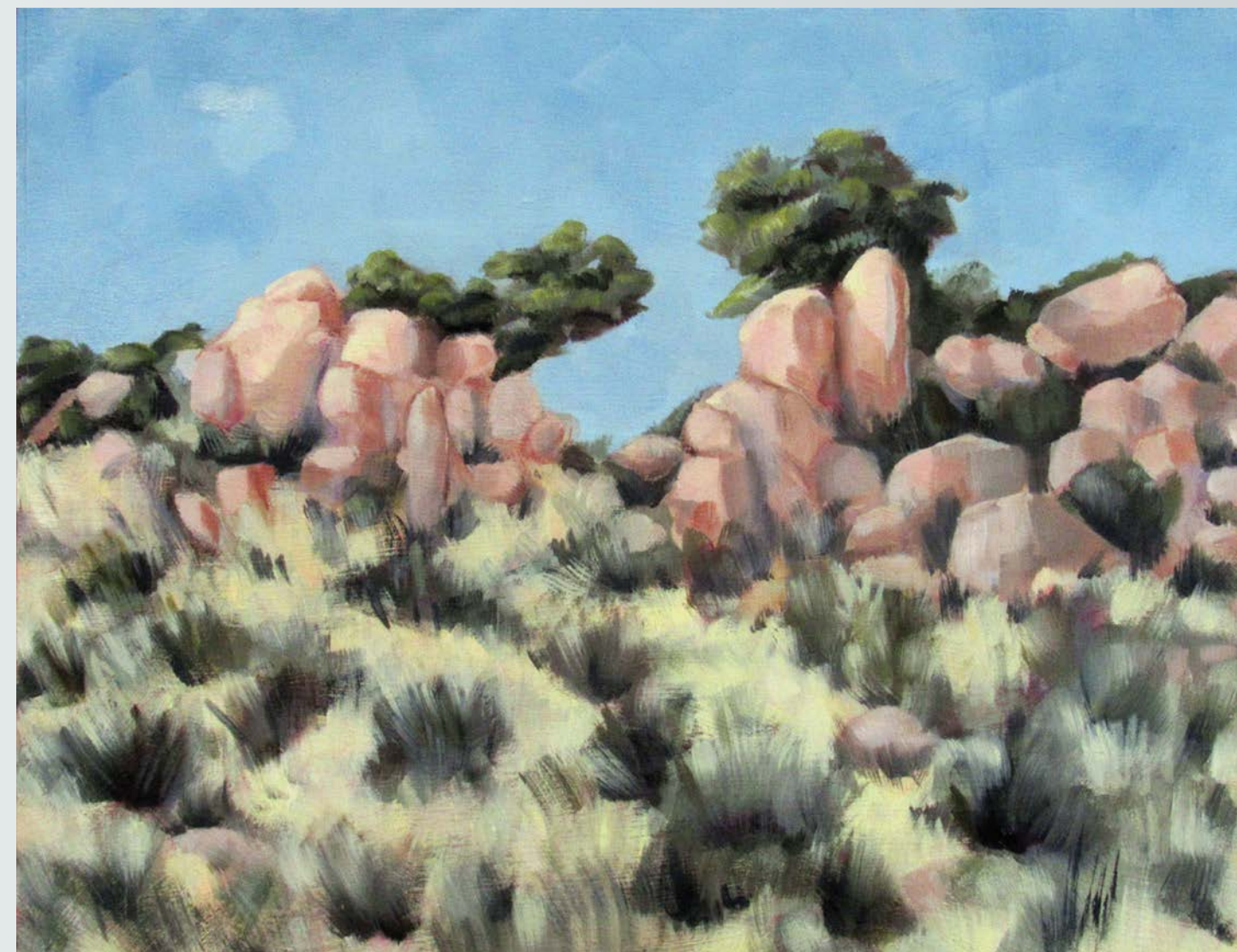
I appreciate the support that Amerind has provided me and other visiting artists and am grateful for the kindness and generosity of the Amerind institution and staff for providing this opportunity. It's been a privilege to be immersed in my creative process while staying in this beautiful place.



Maria Arvayo, photo courtesy of Ryan Hammond.



Artwork by Maria Arvayo, photos courtesy of Maria.







# TEXAS CANYON NATURE PRESERVE at Amerind

BY ERIC J. KALDAHL

This fall Amerind will provide a new attraction for visitors. We will open over seven miles of walking trails through Amerind's scenic landscape. When combined with the existing trail to the Bird Pond, there will be roughly eight miles of trail to explore via self-guided hikes. Please watch our website and e-newsletter for information about the grand opening.

When I had the honor of working for the Tohono O'odham Nation Cultural Center & Museum, part of my professional development included traveling to the Nation's many communities and learning some of the stories situated in that landscape. Stories and songs are everywhere on O'odham ancestral lands. It is not my place

to share those stories—but I learned quite quickly how stories are inextricably tied to landmarks and places. Those stories teach history, values, and life lessons to everyone who hears them. *Place matters.* This is an important point shared time and again by the Indigenous advisors who work with Amerind on our public programs, books, and exhibits.

Amerind's founders built in a remarkable place. Amerind's Board of Directors and staff see this place as a treasure that should be more open for public enjoyment. With outdoor interpretive signage, the stories of the Texas Canyon Nature Preserve will be shared with hikers.

As someone who lives on Amerind's campus, walking among the boulders, spires, and balanced rocks wholly captivates my attention. The coatimundi, deer, bobcats, javelinas, hawks, quails, tortoises, ducks, hummingbirds, butterflies, and other wildlife bring smiles to

my face. The leafing of the cottonwood trees, the blooming of the coral beans, the monsoon wildflowers—the natural world at Amerind is entrancing each season of the year and at every time of day.

Our Board and staff are excited to share this beautiful place with more people through this new endeavor in Amerind's institutional history. There will be a new set of public programs, new volunteer opportunities, and new visitors who will be drawn here.

The Texas Canyon Nature Preserve at Amerind will be the kind of outdoor attraction that Arizonans will visit with family and friends. The Preserve will be a place for anyone looking for natural inspiration to clear their heads and stoke their creativity. This will be a place to inspire new stories in the lives of the families who visit here. Our dream is that this natural treasure will be enjoyed for generations to come.



TOP: Photo courtesy of Eric J. Kaldahl. ABOVE AND LEFT: photos courtesy of Jeff Owens.

## JOIN US IN OPENING THE TRAILS WITH YOUR GIFT

Naming opportunities and trail access are available at various trail supporter giving levels. Be a part of Texas Canyon with your or a loved ones' name on trailside benches and displays.

If you would like to know more, contact

KELLY HOLT, Chief Development Officer  
[kholt@amerind.org](mailto:kholt@amerind.org) or 520-686-6172





# COLLECTION SPOTLIGHT:

## The Lindsays' Wedding Vases—A Love Story

BY ERIC J. KALDAHL

Alexander (Lex) and Jane Lindsay were together for over 65 years. Once engaged, one of Lex's first gifts to Jane was a double-spouted olla made by Tomasita Montoya, a potter from Ohkay Owingeh, New Mexico. Double spouted vessels have ancient roots. The Amerind collection includes a few such vessels that were made 600-800 years ago.

In modern times, ceramic artists and gallery owners focused collectors' attention on the symbolism of two spouts stemming from one reservoir of life-giving water. Today these vessels are popularly called "wedding vases." Contemporary forms of the wedding vase have become gifts of well-wishing to couples.

For Lex and Jane, wedding vases became a frequent gift to one another. Married March 22, 1952, the two purchased vases for each other on special occasions. As

their four daughters grew, they gave wedding vases to their parents. By the time Lex passed away in 2017, the couple's collection totaled over 300 vessels, of which over two hundred

were donated to Amerind by Jane and her children. The Lindsays purchased pots from Indigenous and non-Indigenous artisans. The potters who made most of the vases reside in the southwestern US and northwestern Mexico.

Lex was an accomplished, highly respected archaeologist. For most of his career, Lex worked for the Museum of Northern Arizona as Curator of Anthropology. He was a field archaeologist on the massive Glen Canyon Dam project, and he led numerous cultural resource management projects. Lex mentored many young archaeologists. He also contributed to the development of management policies for federal collections housed in museums across the country.

Lex was a leader in the community of avocational archaeologists, helping found the Arizona Archaeological Society. He was also very active in the Arizona Archaeological and Historical Society (AAHS). At one point he served as the editor of AAHS's flagship publication—*The Kiva*. Both before and after retirement, Lex remained extensively involved in the southwestern archaeological community. The late Dr. Ray Thompson, who wrote Lex's professional obituary, had this to say:

*Lex's archaeological research was characterized by precise and controlled excavation procedures, an uncanny ability to observe and record even the smallest of hints in the archaeological record, and a stern insistence on solid evidence for every interpretation. He was a humble and unassuming individual who placed greater value on getting the job done and done right than on personal recognition. After his death, the AAHS created the Alexander J. Lindsay, Jr. Unsung Heroes Award to be given annually to those individuals whose tireless work behind-the-scenes has often gone unrecognized, but which is often critical to the success of others.*

—RAYMOND HARRIS THOMPSON  
quoted with permission of the Lindsay family

Jane was a master teacher and an accomplished linguist. She taught junior high and high school English and Spanish. In the 1970s, Jane developed a highly successful curriculum to teach Spanish to Navajo students in the Flagstaff school system and she championed many years of "students to Mexico" projects where her students were immersed in Mexican culture.

As one would expect from a master teacher and a meticulous archaeologist—the Lindsay family wedding vase collection is well documented. Slips of paper in each vessel identify the who, what, when, and where for almost every pot acquired. From unknown artists to very accomplished potters—the Lindsay wedding



Jane and Lex Lindsay, photo courtesy of the Lindsay family.

vase collection was a treasure that their family wanted to keep largely intact. Amerind opened an exhibit of select pieces from the collection on Valentine's Day 2023. You can enjoy it right now at the Amerind Museum.

*The Amerind expresses our appreciation to Lex and Jane's daughter Caroline Lemelin who provided the information for this article along with family photographs.*



OPPOSITE PAGE: Vase by potter Tomasita Montoya, photo courtesy of Eric J. Kaldahl. ABOVE: Lex and Jane Lindsay, photo courtesy of the Lindsay family.







P.O. BOX 400  
DRAGON, AZ 85609

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## OUR HOME FOR DISCOVERY, ARTIST OPPORTUNITIES, AND CONNECTION WITH AMERIND

Your dedication to Amerind is behind every discovery, creative inspiration, and learning opportunity we shared in these pages. With our community, we are developing Amerind experiences for every interest and background—a welcoming place for everyone. You continue strengthening the pillars of our complex work in research, arts, nature, and historic preservation with your memberships and charitable giving. You are helping us realize ever more potential among the collections and extraordinary people who find a home between the soothing boulders of Texas Canyon.

What is your support accomplishing? Below we highlight just a few successes in building our cultural and educational home at Amerind. With you by our side in 2022, we:

- Connected nearly **17,000 community members** with one another in person and online with art and cultural learning experiences through our museum, programming, and Texas Canyon outdoor events.
- Provided **89 Indigenous artists** and **37 scholars in anthropology** with opportunities to share art, tradition, history, research, and cultural learning with thousands of audience members.
- **Expanded artist and scholar opportunities** with the Emerging Artists in Residence program and the new Indigenous Studies seminar program.
- Made **astonishing progress for our future** with our transformational \$4M campaign.

**THANK YOU** for growing with us into a thriving campus community where people, research, history, creativity, and nature come together to learn from and enhance our shared human story.

