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La Pintura

The Official Newsletter of the American Rock Art Research Association

www.arara.org

Member of the International Federation of Rock Art Organizations

ARARA 2003 in San Bernardino

NOW IS THE TIME MAKE YOUR PLANS to attend the 30th annual ARARA Conference, May 23–26, 2003. The San Bernardino National Forest and California State University, San Bernardino (CSUSB), will be hosting the 2003 ARARA Conference. The Conference will be held on the CSUSB campus, off the I-215, east of Los Angeles. Registration will be held at the Quality Inn (our Host Hotel), 2000 Ostrems Way, San Bernardino, beginning at 4:00 p.m. on Friday, May 23. Plan on renewing old friendships or making new ones over dinner (on your own), as the evening will be free. The reception will be held on Saturday night at the San Bernardino County Museum, and will also include our traditional live auction, under the able direction of our own auctioneer Rick Bury and his bevy of beautiful assistants. This year we are also featuring a silent auction for those “shy” members who don’t like to bid impulsively. There will be something to excite everyone, and a chance to add to ARARA’s coffers in addition to having a great time.

Saturday and Sunday will follow the traditional format of papers (with visual presentations on an 18-foot screen), along with an offering of a Poster Session (with a \$100 award to the Poster judged the best). Sunday evening will be our Banquet, which will be held at the nearby Scottish Rite Temple, featuring internationally known archaeologist Christopher Chippindale as our Guest Speaker. Monday will be spent visiting the rock art sites of your choice from an offering of many great trips. Open both Saturday and Sunday will be our Vendor Room, which will feature many of our traditional artists and craftspeople.

This issue of *La Pintura* includes the Call for Papers, Registration form, and Vendor Room form. Look inside for additional information on the Conference, lodging, and associated activities, including an introduction to the field trip offerings. Plans are in the works for special Education and Conservation events. Also included is information to assist you in making your travel plans.

ARARA is very fortunate to have Dr. Pete Robertshaw, Chairman of the Anthropology Department at CSUSB, assisting with the plans and preparations for the Conference. Dr. Robertshaw has already successfully applied for and been granted funds to provide for Christopher Chippindale’s participation in ARARA 2003. Dr. Chippindale will also be presenting a Public Lecture on Thursday evening, and meeting with some of the Archaeology students from the University. We also look forward to participation by local students in our Conference.

We expect a good turnout at this Conference and look forward to seeing all of you.

Christopher Chippindale to be Banquet Speaker for ARARA 2003

CHRISTOPHER CHIPPINDALE (B.A. and Ph.D. Cambridge) is an archaeology curator in the Cambridge University Museum of Archaeology & Anthropology, England, and Reader in Archaeology there. He edited the international journal *Antiquity*, 1987-1997, and since then has been much involved with archaeology publishing in the USA. His research covers a wide range. His prize-winning *Stonehenge Complete* is the standard account of the world’s most famous prehistoric place, and he has made pioneering studies of the impact of antiquities collecting on our knowledge of the archaeological past. His main focus in field archaeology is on rock art, and he has worked with Aboriginal communities on the rock art of tropical northern Australia since 1990. Among

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Chippendale

Continued from page 1

his rock art publications is a set of three substantial edited books: *The Archaeology of Rock Art* (Cambridge University Press, 1998, with Paul S.C. Taçon), *European Landscapes of Rock Art* (Routledge, 2001, with George Nash), and *Pictures in Place: Looking at Rock Art in its Landscape* (Cambridge University Press, 2002, with George Nash).

Dr. Chippendale will be the guest speaker for the 2003 ARARA banquet and will also be presenting a public lecture on Thursday evening at the University.

ARARA 2003

Flying to San Bernardino

ONTARIO AIRPORT, at 25 miles away, is the closest airport to San Bernardino. The area is serviced by other airports all within an hour and a quarter (depending on traffic) of San Bernardino and the Host hotel. Other airports include Los Angeles International (LAX), Burbank (BUR), Ontario (ONT), and Orange County (SNA). All major air carriers fly into each of these airports and each has full rental car service.

Call for Papers

Abstracts Due by March 15, 2003

THE AMERICAN ROCK ART RESEARCH ASSOCIATION will hold its 30th annual meeting May 23-26, 2003, in San Bernardino California at the California State University.

There are three categories of papers:

1. Contributed Papers offer the results of field and laboratory research. They can include site descriptions, but they usually present a compilation of information into newly formulated ideas or conclusions. They may be historical in nature and present an overview of previous research, but usually they are more comparative in nature (15 minutes in length with 5 minutes for questions).

2. Reports are descriptive papers with information on newly discovered sites, new dates for sites or images, or new ideas for recording sites. They are important because they offer an opportunity to present new information on a rock art site or sites or a new way of thinking about rock art topic (10 minutes in length).

3. Poster Papers can be either descriptive or comparative. They are set up as a display with illustrations and text

that describe and discuss the topic and/or the results of the research. Poster Papers are the best way to get into one-on-one discussion with viewers and exchange ideas (posters will be up for four-hour periods and presenters will be scheduled to be at their posters for one hour during that time for contact with viewers). Space for posters will be determined by the facilities available, but posters should be no larger than 4 feet high by 8 feet long. Electricity will be available on request. It is suggested (but not required) that you have a written version of your paper or the conclusions or results presented in the poster available as a handout for interested viewers. Poster Papers are reviewed for publication in the same manner as other session papers. Rock art's visual components make Poster Papers an especially effective way to communicate about a rock art topic. **ARARA is offering a \$100.00 cash prize for the best Poster Paper presented in San Bernardino.**

You must designate your paper category on your abstract submission. All abstracts will be reviewed by a program committee and accepted or rejected by April 1, 2003. The number of Contributed Papers will be limited. The program committee may accept your paper but offer you opportunity to change it from a Contributed Paper to a Report or Poster Paper. Current ARARA members will be given preference.

Scheduling is tight to accommodate the many requests for paper presentations. Speakers must recognize that their time begins when they stand up to walk to the podium and not when they begin their speech. Reports should be no longer than 9 minutes so that the next person can get to the podium. Contributed Papers can be no longer than 18 minutes, or 15 minutes if the presenter expects to answer questions.

E-mail is the preferred method of submitting your Abstract information because this saves the program committee time by allowing your information to be cut and pasted into the program with no retyping. If you submit by e-mail, do not submit by paper also. Your e-mail submission will be confirmed by e-mail as soon as possible.

E-mail the information requested on the Call for Papers form in the body of your e-mail message to: **mavis@greerservices.com**

If it is absolutely not possible for you to submit by e-mail, please mail a hard copy of the filled-in Call for Papers form to:

ARARA Program Committee
Attention: Mavis Greer
2599 South Paradise Drive
Casper, WY 82604



ARARA 2003

Vendor Applications Due Deadline for San Bernardino Conference Set for April 1

JANET LEVER-WOOD will chair the Vendor Room for the ARARA Conference in San Bernardino, May 23-26, 2003. Deadline for vendor applications is April 1. The Vendor Room will be open to ARARA 2003 Conference attendees only on Saturday, May 24, and Sunday, May 25.

All interested artists should submit an application for the juried sale. Membership in ARARA is required to exhibit or sell. Work must be contemporary, original, and—it should go without saying—never include artifacts of any kind. It is the artist's responsibility to bring only items inspired by public sites or private sites for which permission was granted to make images.

In order to maintain a high quality and diversified Vendor Room, we are asking interested ARARA members to submit a good description of the material to be offered along with a portfolio of slides, clear photographs, product brochures, or other supporting information. This requirement is waived if you were accepted as a vendor for one or more of the past six ARARA Conferences. To help defray the costs of providing vendor space, vendors are asked to donate the higher of \$25 or 10% of gross sales—your deposit of \$25 must accompany your Vendor Application form. Complete rules governing sales and exhibits in the Vendor Room are presented on the Vendor Application form in this issue of *La Pintura*.

To exhibit or sell, complete the Vendor Application Form and send it with a deposit of \$25, which will be applied toward the 10% sales commission that becomes a donation to ARARA. Make checks payable to ARARA.

All Vendor applications and deposits must to be submitted by April 1, 2003, to allow time for the jury process and enable us to plan vendor exhibit space. Vendors will be notified in April of their acceptance or rejection. Rejected applicants' deposits will be returned. Late requests will be considered only if space allows, and will be charged an additional \$15 late fee, not applied to the 10% sales commission.

Any questions may be directed to Janet Lever-Wood at (831) 423-4924, e-mail: blueglyph@jps.net

Submit applications with deposit to:

ARARA—Vendors
Janet Lever-Wood
608 Sunlit Lane
Santa Cruz, CA 95060

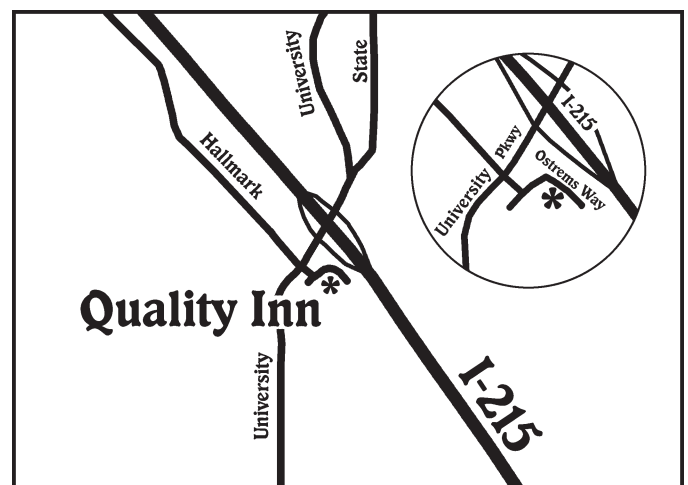
Greetings from the Vendor Room Chair

Hello to all ARARA members who are planning on participating in the Vendor Room this next meeting in San Bernardino, California. Every year there is a varied and high quality selection of artwork related to rock art, as well as books, publications, software demos, etc. It has been my goal to have a committee review the submitted work. Please keep in mind the art and ethics statement created a few years ago. Please contact me if you need a copy of the ethics statement. Some individuals are rock art researchers as well as artist/craftpersons and provide a particular enrichment to the conference. It would be great to have more participation by Native American artists—talk to your colleagues and friends. Remember that a percentage of sales go back to ARARA and there are opportunities for commissions and trades. I hope there are new ARARA members that will submit their work for this year's Vendor Room. Please feel free to contact me if you have any questions or concerns.

—Janet Lever-Wood, blueglyph@jps.net

ARARA 2003 Lodging

THE QUALITY INN, located at University Parkway Exit along the I-215 freeway, has been selected as the host hotel. It is near the CSUSB campus, only a mile away, with many restaurants nearby. A block of rooms has been reserved for ARARA members at the rate of \$54 for singles or doubles (2 people/2 beds) plus 7.5% tax. Reservations can be made by calling the hotel directly and referencing the ARARA conference to receive the special rate. The Quality Inn is located at 2000 Ostrem's Way, San Bernardino, CA 92407; phone (909) 880-8425, e-mail: SBQualityInn@aol.com. Reservations should be made by May 10, 2003. Reserve early to secure your room as this event promises to be very well attended.



Field Trip Previews

PLANNED ACTIVITIES for the 2003 ARARA Conference include pre-conference field trips to area sites, Saturday evening auction at the San Bernardino County Museum, Sunday evening banquet with guest speaker Dr. Christopher Chippindale, and of course many choices for local field trips on Memorial Day.

For those who arrive early the Fontana Pit and Groove petroglyph site is located within a 40-minute drive from the host hotel. It is located at the Mary Vagale Museum and Nature Center; 11501 Cypress Ave. in the city of Fontana. To get to the Center take Interstate 10 west of San Bernardino. Take the Sierra Ave Exit and turn left (south) over the freeway. Travel about a mile and a quarter to Jurupa Ave and turn right (west); proceed a half mile to Cypress and turn left (south) and the entrance to the Center is a few blocks. The site was nominated to the National Register of Historic Places in 1979. Pit and groove petroglyphs are uncommon in Southern California but here are many sites that only exhibit the pits or cupules. This site has three panels with only one of the panels containing a deeply carved and polished circle and many grooves. The Center will be open for visitors in the



afternoons Wednesday through Saturday, 1:00–5:00 p.m. Docents will provide information on how the site can be reached. The site area has suffered greatly from spray paint on surrounding rocks over the last 20 years. One of the rock art panels has been the target of such vandalism. This year the Conservation Committee will be assisting the Nature Center in clean-up of trash and providing assistance to the Center for conservation and protection recommendations. Volunteers interested in arriving for the meeting a day or two early and assisting in this effort should contact Daniel McCarthy, dfmccarthy@aol.com or (909) 687-2634, or Leigh Marymor, mleighm@aol.com.

Scheduled field trips will include sites in at least four geographic areas: East Mojave, Colorado Desert, San Jacinto Mountains, and Inland Valleys in the vicinity of Lake Perris State Recreation area. Sites generally range between 30 and 150 miles away from San Bernardino.

East Mojave (between Barstow and Needles, I-40)

Within the greater East Mojave Desert are located hundreds of rock art sites on public lands managed by the Bureau of Land Management or National Park Service. Most contain petroglyphs, but there are rock paintings as well. Many sites are large with thousands of petroglyph boulders. These sites are comprised of several different styles including Western Archaic and others still not well defined. Archaeological remains from this area date back several thousand years with occupation by a number of historic groups continuing today including Chemehuevi, Mojave, and Vanyume. Field trips to this area will include Granite Cove and Lanfair Valley sites.

Colorado Desert (south and east of Palm Springs, I-10)

Several sites can be visited here. With few exceptions sites consist of petroglyphs. The most easily accessible site is Corn Spring, a native palm oasis located between Palm Springs and Blythe (Colorado River). Corn Spring is an all-day trip with several hundred petroglyph boulders accessible by passenger vehicle. Further information will be available for those who wish to visit this site while traveling to or from the meeting. Many of the sites are within historic Cahuilla tribal boundaries. Like many of the sites in the East Mojave, archaeological sites range in age from several hundred to many thousands of years old.

San Jacinto Mountains (Idyllwild area)

Several rock paintings occur in the San Jacinto Mountains central to historic Cahuilla territory. Paintings include panels measuring up to 12 feet in length. The primary color is red; however, black is also known to occur. Sites occur within the San Bernardino National Forest and in two Riverside County Park facilities.

Inland Valleys (Riverside, Hemet areas)

There are over 100 rock art sites in this vicinity. Many sites are on private property but some are within Riverside County or State parks. Most are pictographs painted in red, but there are several petroglyph sites including examples of carved maze-like designs and many cupule panels. These sites are located within Cahuilla and Luiseño territories. Sites typically are small, having only one or two panels with several painted images located at each. Several field trips will be planned to visit as many sites as possible depending on availability of trip leaders.

Field trip details will be announced in the next issue of *La Pintura*, including registration materials and information on other public California sites available for visitation for those who are driving to San Bernardino along Interstates 10, 15, and 40.

ARARA 2003

Call for Castleton Award

THE AMERICAN ROCK ART RESEARCH ASSOCIATION is pleased to announce its annual essay competition for the Castleton Award for excellence in rock art research. Prize for the winning entry is \$1,000. The winner of the award is expected to make a personal 30-minute presentation of his or her entry during the 30th Annual Conference of the American Rock Art Research Association to be held May 23–26, 2003, in San Bernardino, California. ARARA reserves first publication rights.

Entries will be judged both on the originality and thoroughness of the investigative work and the literary quality of the essay. Rules and guidelines followed in accepting and judging entries for the Castleton Award are listed below.

1. A panel of judges will be selected by the ARARA Executive Board and Publications Committee. The names of those serving on the panel will not be made public.

2. Suggested length of essays is 3000 to 4000 words (12 to 16 double-spaced typed pages), although longer or shorter entries may qualify. ARARA follows the style guide published in *American Antiquity* 48:429-442 (April 1983). The essay may deal with any aspect of rock art research any place in the world. Examples of categories in which entries might be submitted include, but are not limited to the following: a final or summary report outlining the results of field work in rock art; a synthesis or regional overview; an interpretive study of rock art.

3. Essays which have been previously published, either in their entirety or in substantial part, are not eligible. Essays which report on projects for which the author received funding through a contract or research grant are not eligible.

4. There are no application forms, but each entrant is requested to include with the entry a separate letter of application briefly introducing himself or herself and summarizing previous work in rock art (a copy of a résumé or curriculum vitae is acceptable). The letter should also state the reasons for applying for the award and give appropriate background information on the topic or project discussed in the essay. Such background material might include a summary of the objectives of the project, the methods used in achieving the objectives, a brief evaluation of the results, and information regarding expenses incurred in completing the work.

5. The decision of the judges is final and only those entries accompanied by an appropriately stamped, self-addressed envelope will be returned.

6. To enter the competition, send a letter of application and five copies of the essay (with photocopied illustrations) in time to be received by February 15, 2003, to:

ARARA Awards Committee

Jane Kolber, Chair

P.O. Box 1844

Bisbee, AZ 85603

jkolber@theriver.com

Call for Wellmann Award

IN 1989, ARARA MEMBERS voted to establish the annual Klaus Wellmann Memorial Award for Distinguished Service in the field of rock art research, conservation, and education. The award was created both to honor the memory and service of the Association's first president and to honor the continuing and future service of the many fine members of ARARA. Previous recipients have included Donna Yoder, Fred Coy, Jr., Paul Steed, Jr., Stu Conner, Georgia Lee, Esther and Jack Schwartz, Helen and Jay Crotty, Helen Michaelis, Pat and Jack McCreery, Dr. John Cawley, Dr. Kenneth B. Castleton, and the first to be awarded this magnificent plaque: Frank & A.J. Bock. ARARA is seeking nominations for the presentation for this award for the 2003 meeting in San Bernardino. The recipient is determined as follows:

Each year a call for nominations for the Wellmann Award will be issued in *La Pintura* by the Officers. Written nomination shall be signed by no less than five members in good standing. The Officers shall be free to consider any other names they deem worthy. Consideration will be given to a member's cumulative service to the association through membership on committees, in elected offices, or in volunteer service for association-sponsored activities such as the annual conference, field recording projects, and educational activities. Consideration also will be given to a member's service outside the association, including such things as the cumulative impact of a member's scholarly research, outstanding paid or volunteer conservation work, or the cumulative impact of a member's contribution to public education. Deadline for Wellmann Award nominations is February 1, 2003, for the ARARA 2003 Conference. If any member wishes to nominate an individual or individuals for this award, just write to ARARA giving the name and reasons for the nomination. The address:

ARARA—Wellmann Award

Teddy Stickney, President

201 West Solomon

Midland, TX 79705

stick711@att.net



Call for Oliver Photography Award Entries

THE AMERICAN ROCK ART RESEARCH ASSOCIATION is pleased to announce its annual photography competition for the Oliver Award. The Oliver Award recognizes exceptional works that master the art and science of rock art photography with a degree of superior satisfaction. The winner of the award will receive a \$500 cash prize and recognition at the annual conference. In return, the winning entry will become part of a newly established ARARA archive of rock art photography. The recipient (or legal owner of the original images if not the photographer) will grant ARARA the right to exhibit the winning entry and to reproduce it in ARARA publications. All other rights to the use of the image(s) remain the property of the photographer or other legal owner of the original images.

Prior to 2001, digital enhancements were excluded from consideration. Recent advances in digital photography have led the judges to expand the scope of the Oliver Award to include all forms of digital photography and enhancements. Entries using digital enhancement must include a description of the techniques involved. The judges expect that the entries will include a discussion of the ethics of the enhancements or manipulations used in producing the entry and how they contribute to the science of rock art research.

The criteria and guidelines for the award include:

The Oliver Award is to be given for excellence in the art and science of photography in the service of the study and appreciation of rock art. The art and science of rock art photography serves two critical masters:

On the one hand, rock art photography must illuminate and educate people that have not had the opportunity to see a site first-hand. The art of rock art photography is in capturing the experience of the site, not just in reproducing what is painted or carved upon a wall of stone, but also in evoking a sense of place and the feelings and emotions that invariably one experiences at a rock art site. Without acknowledging this master when we make our photographs, we fail to educate and pass along a meaningful portrait of rock art and thus may fail to help others appreciate the rarity and beauty of this art form.

Our other master is science. Rock art photography must meet the criteria for objectively evaluating and measuring the subject so that the judgments drawn from data obtained from photographs are valid and useful. In the absence of scientific criteria upon which to base our photography, we must follow convention inasmuch as we

can, but willingly discard it when it can no longer help us solve the problems facing us. We must acknowledge new, and often controversial, scientific work in the field of photography that may lead to another way of understanding rock art.

For the purposes of this award, it will include all conventional still or motion film mediums, scientific film mediums, video, and digital image captures done on location. It does not extend to multimedia "productions" although the scope of the award may be expanded in the future.

Entries may include a single image or a portfolio of images of a single site or cluster of sites. As with the Castleton Award, there are no application forms, but entries should be accompanied by a cover letter that explains how the entry meets the criteria of the award. In other words, how does it provide a viewer with new information or a new appreciation of the site or sites. This is particularly necessary in the case of scientific studies where the techniques used may be unfamiliar to the judges. The letter should also summarize the applicant's previous work in rock art (a copy of a résumé or *curriculum vitae* is acceptable).

A panel of judges will be selected by the ARARA Executive Board and will initially be chaired by Mark Oliver. Decision of the judges is final and only those entries accompanied by an appropriately stamped, self-addressed envelope will be returned.

To enter the competition, send one letter of application and the entry in time to be received by March 15, 2003 to:

Mark Oliver, Inc.
ARARA-Oliver Award
1984 Old Mission Drive, Suite A15
Solvang, CA 93463

Call for Nominations

ARARA will be accepting nominations for three positions of Director for the period July 2003 through June 2005. Directors are expected to attend three annual Board meetings, one of which is at the ARARA conference. Any nominees must agree to be nominated and agree to attend the Board meetings as well as serve the for the above term.

Nominations close February 1, 2003. Please send nominations by e-mail or conventional mail to:

Nominating Committee
Joyce Alpert, Chair
298 #D Avenida Sevilla
Laguna Woods, CA 92653
joyce-sid@juno.com



Education Committee Update

THE FIRST PRINTING of the Resources for Education packet is sold out except for a very few at Deer Valley. These wonderful educational tools, the product of Education Committee efforts under the leadership of Barbara Groneman and Ellen Martin, are finally available for only \$5! Revisions are being made for the second printing to be distributed at San Bernardino—so if you haven't already gotten yours, plan on doing it there. For those of you who have already purchased the packet in Dubois, thanks to the purchase by the ARARA Board of a binding machine, I'll be able to update older booklets easily and quickly. The binder will be brought to the conference and we'll add in the new California rock art map for free!

Education Committee Members Carolynne Merrell and Carol Diaz-Granados have been working since Dubois on Resources for Education supplemental packets. These first two will focus more in depth on the Northwestern and Eastern regions of the U.S. This will give Educators or other interested people more detailed information than could be done in the more general packet. Also being developed is a packet of overhead images—20 images from around the country on 10 transparency sheets. We hope eventually to include an image from each of the 50 states. Both of these new resources will be available for purchase soon.

Plans are currently under way to do a Children's Rock Art Workshop at the Kembark School near the conference venue. Once again the workshop will introduce rock art to elementary aged school kids and their teachers. If you are interested in helping out or just coming to see how it's done, contact me at for more information. We're also working on setting up a similar workshop for teachers where we can distribute our Resources for Education packets and show them how rock art education can fit into their curriculum.

And finally, plans are also under way to organize a public program at a local community college or other public venue. This event will be free to anyone (including ARARA members!) and will hopefully draw interest from the local community. Again, contact Alanah Woody if you want details on where and when to attend.

The ARARA Education Committee is busy and doing things to promote rock art education for both children and adults. But of course we need ideas and people willing to do the work—we need YOU! Our committee meeting will be held in San Bernardino, so please plan on attending if you ever wanted to be involved and make a contribution—NOW IS YOUR CHANCE. For more information on how you can help make a difference, please

contact Alanah Woody at (775) 687-4810 ext 229 (days at the Nevada State Museum), (775) 782-5990 (evenings and weekends), or by e-mail at alanahwoody@charter.net

Dr. Alanah Woody
Nevada Rock Art Foundation
305 S. Arlington Ave.
Reno, NV 89501

ARARA 2003

Information for Speakers

ROCKART'S VISUAL COMPONENTS make poster papers an especially effective way to communicate about a rock art topic. Potential participants are strongly encouraged to present a poster paper at San Bernardino. This is also an excellent way for students to offer papers or for individuals who do not like public speaking to present papers. Poster papers will be reviewed for publication in the same manner as other session papers.

The ARARA Board and the program committee for the San Bernardino meeting want to strengthen their commitment to poster papers. To do this ARARA is offering a \$100 cash prize for the best poster paper presented in San Bernardino. The program committee will serve as judges for the poster papers.

Presented papers and reports must be completed within their time limits. Scheduling is very tight to accommodate the many requests for paper presentations. Speakers must recognize that their time begins when they stand up to walk to the podium and not when they begin their speeches. Reports should be no longer than 9 minutes so that the next person can get to podium. For the same reason papers cannot be longer than 18 minutes and no longer than 15 minutes if the presenter expects to answer questions.

ARARA will supply slide projectors, laser pointers, microphones for amplified sound, and projectors for computer based presentations. There will be a meeting of the session chair and speakers before each session to acquaint speakers with the operation of the equipment. Please remember, however, that it is a speaker's responsibility to be familiar with the equipment *before he or she gets to the podium*.

There will be a practice projector available for presenters to examine order and orientation of their illustrations. There is insufficient time in your presentation to re-orient incorrectly projected slides.

All participants should have written versions of their papers, but it is much more effective to present your paper rather than read it. Style guidelines for preparing your paper are available on the ARARA web site.



On Defining Prehistoric “Art”

Walter J. Bowyer

Hobart and William Smith Colleges

THE PERENNIAL QUESTION keeps imposing itself on all of us who enjoy rock art: how should we define “art” in the context of prehistory? “Art” normally implies an emphasis on aesthetics, yet this is insufficient for prehistoric art, which incorporates so much more.

We can define our own art—that is modern and historic art—from a functional perspective. Thus, one acceptable definition is “things created to be aesthetically pleasing.” Typically these things are non-utilitarian.

Defining prehistoric art from a functional perspective is extremely difficult. Principally, this is because we usually do not understand the cultural context or the abstract thinking behind the art. However, thanks to the hard work of scholars and amateur rock art enthusiasts, we do have clues, and the intentions of the artists are proving to have been extremely diverse. Rock art has been documented to include solstice markers, totems, tallies, calendars, aesthetic representations, notation, illustrations of oral tradition, products of shamanic ritual, and maps. Many of these are quite utilitarian, and some are not aesthetically motivated at all. What functional definition could include such a multitude purposes?

In the absence of a good functional definition, some scholars object to the use of the word “art.” Their point, of course, is that “art” connotes aesthetic appeal and non-utilitarianism, and these connotations are sometimes incorrect in studies of prehistory. If scholars are not careful, the word “art” can subtly lead us astray or inhibit us from thinking more broadly about the art by causing us to overemphasize aesthetics.

In spite of wide recognition of the validity of these objections, no substitute term has found wide acceptance. Terms like “representations” or, even more generally, “material culture” have been proposed. These alternatives are often so broad and neutral as to be meaningless. Furthermore, I suspect that even rigorous scholars don’t want to use a value neutral word when they are enthusiastic about their subject. In any case, “art” is so firmly entrenched that it is too late to abandon, and in fact it has been working just fine.

But as we continue to use it, we must continually remind ourselves that that we do not use “art” to necessarily imply anything about aesthetics. No matter how beautiful we might find some prehistoric art, its aesthetics may or may not have been central to its conception. We should remember that what is common to all prehistoric art is that it is the product of the workings of the

human mind.

Thus, perhaps a good functional definition—functional from our perspective—of prehistoric art is “clues to the abstract thinking of earlier cultures.” This definition is sufficiently broad to embrace the incredible capacity of the human mind. Further, it does not presume that we understand the art before categorizing it as such. Most importantly, it reminds us that we study art because it offers a window to the thoughts of our prehistoric predecessors.

Vecinos Del Rio Black Mesa Rock Art Recording Project



THE FOLLOWING was provided to the ARARA Conservation and Preservation Committee by Katherine Wells, Black Mesa landowner and project spearhead.

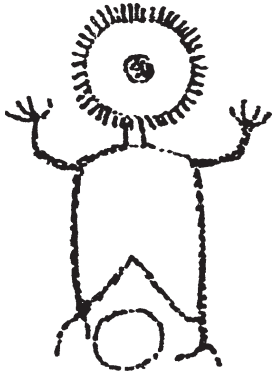
In July, Vecinos del Rio designed and carried out a pilot program which is the beginning of a long-term effort to record all the rock art and do an archaeological survey of Black Mesa, which is north of San Juan Pueblo, New Mexico. There are estimated to be 20,000 glyphs and other archaeological features on the 12-mile-long mesa. Though it is primarily a Pueblo IV site there are significant numbers of archaic and historic-era Spanish glyphs. Most of the mesa is private land though about 20% belongs to the Bureau of Land management.

For the pilot program they worked with Native American teenagers from the Intermountain Youth Centers in Santa Fe and youths from San Juan Pueblo. They worked primarily on BLM land with archaeologist Paul Williams and Vecinos volunteers. The students learned digital photography, drawing, measuring, data recording, mapping, and the use of compasses and GPS units. Elders from San Juan Pueblo attended the first day of the program and offered prayers.

The project was a great success in terms of what the young people learned, the amount of data collected, and the feeling of all who participated that a great venture had begun. Planning will begin soon for a similar program next summer.

A second part of the pilot took





place on private land nearby. University of Michigan anthropologist and New Mexico ethnobotanist Kurt Anschuetz and a team of other professionals and graduate students completed an archaeological survey of a two-acre parcel of land which is very rich in petroglyphs and other items. The area is considered endangered because of its close proximity to a public road and hang-out area.

Vecinos is in the process of building infrastructure to sustain the project. Their efforts include training skilled rock art recorders, developing a skill base for data management and hiring a part time coordinator and professional GIS (Geographic Information Systems) help. They have established partnerships with various local and governmental groups and are seeking funding to carry the project forward.

Vecinos del Rio is a non-profit organization dedicated to the preservation of archaeological sites and traditional agricultural communities since 1993. Our area of concern is the Española Valley north of Santa Fe, New Mexico, including the large geologic formation known as Black Mesa, which runs north from San Juan Pueblo for about 12 miles. The mesa borders the course of the Rio Grande. A spearpoint from the Folsom culture period found there reflects at least 9000 years of human activity in the area.

In recent years the petroglyphs and other archaeological features on the mesa have been endangered (and sometimes destroyed) by unregulated and inappropriate gravel and rock mining, and encroaching development may present a future threat. Vecinos del Rio members who live in the area are determined to protect this important treasure by developing materials for use in local classrooms, consulting with San Juan Pueblo, and undertaking such projects as the ambitious effort to record the rock art. Among their fund-raising efforts is the innovative Adopt-A-Petroglyph program, which gives friends everywhere the opportunity to become part of the preservation team. Vecinos del Rio is a 501(c)3 non-profit organization. For further information, contact:

Vecinos del Rio
P.O. Box 1496
San Juan Pueblo, NM 87566
(505) 852-2055



Dig Out Those Auction Items for 2003

DON'T FORGET TO BRING your tax-deductible donations for the auction at the ARARA 2003 conference in San Bernardino. Last year's Dubois auction gave ARARA a badly needed \$2595 shot in the arm for the Archives Fund. Once again, we seek high quality rock art-related books, art, and memorabilia that will appeal to the tastes of our unique audience.

The auction will take place on Saturday evening. This time we will conduct it in a new format designed to bring both the entertainment value and proceeds from the event to new highs. Approximately 20 items will be selected for a live auction, while the remaining irresistible treasures will be viewed around the room for a concurrent, cliff-hanging silent auction. Bring your wallets!

There will be a table in the Vendor Room on Saturday where you can leave your items to be catalogued. See Rick and Carol Bury at the conference.

"1% for Rock Art Conservation"

Steve Waller

THE ARARA CONSERVATION COMMITTEE has played, and continues to play, an historic role in site protection and keeping conservation issues in the forefront of our membership, land managers, and the public.

Please consider contributing to ARARA's Conservation fund at least 1% of the amount you spend on rock art. For example: add up all the money you spend on travel to sites and meetings, books, photos, souvenirs, etc., then divide by 100 and contribute that to help preserve and protect those rock art sites you love. That's just one penny out of every dollar you spend, but from all of us it will add up and be able to do a lot of good. Please designate additional contributions over and above your ARARA membership dues by noting "conservation" in the memo area on your check and/or membership form. Funds should be sent, appropriately designated, to the ARARA Treasurer, Donna Yoder, at:

ARARA
Box 210026
Tucson, AZ 85721-0026

Future fundraising for specific ARARA-sponsored conservation projects will be forthcoming as projects are developed. Volunteer efforts and input are welcome. Please get involved, get active with your conservation committee, and help protect irreplaceable rock art resources from vanishing forever.



Petroglyph National Monument Update

Dara Saville

THERE HAS BEEN NEW ROAD CONSTRUCTION on the mesa top above Boca Negra Canyon, the developed area of the park. Albuquerque mayor Martin Chavez allowed construction of the paved road to commence without public review or any type of announcement because the developers paid for the access. Sage Council [<http://www.sagecouncil.org/petroglyphs.html>], a very active group in these matters, was among the protesters attempting to stop the machinery.

It was a very sad day for all of us when we discovered that construction had begun, which will facilitate new housing development on the mesa top abutting the petroglyphs, alter the natural flow of water to the petroglyphs, cut them off from the volcanoes, increase erosion of the escarpment, and contribute to the overall encroachment on the petroglyphs. This road essentially paves the way for our petroglyph park to be surrounded with no buffer zone.

I should make it clear that this road is not the infamous Paseo del Norte road. This is a smaller road further south that will provide access for developers to build homes on the mesa top and increase traffic flows through the Boca Negra canyon section of Petroglyph National Monument.

All contact addresses supplied in my last update still apply for those interested in writing to express opinions. Petroglyph National Monument Contact Information:

Federal:

New Mexico Senator Pete Dominici
328 Hart Senate Office Building
Washington D.C. 20510-3101

New Mexico Senator Jeff Bingaman
703 Hart Senate Office Building
Washington D.C. 20510-3101

New Mexico Congresswoman Heather Wilson
318 Cannon House Office Building
Washington D.C. 20515

Petroglyph National Monument
Judith Cordova, Superintendent
6001 Unser Blvd, NW
Albuquerque, NM 87120

City of Albuquerque:

Open Space Division
Jay Hart, Superintendent
P.O. Box 1293
Albuquerque, NM 87103

City Planning Department
Robert McCabe, Director
600 2nd Street NW
Albuquerque, NM 87103

Mayor Martin Chavez
P.O. Box 1293
Albuquerque, NM 87103

City Council Member Alan Armijo
Albuquerque/Bernalillo County Government Center
One Civic Plaza NW
City Council Room 9087
Albuquerque, NM 87102

Native River Reviewed

Native River. The Columbia Remembered, by William D. Layman. Washington State University Press, Seattle, 2002. 195 pages, 175 plates, maps, \$ 35.00 hardbound.

Reviewed by Leigh Marymor.

In *Native River. The Columbia Remembered*, William Layman shares years of his archival research into the pre-dam history of a 350-mile stretch of the middle third of the Columbia River, from Priest Rapids to the International Boundary. Illustrated with historic photographs, many published here for the first time, Layman restores to our memories and imaginations one of the major North American waterways which today runs almost entirely submerged under the backwaters of no less than 14 modern-era dams.

This is a history about landscape and place. The river lays out before us in one stunning photograph after another, as Layman works his way upriver, rapid by rapid, awakening the sound and rumble of its tremendous water, calling on memories of Native inhabitants, early explorers and settlers, canoe and steamboat passages, sacred landforms, villages and settlements, all along the way.

The Native American rock art of the Mid-Columbia is almost entirely inundated; much of what remains above water is found on boulders salvaged from the river in advance of the dam constructions. *Native River* gives us many of the original images set lovingly back in place. This is accomplished through the use of the early photographs which are often juxtaposed with drawings from the early 1930s by amateur archaeologist Harold Cundy. There is one particularly dramatic photograph of the columnar basalt formations at Vantage, for example, which is followed by a deft schematic of the same with individual motifs superimposed to restore an understanding of their original placement in the scene.



It is refreshing that the rock imagery is given here not as a study of motif, but as signifiers of places held sacred to those who dreamed and visioned, to those who danced and raised their voices in song here, and to their descendants, modern day Wanapum and Colville peoples, who are yet tied to the sacred geography of this river.

Priest Rapids, a rock art site now submerged under the backwaters of Wanapum Dam, is *the* creation site for the Wanapum People. It was here that the Creator brought the world through three epochs of creation, long before the time of the Animal People, where Abalone Man (Chalwash Chilni) betrayed his friend Sun Man (Anhyi) and, in his anger, the Creator darkened the World. It was here, at Priest Rapids, that the Creator set Sun Man in the sky to warm and provide for the Ancient People whom he had made. It was here, at Priest Rapids, where the People found favor in their chanting and song, and where they fell into disfavor when the songs were forgotten. And it was here, at Priest Rapids, where finally the Creator took pity on the People, instructing Sun Man to shine on them, but for only half of each day. The People would henceforth need to hunt for their game, dig for their roots, and fish for their salmon. The People learned that the promise of the continuance of the world would be upheld only if they did as the Creator commanded them: to “*dance and sing that you may remember.*”



In *Native River* we hear the submerged voices of the ancient Salish and Sahaptin Peoples rise, like the river itself, in the stories that are given to Layman to retell by Wanapum and Colville descendants. Particular landforms are animated as once again Grizzly and Black Bear clash at Saddle Rock overlooking the modern town of Wenatchee, where Coyote turned the Owl Sisters into rock at the confluence of the Wenatchee River with the Columbia, and how Mountain Goat won Coyote’s daughter at Brewster Flat.

Few rock art researchers have come close to historian Layman’s balanced restoration of rock art places in a

cultural landscape—which for William Layman has taken more than 25 years of passionate embrace of the Columbia River, its people, and its stories. Perhaps such successful story telling takes the kind of familiarity that Ellensburg philosopher Chester Keller relates, as quoted in *Native River’s* introductory pages:

Being residents of this Northwest basin means that these Columbia waters and land compose our bodies. Every hour, every day, the waters and food play through our cells. Just because we can walk and move around we tend to forget how literally the water and land reside in us and we in them. . . . The ebb and flow becomes at once organic and personal.

I highly recommend *Native Rivers: The Columbia Remembered* to passionate students of rock art, place, and history.

Mark and Billo Receive 2002 Oliver Award

Bill Hyder

THE OLIVER AWARD COMMITTEE presented the 2002 Oliver Award for excellence in rock art photography to Bob Mark and Evelyn Billo at the ARARA 2002 Conference in Dubois, Wyoming, in May. In presenting the award to Mark and Billo, the committee cited their poster presentation at the Dubois conference and their commitment to freely sharing their growing knowledge of digital techniques to improve rock art photography. More than one Dubois speaker showed slides with faint, barely visible images followed by a bobmarked slide that brought out the painted image in detail. To “bobmark,” it seems, has become a verb meaning to digitally enhance an image to reveal what otherwise cannot be seen.

The Oliver Committee is impressed with Mark’s and Billo’s emphasis on the ethics of digital enhancement. The tools now available allow anyone with basic computing skills to enhance, modify, and otherwise doctor photographs. Mark and Billo stress the enhancement of the image as captured by the camera and identifying it as such. They explore techniques that reveal without adding to an image. This point is critical if the images are to be of use to future researchers. The ease with which missing fragments can be added to a photograph should concern us all—just as we worry about the accuracy of a drawing, we should not have to worry about the authenticity of a photograph. Mark and Billo set an example for all of us with the integrity they bring to their work.

If you have never had the opportunity to hear one of their presentations in person, you can still share their

—continued on page 12

Oliver Award

Continued from page 11

knowledge through one of their publications. In *American Indian Rock Art, Volume 25*, they share their techniques of digital stitching to create panoramas and to correct for distortion. In *Volume 27*, they share a number of techniques used in documenting the rock art at Hueco Tanks. In *Volume 28*, they explore digital enhancement techniques in greater depth.

Bob and Evelyn join the select list of recipients which includes Rick Bury (1996), Clay Martin (1997), Alain Briot (1998), and William Johnson (2000). Our congratulations to Bob Mark and Evelyn Billo for their selection as recipients of the Oliver Award this year.

Review of *World Rock Art*

World Rock Art, by Jean Clottes. The Getty Conservation Institute, Los Angeles, 2002. 140 pages, 141 color plates, 1 b/w plate, 1 map, \$ 29.95, paperbound.

Reviewed by Ken Hedges

World Rock Art is the sixth publication in the Conservation and Cultural Heritage series from the Getty Conservation Institute, a series designed to “provide information in an accessible format about selected culturally significant sites throughout the world.” Previous volumes in the series focused on single sites (Mogao on the Silk Road, the Watts Towers, the Tomb of Nefertari), but this new book, with its lucid text and magnificent collection of rock art photographs, aims to provide an overview of world rock art. Of course, it can’t really be done, but Jean Clottes makes the valiant effort to introduce the general reader to this wonderful world, and quite admirably succeeds.

The first chapter of *World Rock Art* provides background and a brief commentary on the history of rock art research, a set of basic definitions, the role of colonialism and prejudice in preventing rock art from receiving its deserved attention until relatively recently, and an introduction to the threats faced by rock art and the need to embrace universal attitudes of preservation. The book has been translated from the French by Guy Bennett, who has rendered Jean’s original into a lucid, sometimes eloquent English text, with a minimum of translation errors, but one apparent error at the very beginning of the book requires comment: speaking of rock art, it is said, “The genre includes pictograms (paintings) and petroglyphs (carvings)...” The substitution of the decidedly non-standard “pictogram” for the standard term “pictograph”—even though they *are* dictionary synonyms—is unfortunate in a book addressed to the non-informed

general reader, but thankfully the correct term is used elsewhere throughout the book.

The second chapter, “A World of Images,” introduces the concept of “the power of place” in examining rock art as part of both geographical and sacred landscape, to set the stage for a discussion of the types of rock art sites and the major areas of world rock art selected for treatment in the book. “Four Hundred Centuries of Rock Art” is a broad-ranging chapter on the possibilities and the pitfalls involved in techniques of determining the age of rock art.

In “How Was It Made,” rock art techniques—often handled in a summary manner in many works on rock art—are given detailed treatment beginning with “Choosing a Place”: “Because this choice is largely a function of belief and myth, rock art generally derives its meaning from a much larger aggregate of significant factors, ranging from religious practices to natural landscape formations, even the weather.” This is followed by a thorough treatment of techniques of rock art production and factors involved in “Applying the Techniques,” and a section on “The Meaning of Techniques,” reminding us that *how* the art is made may have just as much meaning as subject matter and color.

“Diversity of Themes” in world rock art is well handled—the topic could never be complete in such a limited scope, and specialists may quibble with examples chosen, but overall this chapter provides an excellent introduction to the subject.

“Interpretation and Meaning” tackles complex topics in limited space. An introduction to the problems of ambiguities and multiple meanings—even on the part of the cultures who made the rock art—leads to “Interpretation and Living Tradition,” with Australian aboriginal rock art serving as the primary example. A suggested classification places rock art interpretations in three broad categories which deserve consideration in future interpretive studies: 1) affirmation of presence, on both individual and group levels; 2) testimony, affirming that rock art is communication and transmits a message on some level; and 3) influencing the world, which tells us that rock art may function in attempts to influence the course of life. A section on shamanism provides a summary of shamanistic interpretations, avoiding many of the more emphatic assertions that have caused so much recent controversy, but still stating as fact several interpretations that are best treated as informed speculation. A final section on interpreting ancient art for which we have no ethnographic evidence has a curious lapse in a proposal to classify rock art into four main categories: 1) the practical art of “archaic hunter-gatherers,” with frequent depiction of animals and signs and rare scenes;



2) the art of “evolved hunters” who used the bow and arrow, with common depiction of scenes, often “surreal”; 3) the art of shepherd-cattle breeders with depictions of domestic animals and scenes of everyday life; and 4) the art of complex societies with scenes of mythological character and many signs. Obviously, these categories, while they may be appropriate for some parts of Europe or Asia, do not apply to rock art in many regions, especially the Americas.

The final chapter, “An Endangered Heritage,” affirms the rationale for producing this book in the first place, with a fine presentation of the many dangers faced by rock art, from natural deterioration to deliberate vandalism and unintended damage caused by visitors. Issues of preservation are presented in a manner that challenges the reader to be aware of the fact that destruction of our past means that our future is diminished.

The text of *World Rock Art* serves its purposes well, and most of the photographs—many of them by the author—are excellent. A few photos are murky when images of much better quality should have been readily available, and the Lower Pecos white shaman has been unfortunately decapitated. These quibbles aside, this is not a book for professional rock art researchers to argue over, but rather an intelligent and accessible, beautifully illustrated introduction to the wonderful world of rock art.

We Get Letters...

Dear *La Pintura*,

Thanks again for your kind offer to publish a letter with a brief update on our Calacala project in the next issue of *La Pintura*. I think the following text will do.

Many thanks again for all the support which ARARA is giving SIARB by honoring us with the 2002 Conservation and Preservation Award. We inaugurated the visitors’ platform at the archaeological park of Calacala, Oruro, Bolivia on October 12, 2002. Two photos taken on that occasion can be viewed in the following Web site: www.bradshawfoundation.com—section on rock art of Bolivia. A car can be seen on one of the photos near the rock art site. We hope to avoid that in the future by organizing a car park at some distance and blocking off the road for vehicles. An update of our Calacala project will be published in our *Boletín* 17 (2002). Recently, Volume 6 of our series *Contribuciones* was published, a volume on rock art recording methods which includes articles by several North American colleagues: Jane Kolber, Robert Mark and Evelyn Billo, and Ian Wainwright.

Yours sincerely,
Matthias Strecker
Secretary/Editor, SIARB

Dear *La Pintura*,

It was great to get the last *La Pintura*—I know they take a great effort on your part to get out, and I just want to say thanks. I thought it looked good—and not just because I was written up with the Castleton Award—but rather because it felt like a “conservation issue”—and I felt like, good! we’re doing our job.

Here’s a submission for the next issue. This is a book review of Bill Layman’s new book from WSU Press, *Native River: The Columbia Remembered*. As you will see from the review, I highly recommend it. [Editor’s Note: Leigh’s review appears on page 10.]

Regards,
Leigh Marymor



“Disc and Princess,” ceramic sculpture by Janet Lever-Wood featuring a Dinwoody style petroglyph element from Wyoming

Dear *La Pintura*,

I would like to share with ARARA members my experiences with a show of my sculpture entitled “Remembering the Ancestors” at the Maturango Museum in Ridgecrest, California, November 8 through December 8. The opening included a gallery talk and slides; friends and community members braved a pretty rough rain and wind storm and seemed enthusiastic and interested in the work that reflected a long-term involvement with rock art imagery and related artifact forms. As more and indigenous cultures and sites are impacted and eradicated by our own powerful consumer culture, it seems important to remember, make offerings, give a voice to those who came before.

Sincerely,
Janet Lever-Wood

—continued on page 14

Letters

Continued from page 13

Dear *La Pintura*,

Please find attached a brief op-ed piece titled “On Defining Prehistoric ‘Art’” that I would like to have considered for publication in the next issue of *La Pintura*. As I work on a book about the decorated Upper Paleolithic caves of France, it occurs to me that the difficulties of this question are the same for the rock art in America. The question is one that prehistorians began struggling with almost when they first discovered ancient art, and it still persists today. I’ll be interested to hear what you and the members of ARARA think. [Editor’s Note: Walter’s article is on page 8 of this issue.]

Thank you for your consideration.

Sincerely,

Walter J. Bowyer

Hobart and William Smith Colleges

Geneva, NY 14456

International Newsletter on Rock Art

INORA—The International Newsletter on Rock Art, edited by Jean Clottes and published in French and English three times a year (February, June, November)—is available to ARARA members for \$18 a year. Subscribe through ARARA and save the \$10 French bank charge. The 32-page newsletter contains the latest international rock art news. To subscribe, send a check for \$18 **made out to ARARA** to:

Donna Gillette
1642 Tiber Court
San Jose CA 95138
Phone: (408) 223-2243
e-mail: rockart@ix.netcom.com

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ARARA Addresses

www.arara.org

ARARA has several addresses. To get the most timely response, please send your inquiry to the right place.

Membership

For **all Membership matters**, including new and renewal memberships, replacement of undelivered issues of *La Pintura*, and corrections or changes in membership information and addresses, contact:

ARARA Membership
Box 210026
Tucson, AZ 85721-0026
1-888-668-0052
Fax 1-888-668-0052 attn: Sharon Urban
e-mail: secretary@arara.org

La Pintura Editorial Matters

For editorial matters relating to *La Pintura*, including letters and articles for publication (see guidelines on inside back cover), contact:

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Ken Hedges, Editor
8153 Cinderella Place
Lemon Grove, CA 91945-3000
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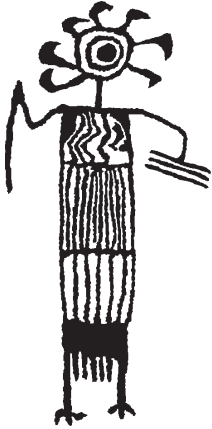
To submit items for our **Notes from Here & There** column, contact:

Tony and Rebecca O’Gorman
www.sidecanyon.com
(302) 475-8336
e-mail: thewest@sidecanyon.com

Archive, Library, Book Orders

For information on the **ARARA Archive, Library, and publications** available for sale, contact:

ARARA Archive
Deer Valley Rock Art Center
P.O. Box 41998
Phoenix, AZ 85080-1998
Phone (623) 582-8007
e-mail: dvrac@asu.edu



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 landowners 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 with an active interest in research, non-destructive use, and preservation of rock art, regardless of their nationality or country of residence. Membership fees are:

Donor	\$100.00
Sustaining	\$40.00
Family	\$30.00
Individual	\$20.00
Student*	\$15.00

*Student rate requires photocopy of current student ID.
Foreign members please add \$5.00 for Canada/Mexico,
\$10 for other countries.

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. Send memberships to:

ARARA Membership
Box 210026
Tucson, AZ 85721-0026

Phone 1-888-668-0052, Fax 1-888-668-0052 (attn: Sharon Urban)
e-mail: secretary@arara.org

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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.

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