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La Pintura

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Rock Art Session at the SAA Annual Meeting in Puerto Rico

Michele H. Hayward and Michael A. Cinquino

THE SOCIETY FOR AMERICAN ARCHAEOLOGY (SAA) held its 71st Annual meeting in the newly constructed Convention Center in San Juan, Puerto Rico, from April 26th to the 31st of 2006. The facility provided ample space and technical support for the 252 sessions, forums, and poster presentations that encompassed research into prehistoric and historic archaeological cultures from around the world.

Rock art investigations were among the topics, including one session entitled *Latin American Rock Art: Conservation and Research Status*, organized by the authors on behalf of the SAA Rock Art Interest Group. Eleven participants detailed their research from several islands in the Caribbean and the adjacent Latin American countries of Venezuela, Guatemala, and Belize. Documentation, data management, preservation, description, and interpretation emerged as major themes during the session, as Jeffery Walker (United States Forest Service in Puerto Rico) pointed out in his summation of the presentations. Cynthia Wirth (Indiana University) stressed the importance of data management with her computerized data entry project for gathering and storing environmental, image, and past research/reference information from locations on Bonaire, complemented by George Landon and colleagues' (University of Kentucky) techniques for reproducing petroglyphs in 3-dimensions employing the example of full-sized petroglyphs from the ceremonial-civic site of Caguana, Puerto Rico. Both approaches will enhance efforts for the storage, manipulation, display, and study of rock art images and sites. Johannes Loubser (New South Associates) and Philip Allsworth-Jones (University of the West Indies) touched upon conservation issues when covering their efforts at graffiti removal at the Warminster/Genus rock shelter in Jamaica, as did David Whitley in his discussion of management problems and prospects for sites in Guatemala.

Pedro Alvarado Zayas (Puerto Rican Institute of Culture) detailed the types of images at Cueva Lucero on the south coast of the island, while Cameron Griffith (Indiana University) did the same for modified cave sculptures from Belize. Griffith also noted the need to take into account the complete environmental context of cave sculptures in interpretative models. Factors such as the physical properties of cave interiors, as well as lighting considerations via fires or torchlight, may well have influenced the selection of particular cave locations and sections within them for the production of rock art or sculptures.

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Join Us In Montana for ARARA 2007

Billings, Montana
June 29 – July 2, 2007

ARARA'S 34TH ANNUAL CONFERENCE will convene the weekend before the 4th of July in southeastern Montana, an area surrounded by pictographs and petroglyphs. Pictograph Cave, a Montana state park (www.pictographcave.org) just south of the city, is an example of sites available for visits in the region. Dr. Larry Loendorf, past ARARA President and native of Billings, is our invited keynote speaker. The Sheraton Hotel in downtown Billings will be the host hotel, and there are ample camping facilities along the Yellowstone River, which runs through the city. Billings is located at the junctions of Interstate Highways 90 and 94 and is also easily accessed by air. This issue of *La Pintura* contains the first calls for papers, award nominations, and competition entries for this year's meetings—see the articles

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Join Us in Montana

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inside for details. The Billings area has much to offer to the visitor including activities and museums at two nearby Indian Reservations for the Crow and Northern Cheyenne tribes. In addition to papers, field trips to rock art sites will include a mixture of sites on public lands not often visited by the public and privately owned sites, including one on an active coal mine. Every effort is being made by the new Field Trip Committee to assure everyone a field trip, and we are working on arranging trips for both before and after the papers. The Conservation and Education committees are also working on projects involving the local communities. A visit to this area can easily be wrapped into a vacation that includes Yellowstone and Glacier National Parks, the Black Hills, Devils Tower, the North Cave Hills, the Little Bighorn Battlefield, and even Writing-on-Stone Provincial Park in southern Alberta. Watch for further details on the 2007 Conference in the next issue of *La Pintura*.

SAA Rock Art Session

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Eugenia Robinson's (Montgomery College) study of more than 225 rock paintings from the site of La Casa de las Golondrinas in Guatemala led her to hypothesize that changes in the rock art tradition could be related to shifting political and social identities within the region. John and Mavis Greer (Greer Services) described painted rock art from the Upper Orinoco river valley in southwestern Venezuela, suggesting that images can be viewed as a series of temporal styles representing both local development and external influences. Jay Havisier (Netherlands Antilles) addressed a growing problem of intentionally manipulating or vandalizing rock in the region for personal or economic advantage with examples from Bonaire. These actions have implications not only for the management and tourist appeal of sites, but for their scholarly interpretation as well. Peter Roe (University of Delaware) and Michele H. Hayward (Panamerican Consultants, Inc.) concluded the session with observations on the components (accurate documentation, critical use of ethnographic analogy, spatial or settlement pattern analysis) and analytical framework needed to develop cultural-historic interpretations of rock art, in addition to elaborating testable generalizations applicable to the broader field of prehistory.

Members of the SAA Rock Art Interest Group also participated in a field trip to Cueva Lucero, co-organized by Isabel Rivera Collazo, Director of the Archaeology and Ethnohistory Program of the Institute of Puerto Rican Culture, and Pedro Alvarado Zayas, archaeologist with the same program. The cave is located in a series of hills on the south central coast of Puerto Rico, accessible after a short, but steep climb from a local

roadway. The cave contains a number of chambers. Those with rock art are normally large enough to stand up in, although entry may require a stooped or bent approach. Cueva Lucero is noteworthy for 1) exhibiting spatially distinct rock art types with petroglyphs located in the outer and pictographs in the interior chambers; 2) exhibiting spatially segregated image types where one chamber contains only zoomorphic figures, while the remainder are dominated by anthropomorphs, and 3) possessing a considerable amount of graffiti present since at least 1820.

ARARA President Appoints New Board Directors to Fill Vacant Positions

TWO ARARA BOARD OF DIRECTORS SEATS became vacant this term with the election of Evelyn Billo to ARARA Vice President and the early retirement of Jerry Brody from the Board. Outgoing ARARA President Leigh Marymor appointed Chris Gralapp of Fairfax, California, to fill the year remaining in Evelyn Billo's term, and Terry Moody of Colorado Springs, Colorado, to fill the year remaining in Jerry Brody's term.

Chris Gralapp has been a member of ARARA for ten years. In recent years she has been active with the Nominating Committee, overseeing this year's successful election round as the Committee Chairperson. She also has been a key member of the Conference Planning Committee and hopes to use her experience in this capacity in the future as ARARA begins to plan its conferences with the help of professional meeting planners.

Terry Moody has also been a member of ARARA for many years and demonstrated her organizational skills at the Dubois, Wyoming, meeting where she performed admirably as the Field Trips Coordinator for that conference. Terry has expressed an interest in continuing to help plan field trips for our conferences—we're very fortunate to have her!

As we usher in new leadership on the Board, we would like to thank Jerry Brody for his year of service, always replete with wisdom and good humor. We also thank Evelyn Billo for her service as Board Director, but we're not letting her get away quite so easily...

Check Your Address Label Membership Payments Are Due

If your address label says "EXPIRED," our records indicate that you have not yet paid your 2006-2007 ARARA dues. Please pay now, using the handy form in this issue of *La Pintura* (your *last* issue if you don't renew).

ARARA Joins Initiative to Establish Rock Art Research Collaborations in China

Leigh Marymor

EXCITING OPPORTUNITIES FOR ROCK ART RESEARCH collaborations between Chinese and American rock art researchers have begun to emerge following a successful exploratory trip which took place in China during April of this year. The dialog between Chinese and American researchers was initiated by Su Sheng, Secretary of the Chinese Rock Art Research Association (Beijing) following his attendance at the annual ARARA conference in Sparks, Nevada, in May, 2005. The initiative, conceived by Su Sheng, was to have several American researchers join him for a tour of numerous centers of Chinese rock art research to meet key rock art researchers, academics, and regional political leaders in order to establish the basis for future collaborative work in China.

Joining Su Sheng for two and a half weeks of exploration in China were Peter Welsh, Director of the Deer Valley Rock Art Center, Leigh Marymor, President of the American Rock Art Research Association, and Henry Walt, an independent contract Archaeologist from Albuquerque, New Mexico (Figure 1).



Figure 1. L to R – Henry Walt, Peter Welsh, Su Sheng, Leigh Marymor.

The exploratory group convened in Beijing on April 10th and set out immediately to meet with our rock art counterparts in Yinchuan (Ningxia Province, see Figure 2), Alashan and Wuhai (Inner Mongolia), Chengdu (Sichuan Province, see Figure 3), Lhasa (Tibet), Lianyungang (Pacific Coast), and Beijing. Over the course of the ensuing weeks we met at least fifty individuals interested in joint research opportunities. Among the entities represented were:

- Chinese Rock Art Research Association
- Ningxia Rock Art Research Association



Figure 2. Petroglyph at HelanKou Rock Art Park, Ningxia Province, China.

- Cultural Affairs Office, Alashan Province
- Alashan Museum
- Northern China University of Minorities
- Central China University of Minorities
- Ministry of Cultural Relics, Ningxia Province
- Cultural Affairs Office, Wuhai
- Wuhai Museum
- Sichuan University
- Cultural Affairs Office, American Consulate, Chengdu
- Tibetan Academy of Social Sciences
- Tibetan University
- Municipal Government of Lianyungang
- Huaihai Institute of Technology, Lianyungang
- Liangyungang Museum
- Cultural Affairs Office, Liangyungang

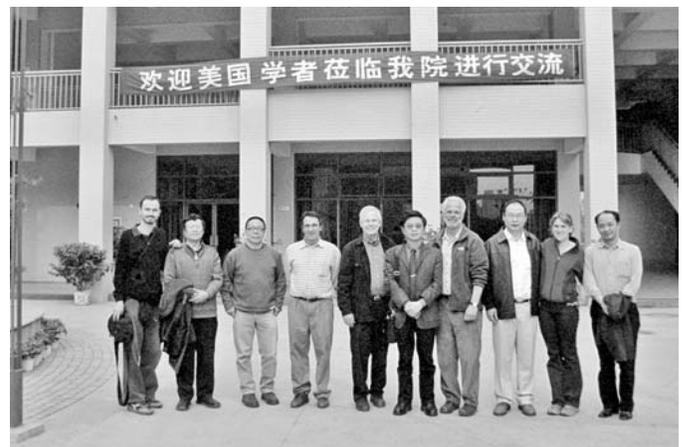


Figure 3. American Rock Art Researchers are welcomed at Sichuan University, Chengdu.

At each location we visited, we found opportunities to present several working proposals for future collaborations, visit rock art and cultural sites, and enjoy many moments of Chinese hospitality around numerous banquet tables with glasses

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China Research Collaboration

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held high (Gambai!). Among the proposals that we carried to China were possibilities to conduct technical training workshops, exchange photo exhibits of U.S. and Chinese rock art photography to tour Chinese and U.S. museums and institutions, conduct collaborative research projects at Chinese rock art sites, arrange researcher and student exchanges, and convene an international rock art conference in China.

Everywhere our group traveled in China, we were met with overwhelming enthusiasm for collaboration. By the time our tour drew to a close, we had begun to focus the first priority on a workshop that would bring together a group of approximately ten U.S. researchers with perhaps twenty Chinese colleagues (including researchers from Taiwan) to share ideas about current approaches to rock art research in North America. The workshop would highlight the use of Geographic Information Systems and other technologies that assist research into rock art as a key component of cultural landscapes. We would share methodologies of data recording and analysis. The workshop that would include several days of meetings would be followed by a small project at a local rock art site in which techniques would be put into practice. Researchers from the US would include specialists in rock art recording and GIS, as well as individuals with expertise in site management and preservation.

Peter Welsh and Henry Walt are currently preparing grant applications with the goal of convening the first technical workshop in Spring, 2007.

I think it's fair to say that our travel group was completely overwhelmed with the high caliber of researchers we met in China and with the quality of research, conservation work and publishing currently ongoing. The sites, sounds, landscapes, people, and quick pace of economic development in Chinese society brought home the many challenges and opportunities available to rock art research and conservation in China. As a small glimpse of what it looked and felt like to travel through China on this journey of discovery, I offer one day's entry from my journal:

Thursday 4/13/2006

I think I have the dates straight—it confuses me when I flip to the calendar on my computer and read yesterday's date.

I slept fitfully and cold. The telephone rang once, waking me out of a deep sleep—a woman's voice, what was she saying—she's speaking Chinese, or Mongolian. I drift back off toward sleep—a knocking at my door, it must be 1:00 a.m., a woman's voice. Who can this be? Should I open the door? I open the door. There is a very pretty and slender, tall Mongolian woman, young woman, standing at my door. She's dressed in jeans and a black top. Big smile. What

is she saying, why is she here? It's clear she can see she has the wrong room. She's still smiling. Uh oh. "No, thank you"—and I close the door and climb back into bed. Now I'm feeling insecure and still cold. I grab the blanket from the spare bed and drift in and out of sleep, waking every twenty minutes or so, checking the time.

I'm up early now, 5:00 a.m., wanting some time to be by myself. Not too hung over from last night's drinking and eating. The shower water simply will not run hot, but it's not frigid either. It's good to be clean, to wash off the grime and grease of travel through this coal laden country.



Figure 4. Petroglyph at Zhoushougou, near Wuhai, Inner Mongolia.

On the agenda for today, breakfast (more food), a trip to one of Mr. Liang's rock art sites, Zhoushougou; it's replete with mask images (Figure 4). Peter Welsh will give a lecture tonight at the Ningxia University.

I hope to remember to write about the industrial coal mining waste land surrounding the rock art sites of Wuhai. It's amazing that anything remains. Mr. Liang directed us to the sites at Zhoushougou with its carved limestone pavements and monumental structure built to protect the best carvings from the ravages of acid rain (Figure 5).



Figure 5. Monumental structure built to protect petroglyphs from the ravages of acid rain, Zhoushougou.

Then we visited the canyon at Kucaigou which opens onto a vast industrial plain that is thoroughly destroyed by many square miles of coal mining activity (Figure 6). Apparently the mines wanted



Figure 6. Petroglyph at Kucaigou, near Wuhai, Inner Mongolia.

to dig Kucaigou also, but miraculously Mr. Liang, trading on his local influence with the City, prevailed in having the canyon set aside to protect the carvings. Both sites are described and illustrated in Mr. Liang's book, *Rock Art in Zhouzi Mountains*.



Figure 7. Example of petroglyph rubbing displayed at the Wuhai Museum.

We completed our stay in Wuhai with a visit to the Wuhai Museum, under the directorship of Mr. Li. Their museum is only a few years old, and Mr. Li, his wife acting as his assistant, and Mr. Liang have put together a very impressive rock art exhibit on the rock art of Zhouzi Mountains. The most impressive displays were full size petroglyph rubbings that both hung on the wall (Figure 7), and were used to produce a full scale reproduction of the pavement at Zhoushougou—this display must have been at least 10 x 15'.

Unfortunately, this last was protected with poorly installed plastic sheeting which rippled and reflected the light in a way which made it difficult to see the images. The rubbings themselves were incredibly beautiful, objects of art in their own right, created by placing cloth sheeting over the images and daubing, or lightly pounding, with some kind of ink applicator. This explained the dark staining on the limestone that we witnessed at the site—an example of the professional, and artistic, impulse to document the rock art, while at the same time contributing to its destruction (Figure 8).

Other displays included poster boards illustrating comparative imagery, very convincing reproductions made by some kind of casting technique to reproduce the rock surface. The canyon walls at Kucaigou were reproduced in something of this manner with petroglyph images drawn on in roughly right relationship. These walls surrounded a romantic, full scale diorama of prehistoric life at Zhoushougou. Mr. Li said the museum draws very few visitors—

this despite it's small, but impressive collection of beautiful artifacts from many ages.

Lunch back in town was a traditional Mongolian "hot pot" affair—much like a beef fondue. Thinly sliced cuts of beef and various leafy vegetables, noodles, frozen tofu (freeze dried?), seaweed, etc., were flash cooked by each diner in a boiling pot of broth. Much to do was made, as is often the case now, to make sure there was a fish entry for me to eat. The local fish selection leans towards boney varieties of carp—difficult to negotiate. The vegetables and noodles are always excellent. More toasting with beer this time—we're all feeling the need to pull our punches and slow down in the festivities.



Figure 8. Petroglyph at Zhoushougou showing damage from ink rubbing technique.

It's a two hour drive to Yinchuan on brand new interstate toll roads that we are told stretch from Beijing to Tibet. We pass countless fields being prepped for the planting of Spring row crops. Occasionally someone is out in a field with an old tractor, but more often a husband and wife are pulling an old wooden plow—she guides while he tugs and pulls. There is also a lot of community activity going on with large groups out in the common canals, clearing debris and burning off brush. In a couple of locations we passed scores of young people in their blue and white school uniforms forming crews to help on the canal work. As we enter Yinchuan, an exceptionally tall truck carrying its trailer piggy back style has wedged itself on the underside of some scaffolding being used in the construction of a labyrinth of freeway overpasses. It's not too long before we squeak past and arrive back at the "rock art" hotel in Yinchuan.

We load up a little after 6 p.m. at the hotel into a step van, our travel group now joined by all of the local rock art dignitaries, for the ride to Ningxia University. Peter has prepared a lecture on Southwest Rock Art, and SuSheng has asked me at the last minute to talk about the American Rock Art Research Association for five or ten minutes. We've had a half hour to meet our interpreter, Kushim, and review our remarks. I made a mad scramble after we

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China Research Collaboration

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arrived at our hotel from Wuhai to throw some slides together and a few introductory comments about ARARA. What we didn't expect was to be ushered into a lecture hall with three hundred students, journalists, and university dignitaries—students standing in aisles applauding our entrance. Peter spoke for an hour with his slides, I spoke on ARARA and its mission, and then Mr. He spoke about the creation of the Helan Kou Cultural Park, the only officially designated rock art park in China. Tomorrow we will be the first Westerners to visit the Park since it achieved its status which was just announced locally on April 8th—Mr. He Jiede was pleased to have received the designation formally in the Great Hall of the People in Beijing.

Our remarks were followed by a question and answer where the students posed surprisingly insightful questions—there were many more posed than time allowed answering—I deferred to Peter and He Jiede for the most.

A final round of applause, followed by presentations of very elaborate formal bouquets, posters, and book bags which appear to be full of Ningxia University promotional literature. The final blush was being besieged by the students, who were all looking for autographs in their texts and notebooks—and they wanted to exchange e-mail, too. We were all quite overwhelmed by the experience and drove away with our entourage feeling like, if not rock stars, at least, rock-art stars (Figure 9).



Figure 9. Wearing ceremonial sashes and receiving gift literature in Alahsan, Inner Mongolia.

Mrs. Qiao Hua hosted a dinner in a very loud noodle restaurant which was hopping with the night crowd and served up an excellent noodle soup with good local beer. We were joined by local park managers from two different areas with rock art—everyone wants to talk management strategies, which I suggested we do at an informal meeting before we leave town. We'll see if that comes to pass.

ARARA 2007 Conference

First Call for Papers

Billings, Montana, June 29 – July 2, 2007

Abstract due by April 1, 2007

Presenters Must Register for the Meeting

THE AMERICAN ROCK ART RESEARCH ASSOCIATION will hold its 34th Annual Meeting June 29 – July 2, 2007, in Billings, Montana. The meeting location is in the Sheraton Hotel in downtown Billings.

The following presentation categories will be considered. ARARA reserves the option to change a Contributed Paper to a Report or Poster in order to accommodate as many presentations as possible. **It is strongly recommended that PowerPoint be used instead of slides (PowerPoint is the only digital presentation program available for this meeting).** Instructions on how to submit your presentation will be provided when the presentation is accepted. **Due to space limitations, presenters are limited to one senior authorship, but there is no limit on junior authorship.**

1. Contributed Papers discuss the results of fieldwork or lab research. Papers can include site descriptions, but should consist of a compilation of information, newly formulated ideas, conclusions, or overview. Papers may be historical in nature and present an overview of previous research, but usually include comparative content (*maximum of 15 minutes, with 5 minutes for questions*).

2. Reports are shorter, often descriptive, such as information on newly discovered sites, new dates for sites or images, or new ideas for site recording. Reports present new information on a rock art site or sites or a new way of thinking about rock art topics (*maximum of 9 minutes, with no time for questions*).

3. Posters 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 engage in one-on-one discussions with viewers and exchange ideas (*set up for half-day with scheduled times to be at your poster for contact with viewers*).

You must designate the presentation category on your abstract submission. All abstracts will be reviewed by a program committee and accepted or rejected by **April 15, 2007**.

E-mail is the preferred method of submitting your application in order to facilitate preparation of the program. Your submission will be confirmed by e-mail as soon as possible.

E-mail the information specified on the Call for Papers form in this issue of *La Pintura*. A special e-mail version of the form is available on the ARARA web site, www.arara.org. Copy and paste the form into the body of an e-mail, fill in required information, and send by **April 1, 2007**, to:

David Kaiser <albion2000@netzero.net>

ARARA Issues Call for Award Nominations and Entries

ARARA OFFERS SEVERAL AWARDS for excellence in rock art public service, research, writing, photography, education, and conservation. Members are urged to make nominations for these awards, or to submit essays for the Castleton Award competition, which carries a cash prize of \$1000. Details on ARARA Award programs are given below. For all awards except the Oliver Photography Award (see separate address below), send nominations and entries to the Awards Chair:

Janet Lever-Woods, Awards Chair
608 Sunlit Lane
Santa Cruz, CA 95060-9304
blueglyph@jps.net

Klaus Wellmann Memorial Award

THE ANNUAL KLAUS WELLMANN MEMORIAL AWARD for distinguished service in rock art research, conservation, and education was established in 1989 to honor the memory of the association's first president and to honor the continuing service of the many fine ARARA members.

Written nominations must be signed by no less than five members in good standing. Consideration will be given to 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 will also be given to a member's service outside the association, including such things as cumulative impact of a member's contribution to public education. Previous recipients are Don Christensen, Ken Hedges, Jane Kolber, 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 Frank & A.J. Bock.

Nominations giving the name and reasons for the nomination can be accepted prior to **March 15, 2007**. If any member wishes to nominate an individual or individuals for this award, send nomination information to the Awards Chair.

The Frank and A. J. Bock Extraordinary Achievement Award

THE AMERICAN ROCK ART RESEARCH ASSOCIATION Board has announced the creation of the *Frank and A. J. Bock Extraordinary Achievement Award*, named in honor of Frank and A. J. Bock, first recipients of the Klaus Wellmann Memorial Award and indefatigable supporters of ARARA. Frank and A. J. were two of the co-founders of ARARA, Frank served as editor of *La Pintura* for the first 20 years of ARARA's existence and was

editor (or co-editor) of 12 volumes of *American Indian Rock Art*. A. J. served ARARA as Secretary/Treasurer for the first 18 years, and currently serves as Archivist. Together they recorded and organized volunteers to help record many rock art sites across the Western United States. The ARARA Board may present the Frank & A. J. Bock Extraordinary Achievement Award from time to time to candidates with extraordinary achievements over their lifetime in the fields of rock art studies, documentation, education, conservation, and outreach. This award differs from the Wellman Award in that it is a lifetime award that does not necessarily recognize service to ARARA or need to be awarded to an ARARA member. While similar to the CAP Award, it goes farther by expanding the criteria to include such items as education and public outreach. This new award provides another opportunity for ARARA to recognize individuals and/or entities that have worked over an extended period of time doing a wide range of rock art-related services in addition to conservation and preservation. Nominations with at least five letters of recommendation may be sent to the ARARA Awards Chair at any time for consideration, but must arrive at least two months prior to the annual conference or they may not receive consideration until the next year.

Call for Castleton Award Entries

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 at the 34th Annual ARARA Conference to be held June 29 – July 2, 2007, in Billings, Montana. ARARA reserves first publication rights.

The essay may deal with any aspect of rock art research any place in the world, including, but not limited to, a final or summary report outlining the results of fieldwork, a synthesis or regional overview, or an interpretive study of rock art.

Entries will be judged on both 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 of the Society for American Archaeology, available online at:

www.saa.org/publications/Styleguide/saaguide.pdf

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Call for Castleton Award

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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 and introduction 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, 2007**, to the Awards Chair.

The ARARA Conservation and Preservation Award

THE CONSERVATION AND PRESERVATION AWARD was established by ARARA in 1991 to recognize significant contributions to the conservation or protection of rock art. The CAP Award is to be made to an individual, group, organization, or agency that has taken a leadership role in significantly contributing to protect or preserve a major rock art site or series of sites from an identified and serious destructive impact, or to cause legislative, educational, administrative, or other action that significantly promotes rock art conservation or protection.

The CAP Award can be made to more than one recipient within the same year. The recipient of a CAP Award need not be a member of ARARA, and may be either professionally or avocationally involved in rock art conservation or protection.

The CAP Award may be made to an individual for work that was a normal part of his or her employment or professional activities; or to a group, organization, or agency for work that was a regular part of its operations. An individual, group, organization, or agency may receive a CAP Award more than once for additional conservation and/or preservation efforts.

The recipients' efforts to incorporate the participation and advice of Native Peoples into their work will be valued. The recipient of a CAP Award must have operated within the bounds of federal, state, tribal, and local law when carrying out the action for which an award is made.

Anyone may make a nomination. Nominations are to be submitted to the ARARA Awards Chair in writing by sending a letter to the Awards Chair at the address above. A detailed description of the work that qualifies the nominee for the award is encouraged, including written statements from those having first-hand knowledge of the nominee's accomplishments.

Nominations for the CAP Award must be received by the Awards Chair by **December 31, 2006**. In January, members of the CAP Award Subcommittee of the Conservation and Preservation Committee evaluate nominations and formulate a written recommendation to the Committee chair for submission to the ARARA Board of Directors. A majority vote by ARARA board members determines the recipient(s) of the CAP Award. The two top runners-up in the selection process automatically remain on the nominations list for the following two years.

CAP Awards are presented during a general session of the ARARA Annual Conference in June. Send nominations for the CAP Award to the Awards Chair by **December 31, 2006**.

Call for Oliver Photography Award

THE AMERICAN ROCK ART RESEARCH ASSOCIATION is pleased to announce its annual photography competition for the Oliver Award for exceptional works that master the art and science of rock art photography. The winner will receive a \$500 cash prize and recognition at the annual conference. In return, the winning entry will become part the 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.

In 2001, the scope of the Oliver Award was expanded to include all forms of digital photography and enhancements. Digital enhancement entries must include a description of techniques and discussion of the ethics of the enhancements used in the entry and how they contribute to the science of rock art research.

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 who have not had the opportunity to see a site first-hand by capturing the experience of the site, not only reproducing what is painted or carved upon the stone, but also evoking a sense of place, feelings, and emotions experienced at a rock art site. We aim to educate and pass along a meaningful portrait of rock art, thus helping others appreciate the rarity and beauty of this art form.

Our other master is science. Rock art photography must meet criteria for objectively evaluating and measuring the sub-

ject so judgments drawn from photographic data are valid and useful. We must follow convention as much as we can, but willingly discard it when it can no longer help us solve the problems at hand. We acknowledge new, and often controversial, scientific work in the field of photography that may lead to another way of understanding rock art.

The Oliver award includes all conventional still or motion film media, scientific film media, video, and digital image captures done on location. It does not extend to multimedia “productions,” but the scope of the award may be expanded in the future.

Entries may include a single image or portfolio of images of one or more of sites, accompanied by a cover letter that explains how the entry meets the criteria of the award—how does it provide a viewer with new information or a new appreciation of the site or sites? This is particularly necessary for scientific studies where 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).

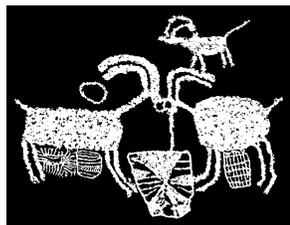
A panel of judges will be selected by the ARARA Executive Board and will be chaired by Mark Oliver. Decision of the judges is final and only those entries accompanied by an appropriately stamped, self-addressed envelope will be returned. Expanded criteria for the award are posted at www.arara.org.

To enter the competition, send one letter of application and the entry in time to be received by **February 15, 2007**, to:

ARARA Oliver Award
William D. Hyder
128 S. Navarra Dr.
Scotts Valley, CA 95066
bill@ucsc.edu

Rock Art 2006 Announced for San Diego

THE SAN DIEGO MUSEUM OF MAN is pleased to announce Rock Art 2006, its 31st Annual Rock Art Symposium, Saturday, November 4, 2006.



Registration for the Symposium is \$35 for Museum members and students, \$45 for the general public, including a commemorative ceramic mug. Full Symposium details are available at the “Rock Art 2006” link on the Museum’s web site,

www.museumofman.org, where an informational pre-registration flyer may be downloaded, or you may phone the Museum at (619) 239-2001 and request that a flyer be mailed.

T-shirts bearing the Symposium logo (illustrated here) are available by pre-order only. *We must receive T-shirt orders by October 15.* You may register using the downloadable form or by phoning the Museum with your credit card information.

CALL FOR PAPERS: Persons who wish to present a paper at the Rock Art 2006 Symposium should e-mail a 100-word abstract to rockart@museumofman.org or send it to Ken Hedges, San Diego Museum of Man, 1350 El Prado, San Diego, CA 92101, by October 25—see the web site for details.

Call for Nominations!

DO YOU KNOW AN ARARA MEMBER who would make a good Director? The ARARA Nominating Committee is launching its search for candidates for Board of Directors. The criteria are simple—one must be a voting member in good standing, and not have served two consecutive terms immediately prior to this nomination. Duties of Directors may be found on the ARARA website, under By-laws.

The Board of Directors typically meets twice a year, once at the annual ARARA conference, and again in February. A third meeting may be called at the President’s discretion. Directors receive travel and lodging reimbursement for all meetings except the annual conference.

This is an opportunity to serve the organization, to represent the group at large, and to help shape new ideas for ARARA’s future. You may suggest the nomination of a fellow ARARA member, or you may place yourself into the pool. We are currently soliciting suggestions to fill the positions of four Directors, who will serve from 2007 through 2009, and may be re-elected for a second term. Remember, this procedure is our request for input to the Nominating Committee, which will make the final nominations. Under the ARARA By-laws, “It shall be the privilege of any five members of ARARA to nominate in writing or email with RSVP a willing candidate who is a voting member.” Nominations made under this provision are included on the ballot in addition to nominations made by the Nominating Committee.

Please e-mail suggested nominations by **February 1, 2007**, to the Nominating Committee at the following address. Send nomination suggestions with “NOMINATION” in the subject line of your e-mail to:

ARARABoard@gmail.com

Multiple ARARA Awards Given at Bluff Conference

FOUR MEMBERS RECEIVED ARARA AWARDS at the 2006 Conference in Bluff, Utah. The new Frank and A. J. Bock Extraordinary Achievement Award was awarded posthumously to James Zintgraff for his work in Texas rock art. Two Wellmann Memorial Awards were given this year to Ken Hedges and Don Christensen, and the Oliver Photography Award went to Diane Orr. Watch the next issue of *La Pintura* for feature articles on the recipients of this year’s ARARA awards.

Conflict and Confusion on the Rio Grande: Petroglyphs as Bones of Contention

Polly Schaafsma, Research Associate
Museum of Indian Arts and Culture and
Laboratory of Anthropology

Keynote Presentation, 2005 ARARA Conference,
Sparks, Nevada

OVER FOUR HUNDRED YEARS AGO at the time of the Spanish conquest, the Pueblo Indians along the Rio Grande espoused a belief system that involved a multi-layered cosmos and that was focused around rain-making, the corporate powers of the ancestors, masking, and deep ties to the cultural landscape. The icons of this cosmology were profusely pictured on rocks in that landscape and in sacred ceremonial rooms or kivas. The terrain itself was (and still is) perceived as sacred and harboring locations charged with supernatural powers. Deities, rituals, and metaphors of belief are detailed by the visual texts of kiva wall paintings and rock art that have survived to this day. This art illustrates—to borrow an appropriate phrase from David Lewis-Williams (2002:144)—“how metaphor, mind, image, society and cosmos coalesce”—in this case in late Pueblo prehistory. Fortunately, much of this rich Pueblo view of the world still survives on the Hopi Mesas and at Zuni. It also exists in the Pueblo kivas of the Rio Grande, where it is now largely hidden from view to non-native people.

The continued presence of the rock art imagery in the Rio Grande Valley and elsewhere, however, generates a wealth of new and contemporary issues, and rock art can even take on new meanings. Rock art has been brought into high relief by scholars, and its current notoriety has fanned the flames of native involvement with diverse results, apart from the original meaning and purpose of the rock art itself.

The results of a renewed consciousness about drawings in the landscape are complex and often unexpected, even contentious. There may be political agendas involved. To illustrate some of the problems that confront rock art scholars in the 21st century, I will use the petroglyphs, the vast majority of which were created during the Pueblo IV period (A.D. 1350-1600) as an example, acknowledging that these same issues occur elsewhere as well.

A reconstruction of Rio Grande Pueblo life in late prehistoric times is relatively easy—there are many available sources of information: in addition to the abundant traditional archaeological data and ethnographic tomes, there is the extraordinary visual document encoded in rock art and kiva murals—that is

most importantly the Pueblos' own text about their cosmology. Finally, there are late 16th century Spanish eyewitness accounts. Here I will address only a few of the numerous problems faced today by scholars, museum curators, and agencies of public protection in dealing with prehistory and the problems that are inherent exchanges between Native Americans and the dominant culture. I highlight only some of the underlying causes and results of these problems, but hopefully some of this will be at least thought-provoking.

At no other phase of Pueblo existence was their cosmology—their belief system—pictured as prolifically as during Pueblo IV. Kiva murals are supplemented by literally thousands of landscape images in many hundreds of extensive sites scattered throughout the Rio Grande Valley and beyond, especially to the east of the river in the Galisteo Basin and in the Salinas region. The hallmark of the Rio Grande style (Schaafsma 1992: Figs. 129-138) is the omnipresent kachina mask. Masks occur by the thousands, alongside other images. Some are of kachinas that are still current, but most are different or too simple in their rock art representations to be identified.

The landscape imagery would have been created in specific social contexts. When incorporated into ritual and ceremony, prayer offerings were made at rock art sites. The images, rituals, ceremony, and the places where these things coalesced would all have been backed by a rich oral literature and mythology. In instances where rock art was made under more casual circumstances, the images selected still express Pueblo perspectives, values, and world view.

It is the scholar's quest to probe the archaeological record (and rock art) to reconstruct previous systems of belief, describe the cultural landscape, and thus better understand past behavior that includes issues like social organization, landscape use, and so forth. An examination of post-A.D. 1300 Rio Grande iconography reveals a powerful religion and system of cosmological beliefs linked to the landscape and its perceived powers. Among the powerful entities of this belief system are the kachinas—the masked supernaturals with ties to the ancestors, specific topographic features, and an ultimate focus on rituals to provide rain to sustain the fields, crops, and, in turn, communal well-being. In addition to the ideological and social history of the late prehistoric Pueblos, the art also suggests patterns of regional contacts and exchange. It is worth mentioning, as well, that the visual text of late prehistoric Pueblo art also describes a belief system with ideological ties to Mesoamerica, thus bringing into play a wider cosmology and geography. This entire Mesoamerican complex deserves the kind of study dedicated to other major world religious configurations—Greek, Roman, Hinduism, Buddhism, the Judaeo-Christian tradition and so forth.

After the Spanish conquest, religious conversion was accompanied by aggressive measures against Pueblo religion with disastrous results. In 1660, the Spanish collected and burned

more than 1600 masks (the number of masks cited is good testimony to the flourishing kachina cult at the time, as indicated by the rock art). There was, of course, the concomitant land grab by the Spanish, to be followed in the 19th century by the Anglo land grab. Today we have Albuquerque today taking up a great deal of original Southern Tiwa territory.

Thus in 1990 it was a small gesture of Pueblo recognition to establish Petroglyph National Monument (a mere landscape remnant) to preserve the West Mesa escarpment with 25,000 petroglyphs and still active Pueblo shrines from further encroachment from a fast-growing Albuquerque. Community lobbying by Albuquerque residents and interest groups, scholarly research, and Pueblo leaders, usually reticent to express their thoughts on their religion but pressured by the urgency of the situation, all contributed to arguments for the establishment of this protected space.

Unfortunately, efforts to create the Monument and ongoing efforts to protect and manage it have resulted in the confrontation of dissimilar cultures with their own distinctive perceptions of space, landscape, place, gods, and power. The resulting contrasting *cultural* landscapes defined for the same geographic space are underwritten by vastly different economic, social, and spiritual values. Because of these factors, frustration, confusion, and conflict characterize Monument-related concerns. I will try to sort this out with a few bold strokes:

Riding roughshod over the cultural values indigenous to the place that they have commandeered, the moneyed interests of Euro-Americans have prevailed, and the Monument is currently being split by the construction of Paseo del Norte, a major breach of the escarpment, in addition to that of Unser Boulevard approved long ago. The fact that this extension of Unser Blvd. was previously condoned does not mitigate its degrading effect. The late William Weahkee of Cochiti and Phillip Lauriano of Sandia Pueblo explained the meaning, not of the individual figures, but of the space in which the petroglyphs are located, and how the entire Rio Grande landscape comprises a seamless, sacred space bordered by the Sandia Mountains on the east and the volcanoes on the western horizon (Weahkee 1996). William Weahkee described plans to punch a road through the ridge of petroglyphs as “out and out desecration,” scarring an area sacred to the Pueblo people (*Denver Post* 2/14/1993).

While the Paseo conflict is rather simple—territorial, material, and terribly familiar—interpretation of what the Monument represents is and preserves presents another class of problems. In the age of post-modernism and minority studies, the traditional goals of archaeologist/anthropologist to objectively describe and explicate the past is challenged. To quote David Scheffel (2000), a Canadian anthropologist who has addressed this issue in some detail, “the indigenous critique...often leads to outright demands that Western anthropologists abandon the field altogether and surrender their

monopoly to indigenous specialists.” The result is the marginalization of anthropological knowledge. The scholar’s voice is suppressed, although the archaeologist/rock art scholar’s responsibility is to study and explicate the past—archaeologists are specialists in the *past*. Subscribing to a linear definition of time, the archeologist has a grasp of how images and styles are distributed through time and over the landscape, and the cultural/historical implications thereof. The historical changes of Puebloan belief systems can be documented. Simultaneously, numerous figures represented in the rock art have been identified and their symbolic values and metaphorical implications explored. This information, especially that which identifies Pueblo supernatural beings and cosmological precepts, flies in the face of those who deny that the rock art has meaning or would withhold that meaning. Should all of this be withheld from the public? (And note: it is often available elsewhere in the published literature.) The problems outlined here are not unique to Petroglyph National Monument. Contemporary problems involving interpreting the Native American past to the public are currently general (for extensive commentary on this issue see Rothstein 2004; Scheffel 2000; Muir 2005).

Currently, nevertheless, there is a three-way dysfunctional relationship between the archaeologist/rock art scholar whose business it is to interpret the past, the secretive Pueblo community whose business it is to protect their beliefs, and the National Park Service, whose business it is to inform the public about what it is protecting. To date, the result of this uncomfortable liaison is that the petroglyphs, in the public eye, are reduced to little more than curious images. We read on the web site for the Monument: “Many of the images are recognizable as animals, people, brands, and crosses. Others are more complex, their meaning, possibly, understood only by the carver.”

There are several major problems here. 1) Kachina masks, the most pervasive and the diagnostic element of this rock art, along with other religious figures, are not mentioned. 2) If the petroglyphs could have been understood only by the carver, then rock art of the West Mesa is perceived as being well *outside* of a cultural and iconographic system backed by a well-developed and fully articulated cosmology. It is implied that we are dealing with doodles, made out of individual whimsy. Have not rock art studies for the last 40 years or more thwarted such naive assumptions? Why is this happening at Petroglyph and elsewhere in the public domain?

On the Pueblo side of the fence, Pueblo people today are reluctant to discuss meaning of their ancestors’ rock art. In light of past persecutions, secrecy is perceived as the Rio Grande Pueblos’ key to success in maintaining the traditions and cultural survival in general, and the impact of past persecutions still governs the Rio Grande Pueblos’ relationships with outsiders (Suina 2002:22), Their reluctance to communicate, however,

Rio Grande Petroglyphs

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leaves the impression that the Pueblos have forgotten the visual petroglyphic text created by their ancestors, or that they are just unwilling to talk about it. The truth is ambiguous and probably involves both issues, since change and time are also factors here.

Nevertheless, the National Park Service favors Native opinion formalized by a Native Advisory Committee (not all of whom are Pueblo) whose input is often negative. An unbalanced view of the rock art is the result. Thus official “interpretive programs” silence much of the information the petroglyphs contain, especially depictions and significance of kachinas and other important supernatural beings important to Pueblo cosmology. Such censorship fosters the dumbing-down of the public, thwarts serious efforts to defend the Monument on its own merits, and in the final analysis ironically plays into the hands of the Developers. If rock art is meaningless, why are we protecting this place with all these curiosities on the rocks? There are answers. The Pueblos, rightfully, have a valid, albeit, with the exception of the forthright statements of Weahkee and Lauriano, private interest in its preservation. Perhaps this carries some weight. In practice, however, seemingly more important is the fact that the dominant culture’s residents of Albuquerque *like* the open space. But without the promotion to the public of an understanding of the petroglyphs as a visual text of a cosmology linked to place, along with engendering knowledge of and respect for the other cultures and peoples, the petroglyphs themselves over time will be marginalized. And surely the Rio Grande legacy represented by the petroglyphs will slide into oblivion.

Finally, stepping aside from these issues, on a more positive note, I would like to offer my observations a few years ago in regard to exhibits about the landscape in Kakadu National Park in Australia. The scholar’s view was there, and beside it was an equally detailed Aboriginal outlook, and the Park itself did its job by presenting both the Western scholar’s view and the Aboriginal perspective on equal ground. Interestingly, the effective result was complementary, not confrontational—two different worlds, two different paradigms, thus two insights, and a broader perception of the world.

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Editor’s Comment

Beautiful Bluff

William Breen Murray, Editor

Bluff, Utah (population 200) isn’t so easy to get to, but it’s certainly worth the effort, as nearly 250 ARARA and URARA members and friends who made it to the annual meeting found out. Nestled under the imposing red sandstone bluffs of the San Juan River valley, its natural setting is hard to beat.

These same strata also provide a nearly ideal canvas for rock art. Bluff is a town literally surrounded by rock art sites. They span many millennia and the rock art tradition continues substantially up to the present, as testified by inscriptions of the late 19th century Mormon pioneers and neatly drawn Navaho horses just outside town. While many attendees went further afield on their pre- and post-conference trips, I stayed close to town and got a customized tour of the Bluff area rock art sites from an old Utah friend of many years and ARARA stalwart, Jesse Warner.

Jesse is a veteran of Utah rock art studies, and he certainly led me straight to “the good stuff.” Bluff really is “rock art country.” We had a full day that started with a visit to a site about five miles east of town where petroglyphs extended for several hundred meters along the lower rock face of the bluff. They were mainly abstract motifs, especially concentric circles. The panel terminated in a rocky niche densely marked with sharply incised lines and including the date 1881, just about the time the town of Bluff was founded.

Then, Jesse took me to visit Sand Island, a public camping area only a few miles outside of town in the opposite direction. Here, the petroglyphs are officially protected by signage and protective fences and certainly deserve all the protection they can get. The scale of the carvings increased, and elaborate anthropomorphs dominate the scene, with their sandal tracks walking up the wall.

A single anthropomorph dominates the “Wolfman” panel, our next stop on the Bluff tour. (His name, by the way, comes not from his appearance or costume, but from the wolf tracks at his feet.) A short distance away, hidden under the cliffs of the canyon was a dwelling which may well have belonged to the

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Images from the 2006 ARARA Conference in Bluff, Utah



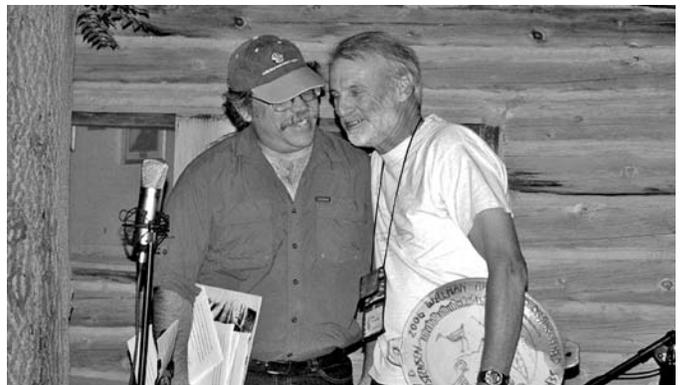
A little bluegrass to go along with the sandstorm.



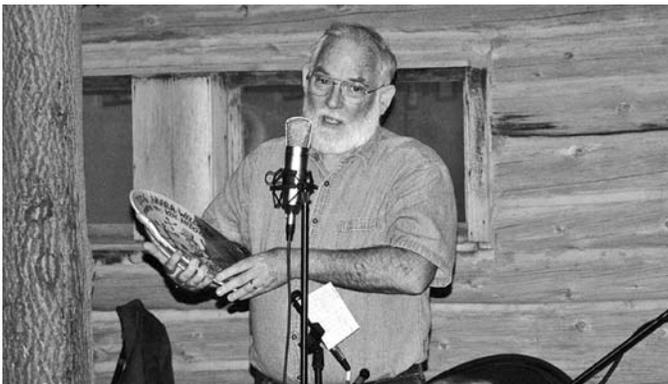
Real Navajo home-cooking.



A good time was had by our Oliver Award winner Diane Orr.



Jerry Dickey congratulates Don Christensen on his Wellmann Award.



La Pintura's Ken Hedges received one of two Wellmann Awards.



President Mavis Greer takes over (while John lurks in the background).



Thanks and Happy Trails to Jerry Brody and his wife Jean.



Great Navajo petroglyphs just outside town in Cottonwood Wash.

Beautiful Bluff

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people who carved that panel, an intimate world centered on the verdure of the canyon stream.

We then headed a few miles further to the west beyond Comb Ridge and north on a county dirt road to see petroglyphs carved on the giant fallen rocks along the base of that escarpment. In this direction, the vistas are wide and the rock art seems smaller in scale, tucked away in niches associated with grinding mortars and small storage structures.

The people here lived in dwellings on open sites with a panoramic view. At our last stop, we had a chance to see one of these unexcavated dwelling areas, directly associated with a prominent rock window with petroglyphs carved on both sides. Jesse suggested that crawling through this rock window might have been a ritual simulation of the “birthing” experience, and sure enough, I felt like a new man after I tried it—but scraped my knee in the process. Rock art is always more interesting and meaningful if it includes a replicated experience!

By this time, it was late afternoon, and a frontal system blew up which brought rain to the mountains nearby, but around Bluff turned into a sandstorm that we shared with all the other ARARA excursionists when they got back that night. For me, it was my first, and I was very glad to be inside a cozy motel, but for the people of Bluff, they must have been old hat—and a small price to pay for living in “rock art country”!

Dialogues (1): Jean Clottes

ROCK ART RARELY APPEARS ON THE COVER of major news magazines, so *Time*'s May 15 issue with its feature article about the protection of the Lascaux paintings is also a special recognition of rock art as a “Heritage at Risk.” An old ARARA friend, the eminent French rock art specialist Jean Clottes, is cited in that article, commenting that “If Lascaux gets permanently degraded, it’s a catastrophe for the world as a whole.” Jean agreed to comment further on the Lascaux situation for *La Pintura* readers in this “dialogue” with your Editor.

Questions:

1. Is the current fungus problem the most serious threat so far to the survival of the Lascaux paintings?

There is no doubt about it. From what we know, the fungus not only invaded the whole of the cave but also got onto some of the paintings. In addition, the fungus—which must have originated in the neighbouring cultivated fields—is resistant to antibiotics and all attempts to eradicate it that way failed.

2. How did the fungus get into the cave environment? Was the installation of a new air-conditioning system really critical, as the *Time* article suggests?

There is a double coincidence in time. The fungus started developing and spreading right after major work had been done in the cave in order to change the equipment that regulated the subterranean climate, i.e., after workers kept going in and out of the cave. The second coincidence is that there occurred major rainfalls that could also have brought the fungus in.

3. In your opinion, have the Lascaux paintings suffered permanent damage from the fungus growth? Is the fungus really under control?

As I have not been in Lascaux for years I cannot answer the question precisely. In any case, all damage (and there must have been some) is major in a painted cave of the magnitude of Lascaux, whether it strikes the eye or not. From what I heard the fungus is mostly under control, i.e., for the past couple of years or so there has not been any major growth or spread. On the other hand, it is not wholly eradicated as maintenance teams regularly go to the cave to remove fungus filaments from cracks by mechanical methods.

4. What are the key factors in the cave environment at Lascaux which need to be controlled in order to stabilize it?

The key factors are always the same in caves: CO² content, humidity rates, temperature. The idea behind preservation is very empirical: if the paintings have been preserved for so many thousands of years under the prevailing conditions, the best one can do is to keep those conditions as much as possible as they used to be when discovery was made. This means drastically limiting the number of visitors, seeing to it that no draughts or other changes are created and that no biological pollution occurs.

5. How much damage has Lascaux suffered over the years as compared to other Franco-Cantabrian cave sites?

It took a very long time for specialists to realize that painted caves were vulnerable and that their survival could be at risk. Lascaux was discovered in 1940 long before such a realization took place. It suffered from a number of ill-considered decisions, such as removing a great many tons of sediments covering the ground, and above all from unlimited visits until it was closed off in 1963 by a decision of the then Minister of Culture when it became obvious that the paintings were at risk from the climatological changes introduced by the thousands of visitors. Exactly the same process occurred in Altamira and with the same results: the cave was closed off in 1978 or thereabout. On the other hand, about twenty caves or so remain open to the public in France (and about as many in Spain), but they are constantly being watched over by the specialists from the Ministry of Culture so that the visits are kept within reasonable limits (the conditions of visits are adapted to each particular case, as all caves are different from one another).

6. When, and under what conditions, do you think Lascaux might be re-opened to public visitation, or at least become accessible to qualified researchers?

I very much doubt that Lascaux will be re-opened to public visitation within a foreseeable time. As to its being accessible to qualified researchers, I guess this cannot be done except when the

current problems are entirely over, i.e., when the fungus has been completely eradicated, and except—of course—for the people involved in the preservation of the cave.

7. What has been your personal involvement (if any) in the Lascaux intervention? Are the responsible scientists in agreement with the measures being taken?

I have not been involved in any way in the Lascaux intervention. I heard that a scientific committee was set up a few years ago, and I guess its members must be in agreement with (or probably suggested) the measures being taken.

8. How informed is the French public about the Lascaux situation? Is the *Time* article a fair presentation?

*Two or three years ago, there was a brief flurry of papers in the French press about the Lascaux problems. From what I know, the article in *Time* was well researched and gave a fair presentation of the events around Lascaux. In fact, I was rather surprised that—as far as I know—it was not taken up in the French press.*

9. How successful has Lascaux II (the replicated cave) been? Has it really taken the pressure off the real site?

Lascaux II has been wildly successful and still is, with many tens of thousands of visitors each year. People know and now understand that the real site cannot be visited and they are generally very pleased to see the replica. So, it did take the pressure off the site. In my opinion, when a cave cannot be visited any more, like Lascaux or like Altamira, this is a very good solution to the problem. Very close to Altamira, our Spanish colleagues built a superb museum with an excellent replica, which is also very successful. Another advantage to replicas: it is possible to restore the paintings to the condition that used to be theirs when they were first painted. This was done for Niaux at the Prehistoric Parc in Tarascon-sur-Ariège (Ariège): some of the paintings were degraded over time, but the original lines could be made out under ultra-violet light. Even though the real cave remains open to the public (2006 is the centenary of its discovery!), the paintings as they are reproduced “lifesize” in the Park are closer to the originals as they were in Magdalenian times.

Minutes of the 2007 Annual Business Meeting

THE MEETING BEGAN at 8:30 a.m. President Marymor presided with 82 people in attendance at the Community Center in Bluff, Utah.

First order of business was the result of the balloting for officers. There were 211 ballots returned of which seven were disqualified. Our thanks go out to the nominations committee for their fine job of finding top candidates for the ballot. Results were: President—Mavis Greer, Vice President—Evelyn Billo, Secretary—Caroline Maddock, and Treasurer—Garry Gillette.

Mission Statement (Marymor). For some reason the Association’s mission state was stated differently in various

sections of the bylaws. So it was re-worked into a new version which appeared in *La Pintura*. Some discussion followed. Joe O’Connell moved to accept as printed (and read at the meeting), with Teddy Stickney seconding that motion of the bylaws amendment. This motion passed unanimously.

Upcoming Venues (Marymor). The 2007 meeting will be in Billings, Montana. (The proposed Vancouver location did not pan out.) In 2008 plans are under way for the Association’s 35th Anniversary in Farmington, New Mexico; for 2009 we have an invitation by Jack Sprague to meet in Bakersfield, California, although a formal vote was not taken on this offer. Another suggestion was at some point teaming up with ESRARA for a meeting in Arkansas or another state nearby. For the Billings meeting a choice of dates was offered that included the week before Memorial Day weekend, Memorial Day weekend, or the later end of the last week in June, approaching the Fourth of July holiday. A straw vote was taken and the late June weekend won.

ARARA and Volunteerism (Marymor). Volunteer help in Bluff was very good. Although our conference planner was not able to attend the meeting, events went well with a lot of help from the Board and local volunteers. It has been noted that there is a lot of work needed to plan one of our conferences. The Board voted for the Farmington meeting to hire a professional conference planner, especially to help with contracts. This person will handle only a portion of the meeting planning, and volunteers will still be needed at various levels.

Board Appointments (Marymor). Two Board member positions have become vacant, and those need to be filled by presidential appointment. Also, Jane Kolber, chair of the Awards Committee, is stepping down so a replacement needs to be found. By all means speak to Jane if you might be interested in heading up this committee. In addition, for the annual auction, the Burys have decided to step down as chairpersons. This job is both a lot of fun and a lot of work as well. One person resigned from the nominating committee so another replacement is needed. Donna Yoder was named to this post.

Treasurer (Marymor). The final Treasurer’s report will be in the first issue of *La Pintura* for the 06-07 year. Based on a balance sheet handed out at the board meeting, the Association has \$106,000.00 on hand in various forms. Motion to accept was made by Stickney and seconded by Billo with a unanimous pass.

Point of Discussion (Marymor). The Board would like to request approval for reimbursement on non-refundable airline tickets to the meeting that the treasurer Lisa Werner was not able to use. Taking up a collection was mentioned for this effort as Lisa has put so much into the position. It would be an act of generosity on our part to do so. On the other hand precedent setting is not a good thing, either. Overall, the membership was in favor of this. The Association will reimburse what it can. Such actions in the future will be handled on a case-by-case basis.

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Business Meeting Minutes

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Motion was made by Alpert and seconded by Whitehead. Motion passed.

Publications (Whitehead). Thanks to Woody and Quinlan the last AIRA publication has been completed and is for sale at this meeting. This makes the fifth time in a row that the volume has been completed on time and available at the annual meeting. A volunteer editor is needed for Volume 33. There is a set schedule for papers to be received, reviewed, compared, and returned to author for re-write. The committee has requested distribution proposals. There is a run of 500 copies per AIRA issue. With the increase in dues, all 06-07 members will receive the annual publication. This report will be available at the annual meeting and for those who do not attend it will be mailed. There was a discussion regarding a paid editor position and a straw poll showed more in favor of a paid editor than not. However, before this would go into effect, a business model for such needs to be presented to the Board. Currently all back issues are in storage and the value of this holding is \$80,000. If this inventory could be sold off, then there would be money to pay an editor. A discussion followed. The following motion was made: for a donation of \$100, a set of available AIRA publications (Vol. 20-32) would be sent to the donor's institution of choice. Motion was made by Stickney, and seconded by P. Whitehead. It passed unanimously. It was announced that the *Plateau* (Museum of Northern Arizona publication) issue on rock art is available at the ARARA sale table.

Education (Leska). A local poster contest was held, and the winning entries were made into note cards. These cards are for sale at the ARARA publication table. The committee met yesterday at lunch and the workbook is online now. Website add-on items are there for teachers to see. The Committee is checking on appointing a vice-chair to run the local event at next year's meeting as we would like to do another poster contest at Billings. Motion of a vice-chair was moved by Rowe, seconded by Bill Whitehead, and approved unanimously.

Awards (Kolber). There were several awards presented this year. The Oliver Award went to Diane Orr and was presented by Bill Hyder at the opening reception at the Edge of the Cedars Museum in Blanding. There were no submissions for the Conservation or Castleton Awards. When several people's names are submitted but are not winners, their names are put up again the following year (especially in regards to the Conservation Award). At the banquet the new Frank and A. J. Bock Extraordinary Achievement Award, named for the Bocks' extraordinary work in rock art, will be awarded for the first time. Kolber encourages more awards to be made, especially in the field of education. Since Kolber is retiring from this committee chairmanship, a replacement is being sought. The motion to accept

the report was made by Peggy Whitehead and seconded by Bury with a unanimous pass.

Conservation (Sprague). The committee met with an eleven-item agenda. There were a lot of items that needed discussion at the meeting. Motion to accept the report was made by Bill Whitehead, seconded by Hedges, and passed unanimously.

SAA Booth (Stickney). This meeting was held in Puerto Rico at a very nice facility. However, there were some problems with government demonstrations. Since getting materials to the meetings was difficult, there were few booths, resulting in a lot of activity at ARARA's. There was nothing to sell, but a publication list was available and samples (which were ultimately sold there) were available to peruse. Next year the meeting will be in Austin, Texas, and students are lobbying for another rock art session of their own. Also another rock art interest session is being planned. A bus trip was made to rock art sites. It was suggested that a Castleton award brochure be made up to hand out at next year's meeting.

Archive (McCully). A report was turned in but not presented to the audience.

Fee Structure (Marymor). Dues have been raised across the board beginning with the 06-07 year. Categories and prices include: Individual \$45, Family \$50, Student \$35, Donor \$120 and Society/Institution \$60. All categories will now include the annual AIRA publication.

La Pintura (Murray). The newsletter is the Association's main media of communication. If you see something of interest, or write something of interest send it in for inclusion into the newsletter. The editors would like to publish a major article of 800-900 words or about 4 pages. The audience broke into applause over the good work of the Editors!

Congratulations (Hyder). Made a public announcement to all of those who had helped to make this conference a success with a special note to the audio-visual team!

Secretary Report (Marymor). One had been prepared by Secretary Urban, but it was included in the packet for the board members, and not asked for at this meeting. However, a motion was made by Mark and seconded by Billo to accept anyway. No vote was taken.

Vendor Room (Lever). This year the Vendor area was outside under an awning. Members were encouraged to visit it and make purchases. Artists are making contributions to rock art in their own way. A big thank you was made to Lever for arranging the vendor space.

Miscellaneous Announcements (Marymor). The Association will look into student scholarships in the future. It will also discuss charges for the one day conference rate.

Adjournment (Marymor). Stickney moved to adjourn, seconded by Bill Whitehead, and passed unanimously.

—Respectfully submitted,
Sharon F. Urban, Secretary

Treasurer's Report

Balance Sheet June 30, 2006

Assets

Current Assets:

Cash in Bank – Checking	\$26,659.11
Cash in Bank – CDs	75,946.99
Petty Cash	<u>100.00</u>
Total Current Assets	\$102,706.10

Liabilities & Equity

Current Liabilities:

Accounts Payable	\$0.00
Total Current Liabilities	<u>0.00</u>

Total Liabilities

\$0.00

Fund Equity:

Beginning Fund Equity	\$104,092.79
Current Year Incr/(Decr)	<u>(1,386.69)</u>

Total Liabilities & Equity

\$102,706.10

Income Statement

July 1, 2005 – June 30, 2006

Revenues:

Conference Revenues:

Auction	\$3,879.00
Banquet Income	4,760.00
Box Lunches	2,759.35
Registration	15,253.66
T-Shirts	1,708.00
Vendor Room	<u>1,080.50</u>
Total Conference Revenues	\$29,440.51

General Revenues:

Archives	\$40.00
Conservation	294.00
Education	342.00
INORA	788.00
Membership Dues	11,349.00
Misc. Income	305.00
Publication Sales	6,170.63
Website Donations	<u>1,145.00</u>
Total General Revenues	\$20,433.63

Interest Earned – CDs

2,968.53

Total Revenues

\$52,842.67

Expenses:

Archives & Library \$4,000.00

Awards 686.55

Committees:

Conservation	\$1,118.30
Education	<u>690.87</u>
Total Committees	\$1,809.17

Conference Expenses:

Accommodations	\$1,739.64
Audio Visual	171.61
Banquet Expense	5,735.00
Field Trips	1,662.57
Food & Vendor Coordination	1,700.00
Honorarium	300.00
Meetings	896.34
Misc. Conference Expense	1,823.95
Reception/Hospitality	2,281.64
T-Shirts	1,115.56
Travel	<u>918.28</u>
Total Conference Expenses	\$18,344.59

Office & Administrative:

Board Meetings	\$4,841.19
Copying & Printing	672.30
Gifts & Memorials	1,646.12
Insurance	2,759.00
Miscellaneous	61.44
Office Supplies	127.17
Postage	170.33
Professional Fees	5,129.69
SAA Booth	1,750.00
Telephone	<u>491.00</u>
Total Office & Admin.	\$17,648.24

Publications:

Conference Papers	\$5,304.33
INORA	1,188.00
La Pintura	4,550.48
Misc.	<u>698.00</u>
Total Publications	\$11,740.81

Total Expenses

\$54,229.36

Net Gain/(Loss)

(\$1,386.69)

Fund Balances June 30, 2006

Archives Fund	\$15,629.00
Audit Fund	800.00
Castleton Fund	22,298.87
Conservation Fund	3,039.16
Contingency Fund	1,000.00
Education Fund	3,569.00
Oliver Fund	3,207.55
Publications Fund	14,567.28
Reserve Fund	60.00
Website Fund	1,145.00
Wellmann Fund	<u>10,631.13</u>
Total Fund Balances	\$75,946.99

— Respectfully submitted,
Lisa M. Werner, Treasurer

Call for Papers for *La Pintura*

ARARA members would love to read about your new rock art discovery, recording project, or new idea for interpretation. *La Pintura* needs members to submit articles on current research or fieldwork. Doing so will make *La Pintura* a better journal. Editorial guidelines can be found on the inside back cover of every issue.

Editorial Deadlines for *La Pintura*

To insure timely publication of each issue of *La Pintura*, please follow the following schedule of deadlines for all Editorial copy and other submissions:

Issue 1: August 1

Issue 2: November 1

Issue 3: February 1

Issue 4: May 1

(Note: Issue 4 is the Annual Conference Program Issue, but includes additional Editorial matter as in any other issue)

Send all materials for inclusion in *La Pintura* to the Editor, William Breen Murray, via e-mail:

wmurray@udem.edu.mx

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 \$20 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 \$20 **made out to ARARA** to:

Donna Gillette

1642 Tiber Court

San Jose CA 95138

Phone: (408) 223-2243

e-mail: rockart@ix.netcom.com

La Pintura is the official newsletter of the American Rock Art Research Association. ARARA is not affiliated with the University of Arizona or the Arizona State Museum, which provides mailing facilities as a courtesy to the Association. Subscription to this publication is a benefit of membership in ARARA.

ARARA Addresses

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 (see full membership information on inside back cover), 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: shurban@heg-inc.com

La Pintura Editorial Matters

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

La Pintura

William Breen Murray, Editor

e-mail: wmurray@udem.edu.mx

For **matters regarding production and mailing of *La Pintura***, contact:

La Pintura

Ken Hedges, Production Manager

8153 Cinderella Place

Lemon Grove, CA 91945-3000

e-mail: LaPintura@earthlink.net

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

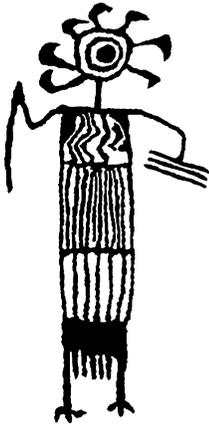
Phone (623) 582-8007

e-mail: dvrac@asu.edu

Web Site

For current information on **ARARA** and its events, officers, bylaws, publications, and membership, visit:

www.arara.org



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	\$120.00
Family	\$50.00
Individual	\$45.00
Society/Institution	\$60.00
Student*	\$35.00

*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. The Association is concerned primarily with American rock art, but membership is international in scope. Benefits include *La Pintura*, one copy of *American Indian Rock Art* for the year, reduced conference fees, and current news in the field of rock art. 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 (888) 668-0052
 Fax (888) 668-0052 (attn: Sharon Urban)
 e-mail: shurban@heg-inc.com

www.arara.org

ARARA Code of Ethics

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

1. All local, state, and national antiquities laws will be strictly adhered to by the membership of **ARARA**. Rock art research shall be subject to appropriate regulations and property access requirements.

2. All rock art recording shall be non-destructive with regard to the rock art itself and the associated archaeological remains which may be present. No artifacts shall be collected unless the work is done as part of a legally constituted program of archaeological survey or excavation.

3. No excavation shall be conducted unless the work is done as part of a legally constituted excavation project. Removal of soil shall not be undertaken for the sole purpose of exposing sub-surface rock art.

4. Potentially destructive recording and research procedures shall be undertaken only after careful consideration of any potential damage to the rock art site.

5. Using the name of the **American Rock Art Research Association**, the initials of **ARARA**, and/or the logos adopted by the **Association** and the identification of an individual as a member of **ARARA** are allowed only in conjunction with rock art projects undertaken in full accordance with accepted professional archeological standards. The name **ARARA** may not be used for commercial purposes. While members may use their affiliation with **ARARA** for identification purposes, research projects may not be represented as having the sponsorship of **ARARA** without express approval of the Executive Committee.

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

ARARA Officers & Board

President	Mavis Greer
Vice-President	Evelyn Billo
Secretary	Caroline Maddock
Treasurer	Garry Gillette
Conference Planner	Donna Gillette
Board Members	Don Christensen, Chris Gralapp, Terry Moody, William Breen Murray
Education Committee Chair	Amy Leska
Conservation Committee Chair	Jack Sprague
Publications Committee Chair	Peggy Whitehead

La Pintura is published by the American Rock Art Research Association. All Editorial material for *La Pintura* should be sent via e-mail to the **Editor**, William Breen Murray, at wmurray@udem.edu.mx. Opinions expressed in signed articles are those of the authors and do not necessarily represent the views of the American Rock Art Research Association. *La Pintura* solicits articles, news, letters to the editor, and other items of interest to its readers. Please observe the following criteria for all manuscripts submitted. **Letter to the Editor:** No special format necessary. **News Items:** Please indicate all pertinent information such as the event, time, place, cost (if any), group or person in charge, who to contact, addresses, and deadlines. **Articles:** Manuscripts of original research are always welcome. They should embrace sound principles of investigation and present data in a clear and concise manner. Consult *American Antiquity* for body copy, notes, literature citations, and the proper format for References Cited. Articles are subject to editing for length. If possible, please submit all materials intended for publication via e-mail (wmurray@udem.edu.mx). Please include author's name, title or profession, affiliation, city, state, and return e-mail address. Line drawings and sharp, black-and-white photographs are an asset to articles submitted. Materials that cannot be e-mailed may be sent to the mailing address: *La Pintura*, 8153 Cinderella Place, Lemon Grove, CA 91945-3000.

La Pintura is the Official Newsletter of the American Rock Art Research Association
Address all editorial materials via e-mail to William Breen Murray, Editor, at wmurray@udem.edu.mx.
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La Pintura

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