



Volume 25, Number 4
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La Pintura

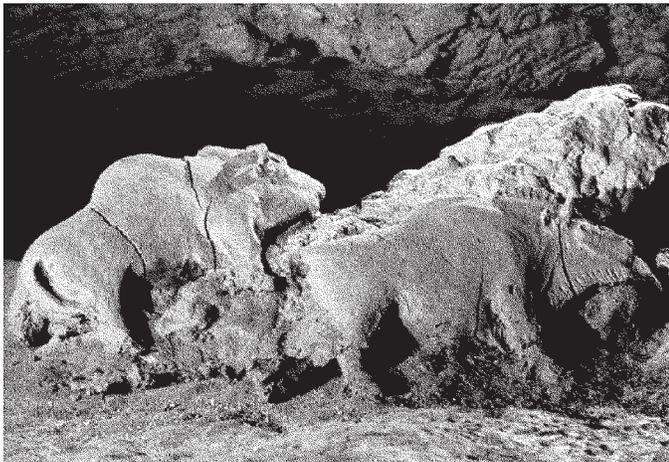
The Official Newsletter of the American Rock Art Research Association
Member of the International Federation of Rock Art Organizations

ARARA Publishes New Edition of *Les Cavernes du Volp*

The famous “Sorcerer” of Les Trois Frères and the magnificent clay bison of Le Tuc d’Audoubert are among the most indelible images of European Palaeolithic art. ARARA is pleased to have the opportunity to make available in an updated facsimile edition a limited number of copies of this rare volume devoted to the study of these caves, two of the best preserved Palaeolithic decorated caves of France. Long before the general recognition of the importance of conserving the fragile environments of unique rock art sites and the development of an archaeological ethic of site preservation, Henri Bégouën acted to preserve the sites of Les Trois Frères and Le Tuc d’Audoubert for future generations. Archaeological research progresses slowly, erring on the side of waiting for the development of better techniques before irrevocably destroying the unique record preserved in the caves. Visitation is strictly limited to reduce the pace of the inevitable destruction that accompanies the presence of humans in the caves. Henri Bégouën’s grandchildren have acted to preserve his vision of conservation with the establishment of the Association Louis Bégouën.

Les Cavernes du Volp is the product of the collaboration of Henri Bégouën and the Abbé Henri Breuil. Few have matched Breuil’s rock art recording efforts, although much of his work is now recognized as subjective and incomplete by today’s standards. His recording efforts in Les Trois Frères, however, are recognized as the best of his work, having been produced over a period of twenty years. With the exception of his 1952 overview of Palaeolithic art, *Four Hundred Centuries of Cave Art*, Breuil’s publications are generally unavailable to researchers except through library loans. The Bégouën

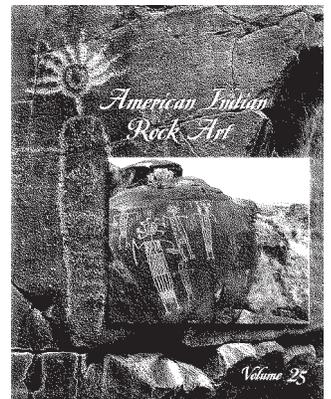
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American Indian Rock Art Volume 25 Available Now!

American Indian Rock Art, Volume 25, is hot off the press and available now for purchase. It contains papers from the 1998 conference in Ridgecrest, California. The twenty-fifth anniversary issue “truly delivers,” featuring a full-color cover with three of Alain Briot’s Oliver-Award-winning photographs. The unique cover design uses Briot’s imagery to convey the rich patina tones that provide unforgettable contrast to the spectacular Coso petroglyphs. In addition to a fine selection of papers, *AIRA Volume 25* includes a 25-year Index covering all the available ARARA publications at press time. The index was created and updated by Daniel McCarthy, and should serve as a valuable tool for all rock art researchers. Another special feature of this edition of *AIRA* is the large fold-out

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Les Cavernes du Volp

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family continues the tradition of patience in uncovering the archaeological record of the caves. We are still years from a new publication about the Volp caves, although research results have been presented in scholarly articles and dissertations over the years.

The Association Louis Bégouën authorized a reprint of the 1958 study at this time to satisfy the demand of a new generation of researchers for copies of *Les Cavernes du Volp* and to update the scholarly community on the course of new research conducted to date. The current volume features a postscript by Robert Bégouën, a list of errata, a bibliography of Bégouën family publications devoted to research in the caves, and a selection of color photographs to supplement the black-and-white plates. New copies of some of Breuil's original drawings have been made to replace illustrations that the family felt were poorly reproduced. The text is in French. For the convenience of our members, English translations of the postscript and illustration captions are provided at the end of the volume.

The volume features 115 line drawings of the cave art; 32 black-and-white plates of the caves, their environment, and the art; and seven color plates to supplement the original illustrations. Copies are available postpaid for \$45. To order copies of *Les Cavernes du Volp*, contact the ARARA Archives at Deer Valley Rock Art Center, P.O. Box 41998, Phoenix, AZ 85080.



American Indian Rock Art 25

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page displaying the cutting-edge computer-enhanced panorama technique utilized by authors Robert Mark and Evelyn Billo. You will definitely want to include this issue in your personal library.

The volume, edited and designed by Steven Freers, is the largest yet of the AIRA series, running 282 pages including the front section. The 18 selected papers demonstrate outstanding scholarship and provide an excellent range in topics. The following is a list of paper titles and authors:

- *The Vision Quest in the Coso Range*, by David S. Whitley, Joseph M. Simon, and Ronald I. Dorn
- *The Archaeology and Petroglyphs of the Coso Rock Art Landmark*, by Amy J. Gilreath

- *Dinwoody Tradition Petroglyphs of Northwest Wyoming and their Relationship to Coso Mountain Petroglyphs of Eastern California*, by Lawrence Loendorf

- *Changing Light on the Cosos*, by Sue Ann Monteleone and Alanah Woody

- *Regional Variation in Rock Art Styles in the Southern Great Basin: A View from the East Mojave*, by Don D. Christensen, Jerry Dickey, and David Lee

- *Boundary, Style and Function: Extrapolations from the Keno, Oregon Pictographs*, by Eric W. Ritter

- *The Use of Hallucinogenic Plants by the Archaic-Basketmaker Rock Art Creators of the Palavayu, North-east Arizona: The Case for Datura*, by Ekkehart Malotki

- *Hourglass Anthropomorph Petroglyphs in the South Mountains, Arizona*, by Todd W. Bostwick

- *Ute Indian Bear Dance: Related Myths and Bear Glyphs*, by Lynda D. McNeil

- *Rock Art of Northeastern Mexico: Petroglyphs of Coahuila and Nuevo León*, by Terry Sayther and Deborah Stuart

- *Too Many Shamans: Ethics and Politics of Rock Art Interpretation*, by Rick Bury

- *A Stitch in Time: Digital Panoramas and Mosaics*, by Robert Mark and Evelyn Billo

- *The Resurvey of Petroglyph National Monument: A New Approach to an Old Problem*, by Kerri J. Mich and Milford R. Fletcher

- *Digital Acoustic Recording Techniques Applied to Rock Art Sites*, by Steven J. Waller, David Lubman, and Brenda Kiser

- *Notes on Basic Methods of Recording Rock Art: Philosophies and Procedures*, by Ken Hedges

- *Little Petroglyph Canyon: A Portfolio of Photographs*, by Alain Briot,

- *Rock Art at the Source*, by Janet Lever

- *Cultural Contact Rock Art Records in North America*, by Dale W. Ritter

- *Index to American Rock Art Research Association Publications: American Indian Rock Art, Volumes 1-25 (1974-1999); Occasional Papers; Monograph Series; and, International Rock Art Conference Proceedings*, by Daniel F. McCarthy

American Indian Rock Art, Volume 25, retails for \$25.00 and can be obtained from the Deer Valley Rock Art Center, P.O. Box 41998, Phoenix, Arizona, 85080. For further information about this volume, including a list of abstracts, please refer to ARARA's web site:

<http://zzyx.ucsc.edu/comp/Bill/ARARA/ARARA.html>



ARARA Conservation Network

The newly formed ARARA Conservation Network subcommittee under the direction of Leigh Marymor now has added pages to the ARARA website and can be found at: <http://zzyx.ucsc.edu/Comp/Bill/ARARA/CAP.html>

Information includes Site Protection Articles, Action Alerts, Examples of Well-Managed Rock Art sites, Interest Groups, Conservation and Cultural Heritage Management Resources, and Public Lands.

You can submit more entries to Leigh Marymor via e-mail at

MLeighM@aol.com

The Rock Art Workshop As Revitalization Movement

Jerry Dickey

One of the most important aspects of conducting systematic research is the sharing and dissemination of data. Rock art studies are no different in this regard, yet few forums exist which encourage both the sharing of raw data and continuing dialogue among researchers concerning current research problems and strategies. Several annual rock art symposia are held throughout the United States which feature the formal presentation of papers. Indeed, the publications which emanate from both the ARARA symposiums and the San Diego Museum of Man rock art conferences have become important sources of rock art literature in this country. These large symposia are open to the interested public and serve a valuable educational function. They also attract various spectators who seem to be primarily interested in learning the location of the latest "hot" rock art sites so that they can visit and photograph them with their particular group or circle of friends. While there are sites which are appropriate for such visits, many are far too fragile to survive such an onslaught. It has, accordingly, become difficult for serious rock art researchers and land management experts to openly discuss detailed information concerning rock art research in such public settings. Consequently, many researchers continue to conduct their work as isolated events, without any contact or discussion with others who may also be conducting rock art research in the area.

A recent trend seems to be developing in which small, select groups have formed with the expressed intent to share research data and address related problems in a controlled forum which stresses confidentiality and the protection of the sites being studied. The small group size is conducive to round-table discussion and active participation by members. Since 1997 the Mojave Rock Art Workshop has met in the East Mojave to discuss various pre-selected topics. These have included the problems involved in defining regional styles, conducting replication studies, the use of proper recording techniques, computer enhancing technology, the question of function, the current status of dating techniques, and cultural affiliation along with various other subjects relating to rock art studies. Participation has been by invitation only and has averaged 22 people per meeting. Participants have included members of the National Park Service, the Forest Service, and the Bureau of Land Management as well as individual researchers working in the immediate or adjacent areas. What was originally intended to be a "one-time deal" loosely based on the Anasazi Workshops and the Kelso Conference has become an annual event due to the enthusiasm of the Workshop members. Recently a spin-off group has formed in the Reno, Nevada, area focusing on the Northern Great Basin. This new workshop will meet in addition to the annual Mojave Rock Art Workshop and include crossover participation.

As rock art studies advance, the need for data sharing and dialoguing among rock art researchers will continue to exist. It is an indication of the growing popularity of the field that the original ARARA meetings involved small groups of individuals very similar to the current workshops and have now grown into a very different type of entity. The advent of various rock art workshops can be seen as a necessary tool for advancing the study of rock art and will both directly and indirectly feed into the larger organizations such as ARARA and IRAC which now serve a more formal and public function.

Student Network News

Alanah Woody

The first Student Dinner, held at the International meetings in Ripon, Wisconsin, was a great success. Around 20 people from all across the U.S. and abroad (including experienced rock art researchers and beginners) participated in the discussions. This relaxed and informal setting allowed students to voice their concerns and enabled much-appreciated advice to be passed along, and provided the chance as well for

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Student Network News

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students to network with long-time researchers who they may not have had the chance to meet otherwise.

ARARA President Larry Loendorf strongly conveyed his personal commitment to facilitating and mentoring student research, and also the commitment of ARARA to addressing student issues. Several people, including Jim Blazik and Bob Clouse, encouraged students to gain important experience by volunteering to work for federal or state land managers in the area where they have an academic interest. Students were also advised to begin presenting papers at conferences. Ken Hedges suggested that in addition to the regular ARARA and IRAC meetings, the San Diego Museum of Man hosts an annual rock art meeting in November where papers can be presented in a less intimidating atmosphere. The papers are then published in the *Rock Art Papers*, which he explained is geared toward providing a non-juried record of symposium presentations as a publication outlet for both professionals and non-professionals.

After this first successful experiment, we intend the dinner to become an annual event with discussions more focused toward a specific agenda. Again, it will be an invited dinner and we hope that those unable to attend this year can come next time. We also plan to encourage a broader range of people to participate (like *any* newcomer instead of just students). Of course, the invited “pros” will again include “professionals” and “avocationists” who have been doing rock art research for a long time and have valuable advice to pass along.

Everyone agreed that for students to pursue research in rock art they must be extremely motivated and make their own opportunities. So, in that spirit, this is a call for students to submit papers for conferences next year. Sessions are being organized at the Society for American Archaeology (in Philadelphia with John Norder as co-chair), ARARA (in Phoenix with Deb Dandridge as co-chair), and IRAC (in Alice Springs with Dito Morales as co-chair). Of course, attending conferences is expensive and most students don't get any sort of financial reimbursement, but by having sessions at all three, students from here and abroad should be able to get to at least one!

If you are a student (undergraduate, graduate or post-graduate) or if you know one—or are just new to rock art research—contact anyone listed below for more details on presenting a paper next year. Contact Ben Swartz (01bkswartz@bsuvc.bsu.edu) for info on the rock art student chat group. Also, if you are a long-time researcher (avocational or professional) who is interested in men-

toring a newcomer, contact us and we will try to start connecting people with similar interests. At this point, both Larry Loendorf and David Whitley have agreed to work with a student—you might be able to work with your hero, too, if you take the first step!

Deb Dandridge (ddandridge@tamu.edu)

Dito Morales (ditomorales@msn.com)

John Norder (jwn@umich.edu)

Alanah Woody (woody@ecostar.minden.nv.us)

Rock Art, Vegetation, and Fire

Debra E. Dandridge

For some time, I have been concerned about the dialogue that has taken place concerning the effects of fire on the vegetation at rock art sites. I am especially concerned about the recommendation to remove vegetation at rock art sites so as to limit damage by fire. It is true that fire can have devastating effects on rock art sites, especially those on sandstone; however it is a knee-jerk reaction to remove all vegetation within close proximity (whatever that may be) to rock art sites. This action should be undertaken with a great deal of thought and consideration.

First, one needs to consider the types of vegetation surrounding the parent rock material—if a fire starts in the vegetation, how will it burn? If the fuels (vegetation) are light and flashy, such as grasses and sedges, they burn quickly—putting out relatively low btus—and are low risk to rock art substrate. If the fuels are thick and dense, such as pine or deciduous trees, they will take longer to ignite, but once burning they are likely to burn long with moderate to high btus. If the fuels are some brushy types such as chaparral, gallberry bush, fountain grass, or pitchy conifer stumps, fires may ignite volatile plant oils, and once ignited the brush may explode when a certain btu level is reached.

When considering the effects of fire on rock art panels, the questions become:

How long will the fuels burn, and how hot?

What intensity level of the fire will cause actual damage to the site and its setting?

What are the minimal measures that can be taken to protect both the rock art and the landscape in the absence of any absolute knowledge about fire effects?

And, most important, has a plan of action been developed if a fire should threaten rock art sites?

It is essential that fire fighters know the importance of the site and take special care around the site, using fire-

fighting strategies such as a "Light Hands on the Land." This approach is now in use for certain situations by the USDA Forest Service and USDI Bureau of Land Management and other land management agencies.

Bringing such important matters to the attention of firefighters while a fire is in progress is often not possible. Rock art researchers and fire management experts must discuss potential problems well before a fire starts. These discussions are best held on-site, keeping in mind that not all fires put out the same amount of heat for the same amount of time. More serious investigation into the effects of fire on differing types of rock strata needs to be undertaken before global recommendations can be offered concerning the effects of fire and vegetation on rock art sites. However, simply cutting down vegetation surrounding a rock art panel may not be the best action.

Removal of vegetation at a rock art site may put it at higher risk for things such as vandalism from gunshot damage, soil erosion, or solar heating and cooling in winter months. Obviously any vegetation rubbing against rock art panels, or burning right on the pictographs or petroglyphs, will accelerate their erosion. But, it may not be necessary to remove the entire offending plant. Back limbs and branches can be removed as an acceptable alternative to removal of the entire plant. Other considerations may also be important before removing an entire plant: does the plant(s) contribute to the overall significance of the archaeological site? The vegetation, especially medicinal plants, may have played a role in the selection of the site for manufacturing rock art.

Serious consideration about the role the vegetation plays in the overall interpretation and significance of the site needs to be undertaken prior to wholesale removal that could have more deleterious effects in the long term than doing nothing in the short term.

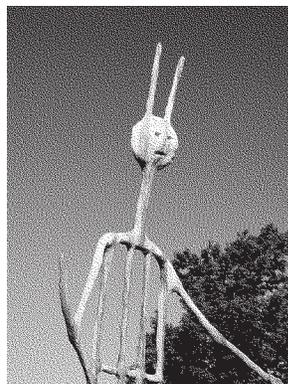
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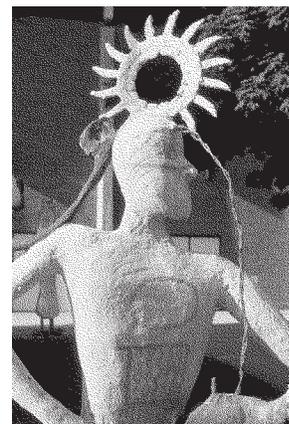
IRAC '99 Sculpture Project A Big Success

We came to Neenah High School. We welded and bent steel. We wrapped and tied wire to create the bones and skin for four large ferro-cement sculptures. All this took place the week before the '99 IRAC in Ripon. Joe



Pachak, a sculptor and archeologist from Bluff, Utah; Jody Harrell, the art teacher at the high school; and Janet Lever, a potter and rock art researcher from Colorado, brought their creative energies, their words, drawings, and dedication together from 8:00 a.m. to 9:00 at night for six days. Over 150 students interacted and got

turned on to rock art and sculpture and to being part of a process that allowed them to express themselves on a huge scale. We created a 12-foot-tall piece based on a Glen Canyon figure from Utah (above), an 8-foot therianthrope from southern Africa, and a figure based on a painting in the Gottschall cave in Wisconsin (below). The sculptures were on display at the Ripon campus following a dedication, a concert by Dennis Hawk, and a poetry reading by Ellen Kort. This workshop was supported by a grant from ARARA and funds from the Neenah school district. The student response was overwhelmingly positive; hands on participation leads to a more personal and profound understanding of rock art, native culture and myth, and our role



as stewards of this precious cultural landscape. We hope to have similar interactive workshops in association with future ARARA meetings. If you or a friend in a nearby school district are interested in this kind of experience, please contact:

Janet Lever
11753 N. 85th
Longmont, CO 80503
email: blueglyph@aol.com

We Get Letters...

This is a letter in response to a disturbing moment during the IRAC '99 meeting. People drive, fly, gather together from all over the world to share ideas, experiences, visions. Why on earth do we invite someone like Paul Bahn to speak at a banquet (since he missed the opening reception)? His rudeness and negative sarcasm have no place at such an event. This brought the whole tone of the conference down to a somber and silenced level. Participants were offended, stunned, and generally insulted by a speech that was political, personally vindictive, pitifully dull, and badly prepared. Jokes in bad taste, read book reviews, and mean-spirited diatribes should not be given financial support and a prominent place at an IRAC or an ARARA meeting.

—Janet Lever
Longmont, Colorado

The President Speaks...

Larry Loendorf, ARARA President

Wow, what a great time we had in Ripon, Wisconsin. The 12th International Rock Art Congress (IRAC '99) was really quite a successful meeting with some outstanding sessions. There was some concern regarding the number of participants who did not show up to deliver their papers, in part because they did not know their papers had been accepted, but even with this problem I managed to hear several of the best rock art papers I have heard in years. The facilities and the food at Ripon College were also a big hit with participants. Also memorable were the special events like the atlatl toss, the stamp exhibit, Alanah Woody's organization of the "students network" dinner, the achievement award for James Swauger, and the Native American opening. All these events and others were great additions to the congress. Jack Steinbring and all his assistants in Ripon are to be congratulated. Many ARARA members also gave considerable time and effort to the conference with Donna Gillette, Donna Yoder, and Sharon Urban at the front of those who volunteered countless hours to preparing, registering, and worrying about how to make things successful. Likewise we owe special thanks to John Campbell, Deborah Morse-Kahn, and Charles Bailey.

I must admit that before the meeting I had some reservations as to whether it would be a success. Trying to bring together so many individuals from far places is never easy. Likewise it is difficult to coordinate multiple sponsoring groups such as those at this meeting: the International Federation of Rock Art Organizations

(IFRAO), the American Rock Art Research Association (ARARA), the Mid-America Geographic Foundation (MAGF), the Upper Midwest Rock Art Association (UMRARA), and the Eastern States Rock Art Research Association (ESRARA). In general, however, all of this coordination went fine. There was only one very controversial event—the banquet address by Paul Bahn—and because ARARA invited Paul Bahn and paid for his travel to the meeting to deliver the speech, it is appropriate that I comment on it.

First it should be noted that Bahn was invited to give the keynote address in the opening session but was unable to get to Ripon because of airline difficulties. Thankfully, Evelyn Billo filled in with an excellent slide program on the human figure. Unfortunately, this meant that Evelyn's presentation was deleted from the session on Human Figures in Rock Art organized by Jane Kolber, George Nash and Chris Chippindale, but in many ways this set the tone for the conference as one of give and take—fill in and adjust the schedule or the rooms where it was possible. This is how it was decided that Paul Bahn should deliver a banquet address. Originally there was none planned, as we wanted to set the evening aside for awards. There was concern, however, that ARARA should get its due. Individuals expressed that if we were paying for Bahn's travel we should hear a speech and the banquet seemed to be the most appropriate place. In retrospect, I suspect that if the ARARA board had known the content of the speech, they would not have made the same decision.

The speech was extremely inflammatory with a mixture of insults directed toward shamanism as an explanatory model for rock art, negative comments on the use of ethnography for understanding rock art, and a scathing review of IFRAO. The audience was stunned and offended with at least a third walking out before it was complete. *Let me make one thing clear:* Paul Bahn had every right to say or write all of the things he said in the speech. In my opinion, though, he did not choose the suitable forum for his remarks. A banquet address, as an invited speaker, is not the place to deliver one's theoretical stance or to offer a personal assessment of another rock art organization. If ARARA had organized a panel discussion or a forum to debate the merits of shamanism and ethnography or to discuss the structure of IFRAO, his remarks would have been in the correct place. But a confined audience at the closing banquet for a conference was not the appropriate place. I might add they would have been doubly inappropriate for the opening session, setting a negative tone for the entire week. Of course all of this is my opinion and others might think otherwise.

As president of ARARA I apologize to those who were offended, and I know from e-mail, telephone calls, copies of letters, and conversations after the banquet that the number of offended people is relatively large. Please do not let your experience of the congress be overshadowed by a single negative, especially when there were so many positive things at IRAC '99.



Rock Art Protection at Hueco Tanks State Historical Park

After nearly a year of public input, the Texas Parks and Wildlife Department (TPWD) instituted a new public use plan at Hueco Tanks State Historical Park on September 1 of last year. The need for this plan resulted from the sharp increase in visitation that the park has witnessed in recent years, which in turn has caused damage to the park's archeological deposits and rock art panels. In conjunction with public use changes, TPWD will be initiating a series of rock art documentation, restoration, and interpretation studies this spring.

Hueco Tanks State Historical Park is located in far west Texas, approximately 28 miles from the city of El Paso. The park contains as many as a thousand or more rock drawings, and it is because of these drawings that the site was acquired as a state park in 1969. Dr. Kay Sutherland, anthropologist and Jornada Mogollon rock art expert, considers the park to be one of the most significant rock art sites in North America. Included in the inventory of petroglyphs and pictographs are more than 200 distinct masks (many of which may be precursors to the present day Pueblo katsina masks) and more than 30 Tlaloc or rain god symbols. Cultures reflected in the rock art include Jornada Mogollon, Apache, and those of Mesoamerican origin. In addition to the significant rock art panels, the park contains rich archeological deposits indicating that visitation to the site began as early as Paleoindian times.

Hueco Tanks rock art and archeological deposits have been threatened for several decades by recreational use of the area, but the threats have greatly increased in recent years. Historically, the public has viewed the park primarily in recreational terms. In addition to visiting the rock art, popular activities in the park include picnicking, birdwatching, hiking, and rockclimbing. In the 1980s, visitation and recreational use dramatically increased as the sport of bouldering was popularized, and as the park

gained an international reputation for being one of the premier climbing and bouldering spots in North America. Prior to the initiation of the current use plan, the park received more than 65,000 visitors annually. This heavy visitation resulted in a number of impacts—both malicious and unintentional—to the park's cultural resources. Examples of intentional damage are graffiti etched or painted over the panels and the chisel marks that can be seen on some glyphs. Unintentional damage results from people having touched the glyphs or having bouldered in their vicinity. Bouldering, in particular, has resulted in substantial damage. Because this activity involves climbing over virtually every exposed rock face, or wherever handholds can be found, it can be extremely damaging to the rock art. Although many rock climbers attempted to avoid the panels, many of the glyphs are faded and difficult to notice, even by well-intentioned climbers

As a result of these impacts, TPWD instituted a new access policy to the park last fall. Prior to this time, access to the park was available to everyone who paid the entrance fee. Under the new plan, up to 50 visitors at a time will be allowed in the North Mountain portion of the 860-acre park for approved activities without being accompanied by a guide, but all other areas of the park are restricted to guided access only. Sensitive pictograph areas in this zone are marked off limits, and access to other areas of the park is by guided tour only. In addition, all park users must undergo mandatory orientation before being admitted. Camping is restricted unless it is a part of an approved tour and has the accompaniment of a certified tour guide. Different types of tours are scheduled to accommodate different activities—including rock art viewing, birdwatching, and climbing—but all must follow approved tour routes.

As with any change in public access, the current use policy has been heavily scrutinized by various constituent groups. While most members of the public have applauded TPWD's decision, others believe that their access has been unfairly restricted. Despite pressure from some groups to change the access policy, TPWD's executive director has stated that the Department's first obligation is to protect the park's priceless cultural resources.

—Submitted by
Karen G. Harry, Director
Cultural Resources Program
Texas Parks & Wildlife



V International Rock Art Symposium in Bolivia Set for September 2000

The Bolivian rock art research society SIARB is organizing its Fifth International Rock Art Symposium, planned for the city of Tarija on September 18-24, 2000. SIARB has organized four similar events which were carried out successfully in 1988, 1989, 1991, and 1997. The Fifth International Rock Art Symposium will deal with the following:

Session 1: Recording of rock art sites, discussed in a forum among rock art specialists coming from several continents, and exemplified in a Workshop which will record rock paintings and engravings at one site near Tarija. Chairpersons: Jane Kolber, ARARA and Rock Art Recording School of the Arizona Archaeological and Historical Society; and Freddy Taboada, SIARB.

Session 2: Rock art along the Bolivian-Argentinian frontier (south Tarija, Potosi, and Chuquisaca, northwest Argentina). Chairpersons: Alicia Fernández Distel, Museo Arqueológico Provincial, Jujuy, Argentina; and Carlos Methfessel, SIARB.

In Session 1, this conference aims to discuss appropriate documentation (or recording) of rock paintings and rock engravings (petroglyphs), including traditional methods as well as modern technology. The utmost importance of a reliable and comprehensive recording of rock art sites is obvious: it is the basis of all conservation, preservation, and research of rock art. To this end, this symposium is being held to enable the sharing of knowledge and experience in all areas of rock art documentation, encouraging a broad spectrum of ideas and methodologies. Details on the full Rationale of Session 1 may be obtained from Jane Kolber at P.O. Box 1844, Bisbee, AZ 85603 (e-mail: jkolber@theriver.com).

In previous meetings of rock art specialists in Latin America (including the four international symposia organized by SIARB between 1988 and 1997), there have never been sections dedicated entirely to the subject of rock art recording. While some investigators in Argentina, Brazil, Bolivia, and other Latin American countries carry out rock art research in a scientific way, in many cases rock art recording is unsatisfactory: it is not part of a comprehensive plan of investigation and/or management of sites, remains incomplete, and sometimes even uses intrusive methods, such as chalking engravings or wetting rock paintings, which distort the existing rock art or endanger its conservation. Over the past 12 years,

SIARB has tried to promote non-invasive scientific rock art recording. Its V International Rock Art Symposium will be an important step in this direction.

Session 1 of the conference will provide papers by international investigators on different approaches and methods used in the documentation of rock art, with oral presentations of a maximum of 20 minutes, each followed by a 10-minute discussion period. A final discussion evaluating overall aspects of the presented papers should result in some guidelines for rock art recording. Poster presentations will also be accepted. Some 100 investigators will participate in this event, mainly from Bolivia and Argentina, with a few participants from other countries, such as Colombia, Brazil, Chile, Peru, the United States, Italy, and Germany.

The Workshop will provide a rare opportunity to evaluate an existing partial recording of a complex rock art site and to try out and discuss alternative methods. Due to the characteristics of the Workshop, only 20 people will be able to participate in this "recording school," and all must have previous experience in rock art documentation.

The week-long conference will follow this schedule: Session 1, Recording Rock Art (2 days); Session 2, Rock Art Along the Bolivian-Argentinian Frontier (1 day); and the Workshop (4 days). Sessions will run from 8:30 a.m. to late afternoon, with evening events such as the inauguration of an exhibition on rock art of Tarija and the presentation of videos. The Workshop will take place mainly in the field at the rock art site of La Aguada, situated 12 km from the city of Tarija.

There will also be a program of excursions to archaeological sites and rock art of Tarija in the days preceding the symposium.

The registration fee of U.S. \$50 must be paid in advance by check made out to Matthias Strecker, Secretary of SIARB. Deadline for registration is April 30, 2000. For further information, contact:

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Regarding tourism and hotels, contact

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Third AURA Congress Planned for Alice Springs July 10–14, 2000

Millennium: a fresh start

The Third AURA Congress will be held in Alice Springs, central Australia, from Monday, July 10, to Friday, July 14, 2000. Principal objectives of the Congress are to offer rock art scholars of the world a forum for presenting their most recent research and theoretical constructs, and to provide the discipline with the stimulus to take it into a brave new century. The dawn of a millennium presents an opportunity to review what has been achieved and what may be achievable, and to preview what the future may have in store for rock art research. Academic sessions include the following:

Academic Program

· *Rock Art and Colonialism: South Africa, Australia and Beyond*. Chaired by Sven Ouzman (South Africa) and Claire Smith (Australia).

· *Constructed Landscapes: Rock Art, Place and Identity*. Chaired by Bruno David and Meredith Wilson (Australia).

· *Rock Art, Environment and Sustainable Development Plans: Regional Projects*. Chaired by Dario Seglie (Italy).

· *Rock Art Education and Ethics*. Chaired by Dario Seglie (Italy).

· *Rock Art Management and Education Programs for Site Visitors*. Chaired by Natalie Franklin (Australia) and Elena Miklashevich (Russia).

· *Rock Art and Reconciliation*. Chaired by Noelene Cole and John Campbell (Australia).

· *Aesthetics of Rock Art*. Chaired by Thomas Heyd (Canada) and John Clegg (Australia).

· *Rock Art and Indigenous Astronomies*. Chaired by Philip Clarke and Hugh Cairns (Australia).

· *Central and Northern Australian Rock-markings: Archaeological, Anthropological and Indigenous Australian Perspectives*. Chaired by Graeme Ward (Australia).

· *Indigenous Perceptions by the Users and Makers of Rock Art*. Chaired by F. Prins (South Africa) and J. Drew (Australia).

· *Rock Art and Ecological Knowledge*. Chaired by Paul Faulstich (U.S.A.), Paul Taçon (Australia), and David Bennett (Australia).

· *Dating Rock Art*. Chaired by Alan Watchman (Australia), Marian Hyman (U.S.A.), and Marvin Rowe (U.S.A.).

· *Epistemology and Rock Art Research*. Chaired by R. G. Bednarik (Australia) and K. K. Chakravarty (India).

· *News of the World II—IRAC 2000*. Chaired by Angelo Fossati (Italy) and Paul Bahn (U.K.). Invited papers only.

· *Setting the Scene: the Alice Springs and Regional Context*. Chaired by G. Ward and C. San Roque (Australia). Invited papers only.

· *Open Session* (t.b.a.).

Rationales for these proposed symposia appear in the summer issue (Vol. 16, No. 1) of *Rock Art Research*, the official journal of the Australian Rock Art Research Association. Several round table sessions and exhibitions are also planned. Preference will be given to papers presented in English. Approximately 180 papers will be accepted and most will be published. Potential contributors are cordially invited to send the titles of their papers together with abstracts to a symposium chair or to:

Robert G. Bednarik, Editor
Rock Art Research
P.O. Box 216
Caulfield South, Vic. 3162
Australia

Events

Congress special events include the IFRAO Meeting of 2000, the Annual General Meeting of AURA, presentations by indigenous Australians—including an anticipated sacred sand painting ceremony conducted by traditional Aboriginal site custodians—and a substantial program of field trips and excursions. Other special events will include exhibitions and presentations of posters, Aboriginal art, rock art books, and films.

Field Trips

The final shape of the AURA 2000 program of field trips, extending for several weeks before and after the Congress, will depend largely on responses to the questionnaire on the Registration Form. In addition to short field trips to rock art sites near Alice Springs, long field trips will be led by rock art scholars who have agreed to guide colleagues to the regions they have researched. Costs depend on various factors. Current alternatives are:

1. Ken Mulvaney: Victoria and Keep Rivers (pre-Congress).

2. Pat Vinnicombe and Lee Scott Virtue: Pilbara and Kimberley (pre-Congress).

3. Caryl Sefton: rock art in New South Wales, Olary region, Flinders Ranges (pre-Congress).

4. David Welch: Arnhem Land, Kimberley.

5. John Clegg: Sydney to Broken Hill (pre-Congress).

6. Helen Read: Kimberley rock art.

7. Hilary and Hugh Cairns: Grand Tour (post-Congress), planned to connect with the Kakadu/Arnhem Land (David Welch), Victoria River District (Bill Harney), Kimberleys (Lee Scott Virtue), Pilbara (Robert Bednarik)

tours (*circa* four weeks) (H. Cairns, Tel. 612-9327 1488).

8. Gary Hill: Trezise Bush Camp, Laura region, north Queensland.

9. Noelene Cole and Ang-Gnarra: Cape York Peninsula, including Laura and Chillagoe.

Registration

Registration fees for the Third AURA Congress:

Prior to March 31, 2000: Professional members \$A190, other AURA members \$A130, student and concession members \$A60, non-members \$A250 (US\$125, \$86, \$40, and \$165 respectively). After March 2000: Professional members \$A220, other AURA members \$A160, student and concession members \$A90, non-members \$A280 (US\$145, \$106, \$60, and \$185).

“Professional members” are those employed in a field academically related to congress topics. “Concession members” are retired persons or are from developing countries. All registration fees paid will be refunded in case of non-attendance. AURA membership will be available at the registration desk (minimum of three years). One staff member of institutional AURA members may attend at member’s rates. Please register for the Congress by completing the Registration Form, available from AURA (address above) or *La Pintura* (see below).

Accommodation and Bookings

Accommodations for the Congress range from caravan park camping sites, backpacker venues, and budget motels to expensive luxury hotels. In Alice Springs, July is peak tourist season, and pre-booking of accommodation is essential. Full details are on the Registration Form.

Special conference fares, with discounts up to 45% off full economy airfare for domestic travel within Australia, have been negotiated with Qantas, official airline for the Congress; quote the Association Profile Number, 1206125, and destination and date of conference when making your reservation (Qantas telephone number within Australia is toll free, 1 800 684 880).

Further Information

Full information about Alice Springs, field trips, and other aspects of the Congress will be provided in the November 1999 issue of *Rock Art Research*, and details may also be obtained from Robert Bednarik at the address given above. As a service to *La Pintura* readers, full details on the Congress, proposed sessions, and field trips, including names and addresses of Symposia chairpersons, are available in a 45KB text file, and the Registration Form is available in a 145KB Adobe Acrobat PDF file (requires Adobe Acrobat Reader, available free from www.adobe.com). To receive these files, sent as e-mail attachments, contact the *La Pintura* editor at:

khedges@earthlink.net

Have You Paid Your ARARA Dues?

ARARA membership dues are payable on July 1 of each year, so if you have not yet paid your annual dues, please do so now to insure continued receipt of *La Pintura*. See page 11 of this issue for membership rates. **Do not send membership applications and renewals to the *La Pintura* address.** Please send membership applications and dues payments to:

ARARA Membership
Arizona State Museum
University of Arizona
Tucson, AZ 85721-0026

Editor’s Note

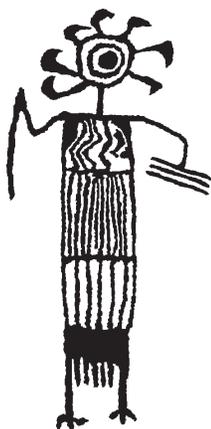
In case you’re wondering, the Editor knows it’s not Spring anymore. The delay in this issue of *La Pintura* was caused by what one hopes is a unique combination of circumstances. This issue fulfills your subscription for the 1998-1999 membership year. As this is written, the next issue of *La Pintura* is in layout and will be distributed as soon as details of the Call for Papers and initial announcements are finalized for the 2000 ARARA meeting in Phoenix, Arizona. Look for your next issue of *La Pintura* soon (if you haven’t paid your 1999-2000 dues, it will be your last).

San Diego Rock Art Meeting Announced

The San Diego Museum of Man has announced **Rock Art '99**, its 24th annual Rock Art Symposium, to be held this year on Saturday, November 6, in San Diego’s Ericsson Auditorium (same place as last year’s symposium; different name). Registration is \$25 students and museum members, \$30 general; T-shirts (pre-order only) are \$15, box lunches are \$6.50, and the evening reception is \$3. Pre-registration forms are now available.

The museum has also issued the Call for Papers for the symposium; abstracts should be mailed, faxed, or e-mailed to the attention of Ken Hedges. Call the museum or e-mail to khedges@earthlink.net for information or to submit an abstract.

San Diego Museum of Man
1350 El Prado
San Diego, CA 92101
Phone (619) 239-2001, Fax 239-2749



The **American Rock Art Research Association** is a non-profit organization dedicated to encourage and to advance research in the field of rock art. Association members work for the protection and preservation of rock art sites through cooperative action with private land owners and appropriate state and federal agencies.

The **Association** strives to promote non-destructive utilization of rock art for scientific, educational, and artistic purposes. This is accomplished through a wide-ranging program to inform and educate the members as well

as the general public regarding the rock art heritage of the United States as well as worldwide. These goals are communicated through the quarterly newsletter, *La Pintura*. Annual three-day conferences give both members and others interested in rock art the opportunity to share professional papers, slide presentations, and informal discussions.

Membership in the **American Rock Art Research Association** is open to all who profess an active interest in research, non-destructive utilization, and preservation of rock art, regardless of their nationality or country of residence. Membership fees are as follows:

| | |
|---|----------|
| Donor | \$100.00 |
| Sustaining | \$40.00 |
| Family | \$30.00 |
| Individual | \$20.00 |
| Student (must enclose photocopy of current student I.D.). | \$15.00 |
| (Foreign members please add additional postage of \$5.00 Canada and Mexico, \$10.00 elsewhere.) | |

Membership runs from July 1 through June 30 of each year. Although the Association is concerned primarily with American rock art, membership has become international in scope. The benefits of membership include yearly subscriptions to *La Pintura*, reduced conference fees, and information on current publications in the field of rock art. But more importantly, membership means a shared concern for the ongoing conservation and preservation of one of the most significant elements of our heritage. Memberships may be sent to:

ARARA Membership
 Arizona State Museum
 University of Arizona
 Tucson, AZ 85721-0026

ARARA Code of Ethics

The **American Rock Art Research Association** subscribes to the following Code of Ethics and enjoins its members, as a condition of membership, to abide by the standards of conduct stated herein.

1. All local, state, and national antiquities laws will be strictly adhered to by the membership of **ARARA**. Rock art research shall be subject to appropriate regulations and property access requirements.
2. All rock art recording shall be non-destructive with regard to the rock art itself and the associated archaeological remains which may be present. No artifacts shall be collected unless the work is done as part of a legally constituted program of archaeological survey or excavation.
3. No excavation shall be conducted unless the work is done as part of a legally constituted excavation project. Removal of soil shall not be undertaken for the sole purpose of exposing sub-surface rock art.
4. Potentially destructive recording and research procedures shall be undertaken only after careful consideration of any potential damage to the rock art site.
5. Using the name of the **American Rock Art Research Association**, the initials of **ARARA**, and/or the logos adopted by the **Association** and the identification of an individual as a member of **ARARA** are allowed only in conjunction with rock art projects undertaken in full accordance with accepted professional archeological standards. The name **ARARA** may not be used for commercial purposes. While members may use their affiliation with **ARARA** for identification purposes, research projects may not be represented as having the sponsorship of **ARARA** without express approval of the Executive Committee.

The **ARARA** Code of Ethics, points 1 through 5, was adopted at the annual business meeting on May 24, 1987. The Code of Ethics was amended with the addition of the opening paragraph at the annual business meeting, May 28, 1988.

ARARA Officers

| | |
|--------------------------|----------------------|
| President | William Hyder |
| Vice-President | Larry Loendorf |
| Secretary | Sharon Urban |
| Treasurer | Donna Yoder |
| Editor | Ken Hedges |
| Archivists | Frank and A. J. Bock |

La Pintura is published by the American Rock Art Research Association. Editorial address is *La Pintura*, 8153 Cinderella Place, Lemon Grove, CA 91945-3000. Opinions expressed in signed articles are those of the authors and do not necessarily represent the views of the American Rock Art Research Association. *La Pintura* solicits articles, news, letters to the editor, and other items of interest to its readers. Please observe the following criteria for all manuscripts submitted. **Letter to the Editor:** No special format necessary. **News Items:** Please indicate all pertinent information (such as the event, time, place, cost [if any], group or person in charge, who to contact, addresses, deadlines). **Articles:** Manuscripts of original research are always welcome. They should be of scientific mien, embracing sound principles of scientific investigation, and presenting data in a clear and concise manner. Consult **American Antiquity** for body copy, notes, literature citations, and the proper format for References Cited. Articles are subject to editing for length. Please submit all materials intended for publication via e-mail, or on computer disk; if submitted on disk, specify type of computer and software program used. We prefer WordPerfect files on DOS/Windows, but can translate most programs and Macintosh diskettes. Manuscripts not on disk should be typed double-spaced with generous margins. Please include a short vitae that includes name, title or profession, affiliation, city, and state. Line drawings are an asset to articles submitted. We also can reproduce sharp, black-and-white photographs.

La Pintura is the Official Newsletter of the American Rock Art Research Association
Please address all editorial materials and letters to:
La Pintura, Ken Hedges, Editor, 8153 Cinderella Pl., Lemon Grove, CA 91945-3000

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