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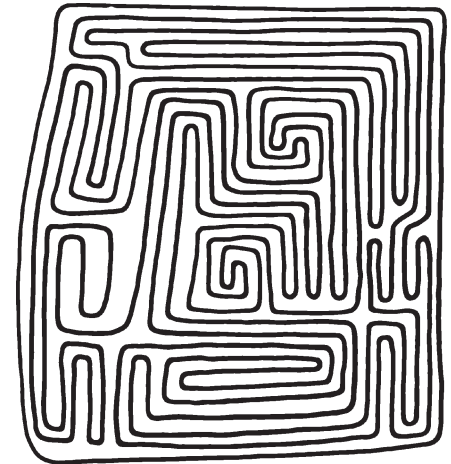
La Pintura

The Official Newsletter of the American Rock Art Research Association

www.arara.org

Member of the International Federation of Rock Art Organizations

Field Trips Announced for ARARA 2003 Meeting in San Bernardino



ARARA 2003

PLANNING IS UNDERWAY for a wide variety of field trips beginning Monday, May 26, in conjunction with the 2003 ARARA Conference in San Bernardino, California. Field trips will cover a wide geographic area surrounding San Bernardino and will include the following general areas:

East Mojave, the area between Barstow and Needles along Interstate 40, including portions of the East Mojave National Monument. Elevations range from 2,200 to 4,300 feet. Temperatures can range from 75° to 85°. These trips involve a three- to four-hour drive to the first site(s).

West Mojave, the area along the north face of the San Gabriel Mountains (Valyermo and Palmdale/Acton areas). Elevations here range from 4,300 to 5,500 feet and temperatures can range from 75° to 85°. One-hour drive to the first site.

Colorado Desert, the area between Palm Springs and Blythe along Interstate 10. Elevations range from sea level to 1,200 feet, while temperatures can range from 80° to 90°. Plan on a two-hour drive to the first site.

San Jacinto Mountains (Idyllwild area). Elevations range from 4,500 to 7,500 feet, with expected temperatures in the 75° to 85° range. One hour to first site.

Inland Valleys (Riverside, Hemet areas). Elevations range from 800 to 2,000 feet, and temperatures can range from 80° to 90°. One hour to first site.

The 2003 Field Trip Registration form is included in this issue of *La Pintura*. The field trip form should be returned to Joyce Alpert, 298 Avenida Sevilla Unit D, Laguna Woods, CA 92653 before April 30, 2003. **If you wish to be notified of your field trip, please enclose a stamped, self-addressed envelope. Late respondents will not learn their assigned trip until the conference.**

Most sites are easily accessed by vehicle with minimum walking to each unless otherwise noted in the field trip descriptions below. If the walking distance is more than a third of a mile to get to a site, it is stated in the site description. Some sites are extensive and will take several hours to visit while most others can be visited by a group in less than 45 minutes. Given the locations and distributions of sites to be visited, it may take longer to drive to the next site than viewing it. Some sites are on state or county parks or federal lands (Bureau of Land Management and Forest Service). A number of sites are on private property. **Please act responsibly as the leaders and rock art researchers have spent considerable time and effort to gain access and permissions to visit these sites.**

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Field Trips 2003

Continued from page 1

Elevations and conditions vary from one geographic area to the next. Do not count on having a store or restaurant at hand on every corner. Bring sunscreen, snacks, and plenty of water. Be sure your fuel tank is full at the start of each day you venture out.

Field Trip # 1 Blue—East Mojave Desert.

Part 1. First day (May 26). This tour will visit two sites on the Sweeney Granite Mountain Desert Research Center, not usually open to the public. More than 300 petroglyphs and red pictographs (mostly abstract) are contained in three rockshelters. Areas where both prehistoric Native Americans and historic ranchers lived—today managed for research and education—will be visited. **Time:** 10:00 a.m. Monday, May 26, 2003. **Meet Where:** At the Kelbaker Road exit off I-40, located approximately 3 hours away from San Bernardino on the way to Needles, California. Those participating on this field trip may wish to drive to Barstow the night before and stay so that they do not have to leave so early from San Bernardino. Barstow is approximately half way. **Vehicles:** All vehicles. **Physical exertion:** Easy. **Group Size:** 20. **Leader:** Don Christensen.

NOTE: This trip will be extended another day (**May 27, 2003**). Those who wish to participate on the second day can meet at 10 a.m. at the Visitor Center at Hole-in-the-Wall Ranger Station. The field trip is open to all. Details will be provided during the conference. Sites to be visited include three petroglyph sites in Lanfair Valley (Eagle Well, Watson Buttes) in the Mojave National Preserve. Many of the large geometric elements associated with the Grapevine Canyon Style occur here.

Field Trip # 2 Orange/Blue. Same as Field Trip # 1. **Leader:** Dave Lee.

Field Trip # 3 Green—Inland Valleys (Riverside, Hemet areas, 50 miles south of San Bernardino). Lake Perris Reservoir Area southeast of Riverside. Sites to be visited include rock paintings (Moreno Maze [conference logo]), cupules, and other petroglyphs (Hemet Maze Stone). **Time:** 7:30 a.m. to 5 p.m. Monday, May 26, 2003. **Meet Where:** To be arranged. Trip will leave from the conference Hotel area. **Vehicles:** Any vehicles. **Physical exertion:** Easy. **Group Size:** 25. **Leader:** Daniel McCarthy.

Field Trip # 4 White—Inland Valleys (Riverside, Hemet areas, 50 miles south of San Bernardino). Lake Perris Reservoir Area southeast of Riverside. Sites to be visited include several rock paintings and cupule boulders. **Time:** 8:30 a.m. to 1 p.m. Monday, May 26, 2003. **Meet Where:** To be arranged. Trip will leave from the

conference Hotel area. **Vehicles:** Any vehicles. **Physical exertion:** Easy. **Group Size:** 25. **Leader:** Sarah McCarthy.

Field Trip # 5 Black—Inland Valleys (Perris area, 40 miles south of San Bernardino). Sites to be visited include many rock paintings including the Old Penny Ranch/Mott-Rimrock Reserve where numerous examples of handprints occur. **Time:** 8:00 a.m. to 5 p.m. Monday, May 26, 2003. **Meet Where:** To be arranged. Trip will leave from the conference Hotel area. **Vehicles:** Any vehicles. **Physical exertion:** Easy to moderate. **Group Size:** 25. **Leader:** Steve Freers.

Field Trip # 6 Yellow—Inland Valleys (Perris area, 40 miles south of San Bernardino). Sites to be visited include numerous sites around Lake Perris and other sites between Riverside and Hemet. These sites include pecked and painted maze-like designs, cupules, and other rock paintings. **Time:** 7:30 a.m. to 5 p.m. Monday, May 26, 2003. **Meet Where:** To be arranged. Trip will leave from the conference Hotel area. **Vehicles:** Any vehicles. **Physical exertion:** Easy to moderate. **Group Size:** 25. **Leader:** Bernie Jones.

Field Trip # 7 Lime-Green—Inland Valleys (Perris area, 40 miles south of San Bernardino). Sites to be visited include numerous sites around Lake Perris, same as previous field trips in this area. **Time:** 8:00 a.m. to 5 p.m. Monday, May 26, 2003. **Meet Where:** To be arranged. Trip will leave from the conference Hotel area. **Vehicles:** Any vehicles. **Physical exertion:** Easy to moderate. **Group Size:** 25. **Leader:** Steve O'Neil.

Field Trip # 8 Red—San Jacinto Mountains (Idyllwild area, 65 miles south of San Bernardino). Sites to be visited include one or two sites in the Lake Perris area before heading up to the mountains to visit sites in the Garner Valley and Idyllwild areas. Sites include painted mazes and other geometric and abstract paintings. Some of the largest intact painted panels in the region will be visited. **Time:** 7:30 a.m. to 5 p.m. Monday, May 26, 2003. **Meet Where:** To be arranged. Trip will leave from the conference Hotel area. **Vehicles:** Any vehicles. **Physical exertion:** Easy to moderate. **Group Size:** 25. **Leader:** Jenny Worth.

Field Trip # 9 Red/White—San Jacinto Mountains (Idyllwild area, 65 miles south of San Bernardino). Sites to be visited include one or two sites in the Lake Perris area before heading up to the mountains to visit sites in the Garner Valley and Idyllwild areas. Sites include a painted maze and other geometric and abstract paintings. Same as field trip # 8. **Time:** 7:30 a.m. to 5 p.m. Monday, May 26, 2003. **Meet Where:** To be arranged. Trip will leave from the conference Hotel area. **Vehicles:** Any vehicles. **Physical exertion:** Easy to moderate. **Group Size:** 25. **Leader:** Leslie Mouriquand.



Field Trip # 10 Purple—Colorado Desert sites. Sites are Corn Spring (petroglyphs), Mule Tanks (petroglyphs), and Blythe Intaglios, all in the Indio to Blythe area along the I-10 corridor. Corn Spring Road is located approximately two hours east of San Bernardino. **Time:** 10:00 a.m. to 6 p.m. Monday, May 26, 2003. **Meet Where:** I-10 and Corn Spring Road exit. **Vehicles:** Any vehicles for Corn Spring and intaglios; high clearance necessary for Mule Tanks—consolidation of passengers into high-clearance vehicles will be necessary. **Physical exertion:** Easy to moderate. **Group Size:** 25. **Leader:** Wanda Rashkow, archaeologist, Bureau of Land Management.

Field Trip #11 Green/White—Colorado Desert and East Mojave sites. First site to be visited is Snow Creek Rockshelter with paintings and cupules. This site has been barricaded to prevent vandalism. The gate will be opened to allow access inside and view the paintings and cupules up close. The second site will be Coyote Holes, where there is one painting and hundreds of petroglyphs near the town of Joshua Tree. **Time:** 8:30 a.m. Monday, May 26, 2003. **Meet Where:** Take I-10 east, pass the town of Cabazon. Continue about 5 miles and take the Palm Springs/Highway 111 exit. Watch immediately for Snow Creek Road turnoff, turn right. Continue up road for 2 miles; watch for group at Falls Creek Road intersection. There are no facilities at this site. After visiting Snow Creek Rockshelter a guide will lead the group to the Joshua Tree (town) area to the next site one hour away. **Vehicles:** Any vehicles. **Physical exertion:** Easy to moderate hiking. **Group Size:** 25. **Leader:** Tracy Liegler, Interpretive Specialist for the Santa Rosa and San Jacinto Mountains National Monument, and Delcie Vuncannon.

Field Trip # 12 Yellow/White—East Mojave sites (Barstow area). Sites visited will include petroglyphs and historic rock walls at Willis Well and hundreds more petroglyphs and several ground figures at Surprise Tank in the Rodman Mountains near Daggett. If time permits, the group will hike to Deep Tank and see more petroglyphs and several sleeping circles. Hand-outs will be provided. **Time:** 9:00 a.m. to 6 p.m., Monday, May 26, 2003. **Meet Where:** To be arranged. Trip will leave from the conference Hotel area. **Vehicles:** High clearance vehicles necessary. **Physical exertion:** Easy to moderate hiking. **Group Size:** 25. **Leader:** Anne and George Stoll.

Field Trip # 13 Blue/White—West Mojave sites. Back Canyon Site (CA-KER-2412), Tehachapi area, about 120 miles NW of San Bernardino. This acoustically themed full-day field trip will view large polychrome pictographs. There is ethnographically recorded information that a member of the Kawaiisu tribe on a vision quest “heard the sounds of deer in the rocks” at this site. On this

field trip, demonstrations will be performed of hoofbeat-like percussive echoes that give the auditory illusion of emanating from behind the painted rock surface. Participants must be willing to cooperate in maintaining brief periods of quiet so that each in turn will have the opportunity to produce and clearly hear the sound reflections. See www.geocities.com/CapeCanaveral/9461/ for other site details. Additional rock painting sites will be visited as time allows. **Time:** 7:30 a.m. to 6 p.m., Monday, May 26, 2003. **Meet Where:** To be arranged. Trip will leave from the conference Hotel area. **Vehicles:** Any vehicle. **Physical exertion:** Easy. **Group Size:** 12. **Leader:** Dr. Steven Waller.

Field Trip # 14 Red/White/Blue—West Mojave sites. Nighthawk Site, CA-LAN-1946, with 27 cupule panels, located in Aliso Canyon, south of the 14 Antelope Valley Freeway near the community of Acton. Time permitting, we will stop at other cupule panels and a Serrano-Vanyume pictograph site at Big Rock Creek. Round trip is approximately 160 miles. **Time:** 7:30 a.m. to 6 p.m., Monday, May 26, 2003. **Meet Where:** To be arranged. Trip will leave from the conference Hotel area. **Vehicles:** Any vehicle. **Physical exertion:** Easy. **Group Size:** 12. **Leader:** Doug Milburn, Archaeologist, Angeles National Forest.

Come to the Vendor Room

TO ALL MEMBERS: Sounds like we are going to have a great space for the next meeting, including a convenient, large room for the exhibiting vendors. So plan on attending all the papers, checking out the poster sessions, and viewing a wonderful variety of books, paintings, photographs, jewelry, ceramics, and other creations related to rock art imagery. Please remember that **a percentage of all sales goes to the organization.** We look forward to seeing you all there! —Janet Lever, Vendor Chair

2003 Auction Action!

DON'T FORGET to bring saleable rock-art-related objects, particularly those with memorable stories or histories, for this year's auction. There will be a table in the vendor area where you can leave your items to be catalogued. See Rick and Carol Bury at the conference.

Registration Announcement

ON FRIDAY, MAY 23, REGISTRATION will take place from 4:00 to 8:00 p.m. just off the Lobby of the Quality Inn, our host motel. There will be an opportunity to visit with friends and colleagues and make plans for dinner. The usual Reception will be combined with our Saturday night Auction at the San Bernardino County Museum.



Conference Speaker Featured in Public Lecture

DR. CHRISTOPHER CHIPPINDALE, Curator for Archaeology Collections, Cambridge University Museum of Archaeology & Anthropology, will give a public lecture on Thursday, May 22, in Room 106, University Hall, California State University at San Bernardino, at 7:30 p.m. All members and friends are invited. His topic will be “Art and Science in Aboriginal Australia.”

Dr. Chippindale is also the featured speaker at the 2003 ARARA Conference Banquet on Sunday evening, speaking on “The Four Dimensions of Rock Art.”

Rock Art Conservation: You Can Help

Steve Waller

HELP PROTECT irreplaceable rock art resources from vanishing forever: please remember to contribute to ARARA’s Conservation fund at least 1% of the annual amount you spend on rock art: travel, meetings, books, photos, souvenirs, T-shirts, etc., then contribute that amount to help preserve and protect those rock art sites you love. Added up from all of us it will do a lot of good. Simply write your donation amount in the Conservation blank on the ARARA meeting/membership form, or send your donation, appropriately designated for conservation, to the ARARA address (see inside back cover).

This year, a portion of the conservation funds will be used specifically toward protecting the Fontana Pit-and-Groove Petroglyph Site near San Bernardino (see story on this page). Your generosity will be greatly appreciated.

P.S. The Conservation committee is seeking ideas for creative ways to raise funds—please contact:

wallersj@yahoo.com with suggestions.

ARARA Education Committee Plans Activities in San Bernardino

PLANS HAVE NOW BEEN FINALIZED for Education Committee activities in San Bernardino. The Committee meeting will be at lunchtime on Saturday, May 24—everyone is welcome to come! The Education Committee is becoming more and more active and we need your help! Come and see how you can help make a difference by becoming an ARARA Education Committee member. The second printing of the *Resources for Education* booklet will be available for purchase—still only \$5.00! If you

didn’t get yours in DuBois, then plan on buying one this year. If you did buy one last year, just bring it with you and we’ll update it with the new California rock art map for FREE! This year the Education Committee will be conducting two Children’s Workshops at the Kembark School on Tuesday May 27. Once again, the workshops will introduce elementary-age kids and their teachers to rock art and conservation. There will also be a Teachers Workshop later that same day where we can distribute our *Resources for Education* booklets and show the teachers how rock art education can fit into their curriculum. These are very important activities for ARARA and we hope you’ll think about helping out in one of the workshops. If you’re interested in helping out on any of the workshops, contact Alanah Woody at:

info@nevadarockart.org or **alanahwoody@charter.net** or call (775) 782-5990 (evenings and weekends) or (775) 687-4810 ext 229 (days at the Nevada State Museum).

ARARA Conservation Committee Announces Pre-Conference Workshop To Protect the Fontana Pit-and-Groove Petroglyph Site: Call for Volunteer Participation

Leigh Marymor

THE ARARA CONSERVATION AND PRESERVATION Committee has been invited by the City of Fontana’s Mary Vagle Nature Center staff to assess conditions at the Fontana Pit-and-Groove site, and to formulate a Cultural Resource Management Plan for its future protection. The plan will consist of both short- and long-term goals and will be donated to the Mary Vagle Nature Center for its use. There will be an opportunity for volunteer participation from ARARA members in partnership with the Nature Center, and other interested groups, in drafting the Cultural Resource Management Plan and for follow-up in carrying out its recommended measures.

Participation in the Fontana-Pit-and-Groove Workshop offers a unique opportunity for ARARA members to make a lasting contribution to rock art site protection within our 2003 ARARA Conference host community. The Pre-Conference Workshop will provide an exposure to the cultural resource management planning process, which we hope to be helpful to ARARA members who seek to initiate grassroots conservation projects in their own communities. The ARARA Conservation Committee hopes that this year’s demonstration project will become a model for future ARARA participation in the conservation of rock art sites local to our conferences’ future venues.

The Fontana Pit-and-Groove site is located on the grounds of the Mary Vagle Museum and Nature Center in Fontana, California—just forty minutes away from the 2003 ARARA Conference venue in San Bernardino. Established on the northern periphery of the Jurupa Mountains, the Nature Center is comprised of a large open space, an island in an urban setting, which harbors wildlife, cultural resources, hiking trails, and the Mary Vagle Nature Museum. The Nature Museum offers exhibits and classroom space where local schoolchildren and community members are offered hands-on explorations with the natural world.

The Fontana Pit-and-Groove site has largely been uninterpreted, and inaccessible, to the visiting public. Three petroglyph boulders are located in a wetland area about 60 feet above the base of the mountain—access is difficult with no clear path guiding visitors in to the site and out of a spring-fed drainage that runs below the petroglyph panels. Dense vegetation in contact with the boulders poses a potential threat from fire damage. The immediate vicinity has attracted an accumulation of garbage, and many boulders nearby have been tagged with painted graffiti, including one of the petroglyph-bearing boulders and one of the petroglyph panels.

The agenda for the pre-conference workshop is:

9:00–9:30 a.m. Gather at Mary Vagle Nature Center Museum. Brief Introductions.

9:30–10:15 a.m. Tour of petroglyphs and related features

10:15–10:30 a.m. Break

10:30 a.m.–12:00 noon Draft recommendations for CRM Plan

12:00–12:45 p.m. Working Bag Lunch hosted by ARARA Conservation Committee

12:45–1:30 p.m. Action Planning: Implementation Strategies

The ARARA Conservation Committee is looking forward to strong interest and support from ARARA members in our first demonstration conservation project. RSVPs are required. Please respond by May 1, 2003, with an e-mail to Leigh Marymor, mleighm@aol.com, or Daniel McCarthy, Dfmccarthy@aol.com, to confirm your participation. Workshop details are:

Pre-Conference Conservation Workshop

Conducted by: Daniel McCarthy and Breen Murray

Where: Mary Vagle Nature Center

11501 Cypress Avenue

Fontana, CA

(909) 428-8386

When: Friday, May 23, 2003, 9:00 a.m. – 1:30 p.m.

Purpose: Draft a Cultural Resource Management Plan to Protect the Fontana Pit-and-Groove Petroglyph Site

Books In Review

A Cosmos in Stone: Interpreting Religion and Society Through Rock Art by J. David Lewis-Williams, xvii + 307 pages, 46 figures. Altamira Press, Walnut Creek, California, 2002. Hardcover \$79.00, paperback \$29.95.

Reviewed by Bill Hyder

THE WORK OF DAVID LEWIS-WILLIAMS has influenced the study of rock art for the past 25 years. This compilation of his seminal papers traces the evolution of his approach to interpreting rock art through religion and its roots in the neuropsychology of altered states of consciousness. Previously published papers are reprinted in whole or in edited form with introductory and concluding comments by Lewis-Williams. The volume provides an interesting insight into the work of an influential scholar and student of rock art. His occasional asides about why he wrote in a particular voice or style provide ample evidence for the honesty with which he approached the task.

Lewis-Williams establishes 1950 as the beginning of the modern era of South African rock art research. He begins developing his own departure from the modern era with “Man Must Measure,” based on his 1972 article on Giant’s Castle and his 1974 article on Barkly East. He concludes that counting elements is not productive, even though his study of superpositioning at Barkly East led to the identification of signifiers. The eland, he argues, is at the core of a structured system in San rock art based on the non-random appearance of elands in superpositioning. Vinnicombe laid the groundwork for quantitative studies and first demonstrated the importance of the eland. Lewis-Williams expands on her insight using a linguistic model, but argues that one cannot go much further by blind counting or what he calls a reliance on naive empiricism.

His interest in developing methods to make use of ethnography grew as his interest in counting and structuralism diminished. His 1977 dissertation and the book that followed in 1981, *Believing and Seeing: Symbolic Meanings in Southern San Rock Paintings*, are a product of this period. He began to develop his understanding of the role of shaman as he delved deeper into San ethnography. At first, he considered the role of the medicine man, but abandoned it because the term is gender biased. He chose instead to use the term shaman because shamanism implies a universality that stems from shared human experiences of altered states of consciousness.

Ethnography led to mythology and the unity of San cosmology, myth, and spiritual experience. He brings myth and neuropsychology together in a 1990 paper with

—Reviews continued on next page



Thomas Dowson titled, “Through the Veil: San Rock Paintings and the Rock Face.” Lewis-Williams argues that the term shaman is central to understanding San rock art and that it is not an end itself, rather it opens up limitless possibilities for insights into iconography, mythology, cosmology, and social relations. The rock surface is examined as something more than a neutral medium to hold paint. It is the surface through which the shaman interacted with the spirit world. The rock is the veil that hides the spirit world from the ordinary person and the painting reveals this world to the ordinary person. Non-shamanistic associations for an image such as the eland, the associations with first kill or puberty ceremonies, are only a penumbra or background that contributed to the power of the shamanistic symbol.

Lewis-Williams likens the development of his interpretative methodology to three interacting cogwheels: the painted images, mythology and ritual, and neuropsychology. His 1987 paper, “A Dream of Eland,” provides an example of where the three interpretative strands come together. The eland is a symbol and source of potency. The shaman dances next to the carcass of a newly killed eland to acquire its potency. In understanding the role of the eland in fueling the potency of the shaman, one can begin to understand the eland image as signifying eland, the potency shamans harness to enter trance, and the shaman himself.

With the groundwork laid for the study of San rock art, Lewis-Williams turns to Paleolithic art to further expand his methodology. He discusses the problems raised by the use of the terms shamanism and entoptic phenomena, but he makes no apologies. He embraces the idea that shamanism is the ur-religion. Differences exist among shamanisms, but it is a mistake to ignore the continuities of the human mind. In an attempt to turn the debate from arguing about terms to a discussion of the underlying ideas, he redefines shamanism for his own use. Hunter-gatherer shamanism, as Lewis-Williams defines the term, is fundamentally posited on a range of institutionalized altered states of consciousness. The experience of ASC gives rise to a conception of an alternative reality that shamans can access. The feeling of disassociation from the body that accompanies ASC is used by hunter-gatherer shamans to contact spirits, heal the sick, control animals, and control weather. The ability to achieve these ends comes from potency associated with animal-helpers. These points define shamanism for the purpose of analysis and interpretation.

Lewis-Williams argues that the shared human experience of ASC and the ubiquity of shamanism among hunter-gatherers make it probable that there were Paleolithic shamans. The probability is increased when one

considers the forms found in Paleolithic art. Independent neuropsychological research predicts many of the same forms. He contends that the images, the neuropsychological data, and shamanism are separate cables of interpretative argument that reinforce one another rather than lead to circular reasoning. I must admit that I part company with his reasoning about this point. I believe his three strands of evidence are more dependent on each other than he admits and that he has run into some of the same logic problems that he is trying to avoid.

The final chapters turn to his most recent papers. He argues that it is not enough to decode images and interpret them; we must explain how they functioned in society. It is not enough to say they were a form of communication; we must be able to comprehend the features of the images that otherwise escape our notice or our are deemed to be meaningless. Anything less is futile and unacceptable.

His most recent work explores human agency, the role of the individual in producing art. In his 1997 paper, “Agency, Art and Altered Consciousness,” he argues that the Paleolithic image known at the “wounded man,” was produced by individual shamans trying to introduce a new image into the art form that represented their ASC experiences. It is not enough to understand the role of the human nervous system in the production of rock art; we must understand the role of the human in producing rock art within a social process. Human agency helps explain otherwise enigmatic images localized in space and time. He outlines a four-stage model including the acquisition of imagery, the making of paint, the painting of images, and the subsequent use of images. The four stages are embodied in rituals that reproduce and create social relations.

The work continues. Lewis-Williams argues that rock art research requires that theory and empirical work go hand in hand. There is no future in empiricist work and no room for thinkers rather than doers, nor can we have data gatherers and data users. He is correct that theory and data go hand in hand. Any quantitative specialist can tell you that numbers have no meaning in and of themselves. Data do not speak and gathering data as an end to itself produces little of value. I do believe, however, that his position is extreme. Reanalysis of data produced by others and replication of results are a valid and useful part of science.

Whether you agree with Lewis-Williams’ conclusions or not, *A Cosmos in Stone* is a good overview of his work. It helps one understand how his ideas developed through time and how they build towards his goal of explaining Paleolithic art. Lewis-Williams has made many positive contributions to the study of rock art and there is much

to learn from his work. I recommend this volume for anyone interested in theory, methodology, the role of rock art in society, or the history of science.

Landscape of the Spirits: Hohokam Rock Art at South Mountain Park by Todd W. Bostwick and Peter Krocek, 252 pages, 74 color plates, 294 figures. University of Arizona Press, Tucson, 2002. Hardcover \$60.00, paperback \$27.95.

Reviewed by David M. Lee

EVERY YEAR MORE AND MORE BOOKS are published on the subject of rock art. Many of these are very good (Dr. Jim Keyser, anyone?), and some are not so good. Very few of these are written with both the interested public and serious researchers in mind. *Landscape of the Spirits: Hohokam Rock Art at South Mountain Park* provides a wealth of information in a way that anyone can understand, and will appeal to a wide range of people. Todd W. Bostwick and Peter Krocek have created a book that describes the rock art of a specific region in great detail, generously illustrated with excellent drawings and photographs.

The book opens with a study of the geography, geology, and biology of South Mountain Park, adjoining the city of Phoenix, Arizona, and the largest municipal park in the world (nearly 17,000 acres). The authors do a wonderful job of showing us this desert range through their own eyes, sprinkling many personal encounters and observations throughout the text. The reader is left with a distinct feeling of having just hiked through a canyon in the South Mountains.

Included in the beginning of the book is an overview of the native cultures of the region, and of previous archaeological research. Long years of work in the area by Dr. Bostwick are reflected in the many references to both historic tribal peoples and the archaeological evidence. The point is made repeatedly that rock art can only be understood by placing it in the context of both the natural landscape and the belief systems of the peoples who placed it there. Links between South Mountain rock art and Hohokam pottery designs are described, and many comparisons between rock art scenes and modern Native American ceremonies are explored.

A chapter is devoted to problems encountered in trying to date the rock art of the South Mountains. Although both earlier (archaic), and later (protohistoric and historic) rock art occur in the South Mountains, most of the rock art is considered to be of Hohokam origin. The Hohokam inhabited the area for fifteen hundred years, until late in the fifteenth century. They farmed the Salt and Gila River valleys, building long irrigation canals.

Two of the distinguishing features of their culture were oval ball courts and ceremonial platform mounds. Noted for their finely carved stone, bone, and shell ornaments, they also created very beautiful pottery, delicately painted with intricate designs, often of stylized animals. Until direct dating techniques are improved, stylistic analysis based on changes in Hohokam pottery designs and manufacturing techniques are considered the best opportunity to link most of the South Mountain rock art to specific dates.

The majority of the book is spent in describing the various types of designs found in the rock art of the South Mountains. Human-like figures (anthropomorphs), mammals, birds, reptiles and amphibians, and geometric designs are each given separate chapters, amply illustrated with many drawings. The significance of each of these figures to traditional O'odham and Pueblo people is well explored, offering many insights into the possible meaning of these ancient symbols. It is obvious that this book is written by someone very familiar with the beliefs of many different native cultures. The relevant literature is well cited, with fourteen pages of references.

Current theories on possible functions of the rock art are presented, and are tied to Native American beliefs and ceremonies. Although not examined in depth, possible examples of shamanism, hunting magic, fertility, and weather control are shown. The authors have identified several sites that exhibit astronomical interaction, and these are explained in detail.

Numerous black-and-white illustrations lead the reader through the text, and often depict full panel compositions. This combined with an easy and understandable writing style makes for a very enjoyable reading experience.

Rock art books too often include several out-of-focus or badly composed pictures. Every photograph in this book is stunning; crisp, colorful, and beautifully composed. Peter Krocek is a fine photographer, and one of the few ways to make this a better book would be to print twice as many photographs, twice as large.

Landscape of the Spirits is the perfect introduction to the rock art of very special area. Any reader who has not visited the South Mountains will be compelled to go there and those who have will be compelled to return. The significance of this mountain range to ancient peoples and the importance of protecting it is made even more obvious by the publication of this book. The authors have done a remarkable job in surveying, recording (over 1,500 panels), examining, and interpreting the rock art of South Mountain Park. In presenting this information in such a fashion they have treated it with the respect it deserves.

—Reviews continued on next page

Stone Chisel and Yucca Brush: Colorado Plateau Rock Art by Ekkehart Malotki and Donald E. Weaver, Jr., xxix + 210 pages, 207 color plates, numerous line illustrations by Pat McCreery. Kiva Publishing, Inc., Walnut, California, 2002. Hardcover \$55.00.

Reviewed by Steve Freers

THE BOOK *STONE CHISEL AND YUCCA BRUSH* is an ambitious undertaking designed to present an overview of Colorado Plateau rock art. The result is a richly photographed compilation that is infused with mini-essays that blend site descriptions, research assertions, and varying levels of anecdotal interpretation. Authors Ekkehart Malotki and Donald Weaver have targeted two principal audiences with their book—the general public and rock art specialists—the later, of course, being the more demanding.

The design and production values of the book are impressive. Following a well-written review of Colorado Plateau rock art studies, selected sites are batched into sections based on a chronological classification scheme advanced by the authors. The organization of the information within each temporal section is comparatively nonlinear—the reader can indulge the presentation in any particular order. The mini-essays engage an eclectic array of science and philosophical musings that accompany rock art as a contemporary adventure of study. The overall combination of photograph, essay, drawing and layout allows the reader to consider the information casually. Each rock art site presentation serves as a self-contained informational package and cognitive tangent—an ideal “coffee table” format for general public consumption.

The high point of the book is the photography. Malotki’s pursuit of book quality images (“BQ” as he reports) has clearly paid off. It is very difficult to present the wide range of rock art and physical settings contained within the Colorado Plateau and maintain reasonable balance in photographic print values. The publisher and authors accomplished this as well as could be expected. Artistic framing integrates site context into many of the photos, helping to eliminating the flat two-dimensional feeling that plagues many rock art presentations. In the era of rock art publication saturation, the number of color plates and range of phenomenal sites included in this book makes the cover price a solid value.

Rock art specialists may have some specific academic reservations with this book. Most notable for this reviewer was the absence of key citations. Even though the book is presented as an overview, giving proper acknowledgement for ideas or data sources does not destroy readability for the layperson. It does, however,

diminish the book’s academic heft—particularly when the authors state as their purpose, “...to transmit their enthusiasm, scientific approach, and interpretive results to the general public” (Preface:vi). For example, ARARA bestowed the prestigious Castleton Award for a paper revealing the correct image morphology at Black Dragon Canyon. This information is presented in the essay on page 15 (Plate 14) with no citation crediting the author or publication that dispelled the site’s colloquial name. An elegant solution for this would have been to use a numeric superscript system keyed to a master reference list at the end of the book. This would not have interfered with layout aesthetics and readability, but would have served those interested in the provenance and application of scientific ideas advanced by the authors—a superior upgrade to the authors’ “Suggested Readings” list that contains only 12 publications.

Overall, the essays are well written and produce a layering effect of ideas, many of which are interesting and thought-provoking. They contain a mixture of generally accepted research findings and speculative interpretation—many essays emphasize the latter. In doing so, the authors are careful, in most cases, to frame their interpretative commentary in terms of context and perspective. They expose the reader to a wide range of views while maintaining as the underpinnings of their commentary a shamanistic interpretative perspective. This is a fine line to navigate particularly in terms of public consumption because while *informal* speculative musings about rock art are certainly no vice, paradoxically, when they appear in print, stray hypotheses can promulgate reasoning that runs counter to trends in contemporary academic research. In general, I believe the authors manage this issue well in their commentary, which clearly respects the intelligence of the reader. On the other hand, the fusion of accepted data and anecdotal and colloquial ideas may frustrate specialists who must parse the prose and seek elsewhere for corroboration, particularly if they have specific site or interpretative interests. Again, citations and a research-driven index, along the lines of Schaafsma’s *Indian Rock Art of the Southwest*, would have been helpful for that audience.

As a rock art specialist, the presentation left me generally unfulfilled in looking for *specific* rationale to support the broad “-iconic” classification scheme advanced by the authors and used to structure their book. There is merit in trying to make sense of the “style” haze that currently exists for this region’s rock art, but that haze is a direct result of the complexity of cultural affiliation and the limitations of archaeological diagnostics and interpretation. The authors clearly acknowledge

that these difficulties exist. But how does their new transcendent and culturally neutered chronological placement system functionally manage the overlap of prior research and “style” designations? The answer is not altogether forthcoming. For example, when differentiating between the Neoiconic and Mesoiconic time periods, what archaeological data or rock art style characteristics are used when classifying Fremont, Mogollon, Sinaguan, or Cohonina rock art? From the specialist’s perspective, the lack of more compelling support may add even more arbitrary haze to rock art diagnostics on the Plateau.

In summary, *Stone Chisel and Yucca Brush* is an easy-to-navigate, aesthetically beautiful and thought-provoking book. It should serve its aim in sharing the mystery and intrigue of Colorado Plateau rock art to a worldwide general public audience. Rock art specialists will appreciate selected views and perspectives on hard to access sites, but will have to search elsewhere for corroborating references and rationale for the proposed chronological classification scheme.

“Prehistoric” “art”: a response to Bowyer

Robert G. Bednarik, President of IFRAO

BOWYER’S BRIEF DISCUSSION in the December 2002 issue of *La Pintura* raises an old and surprisingly complex issue of terminology. Bowyer is entirely right in all the points he raises: the functional perspective is an epistemological minefield, and many have tried to eliminate the reference to “art,” for a variety of reasons and in a variety of ways. For instance some have tried to replace “rock art” with “rock-markings,” which is no terminological improvement because most rock markings are not rock art (but glacial striae, bulldozer marks, root marks, animal scratches, and numerous others). Bowyer is equally right in pointing out that the term “art” is so entrenched that it is here to stay.

The problem is even more complex than he implies. The term “prehistoric” has been considered to be inappropriate, even offensive (Craven 1996; Smith 1998; Champion 1998), not just because of its implied suggestion of primitiveness, but perhaps more relevantly because it uses an ethnocentric device of separating history from prehistory. So indigenous people object to it for various reasons: because it may seem derogatory to some, because it pre-empts their argument that their history is not a prehistory, or because it imposes the worldview of a dominant society on other people. The last is the epistemologically most interesting point: who decides how history is defined? One group says that the introduc-

tion of writing is the demarcation between prehistory and history, but it might be judicious to examine the issue a little closer. Is there any safe way of readily distinguishing rock art from pre- and post-writing periods? In general there is not, so the term “prehistoric” is not even useful to the rock art researcher. At what point was writing introduced? There is no simple answer either, because for most of the historical period most of the people remained illiterate. So what is the value of a written record that records the view of a privileged few? Indeed, what scientific evidence do we have that the written record is more reliable than the oral traditions of indigenes, which we know remained unchanged for millennia, due to the use of rhyme and rhythm. By comparison, the words written a mere two millennia ago need to be interpreted by specialists, they are no longer intelligible for most. It is thus easy to construct an argument that oral records are more reliable than written ones. Moreover, there exists no way of scientifically testing the proposition that written records are more reliable, more complete or more definitive.

In short, the word “prehistory” has no precise meaning in science; it should be banished to contexts such as “prehistoric monsters” for children, and to everyday language. It does not belong in a scientific vernacular, which is why the IFRAO *Rock Art Glossary* defines it as “a colloquial and illogical term, as there can be no period before the past.” There is one very simple way around this problem: one can define the period after the introduction of writing as “History” and capitalize that word, thereby indicating that it designates a specific historical period, in the way we capitalize other arbitrary periods like “Paleolithic” or “Renaissance.” It follows that there was a period before History which is “pre-History”—with a capital H. In this form the word cannot be offensive because it expresses the intention of referring to an arbitrarily defined entity.


This, however, does not solve Bowyer’s quandary, but fortunately there is a simple solution. We have replaced “prehistoric art” with “paleoart,” a term already widely used outside the USA that simply means “old art.” It includes any art-like remains (portable or non-portable) from any early period. Like a “peanut,” a term that botanically refers neither to a pea nor to a nut, paleoart is what it is—it defines a distinct phenomenon. And one form of it is called rock art, for better or for worse.

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- Champion, N. 1998. New name for the Society? *Past: The Newsletter of the Prehistoric Society* 29:2.
 Craven, R. 1996. *Using the Right Words: Appropriate Terminology for Indigenous Australian Studies*. School of Teacher Education, University of New South Wales, Sydney.
 Smith, C. 1998. Editorial. *Australian Archaeology* 47:iii-iv.



ARARA's New Address

ARARA has a recently amended address and a new phone number. Although we still receive mail at Arizona State Museum, please note the new form of our box number and our current phone numbers. For details, see column to your right 

Membership Reminder

ARARA members are reminded that the ARARA Membership Year runs from July 1 through June 30. Your 2003–2004 dues are due on July 1 of this year. Membership renewals may be sent directly to the Secretary, or you may use the handy membership renewal portion of the 2003 Conference Registration Form to pay your dues at the same time you send in your conference registration fees.

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:**

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www.arara.org

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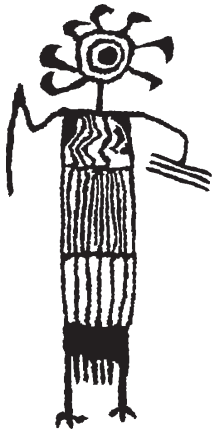
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The **American Rock Art Research Association** is a non-profit organization dedicated to encourage and to advance research in the field of rock art. Association members work for the protection and preservation of rock art sites through cooperative 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.

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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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