



AMERIND NOTEBOOK

VOLUME 14, ISSUE 1 | SPRING 2025

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Connecting People, Tradition, and History



ABOVE LEFT: Chiricahua leopard frogs. Photo by Bruce Tuabert. MIDDLE: Rez Chairs by Ryan Moreno Si'al. RIGHT: Texas Canyon Trail Run. Photo by Kerry Whelan



AMERIND NOTEBOOK

Amerind Notebook

Volume 14, Issue 1, Spring 2025

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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.

RECOGNITION OF INDIGENOUS LAND

Amerind is located in southern Arizona on lands where O'dham, Apache, Hiaki (Yaqui), Hopi, and A:shiwi (Zuni) families lived for untold generations, and whose wisdom and traditions live on today in vibrant communities. We are grateful for all that these communities, rich in history, have to teach us.

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 or by calling us at (520) 586-3666.

COVER: *The End of Sequoyah Fuels, Gore, Oklahoma, 2005* by America Meredith.
RIGHT: Western Apache Basket. Photo by Joe Kozlowski.

GRAPHIC DESIGN: Cracked Earth Creative, Principal Kathleen Bader, crackedearthcreative.com



Dear Friends:

Spring is just around the corner, and Amerind's cottonwood trees are leafing out. We were excited to welcome many families and hiking groups to the Texas Canyon Nature Preserve this winter. Our nature preserve will soon have a new species on site. With the help of the Arizona Game and Fish Department, Amerind will provide a refuge for Chiricahua leopard frogs. In this issue, you will learn more about efforts to protect this species from Ranid Frog Project Specialist Ian Latella.

We kicked off the holidays with many exciting new art exhibits for you to enjoy this winter and spring. *Apache Presence and Continuity with Basketry* highlights beautiful baskets from Amerinds' permanent collection, as well as a sculpture and charcoal work by the famous artist Allan Houser (1914-1994, Chiricahua Apache). Our good friends at the nonprofit Friends of Western Art are sharing their private art collections in the stunning exhibit *Ways through the West*.

Creative photographer Ryan Moreno Si'al's *Phantasm* presents his evocative vision and sense of place. Ryan (Tohono O'dham) is an alumnus of Amerind's Emerging Artist in Residence program.

We are honored to host the traveling exhibit *Our Songs in Our Strength*, curated by our friends at the Arizona State Museum and the Pascua Yaqui community.

In this issue Cherokee artist America Meredith returns with a more in-depth discussion of her work and inspiration. We hope her words

will enhance your appreciation of her exhibit *Woman of Her Word: Art and Text of America Meredith*.

Brian Billman, editor of Amerind's newest book, shares his experiences in leading an Amerind advanced seminar. Along with an international team of scholars, Billman's *Warfare and the Dynamics of Political Control* examines foundational questions in the development of human political systems. Their book will be published this spring by the University of Arizona Press in Amerind's Studies in Anthropology series.

Amerind has always been an important place for connecting researchers from both sides of the US-Mexico border. Late last fall, we convened a group of early and mid-career scholars for Amerind's *Encuentro de Arqueólogos y Arqueólogas de la Frontera*. Participating scholars Nora Rodríguez Zariñán and Jakob Sedig share the impact of this meeting.

Architect Bob Vint continues his architectural series by remembering a great Amerind friend and mentor Fred Pace (1932-2021). Early in his architectural career, Fred was tasked with drawing the plans for Amerind's Fulton-Hayden Memorial Art Gallery. Fred was an indispensable advisor to Amerind late in his life, helping oversee many of our most crucial renovations.

We also begin a new feature that is all about *you*—Amerind's friends and supporters. Your generosity makes Amerind's work possible and its future bright. We celebrate your impact in this issue. We look forward to welcoming you this spring!

A stylized signature of Eric J. Kaldahl.

Eric J. Kaldahl, PhD
PRESIDENT & CEO



WARFARE AND THE DYNAMICS OF POLITICAL CONTROL

BY BRIAN BILLMAN, UNIVERSITY OF NORTH CAROLINA CHAPEL HILL

Eleven scholars from varied backgrounds gathered for a Society for American Archaeology – Amerind Advanced Seminar at Amerind in 2023. For four days we considered one of the oldest questions in the social sciences: the relationship between warfare and the development of institutions of political control. Since Confucius, Sun Tzu, and Plato, scholars have pondered how societies make wars and how wars make political states.

I am sure I was not alone in wondering, on the long trip to Dragoon, what new insights we could bring to this seminal topic. I confess, I did not get much sleep that first night at Amerind. Where would the next four days take us? Would our discussions provide new insights?

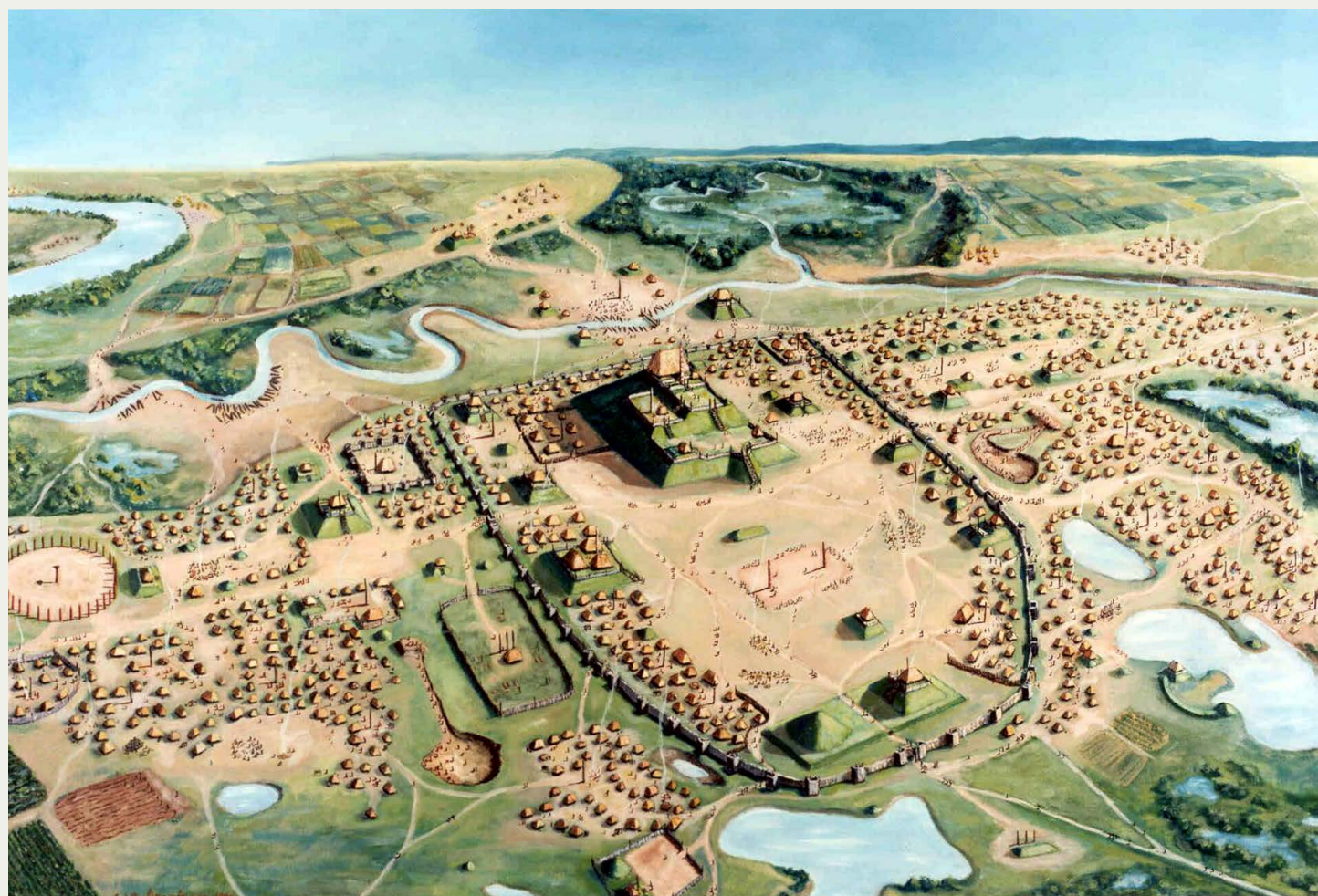
Our scholarly journey to the seminar meeting and ultimately the publication of *Warfare and the Dynamics of Political Control* was long and straddled the COVID

pandemic. But we managed to bring ourselves and our thoughts together to contribute to what we know about warfare and politics.

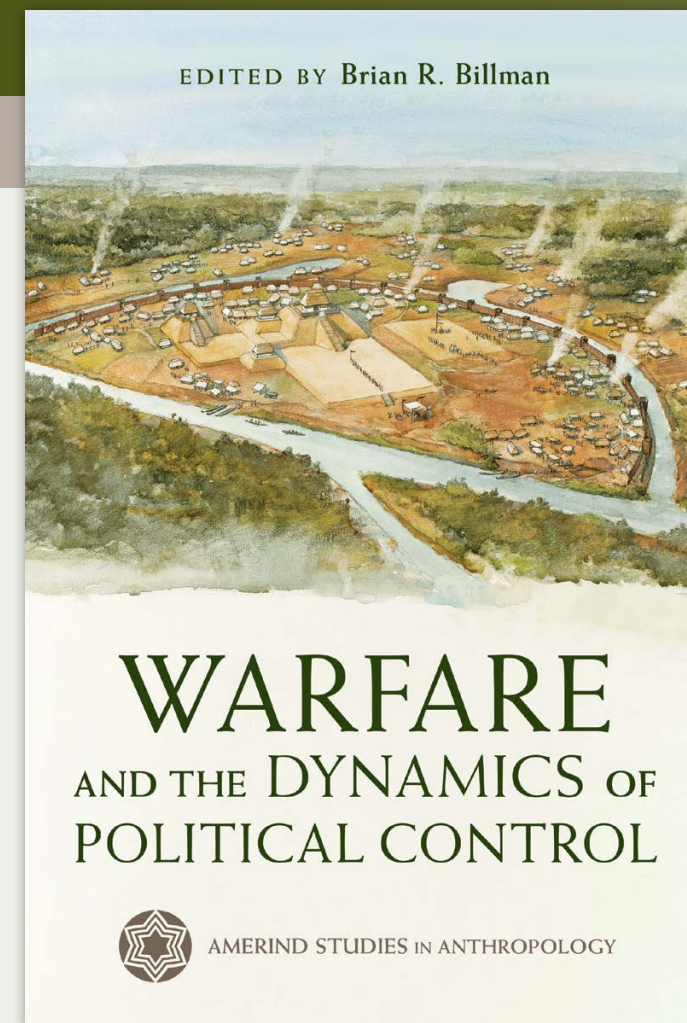
Warfare and the Dynamics of Political Control (our Amerind Studies in Anthropology book to be published in Spring 2025 by the University of Arizona Press) drew on a wealth of perspectives that come from the study of societies of different scales, from small-scale communities to expansive empires. Our research group examined the objects and ideas that drive warfare, the organization of combatants, the ways leaders use violence to consolidate power, and how groups resist political domination in times of conflict. By posing critical questions about the effectiveness of strategies of control and the varied outcomes of conflict-driven power struggles, our shared work offers profound insights into the dynamics of political control throughout history.

Bringing together case studies from diverse regions and time periods helped us see the multifaceted nature of political violence, including human sacrifice, slave-taking, ideological signaling, and military strategy and tactics. Our work revealed how different forms of political violence influenced societal structures. From the fortifications of the Māori in New Zealand to the city walls of early historic India, each study provided a detailed analysis of how warfare has been used both to challenge and to establish political hierarchies.

Did we manage to break new ground on a subject as old as Sun Tzu's *The Art of War* and Machiavelli's *The Prince*? Only time will tell. However, all 11 of us who attended the Amerind seminar and contributed to the book deeply appreciate the opportunity Amerind provided. As university professors, our days are filled with undergrad and graduate teaching and endless emails and meetings. The time to reflect and discuss issues of fundamental importance, and see those discussions through to publication, are rare.



Ancient Cahokia, located near modern day St. Louis, was one of the many case studies examined in Amerind's latest book. Mural of Downtown Cahokia Precinct and its Palisade. Illustration by William R. Iseminger, courtesy of Cahokia Mounds State Historic Site.



ABOVE: Book cover courtesy of the University of Arizona Press. BELOW: Group Photo taken on September 16, 2023. From left to right: Dennis Ogburn, Roderick Campbell, Elizabeth Arkush, Amanda Suárez Caderón, Catherine Cameron, David H. Dye, Brian Billman, Mark W. Allen, Richard Chacon, Gregory Wilson, Monica L. Smith. Photo by Eric J. Kaldahl





EXPERIENCING THE ENCUENTRO

BY NORA RODRÍGUEZ ZARIÑÁN & JAKOB SEDIG

*In Fall 2024, Amerind realized one of its goals—to bring together young scholars living and working on either side of the Mexico-US border to exchange ideas, build relationships, and advance research and their own careers. Thanks to an anonymous donor and to several Amerind Board members and friends, more than two dozen early and mid-career archaeologists and anthropologists met for several days in Hermosillo, Sonora, Mexico. The **Encuentro de Arqueólogos y Arqueólogas de la Frontera** was born. Read on to learn of their experiences and the impact of this new and continuing commitment from Amerind.*

ESSAY BY NORA RODRÍGUEZ ZARIÑÁN, *Escuela de Antropología e Historia del Norte de México*

Durante el encuentro, diversos especialistas de la arqueología de Arizona, Nuevo México, Sonora y Chihuahua intercambiamos opiniones sobre las necesidades primarias en la arqueología del área que investigamos, los principales retos que tenemos (especialmente aquellos derivados de nuestras distintas nacionalidades) y cuál es la mejor manera de enfrentarlos. Pensamos juntos, con la presencia de especialistas en bioarqueología e historia, sobre cómo facilitar nuestra comunicación y cuál es la mejor manera de contribuir a la arqueología de la región de interés que compartimos. Dimos espacio a diálogos acerca de métodos de análisis, debates contemporáneos en arqueología, bioarqueología, domesticación, patrimonio y cronologías, entre otros temas; pero, sobre todo, nos dimos, *Amerind* nos dio, un espacio para conocernos

académicamente, y en persona, dado que pese a trabajar la misma área, increíblemente, varios no habíamos tenido la oportunidad de coincidir.

No menos importante, disfrutamos encontrarnos con amigos y colegas, así como conocer nuevos con quienes formular y reformular preguntas. Sin duda todos los asistentes tuvimos una experiencia, académica y personal, entrañable.

Gracias al Comité organizador, a quienes me invitaron a ser parte de éste, y a todos los asistentes. Gracias también a la *Amerind* por facilitar el Encuentro de arqueólogos y arqueólogas de la frontera, evento significativo en tiempos en que es importante estar unidos, porque, como mexicanos y estadounidenses, compartimos una frontera que políticamente nos separa, pero también compartimos el amor por la arqueología correspondiente, y eso nos une.



ESSAY BY JAKOB SEDIG, *Chronicle Heritage*

One of the primary goals of the *Encuentro* was to foster long-term relationships among junior and mid-career scholars of the Northwest/Southwest in ways that will benefit borderlands anthropology and history. This goal was met on the first night, before the *Encuentro's* official start, when after hours (or days) of travel to Hermosillo, participants met to dine on skillet of grilled meats and vegetables, tortillas, and cold cervezas. The conversations and relationship-building that began that first night continued across two days at Hotel Lucerna.

We began in earnest the following morning, working in small groups to identify the most salient topics in Northwest/Southwest archaeology. Five topics were most prominent:

1. Interaction networks between Mesoamerica and the Northwest/Southwest
2. How advances in bioarchaeology are reshaping our understanding of how ancient people interacted
3. Recent advances in rock art, lithic, and ceramic studies
4. The history of research in the borderland and how it has impacted descendant communities
5. How researchers can better share data

After delineating these issues, we explored ways to continue working on these topics once the *Encuentro* ended, including designing future Amerind seminars, Society for American Archaeology sessions, and videoconference meetings. In addition, the participants formed a *WhatsApp* group to stay in touch and share new research.

Seminars such as the *Encuentro*, which foster cross-border relationships, are perhaps more important than ever. The future of Northwest/Southwest archaeology feels very promising.



OPPOSITE PAGE: Top Row, People in photo from left to right: Michael Searcy, Rick Quezada, Meradeth Snow, Héctor Matsumiya, Ismael Sánchez-Morales, Maren Hopkins, Sam Jensen, Sean Dolan, Jaron Davidson, Matt Pailles. Ground floor, People in photo from left to right: Manuel Graniel Tellez, Elisa Villalpando, Maria Martinez, Christopher Schwartz, Jessica Cerezo-Román, Nora Rodriguez Zariñán, Edi (Edilberta) Martinez Contreras, Cristina Garcia Moreno, Rodrigo Vivero Miranda, Júpiter Martinez, Hunter Claypatch, Adriana Hinojo Hinojo, Jakob Sedig, Alejandra Abrego Rivas, Pat Gilman. Photo: Eric J. Kaldahl. ABOVE, TOP: Catedral Metropolitana de Hermosillo in the beautiful heart of Hermosillo, Sonora, Mexico. Photo by Jeff Owens. MIDDLE: Museo Regional de Sonora, Wikimedia Commons. BOTTOM: The group enjoyed a reception and tour hosted by the Museo Regional de Sonora and the staff of the Centro Instituto Nacional de Antropología e Historia Sonora.



WOMAN OF HER WORD

America Meredith's Art and Text

BY AMERICA MEREDITH (CHEROKEE NATION)

America Meredith is hosting a retrospective of my painting in an amazing opportunity for me to reflect. In addition to painting, I publish a periodical, *First American Art Magazine*, which has temporarily put my painting (and everything else) on hiatus. So it's wonderful to revisit my paintings. The overriding theme in this exhibition is pairing imagery with writing.

As a Cherokee, I've sought to discover the visuals that are most specific to us. Our writing system, developed by Sequoyah (Cherokee, Red Paint clan, ca. 1770–1843), might be the greatest visual representation of our people. Sequoyah did not know how to read or write but saw how powerful writing was for other populations. He and his daughter Ayoka presented his Cherokee syllabary to

the Cherokee Nation general council in 1821. Within weeks, Cherokees were writing and reading each other's letters, soon to be followed by the *Cherokee Phoenix*, the first bilingual tribal newspaper.

As a painter, I've studied how painting is an act of devotion. I love Irish and Scottish medieval manuscripts and have stalked the Book of Kells (one page of the manuscript displayed in Trinity College is turned each day). These books are lavishly illustrated by hand. Of course, calligraphy is a glorious art form, but initials also are enlarged and filled with designs. Likewise, Mesoamerica codices are precontact books in which the boundaries between writing and illustration are blurred since both are aesthetically compelling. Placement and even colors have layers of symbolic meanings.

Attending an elitist graduate school that denigrated painting gave me ample time to consider why painting is relevant today.

Humans have painted for at least 73,000 years, and like singing and dancing, painting is an intrinsic form of human expression. Painting is not reporting; it's lifting up subjects that are worthy of one's extended concentration to create and that merit sharing with others.

My *Cherokee Medicinal Formulae* series is a quest to create the most Cherokee-specific paintings that I can. While we share some dances and songs with the Muscogee, our medicinal formulae are our own, with their poetic visual references. I stick to the most benign formulae and have consulted with Cherokee elders who say no one could recreate the Cherokee words that hold the formulae's power just from the images I paint or the brief Cherokee language descriptions of the formula's intention. The species of animals and actions described are incredibly precise.

Birds carry specific symbolism in Cherokee cosmology. For instance, the female cardinal is the Daughter of the Sun, who is a woman in our worldview. When I lived and painted in San Francisco, birds were the main form of wildlife I encountered.

Other series highlight inspirational historical figures or just people in my life or humanity's relationships to the natural world, particularly plants. And humor is an important thread in my work since I have to entertain myself while painting, but it's also a creative act looking at the world from unexpected angles.

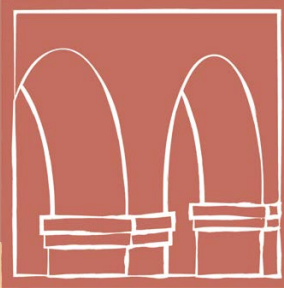


ABOVE: America Meredith, Norman, Oklahoma. Photo by Kristina James, Shine a Light Photography. BELOW: St. Brendan: He Came, He Saw, He Went Back Home, 2002, acrylic on canvas, 30 × 40 in., collection of the J.W. Wiggins Native American Art Collection, University of Arkansas–Little Rock Painting by America Meredith (Cherokee Nation)



The Thunder Boys Release Game into the World, 2011, acrylic, colored pencil, watercolor, and One-Shot enamel on panel, 30 × 40 in., collection of Daniel McCoy Jr. Painting by America Meredith (Cherokee Nation)





ARCHITECTURE OF THE AMERIND

Part 4: Fred Pace: Architect, Builder, and Friend to Amerind

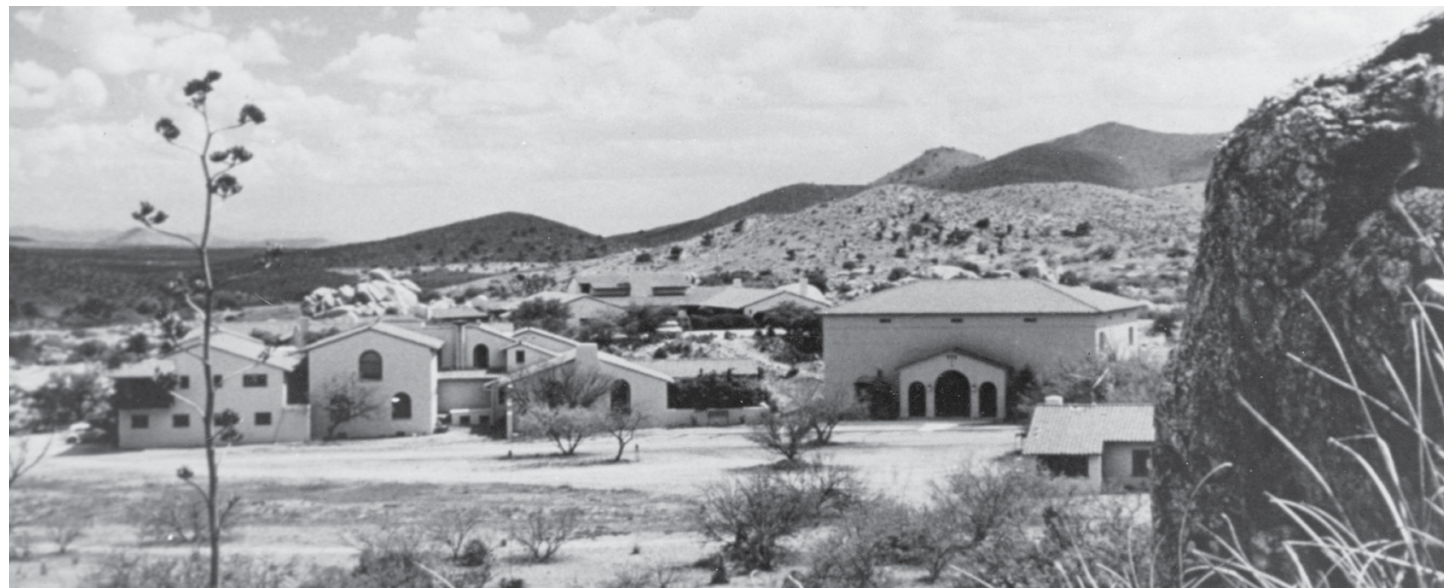
BY ROBERT VINT, ARCHITECT—SPECIAL TO THE AMERIND

I first became aware of Fred Pace 44 years ago, when I was an architecture student at the University of Arizona. Mr. Pace made a slide presentation to our course on Materials & Methods of Construction—regarding which he had more experience and greater knowledge than anyone around. On that afternoon in 1981, Fred showed 50 eager, future architects the details of his design and construction of the telescope atop Mt. Hopkins in the Santa Rita Mountains south of Tucson. Before building the telescope, Fred had first to build a road up the mountain—a daunting task in itself, with numerous switch-back turns and steep drop-offs. He was then responsible for hauling materials of construction up to the summit and assembling the Multiple Mirror Telescope. Altogether a tour-de-force—yet only one of many in Fred’s career.

Fred Pace became the first design/build architect/contractor in southern Arizona, setting a precedent and blazing a trail for several successful firms that followed in his wake. His connection to Amerind began during

his student days at the UA in the late 1950s when he interned as a draftsman in the office of the Amerind’s architect, Merritt Starkweather, under whose direction Fred drafted construction documents for the Amerind Library and Art Gallery in 1958. These remain an impeccable set of detailed drawings still relied upon today as these historic buildings are preserved and upgraded.

When I first began consulting to Amerind in 2003 regarding the preservation of its outstanding collection of historic buildings, then-director John Ware let me know that my work would be reviewed for sufficiency and completeness by a Professional Advisor to Amerind’s Board of Directors who was both an architect and a contractor, named Fred Pace. My respect for Mr. Pace’s stature in the world of design and construction made him an intimidating figure in my relative youth; knowing that Fred would review my work *inspired* me to reach a higher level of detail in both plans and specifications. And I was relieved each time he found my work to be acceptable.



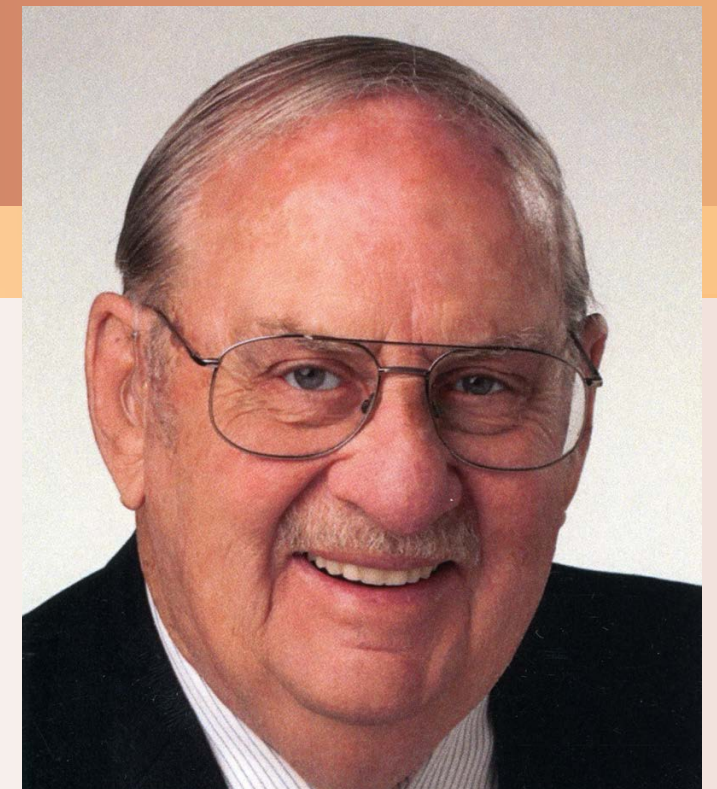
Historic photo of the Amerind campus just a few years after the Art Gallery opened.

I came to know Fred well over our years of collaboration on several Amerind projects; I learned that his gruff exterior concealed a genuinely warm and friendly personality. He regaled me with stories of his old boss ‘Starkie,’ who in the late 1950s pulled up to his office on north Tucson Boulevard in a brand-new Cadillac showing off the latest innovation—electric windows. Fred told me Starkie had given him a no-interest loan to start his own office. Starkweather was not only a great architect, he was a great mentor—and his protégé Fred Pace extended that tradition.

Fred served for several years as an advisor to the Amerind Board of Directors on all things technical and architectural. He lived a long and full life, passing away at the age of 88 on January 23, 2021. Further details of Fred’s life can be found at Legacy.com: <https://www.legacy.com/us/obituaries/tucson/name/fred-pace-obituary?id=7110361>



ABOVE: Photo of the Art Gallery shortly after opening. RIGHT, TOP: Portrait of Fred Pace. Photo courtesy of Gail Pace. RIGHT, MIDDLE: Lifelong friends Peter Johnson and Fred Pace at Amerind 2018. Fred donated an all-terrain maintenance vehicle to Amerind, decorated here as a Christmas present. Peter Johnson of the Amerind’s Board of Directors accepts the generous gift. RIGHT, BOTTOM: Gail and Fred Pace at the Amerind Seminar House 2013.





CHIRICAHUA LEOPARD FROGS MOVING IN

BY IAN LATELLA, ARIZONA FISH AND GAME DEPARTMENT

Amerind is an active advocate for the native species of southwestern Arizona, particularly those that can thrive in the Texas Canyon environment. We currently host two endangered species of fish and will be adding endangered frogs to our home this Spring. Read on and then come see their new home at Amerind's Bird Pond.

The Chiricahua leopard frog (*Rana chiricahuensis*, hereafter referred to as CLF) is a species of aquatic frog that was historically widespread throughout the Mogollon Rim, White Mountains, and much of southeastern Arizona. By the 1980s, their populations began to decline and disappear throughout their distribution. While initially puzzling, these declines have been attributed to the introduction of a disease, chytridiomycosis, which is caused by a non-native chytrid fungus (*Batrachochytrium dendrobatidis*). Additionally, the spread of non-native American Bullfrogs has exacerbated the decline of CLF, as they are voracious predators of native species and often act as a reservoir for chytrid fungus.

In response to the observed decline in CLF populations across Arizona, the Arizona Game and Fish Department (AZGFD) partnered with a large group of federal, state, NGO, and private organizations to develop a conservation program with the goal of recovering this species. Despite their efforts, the decline continued, and by 2002 CLF were listed as Threatened under the Endangered Species Act. By 2007, there were fewer than 40 sites in AZ where CLF persisted.

Much progress has been made in the years since this species was listed; as of this writing, the CLF has rebounded substantially and is now found at approximately 150 sites in Arizona. Conservation gains were made principally by reintroducing frogs to historic localities, through landscape-scale eradication efforts for American bullfrogs, and by protecting and improving aquatic habitats, all of which have been implemented by a large and active partnership of conservation groups. While most of the current populations are found on state and federal lands, many robust populations have been started and/or protected on private lands through the CLF Safe Harbor Agreement.



A Safe Harbor Agreement is a conservation tool used in the recovery of species listed under the Endangered Species Act and works by providing protections to private landowners who participate in CLF conservation. By agreeing to protect or establish aquatic habitats and populations of CLF on their properties, Safe Harbor Agreement participants may receive funding for habitat and infrastructure improvement projects on their properties. Participants in this program have been varied, and range from wildlife enthusiasts, to non-governmental organizations, to cattle ranchers. Many of the conservation gains made in the last few decades have been possible only through the continued support of these safe harbor participants.

We are excited to announce that AZGFD and US Fish and Wildlife Service recently enrolled Amerind Museum in the CLF safe harbor program, which will allow for the introduction of CLF into the museum's Bird Pond. This picturesque pond is currently home to two endangered fish species, the Gila topminnow (*Poeciliopsis occidentalis*) and Desert pupfish (*Cyprinodon macularius*), both of which were introduced into the pond by AZGFD in 2020 through a Safe Harbor Agreement (see Fall 2023 edition of the Amerind Notebook for more information). Plans are currently in place to introduce CLF into the Bird Pond in Spring of 2025. We look forward to continued collaboration with Amerind Museum in furthering CLF conservation. Keep an eye out for updates on this project in future editions.



This spring, Chiricahua Leopard frogs will be introduced to Bird Pond in an effort to recover their population after years of decline. If you see their eggs and tadpoles in the near future, this is a great sign that our Safe Harbor Agreement is working! Photos by Bruce Taubert.





GROWTH THROUGH PHILANTHROPY

BY ERIC J. KALDAHL



Next time you visit the museum, take a look at the ceramic sculpture hanging on the wall just outside the museum's front door. The wall hanging draws its inspiration from ancient Casas Grandes pottery. The artwork memorializes a small group of people who launched Amerind Museum's membership program in the first years of the 21st century. That group came together under the leadership of Amerind's chief executive Dr. John Ware and its Board of Directors.

Those first 13 member households—through their generous support and friendship—transformed Amerind's reach, scope, and capacity. Twenty years later, Amerind enjoys the support of over 800 households through charitable gifts and memberships. Over fifty percent of Amerind's \$1.2 million annual budget is supported by

philanthropy each year; our community's contributions make Amerind's work possible.

Amerind's founders William Shirley and Rose Hayden Fulton, their children, their grandchildren, and their great-grandchildren have nurtured a tremendous legacy. Their unflagging leadership and vision established this campus, built its exquisite buildings, curated its collection of art and historical objects, preserved a remarkable landscape, and supported research into human history. Through it all, Amerind remained something of a well-kept secret. After the year 2000, Amerind sought to grow. Our staff, Board of Directors, the Fulton Family, and supporters reached out to more people, developed new programs, and improved the activities that fulfill Amerind's mission.

IN THE 20 YEARS SINCE THE FIRST MUSEUM MEMBERSHIP PROGRAM LAUNCHED, AMERIND:

- Expanded its scholarly convenings, attracting researchers from around the globe who publish on humanity's remarkable stories. Amerind has nearly fifty books to its credit.
- Created the Autumn Fest Culture and Arts Festival, launched the trail run and bike events, provided performing art events and learned lectures to audiences in Cochise County, Tucson, and online around the world.
- Improved accessibility for all our visitors with ramps, lifts, and other renovations.
- Created a state-of-art climate-controlled museum storage facility to better preserve and protect the objects entrusted to Amerind's care. In a similar way, Amerind air conditioned the museum to create a better environment for people and objects in our public galleries.
- Accepted a 10,000 piece collection of A:shiwi (Zuni) and Diné (Navajo) jewelry. One of the largest of its kind, the Vander Wagen collection preserves the stories of hundreds of artists and a century of creativity.
- Nurtured young scholars and young artists with residencies, conferences, and funding.
- Opened the natural wonder of the campus for public enjoyment, through a beautiful, easily accessible trail system.
- Provided new online educational resources for Arizona's elementary school teachers.
- Worked with Indigenous artists and American West artists to create new art exhibitions each year.



Amerind provides excellent educational, research and exhibition opportunities to the community at large. Amerind offers all communities a better understanding of our past, and inspires us to live our best lives both today and in future. Ahéhee' (Thank you)."

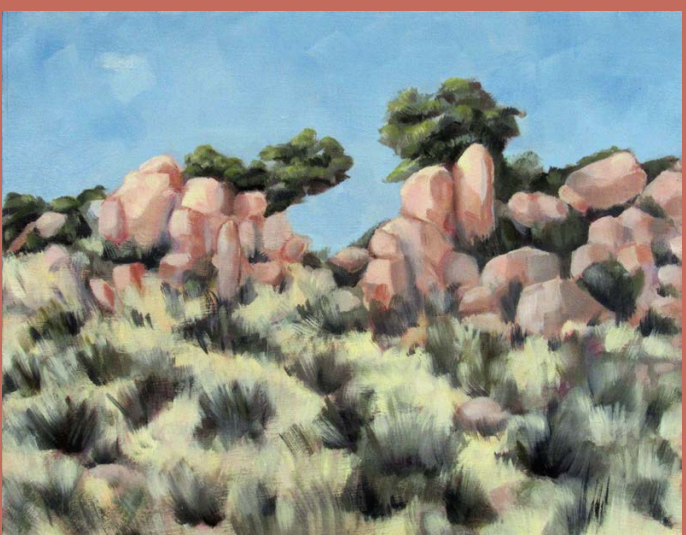
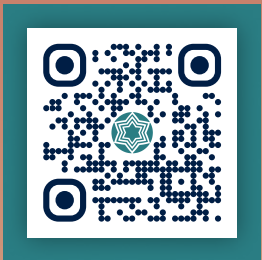
GLORY TACHEENIE-CAMPOY (DINÉ)

Amerind (has an) unwavering commitment to cross-cultural understanding, through the advancement of meaningful archaeological and anthropological research, consequential engagement with Indigenous communities, and extensive public involvement."

ROGER ANYON

We believe that the Amerind Museum does such incredible and important work in preserving and celebrating Native cultures and the art of the Southwest, that we are compelled to support its mission. We do this through annual giving, and because of the timeless and enduring necessity of its work, we have included Amerind in our estate planning. We encourage others to do the same!"

ROBERT ALPAUGH AND ROB WATERS



Above are just some of the activities, facilities, and programs made possible through generosity and friendship from our growing community. To each of you who has spread the word about Amerind—thank you. To each of you who has supported Amerind—thank you. Philanthropy is our foundation. Each year you make the work of this institution possible and its future brighter.

For the many ways you can support Amerind—please visit the Support Us pages of our website www.amerind.org

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YOUR HOME FOR DISCOVERY, ARTIST OPPORTUNITIES, NATURE, AND CONNECTION

Your commitment to Amerind and our mission is behind every discovery, creative expression, and learning opportunity shared in the *Amerind Notebook*. With our wonderfully curious community, there are Amerind experiences for every interest and background—a welcoming place for all. You continue strengthening the pillars of our complex work in research, arts, nature, and historic preservation with your memberships and charitable giving. With you, we continue growing and discovering ever more potential among the collections and extraordinary people who find a home at Amerind.

WITH YOU BY AMERIND'S SIDE IN 2024, YOUR SUPPORT HELPED OUR COMMUNITY:

- Enjoy **20% more museum campus visitors** than ever before with the new Texas Canyon Nature Preserve trail system.
- Expand and enhance artist support with **three new Emerging Artist in Residence**—Ryan Moreno Si'al, Akilah Martinez, and Santiago Romero. Since its inception, the growing program has now benefitted the creative careers of eight Indigenous artists.
- Provide event and promotional support for **nearly 80 additional Indigenous artists** with Art Gallery exhibits, community outreach, and at Autumn Fest.
- Support **more junior scholars in archaeology and museums** by leading the cross-border scholar convening in Hermosillo, Mexico—*Encuentro de Arqueólogos y Arqueólogas de La Frontera*.
- Support **more than 40 additional scholars** on campus with collections resources, residencies, and two research seminars.
- Grow **Amerind in Tucson outreach programming**, supporting Indigenous art and performance, expanding our regional presence and partnerships with nonprofit peers Tucson Symphony Orchestra, Tucson Botanical Gardens, and with the University of Arizona Poetry Center.



Amerind would like to thank our sponsor for this edition of the *Amerind Notebook*:
TCI Wealth Advisors [tciwealth.com](https://www.tciwealth.com).

Sponsorship is a wonderful way to support Amerind and let our community learn more about your business. If you have an interest in sponsoring future editions of the *Amerind Notebook*, please contact Kelly Holt kholt@amerind.org or (520) 686-6172.

THANK YOU for creating lasting differences and renewed purpose
for our beloved museum and thriving campus community.

