

Borderlands Birdpeople

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Issue 1



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Any references to historical events, real people, or real places are used fictitiously. Names, characters, and places are products of the author’s imagination.

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Welcome!

Urban Bird Project is pleased to present our first issue of *Borderlands Birdpeople*, a collaborative zine with contributors from across San Antonio. We are proud to share a range of work here which showcases the diversity of ways that birds entangle with our lives, our cultures and our “environments.” In this moment of precarity, these works help us to reimagine our foundational conceptions of what being in respons(ability) to our human and more-than-human relations means here, and now.

A collection of new work from artists, scholars and community members—[list all contributors]—in this issue explore these questions through a combination of restoryation, field notes, photojournalism and policy analysis , providing rich stories about the profound ways in which birds shape or spiritual and material reality.

On behalf of our contributors and the Urban Bird Project team, we hope you enjoy.

Love and light.

Amelia King-Kostelac Co-editor of *Borderlands Birdpeople* and co-director of Urban Bird Project

Special Thanks to the incomparable Anel Flores for providing the artwork for our first issue. Urban Bird Project is indebted to your brilliance and vision.

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Land Acknowledgement | Reconocimiento de tierras

Carolina Hinojosa

Our land acknowledgments tend to begin with people, but I will begin with the water. Then, I will acknowledge the original caretakers of this land---the birds.

Our feet are blessed by these lands where we walk, sing, grow food, and create community with one another. It is all possible because of the life that preceded human beings and will continue beyond us. It is possible because of water, the original life of this world.

Yanaguana translates to “Land of the Spirit Waters” and is now known as San Antonio. Yanaguana San Antonio is the ancestral homeland of the Northern Cardinal who when they come to visit we know are our ancestors who come to remind us of how very much we are loved. Yanaguana San Antonio is also the ancestral homeland of the Northern Mockingbird which reminds us of our family songs, songs we carry like skin throughout our entire lives, songs we pass on as gifts to our loved ones. (cont.)

Nuestros reconocimientos a la tierra tienden a comenzar con las personas, pero yo comenzaré con el agua. Luego, reconoceré a los cuidadores originales de esta tierra: los pájaros.

Nuestros pies son bendecidos por estas tierras donde caminamos, cantamos, cultivamos alimentos y creamos comunidad entre nosotros. Todo es posible gracias a la vida que precedió a los seres humanos y continuará más allá de nosotros. Es posible gracias al agua, la vida original de este mundo.

Yanaguana se traduce como "Tierra de las Aguas Espirituales" y ahora se conoce como San Antonio. Yanaguana San Antonio es la patria ancestral del Cardenal Nortehño quienes cuando vienen de visita sabemos que son nuestros ancestros quienes vienen a recordarnos lo mucho que nos aman. Yanaguana San Antonio es también la patria ancestral del Ruiseñor del Norte, el Cenzontle, que nos recuerda nuestros cantos familiares, cantos que llevamos como piel a lo largo de nuestra vida, cantos que transmitimos como regalo a nuestros seres queridos.

Yanaguana is also home to the Payaya, a band of the Tāp Pilam Coahuiltecan Nation. The Tāp Pilam Coahuiltecan Nation is a collective of affiliated bands and clans including not only the Payaya, but also Pacoa, Borrado, Pakawan, Paguame, Papanac, Hierbipiame, Xarame, Pajalat, and Tilijae Nations. The Tāp Pilam Coahuiltecan Nation populates lands across what is now called Northern Mexico and South Texas.

Often, we fail to acknowledge our Lipan Apache and Comanche families who continued to migrate here as late as the 1600s. We acknowledge the land we stand on and live in is also a migratory space, one where many indigenous peoples continue to move in and along Yanaguana. The land remembers our migratory first peoples not bound by borders, and so do we. (cont.)

Yanaguana es también el hogar de los Payaya, una banda de la Nación Tāp Pilam Coahuiltecan. La Nación Tāp Pilam Coahuiltecan es un colectivo de bandas y clanes afiliados que incluye no solo a los Payaya, sino también a las Naciones Pacoa, Borrado, Pakawan, Paguame, Papanac, Hierbipiame, Xarame, Pajalat y Tilijae. La Nación Tāp Pilam Coahuiltecan puebla tierras a lo largo de lo que ahora se llama el norte de México y el sur de Texas.

A menudo, no reconocemos a nuestras familias Lipan Apache y Comanche, que continuaron migrando aquí hasta el siglo XVII. Reconocemos que la tierra que pisamos y en la que vivimos es también un espacio migratorio, uno donde muchos pueblos indígenas continúan moviéndose dentro y a lo largo de Yanaguana. La tierra recuerda a nuestros primeros pueblos migratorios sin fronteras, y nosotros también.

The area now known as Bexar County has continued to be inhabited by Indigenous Peoples for over 14,000 years. Today, San Antonio is home to an estimated 30,000 Indigenous Peoples. Members of the Coahuiltecan tribe are still fighting for representation and inclusion. In 2001, the city of San Antonio recognized the Tāp Pīlam Coahuiltecan Nation as the first Tribal families of San Antonio by proclamation.

While our families become documented and recognized as first peoples, we must not forget the water or the birds, who are original stewards of this land. The Northern Cardinal and Northern Mockingbird continue to thrive in our vine overgrowth along our chain link fences, and in our oak and pecan trees gathering nourishment from the nopal prickly pear cactus and making their homes in the mesquite trees, and eating berries from the hackberry bush. Blessed are the birds, the original storytellers and storymakers of this land we call home.

El área que ahora se conoce como condado de Bexar ha estado habitada por pueblos indígenas durante más de 14 000 años. Hoy en día, San Antonio es el hogar de unos 30.000 pueblos indígenas. Los miembros de la tribu coahuilteca aún luchan por la representación y la inclusión. En 2001, la ciudad de San Antonio reconoció a la Nación Tāp Pīlam Coahuiltecan como las primeras familias Tribales de San Antonio por proclamación.

Mientras nuestras familias son documentadas y reconocidas como pueblos originarios, no debemos olvidarnos del agua ni de las aves, que son guardianes originales de esta tierra. El cardenal norteño y el ruiseñor norteño, Cenzontle, continúan prosperando en nuestro crecimiento excesivo de enredaderas a lo largo de nuestras cercas de tela metálica, y en nuestros árboles robles y pacanas recolectando alimento del nopal y haciendo sus hogares en los árboles de mezquite, y comiendo bayas del arbusto de almez. Benditos sean los pájaros, los narradores originales y los creadores de historias de esta tierra que llamamos hogar.

Inequitable Feather Access

Eres A. Gomez (Lipan Apache Ndé)



Feathers are sacred prayer items that have been used ceremonially by Indigenous Peoples for thousands of years. We use them to make prayer fans, to decorate our regalia, and as gifts for major life events such as graduation, births, deaths, or to honor veterans. Feathers are special medicine that heal and keep us connected to the Creator.

However, today the use and possession of feathers in the United States is prohibited by federal and state law unless you belong to one of the 574 federally recognized tribes. The use and possession of Bald Eagle (*Haliaeetus leucocephalus*) or Golden Eagle (*Aquila chrysaetos*) feathers is especially guarded and a person may be fined up to \$100,000 with 1-year imprisonment for a first offense. Some fines are heavier, as was the case in 2006 when Robert Soto, President of the Lipan Apache Tribe of Texas, was charged with \$250,000 and 15-years in federal prison when the U.S. Fish & Wildlife Service confiscated his Eagle feathers at a powwow in McAllen, Texas (Colton 2019) – because Lipan Apaches are not federally recognized.

In Texas, three tribes have federal recognition and there are no official state recognized tribes despite Texas having

the highest population of Indigenous people than any other state in the U.S. (Colton 2019). This puts most Native Americans in Yanaguana at a disadvantage for we are unable to legally acquire feathers, especially Eagle feathers, for prayer and ceremony. Most Indigenous Peoples who live in the San Antonio area are not members of federally recognized tribes as many of our Ancestors were forcibly displaced, killed, or labeled as Hispanic and Mexican (Baddour 2022). Our People never entered into treaty agreements with the U.S. government which is what formed the basis for many of the tribes who now hold this recognition status. This denial of acknowledgement is ancestral discrimination that invalidates our personhood (Worthen 2005) and is a form of continued coloniality that enforces oppression of religious liberty further depriving us of our culture. It continues the original intent of the colonial settlers – to eliminate or assimilate Native Peoples and erase our culture, language, customs, traditions, and life ways.



Immature Golden Eagle by
Lars Petersson, Macaulay
Library 2013.



Bald Eagle vocalizing in
Bow, Washington.
Photo by Corgimations.



Peyote prayer fan with
juvenile Golden Eagle
feathers on display at the
National Cowboy &
Western Heritage Museum
in Oklahoma City,
Oklahoma.
Photo by Wolfgang Sauber.



A staff member processes an
immature Bald Eagle at the
National Eagle Repository where
members of federally recognized
tribes can request eagle feathers
and parts.
Photo by U.S. Fish & Wildlife
Service.

Inequitable Feather Access (2)

The idea for this project was born in 2019 while I was tabling at an Indian Market hosted by American Indians in Texas (AIT). I had been invited to share and present my Master's research which focused on raptors (e.g. hawks, eagles, falcons, etc.) and the effects of rodenticides (i.e. rat poison). During the event, I had three Relatives come up to me to ask about how they could obtain feathers for prayer and regalia. I had to share that unfortunately unless you belong to a federally recognized tribe you cannot legally be in possession of feathers, according to the law. This interaction sat in my mind and continued to carry a sadness in my heart as I remember the confusion in their eyes which resonated a feeling of injustice, unfairness, and hopelessness. Feathers are much more than just decorative items and tools for prayer for us – they also serve as a connection to our culture, to our identity.

Another major consequence of this type of governmental hegemonic control comes in the form of a wildlife conservation concern as the high demand for feathers and other bird parts fuels the Black Market (i.e., wildlife trafficking). It's estimated that several thousand eagles are poached each year for powwows (Efrati 2006) and an undocumented number of many other birds such as hawks, falcons, and caracaras are killed for their feathers then sold to unaware buyers – this is bad medicine.

The Urban Bird Project is investigating this issue to better understand this modern form of settler colonialism and to explore possibilities for granting non-federally recognized People of Yanaguana and the Texas-Mexico borderlands the right to their ancestral inheritance to acquire Feathers.

Digital Field Notes - Tzanatl (The Great Tailed Grackle)

Carolina Hinojosa

Digital Field Note 1

December 19, 2023

1:27 p.m. CST

66 degrees F

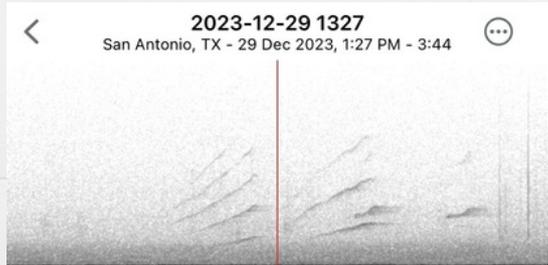
40% humidity

Wind speed: 9.4 mph

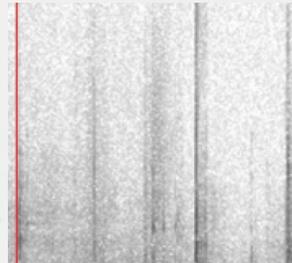
from the southeast

San Antonio, Texas

Zip code: 78214



The grackle sits on the power line outside of my front window. It watches me fumble around with my cellular phone. The neck rotates like antennae - adjusted - absorbs an audible radio station or a signal to create a clear image on a television screen. Telenovela. Mutters a few words - not a birdsong more of a grumble. Language caught on the wind - blip - bleep on a map.



Digital Field Note 2

June 13, 2024

2:03 p.m. CST

Feels like 99 degrees F

91% humidity

Wind speed: 5.4 mph from the east

San Antonio, Texas

Zip code: 78214

The grackle soars from tree limb to power line outside my front window. Paces the power line before landing near the fountain.

Digital Field Notes - Tzanatl (The Great Tailed Grackle)

Carolina Hinojosa

Looks at its reflection in the water,
broadcasts a song
onto my busy neighborhood street.
Cumbia. Corridos. The ripples
of the song's beat weave across
its reflection. It sings again and again –
a visible glottal
stop caught
in its throat.

Digital Field Note 3

Date

Time

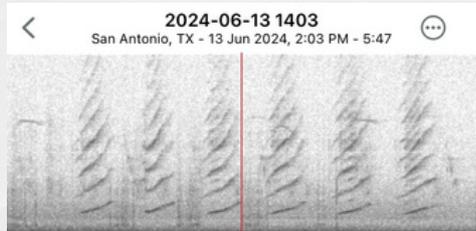
Temperature

Humidity (because Texas)

Wind speed (“ “)

Location

Zip Code



The wind sounds like a monte.

Envelopes birdsongs with sinuous fingers.

New year rapidly approaches like a house sparrow

takes ownership of its seed bank. Doves meander

the ground as wind carries

rubbery vocals into windows and windchimes.

Blue jay visits this time, elegant, masterful, quick.

Jets into a nearby tree.

I'll see you tomorrow.

Parrots in Yoruba Culture

Olarotimi Ogungbemi

Parrots have held a significant place in Yoruba culture for centuries, both as admired creatures and as important symbols within various myths and legends. Historically, parrots were valued not only for their striking appearance and vocal abilities but also for their perceived connection to the spiritual and mystical realms.

In Yoruba mythology, parrots are often depicted as messengers between the earthly and the divine. One popular legend tells of a parrot that delivered crucial messages from the gods to the people, acting as a bridge between the two worlds. This legend highlights the parrot's role as a symbol of communication and spiritual insight. In Yoruba divination, known as Ifá, parrots are often considered messengers between the divine and the earthly realms. The Ifá divination system, which involves complex rituals and the use of sacred instruments like the divining chain (Opele) and palm nuts (Ikin), sometimes incorporates parrot feathers or imagery. The parrot, with its ability to mimic human speech, is believed to bridge communication between the Babalawo (diviner) and the deities or ancestors, conveying messages and guidance.

The presence of parrot feathers in these rituals is thought to enhance the clarity and potency of the divinatory messages received.

Another historical anecdote involves the use of parrot feathers in traditional Yoruba attire and ceremonial costumes. The vibrant feathers were believed to carry protective and purifying properties, making them a common adornment in rituals and celebrations. This practice underscores the cultural reverence for parrots and their integral role in Yoruba ceremonial life.

Parrots in Yoruba Culture (2)

Parrots also play a role in traditional Yoruba healing practices. Healers, known as Onisegun or Babaláwo, may use parrot feathers in medicinal preparations or healing ceremonies. The feathers are believed to possess protective and purifying properties, helping to cleanse negative energies and facilitate spiritual healing. During such ceremonies, the healer might wave parrot feathers over the patient or incorporate them into healing amulets and charms. These practices underscore the belief in the parrot's ability to channel divine energy and promote physical and spiritual well-being. Through these myths, legends, and historical practices, parrots have become emblematic of truth, wisdom, and the vital connection between humans and the spiritual world in Yoruba culture.

Parrots hold a place of enduring significance in Yoruba culture, symbolizing truth, wisdom, and the vital connection between the earthly and the divine. Their role as communicators and protectors in myths and legends underscores their deep cultural and spiritual relevance. Historically, the use of parrot feathers in rituals and ceremonial attire reflects the high regard in which these birds are held and highlights their protective and purifying properties.

Looking forward, the cultural relevance of parrots among the Yoruba has the potential to grow even stronger. As global awareness of environmental issues and biodiversity conservation increases, the traditional reverence for parrots can serve as a powerful reminder of the need to protect these creatures and their habitats. Integrating traditional ecological knowledge with contemporary conservation efforts can foster a deeper appreciation for both cultural heritage and environmental sustainability.

Anel I. Flores Poetry and Art

The Fig Tree Outside a Writer's Window

Inspired by "All Afternoon It Rained" by Mary Oliver

One morning a tiny green bud appeared on a thousand or so tips, joints and ends of even more smooth as most bottom branches. On the next morning the buds were a million miniature hands waving into the window at me adamantly not even the alluring light of my screen or the cozy cotton of my page could coerce me back into my present skin.

I might have skipped a day or so because of weekend drinks coffees concerts readings art exhibits things like friends lovers calling on me.

She seduced a bird and another and another and another bird until the vulvacious fruit center breaks. They danced under the melodic motion sensor night light show twinkling stars and roaring electronic bass beats of overhead aircraft. They chose to offer their whole selves open plunge worthy as dinner breakfast lunch a rendezvous behind the tool shed a ravenous love affair against a cement bath body arms black feathers wet outstretched hungry each spring.



Resistencia by Anel I. Flores

Hand-painted Serigraph on Archival Paper 2019 20" x 15"



Heart Portal for Queer Lives
by Anel I. Flores Watercolor on Paper 16" x 20" 2024



Multiverso Mojada/e by Anel I. Flores
Oil on Canvas 24" x 48" 2023

ZENZONTLE - MIMUS - TENCA - X-Chol - MOCKINGBIRD

a borderlands bird of four hundred voices
un ave fronterizo de cuatrocientos voces
se tototl tlen kipia nauí ciento itlajtól



proyecto de aves urbanas
totomej tlen altepemej

x-chol-col-chek
mimus polyglottus
tsusga digisgi
nightingales
tenca
cenzontle

~
teaches humility
in relation to land

mimicry & hybridity

negotiates power

creates new and lasting relationships

tlajtoli uan tlalnamikilistli

voice and memory

voz y memoria

ajkia kiita ajkia
quien esta mirando quien?
who is watching who?

nimitz ilnamiki
te recuerdo
i remember you



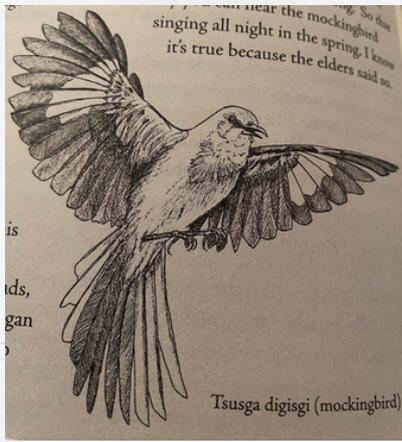
shrill & sweet giggler
risa estridente y dulce
tsotsona uan tzopelik

sinister trickster. Who am I?
embaucador siniestro. Quien soy yo?
tlacajcayquetl tlen fiero. ¿Ajqueya na?

“It is named centzontlatole because it mocks all the birds; it also mocks the turkeys, the cocks, the hens. It also mocks the dogs. When it still lives in its habitat, it sings all night.”



Each zenzontle is an intergenerational community
The struggle of each individual
is how the past & many futures survive



The Cherokee name the bird *Tsusga digisgi*, or “he who eats heads.” Legend tells that this bird tricks and steals other birds’ songs, and the Creator finds out and says, “Since you have stolen all those voices whenever you sing from now on, you will have to use all the voices that you have, even if you have to sing all night long.”



proyecto de aves urbanas

totomej tlen altepemej

urban bird project

On Window Collisions

Amelia King-Kostelac

“Hemos olvidado tantas cosas hoy, en nuestra época. Aceptamos lo existente como verdad singular; no somos capaces de vincular una cosa con otra. Por ejemplo, la vida con la Muerte, los animales con la carne que comemos, la Virgen con la joven mujer para quien su religión significaba Libertad, la línea de referencia acústica de nuestras ciudades con los incontables motores rugiendo día y noche. Sin embargo, aún somos capaces de asociar el canto de los pájaros con las místicas creaturas que lo producen.”[1]

— Corinna Koch, “El vuelo de los pájaros,”[2] (2013)

Thus Koch opens her essay on Graciela Iturbine’s photographic series *Pájaros*.³ Her description of our lack of capacity to connect sign and signifier pointing to a Cartesian disconnect; a lack of material connection between our selves and our “environment.” Yet there is a note of hope with our connection to birds who, for many, remain tethered to our minds and imaginations.

Iturbine’s series presents a sweeping breadth of bird-human relations which are haunting, touching and grim: the ascetic beauty of a single swallow egg against straw, the chaotic beauty of a man walking among a cloud of Magnificent Frigate birds, the surreality of a self-portrait with dead birds draped before her eyes, the abstract thrum of thousands of birds in murmuration.

The photographs are snapshots of the evocative power of birds, who have figured so prominently in cosmology, fashion and culture across time.

Birds, which have figured in countless ways as symbols of fragile sensitivity, as messengers between realms, as embodiments of wisdom or harbingers of dark things. Iturbine’s series captures this breadth: both the sublime and the violent manners in which we love, kill and live alongside birds.

And, truly, our humanly adoration for birds is not always positive. During the Victorian era, birds were both used a major symbol of death (everything from postcards and still lifes to Poe’s iconic Raven) as well as the must-have accessory for women’s fashion. The obsession with putting bird feathers and taxidermied birds onto hats became a significant danger to the lives of many birds as the demand for their bodies and feathers drove populations of Whooping Cranes, Carolina Parakeets, and others to near extinction. Around the same time, the Passenger Pigeon was also hunted to extinction and yet this is also when Audubon Society was created (1905).

On Window Collisions (cont.)

As our lives have become increasingly urban, our entanglement with birds has only become more fraught. A whole host of new technologies and structures rise which disrupt the lives of birds: glass-clad high rises; vast stretches of impermeable landscape; decreases in vegetation and habitat; increases in number of outdoor domestic cats. And as we enter an era where the impacts of climate change will only increase this precarity, we face the reality of extinction occurring at an unprecedented scale. A crisis which is undeniably a result of industrialization and urbanization; the culmination of a longer colonial purpose to transform landscapes and peoples into extractable, monetizable resources. But it is also most deeply about our connection to the network of life with whom we share this planet.

The rise of “disaster” and “last-chance” tourism are good examples of this anxiety leading to material response which a desire to understand or relate potentially amplifies a crisis. Hopping a plane to view melting glaciers is not necessary to confront the scale and impact of the climate crisis: our

urban landscapes are awash in threats large and small, from microplastics to hostile design. Extinction is happening here, too, all around us.



Black-chinned Hummingbird



Bewick's Wren

Window strikes are just one iteration of how this death comes crashing into our lives, but they are a significant one. After outdoor domestic cats, collisions with glass buildings are the second largest killer of birds with estimates ranging from over 365 million to just shy of 1 billion birds dying from such collisions each year (cats, by comparison, are estimated to kill between 1.4 and 3.7 billion birds each year).⁵ The glass buildings which so epitomize modernity and technology—clean, transparent, minimal—become sites of brutality. In October of 2023, 1,000 birds were documented as dying at one building alone in Chicago.⁶ Small bodies colliding with the unyielding surface which moments before appeared to be a continuation of trees, sky and life.

It's a tragedy which is playing out around us everyday, but raising awareness of the issue does face barriers. For example, tracking window strikes is both labor intensive and logistically challenging (not all “problem” buildings are easily accessible & in some cases businesses and property owners may view such data gathering with a bit of circumspection); however, a handful of programs are making a difference.



Nashville Warbler



Black-crested Titmouse

On Window Collisions (cont.)

Organizations like Bird City and Lights Out, likewise, have had success in some urban centers in making urban environments less deadly. Targeted counting efforts led by a wide range of local (e.g., NYC Bird Alliance's Project Safe Flight) and national entities (Audubon, Cornell Lab of Ornithology) are likewise improving data on the crisis. These programs highlight the necessity of data and emotion to work together.

In the last few decades, many artists also have explored engaged and participatory methods of engaging viewers in these complex and personal relationships. For example, artist Holly Greenberg partnered with Miyoko Chu of Cornell Lab to create a large-scale, crowdsourced sculptural installation to memorialize the estimated 10,000 birds who died of bird strikes in Chicago during 2023. At the University of British Columbia in Vancouver, a key part of their Green Building Initiatives decided to turn efforts to apply reduce window strikes through addition of window applications—effectively large stickers with patterning (often near invisible to the human eye) that help birds see the glass—into an artistic competition which transformed dangerous windows into visual displays showcasing local and migratory species.

Closer to home, San Antonio-based artist Mark Menjivar's series *La Misma Canción* has engaged students in creating signs that welcome and honor migratory birds, encouraging a sense of intimacy and community. These projects provide pathways for developing our sense of responsibility toward protecting (these birds) but also a sense of agency that we can make a difference.

The art of Iturbide and others are emblematic of how important visual material connections are in building a sense of relationality and respons(ability), in making poignant our proximity and culpability in these deaths, and seeing our own lives as entangled with them; to understand the plurality of life as essential to the continuation of any individual way of being.

Not all urban wildlife threats are as easy to mitigate as window strikes. We have the resources and tools; we only need the will to act.

In the coming months, Urban Bird Project will be rolling out a new project aimed at raising awareness and improving protections against window collisions and other urban wildlife threats in and around San Antonio. You can read more about our Window Strikes project, and how to help prevent them at urbanbirdproject.org.

In the Periphery

Sara Peche



Northern Parula - Migratory

It's difficult to imagine a wide variety of wildlife frequenting a suburban backyard, let alone the 85 bird species I've seen within my own backyard. What initially began as a desire to identify the new chirp in the area led to a whole new awareness of my immediate surroundings. As I photographed birds in my yard, I became familiar with the local residents, making it easier to spot the ones just passing through for migration. The following photos were all taken at the same location, at different times of the year – I hope my story will inspire others to survey their own backyards, and do what they can to make bird-friendly changes.





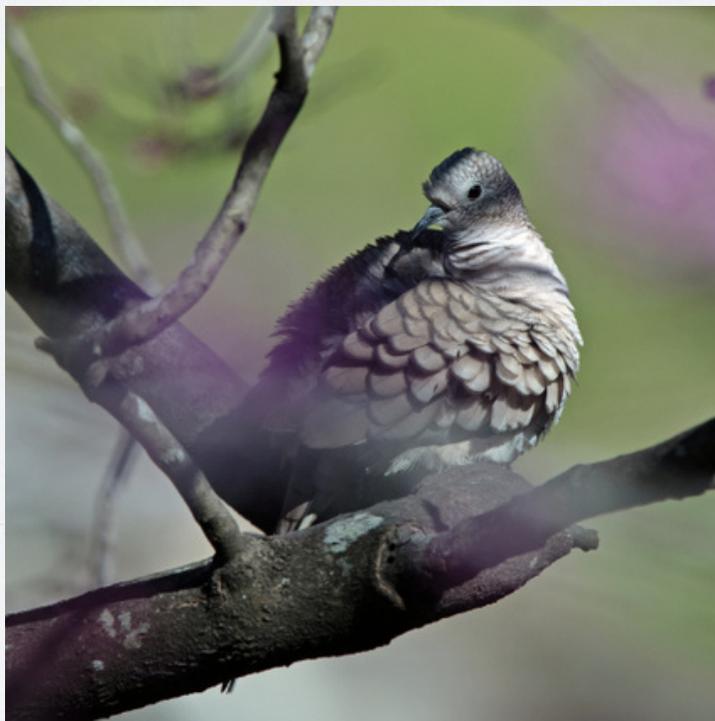
Black-chinned Hummingbirds - Migratory



Mississippi Kite (Juvenile) - Migratory



Carolina Wren - Resident



Inca Dove - Resident



European Starling - Resident



Ruby-crowned Kinglet (Male) - Migratory



Black-crested Titmouse - Resident

Appendix

Inequitable Feather Access

Baddour, Dylan (2022). Labeled Hispanic. Texas Observer, Indigenous Affairs [<https://www.texasobserver.org/labeled-hispanic/>].

Colton, Milo (2019). Texas Indian Holocaust and Survival: McAllen Grace Brethren Church v. Salazar. The Scholar: St. Mary's Law Review on Race and Social Justice, 21:51. [<https://commons.stmarytx.edu/cgi/viewcontent.cgi?article=1010&context=thescholar/>].

Efrati, Amir (2006). Powwows' Popularity Fuels a Black Market For Eagle Feathers: Native Americans Compete With Dances and Regalia; Carcass Sting Operation. The Wall Street Journal, [<https://www.wsj.com/articles/SB116672702776656943>].

Worthen, Kevin J. (2005). Eagle Feathers and Equality: Lessons on Religious Exceptions from the Native American Experience. University of Colorado Law Review, 76:989. [https://digitalcommons.law.byu.edu/faculty_scholarship/250/].

Parrots in Yoruba Culture

African grey parrots in traditional medicine - Africa Geographic
Yoruba legends: 40 West African folklore and tales from the Yoruba people. (2009). Abela Publishing Ltd.

Zenzontle

Image 1: Urban Bird Project Logo by Dr. Amelia King-Kostelac

Image 2: Holding Zenzontle by Dr. Kenneth Walker

Image 3: Zenzontle from Book 11 of the Florentine Codex. Sahagún, Bernardino de. Florentine Codex: General History of the Things of New Spain. Translated by Arthur J.O. Anderson and Charles E. Dibble. Book 11: Earthly Things. Santa Fe, NM: The School of American Research and the University of Utah, 1963. p. 112.

Image 4: Tsusga digisgi, or "He Who Eats Heads." Teuton, Christopher B. and Hastings Shade. Cherokee Earth Dwellers: Stories and Teachings of the Natural World. Seattle, WA: University of Washington Press, 2023, p. 176.

Image 5: A visit from Zenzontle by Dr. Kenneth Walker

Appendix (2)

On Window Collisions

[1] We have forgotten many things today, in our era. We accept existence as a singular truth; we are not capable of linking one thing with another. For example, life with Death, animals with the meat we eat, the Virgin with the young woman for whom her religion meant Liberty, the acoustic reference line with our cities' uncountable motor rumbling day and night. Yet, we are still capable of associating the song of passerines [songbirds] with the mystical creatures that produce them. (All translations by author)

[2] The flight of birds [3] Birds [Passerines] [4] These include many of the common issues related to global tourism, e.g., reliance on fossil fuel for transportation, increase in volume of people in environmentally fragile locations, destabilization of local economies. (cite) [5] "Hostile design" was coined to describe aspects of design and city planning which are designed to prevent specific activities/uses of a space or object. The most common types of urban hostile design target unhoused persons (e.g., bus benches with barriers inserted between seats to prevent one from laying down) and animals (e.g., spikes on buildings to prevent birds from landing/nesting). See e.g., Rosenberger (2020) and [6] See USFWS (nd) Threats to Birds [7] For example, the Climate Action Network (CAN). Founded in the 1980s, CAN is an international network of civil society organizations from over 130 countries. Additional examples of grass-roots organizations are listed in the resources section at the end of this document.

Contributor Bios

Anel I. Flores is a queer, transfeminist writer & multidisciplinary artist. Author of *Empanada: A Lesbiana Story en Probaditas & Curtains of Rain*, Flores' writing & visual art re-center LGBTQIA+, Latina/e, & BIPOC narratives. A cultural organizer & award-winning educator, Flores co-founded Queer Voices Collective and LezRide, & founded La Otra Taller Nепantla. They were recently honored with the Mellon Foundation's Democratizing Racial Justice Award.

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Sara Peche is a former UBP Scholar who is currently pursuing a master's degree at UTSA in Environmental Science. Her interest in birds is what spurred her to pursue a career in this field, with the hope that I might be able to play a bigger role in conservation efforts.

Kenny Walker is a writer, scholar, father, mentor, eco-cultural worker, and rhetorical practitioner. He is also an associate professor of English, author of *Climate Politics on the Border*, and co-director of Urban Bird Project and the Coalition for Regenerative Ecologies and Agriculture (CREA).



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