

Membership Year 2007-2008  
Volume 34, Number 2  
December 2007

# La Pintura

The Official Newsletter of the American Rock Art Research Association  
Member of the International Federation of Rock Art Organizations  
[www.arara.org](http://www.arara.org)

## ARARA 2008 in Farmington, New Mexico

ARARA's 35<sup>TH</sup> ANNUAL CONFERENCE will meet on Memorial Day weekend, May 23 – 26, 2008. The complete registration packet will be sent under separate cover, but this preliminary view of events will help those who need to plan in advance. Farmington may be reached by air by Great Lakes Airline (to/from Denver), Mesa Airlines (to/from Albuquerque), and U. S. Air Express (to/from Phoenix). Commercial flights into Durango are made by Delta, United, and U. S. Airways. Durango is about a one-hour drive from Farmington. Southwest flies into Albuquerque, which is 185 miles from Farmington, but the drive provides an opportunity to visit several sites en route. Other driving distances to Farmington are 377 miles from Denver, Colorado; 361 miles from Flagstaff, Arizona; and 199 miles from Santa Fe, New Mexico.

The Farmington Best Western Motel is the conference location. It is a full-service motel with 192 sleeping rooms, complimentary hot breakfast, meeting rooms, free high-speed internet, restaurant, lounge, and fitness center. It is on the east side of Farmington and has plenty of parking. The oral presentations, posters, auction, vendor room, and banquet will all be held at the Best Western. For campers, there are several RV parks in the area. Here are a few to get you started: Dad's RV Park, (505) 564-2222; Down's RV Park, (505) 325-7094; Lee Acres RV Park, (505) 326-5207; and Mom & Pops RV Park (800) 748-2807.

We will again have a Thursday evening get together for early arrivals, and it is here that field trip information will be handed out for the Friday trips (see Field Trip article in this issue). The traditional Friday night reception will be held at Salmon Ruins, the location of the original ARARA conference. Our Field Trip Committee has been working with local people to arrange tours to a variety of rock art sites to accommodate all participants and physical abilities.

The conference logo is being designed by Carolynne Merrell and Chris Gralapp. They are working with a petroglyph found near Chaco that is composite of elements typically found in the area. The combination of human, animal, and concentric circle is an eye-catching glyph that will honor the early people of the region.

In addition to the traditional conference T-shirt, ARARA again plans to sell a polo shirt introduced at the Billings conference in 2007 with our organization's logo over the pocket. Plan to buy your ARARA shirt in either light blue or tan.

The 2008 conference will look back on ARARA's history and ahead toward new directions. An Anniversary Committee has been planning events. The historical research sub-committee is looking for contributions. Carolynne Merrill is designing a conference poster based on previous logo designs. The Conservation Committee is planning a workshop, and the Education Committee is working with local people to promote education.

Details on the above events and more will be mailed during February and posted on the ARARA web site as they become available. We look forward to seeing all of you in Farmington.

Room reservations at the Best Western can be made by calling (505) 327-5221. Be sure to ask for the ARARA rate.

## ARARA 2008 Field Trips

FOR THE 2008 ANNUAL CONFERENCE ARARA is returning to its birthplace, Farmington, New Mexico. The Field Trip Committee, Jim Copeland with the BLM Farmington Field Office, and rock art researchers of the area are collaborating to identify a wide variety of field trips. There will be many opportunities to view rock art of the early Anasazi (Ancestral Pueblo) San Juan River Anthropomorphic and Rosa Representational Styles, early Navajo Gobernador Representational and Navajo Incised Styles, and apparent examples of protohistoric Pueblo Rio Grand Style, as well as historic Hispanic and Anglo "folk art," scattered over a region south of the San Juan River that includes Blanco, Largo, Carrizo, Gobernador, and tributary canyons. Jane Kolber, ARARA founding member, will lead a field trip to Chaco Canyon rock art sites seldom open for public access.

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# First Call for Papers

## ARARA 2008 Conference

### Abstracts Due by March 15, 2008

THE AMERICAN ROCK ART RESEARCH ASSOCIATION will hold its 35th annual meeting May 22-26, 2008 at the Best Western in Farmington, New Mexico.

The following categories of presentations will be considered. ARARA reserves the option of requesting that a Contributed Paper submission be changed to a Report or Poster to accommodate as many presentations as possible during limited conference time. **It is strongly recommended that PowerPoint be used instead of slides. PowerPoint is the only digital presentation program available at the conference.** (In the future ARARA will be moving to requiring that all presentations be PowerPoint.) 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** offer the results of field and/or laboratory research. These papers can include site descriptions, but they usually present a compilation of information into newly formulated ideas or conclusions. They may be historical in nature and present an overview of previous research, but usually they are more comparative in content (*maximum of 15 minutes in length with 5 minutes for questions*).

**2. Reports** are descriptive papers with information on newly discovered sites, new dates for sites or images, or new ideas for recording sites. They offer an opportunity to present new information on a rock art site or sites or a new way of thinking about rock art topics (*maximum of 9 minutes in length 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 describes and discusses 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 your presentation category on your abstract submission. All abstracts will be reviewed by a program committee and accepted or rejected by **April 1, 2008. Current ARARA members will be given preference.**

**E-mail is the preferred method of submitting your abstract information** because this saves the program committee time by allowing your information to be pasted into the program with no retyping. Your submission will be confirmed by e-mail as soon as possible.

**An E-mail friendly form** for submitting your abstract is available on the ARARA web site, [www.arara.org](http://www.arara.org), for use in

sending the required information. Copy and paste the form into the body of an e-mail, fill in your information, and send to [ARARA2008@cox.net](mailto:ARARA2008@cox.net). **Deadline: March 15, 2008**

If it is not possible for you to submit your abstract by e-mail, a paper form will be provided in the Conference Information Packet to be mailed in early 2008.

## ARARA Offers Awards

Janet Lever-Wood, Awards Chair

WELL, IT'S THAT TIME OF YEAR—Thanksgiving and the consumer downhill run towards Christmas. As Awards chairperson, I am writing this friendly request for nominations for the 2008 awards. Here is just a quick review of the possibilities:

- The Wellmann Award: for lifetime service/achievement in the field of rock art research;
- The Oliver Award: \$500 cash prize for excellence in photography, both scientific and artistic;
- The Castleton Award: \$1000 prize for excellence in writing;
- The Conservation and Preservation (CAP) Award for service in the area of conservation and preservation;
- The Frank and A. J. Bock Award for outstanding achievement in the field of rock art; and the most recent,
- The new ARARA Education Award (see article on page 3 for details).

For a complete description of the awards and nominating procedure, please check out the Awards link at [www.arara.org](http://www.arara.org).

This really is ARARA's way to show respect and appreciation for the skills, creativity, service, dedication, scholarship, and just plain hard work that some very special individuals have demonstrated over the years. The awards are presented at the annual meeting and there are always some great laughter and tears. Over the years there have been some valuable contributions from artists within the ARARA community, with their unique creations that are made specifically for the recipients of the awards. It is also a chance to recognize rock art researchers and supporters in other parts of the world.

We can all learn about ongoing research and educational projects that deserve recognition and support from the larger pool of ARARA members. Invitations are going out to other journals and international organizations to submit nominations for the conservation award. Let's make the Farmington meeting not only the 35th anniversary of ARARA, but one that is remembered for the outstanding list of awards recipients. Step forward and be part of the process!

Nominations should be sent to the ARARA Awards Chair:

Janet Lever-Wood  
608 Sunlit Lane  
Santa Cruz, CA 95060-9304  
e-mail [blueglyph@jps.net](mailto:blueglyph@jps.net).

## Appeal for Nominations

**ARARA IS A VOLUNTEER ORGANIZATION** and can be successful only if the membership is willing to give its time by serving as an officer or as a board member.

The Nominating Committee is working hard on a slate of candidates for the election of officers for the coming year. We have a single candidate for president, two for vice-president, two for secretary (one being the incumbent), and one for treasurer (the incumbent). In the past some members have complained about not having enough choices in elections. This lack of choice is not due to any lack of effort on the part of the Nominating Committee, but to unwillingness on the part of the ARARA membership.

Now is your chance to remedy this situation by volunteering or by suggesting the nomination of someone who is willing to serve. In the absence of any such actions, our current thin slate will be sent to the Board. Step up to the plate! You could be just the candidate we're always looking for!

If you have any questions or wish to suggest a candidate, please contact any one of the ARARA Nominating Committee members:

Gary Hein ([glhein@comcast.net](mailto:glhein@comcast.net))  
 Alexander (Sandy) Rogers ([akrogers1@verizon.net](mailto:akrogers1@verizon.net))  
 Alice Tratebas ([alice\\_tratebas@blm.gov](mailto:alice_tratebas@blm.gov))  
 Donna Yoder ([donnayoder@cox.net](mailto:donnayoder@cox.net))  
 Gale Grasse-Sprague ([ggsprague@wildblue.net](mailto:ggsprague@wildblue.net))

## Field Trips

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Many of the field trips will focus on Dinètah—Navajo Holy Country where ancestral locations and landforms featured in Navajo origin stories are present and ceremonial imagery is represented in rock art. Images of corn, Holy People, horned figures, “recurved bows”, shield motifs, birds and animals, animal tracks, and mounted horses with Spanish riders are found at many sites—some with large panels and many with a few small panels. Most of the images are on buff sandstone. Some are incised and/or finely pecked, while others are rendered in wonderful polychromes of red, black, yellow, and rarely blue and green. In addition to the rock art, we will see some of the 17th and 18th century Navajo structures called *pueblitos* (Spanish for “small villages”) perched in defensive places.

The Field Trip Committee is building on what we learned from our experience in Billings. To assist local field trip leaders, we are looking for individuals to act as ARARA trip leaders. ARARA trip leaders will lead and manage the group from the meeting place to the start of the rock art tour. Their reward will be preferential selection for the trip they lead.

Members must register for the 2008 Conference in order to apply for field trips. Field trip forms will have a provision for members to indicate that they have registered for the meeting, and the application will become effective on the date of conference registration.

For those of you traveling to Farmington, please allow time to visit other rock art sites in Utah, Arizona, Colorado, and New Mexico—it impossible to journey towards Farmington without passing great sites. As we have done for previous conferences, the Field Trip Committee will provide descriptions of places to visit along the way.

## New ARARA Education Award

**EDUCATION IS A KEY TOOL** in the preservation of rock images. ARARA has many awards that include education as a component of their criteria. Both the CAP award and the Frank and A. J. Bock award mention education as part of the qualifications to be identified for these awards. This award is not meant to take the place of either of these awards, but rather is meant to emphasize the roll of education in the preservation, appreciation, and conservation of rock images. Since children are a key component to the preservation of rock images in the future, individuals working with children (K-12) should be considered as well as college and continuing education projects.

Although this is a recognition award, the other purpose is to identify worthy projects and make a monetary contribution to that project or program. ARARA is a scientific organization but education isn't only about science so the recipients of this award might also include those who make an artistic contribution through lesson plans or programs that include the visual arts and/or creative writing. This award might also go to an organization that creates educational materials (i.e., films, handouts or books). Most of the qualifications will be similar to those for the CAP Award but with a different focus. Although the wording of these qualifications mentions individuals, the main focus is on the project and its goals and results.

### Recipient Qualifications and Award Guidelines

The nominator does not need to be a member of ARARA. The Education Award can be made to more than one recipient within the same year, but the monetary award would then be  
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## Notice: Membership Renewal Policy

- Membership dues submitted under the old rate will be returned to sender.
- Advance payment for multiple years can no longer be accepted and will be returned.

## Editor's Corner

## A Rock Art Rogue

Breen Murray, *La Pintura* Editor

**THE GREERS'** ACCOUNT OF THEIR VISIT to the Western Egyptian Desert, which was our last issue's feature story, brought back to mind one of the most picturesque characters I know of in the checkered history of rock art research.

His name is Ladislao Almásy, and he was a Hungarian who was one of the first non-natives to see the rock art sites of the Egyptian desert. I first became acquainted with Almásy while forming my topical collection of rock art on postage stamps. He appears on a 1995 Hungarian commemorative stamp—one of only three rock art researchers commemorated on world stamps. (The other two are Abbé Breuil on a 1977 French stamp, and María Reiche, who appears on two different Peruvian issues.)

The stamp shows a nattily-dressed Almásy complete with stylish driving cap turning toward us in front of a composite panel of Saharan rock art much like that illustrated in our last issue. There is an evident incongruity between setting and person which captures perfectly the real character of his extraordinary life.



Upon further investigation, I learned that Almásy was born into an aristocratic family in the waning years of the Austro-Hungarian Empire. Early in his youth, he developed a passion for the new technologies of his time, especially the airplane and the automobile. At age 17, he served as a pilot in World War I and was decorated for his actions. Later, he received the title of Count Almásy as a reward for chauffeuring the newly restored King of Hungary back into Budapest.

After the War ended, Almásy became a kind of test driver for an Austrian automobile company. One of his first assignments was an endurance run between Alexandria and the Sudan. It was his introduction to the Egyptian desert and became his gateway into a new world. During the next fifteen years, he crossed the desert many times, rediscovering ancient trade routes between Egypt and Black Africa and encountering rock art sites which pictured the long-gone animals of a different age. His reports provided the first glimpse into Saharan rock art, discovered not by an archaeologist, but by an early version of an “off-roader.”

Almásy's intimate knowledge of the desert became a valuable asset during World War II. He became a key figure in a German spy network known as Operation Condor. It was based in Cairo,

and during the African campaign it fed secret intelligence information to General Erwin Rommel, the Desert Fox. Almásy's adventures as a German spy formed the basis of a popular adventure novel of the time, *The Key to Rebecca*.

His later life was marked by deteriorating health and has nothing to do with rock art. It inspired a very different kind of literary production, *The English Patient*, both film and novel. Yet Almásy is best remembered in his native Hungary as the discoverer of Saharan rock art, just as he is pictured on the stamp. His extraordinary career serves as a reminder of the “romantic age” of rock art exploration when “getting there” was more than half of the problem.

## Site Management Issues Explored at Park Service Workshop

ALBUQUERQUE, NEW MEXICO, and the Petroglyph National Monument were the hosts for a bi-national workshop co-sponsored by the National Park Service and Mexico's Instituto Nacional de Antropología e Historia (I.N.A.H.), held September 19–21 at the University of New Mexico. “Set in Stone: a Bi-national Workshop on Petroglyph Management in the United States and Mexico” brought together over 100 participants with experience and concern for the long-term protection of petroglyph and painted sites, increasingly threatened in both the U.S. and Mexico by development and physical deterioration. Those attending included cultural resource managers from several public agencies, as well as consultants, conservators, and representatives of local organizations. ARARA was represented by its current president, Mavis Greer, and many other members as attendees or participants.

The three-day workshop included case study presentations on specific sites, discussion groups focused on problem areas, and issues to be resolved, as well as a field visit to Petroglyph National Monument and two evening lectures, the first by Dr. Jean Clottes on “Rock Art: An Endangered Heritage Worldwide” and the second by Polly Schaafsma on “Landscape and Painted Walls: Images and Place.” Dr. Clottes's evening talk formed part of the Distinguished Lecture series sponsored by the *Journal of Anthropological Research*. He also offered a brown-bag luncheon report for the workshop attendees on the latest finds and images from the explorations in Chauvet Cave.

After welcoming remarks by conference moderator Joseph Sánchez, superintendent of Petroglyph National Monument (the only one in the Park system dedicated specifically to the protection of petroglyphs), and other dignitaries, the conference opened with Dr. David Whitley's keynote address titled “The Long-View of Old Art: Rock Art in the 22nd Century.” Attention then turned to examples of site management which illustrated the distinct and sometimes conflicting views of rock

art sites as seen by “cultural” tourists, archaeologists, public officials, developers, and Native Americans. These were presented by both U.S. and Mexican participants and served as the basis for workshop discussions.

Active participation by Native Americans brought home their perception of petroglyph sites as sacred places, some of whose images—like those at Petroglyph National Monument—continue to be meaningful and are regularly visited by Native Americans. Before our visit to the Monument, Park Ranger Gretchen Ward commented on the extensive ethnographic survey accompanying the site’s management plan as well as some of the specific management problems the site poses.

The participants then split into three groups which visited different access points to the Monument, each with distinctive user groups and management problems. At present, the Monument stretches for several kilometers along the west mesa rim overlooking the city of Albuquerque. It is abutted on all sides by modern housing developments.

One part was formerly a city park and its administration is still legally shared with the city. This part is wheelchair accessible and is visited by hundreds of thousands each year. Other parts of the Monument are more remote and home to native wildlife, including a healthy population of rattlesnakes. They are visited mainly by hikers, runners, mountain bikers—and occasionally nearby urban gangs staking out new territory.

Unfortunately, the site visits were also victims of Murphy’s Law, or perhaps the vengeance of the rain gods. During the entire workshop, the weather was beautiful, except for the afternoon of the field visits, when it rained hard, making trail walking a bit more adventurous and petroglyphs along the way almost invisible on the wet black lava rock. This evident frustration for all participants (especially photographers) contrasted with happy faces of the local New Mexicans, who always welcome rain.

The workshop was also haunted by two missing faces. Former ARARA president Larry Loendorf, a key link between all the local sponsoring organizations and an active promoter of the workshop, was unable to attend due to medical problems. All wished him a speedy recovery. On the Mexican side, Antrop. José Luis Perea, formerly the director of the INAH office in Sonora, was recently transferred to the Institute’s Michoacan state office. He was represented by his colleagues of the Sonora office, Arqlga. Eréndira Contreras, Arqlgo. Júpiter Martínez, and Cesar Quijada.

The Mexican participants also brought disturbing news about plans to introduce paved highways into the Sierra de San Francisco (Baja California) as part of a mega-development project around the Sea of Cortés (Gulf of California). Although s final decision on that aspect of the project has not been made, important hearings will be held in November and will be reported separately. Many of those present considered the proposed highways a threat to its integrity as a World Heritage site.

On the workshop’s final day, Joseph Sánchez laid out a proposal to create a national rock art data center located at Petroglyph National Monument. Although the idea of a Cooperative National Park Service Petroglyph Research Center was included in the enabling legislation which created the monument, lack of federal funding has stalled the project. Although the Workshop did not generate firm commitments to its realization, one can only hope that it may help to take the project off the shelf and define what such a center could contribute to site registry and preservation.

—Reported by Breen Murray

## New Education Award

Continued from page 3

divided. The recipient of the Education Award need not be a member of ARARA. The recipient of the Education Award may be either professionally or avocationally involved in rock image education. The Education Award may be made to an individual for work that was a normal part of his or her employment or professional activities; similarly, it can be made to a group, organization, or agency for work that was a regular part of its operations. An individual, group, organization, or agency may receive an Education Award more than once for additional educational efforts. The recipient’s efforts to incorporate the participation and advice of Native Peoples into their work will be valued. The recipient of the Education 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.

### Nominating Procedure

The statement of nomination must include the action(s) or accomplishment(s) that warrant the award and the significance of the action to the promotion of rock image education.

Nominations should be sent to the ARARA Awards Chair:

Janet Lever-Wood  
608 Sunlit Lane  
Santa Cruz, CA 95060-9304  
e-mail [blueglyph@jps.net](mailto:blueglyph@jps.net).

## SIARB Announces Web Site Update

**SIARB**, the Bolivian rock art research society, has just updated and expanded its web page at [www.siarb-bolivia.org](http://www.siarb-bolivia.org). Various parts of the improved Spanish section include new information, and the site presents 61 articles published in the annual journal *Boletín* which are freely accessible and can be downloaded. There are also English summaries of numerous publications; information on SIARB projects, educational material, and archaeological parks; and a *Galería* with images of Bolivian rock art sites. For information, contact SIARB Secretary/Editor Matthias Strecker at [strecker@accelerate.com](mailto:strecker@accelerate.com).

# Dr. Alanah Woody

## 1956 – 2007

William D. Hyder  
ARARA Past President

**THE UNTIMELY DEATH OF DR. ALANAH WOODY** on July 19, 2007, left an immeasurable void in the rock art world. I first met Alanah when she presented a paper co-authored with Alvin McLane at the 1997 conference in La Junta, Colorado. As ARARA president at the time, I was pleased to welcome a new member—a graduate student to boot—with a promising future in rock art research. I doubt that anyone who met her in La Junta, least of all herself, could have predicted that just five years later she would found and lead what is arguably the most vital and effective rock art foundation in the country, if not the world. Within seven years of finishing her Ph.D. at the University of Southampton, she would be featured in the *Smithsonian* and her passing would be noted in newspapers around the world. Many would be proud to list her accomplishments as the summation of their career. For Alanah, she had just gotten started.

Alanah's early exposure to various cultures led to her interest in anthropology and B.A. and M.A. degrees from the University of Nevada, Reno. She completed her Master's Thesis, *Layer by Layer: A Multigenerational Analysis of the Massacre Lake Rock Art Site*, in 1996. Her interest in rock art led her to the newly founded Ph.D. track in rock art studies at the University of Southampton in Great Britain where she completed her dissertation, *How to Do Things with Petroglyphs: The Power of Place in Nevada*, in 2000. Her dissertation abstract captures her research interest in and philosophy of rock art:

While the previously dominant models of rock art interpretation (hunting-magic and shamanism) have produced significant bodies of research, I argue that both are based on faulty Anthropological theory and produce theorizations which are one dimensional because of the focus on rock art imagery at the expense of site contexts. Because meaning is not derived from the images themselves, but is rather derived from the social contexts of use and production, it is these which must be reconstructed and which will elucidate the imagery. Therefore, it is necessary to examine the details of rock art site contexts, rather than simply select a model and apply it to the site regardless of fit. In short, rock art must be approached as archaeology, albeit informed by ethnography when possible. In this thesis I examine in detail the official rock art site records for the state of Nevada and identify patterns in the contexts and distributions and examine variation and similarities throughout the state. Based on these, I suggest alternative analyses of Nevada's

rock art and discuss the role that it may have played in the colonization of the Americas; the symbolic construction of social and ethnic identities; the identification of ritual spaces in pre-history; and the significance of rock art to modern Native Americans.

One can trace her interests in her published work beginning with her first ARARA presentation, "The Distribution of Vulviforms in White Tuff in Nevada," co-authored with Alvin McLane (*American Indian Rock Art, Volume 24*, 2000, pp. 29-48). Fifty-eight rock art sites in Nevada with vulviforms are examined. The authors conclude:

Throughout Nevada, whenever vulviforms are found in high concentrations, they are most often found engraved into soft, light colored rock, most often tuff. The repetition of a single motif, sometimes in very high numbers, indicates a specialized ritual setting was created which may have referred to female reproductive behaviors, either puberty or birth rituals.

They also note that the pattern of site distribution, if it stands the test of further survey work, may help inform the study of the expansion of Numic peoples.

Sue Ann Monteleone and Alanah further explore archaeological context in their challenge to traditional interpretations of the Coso Range at the 1998 ARARA conference, "Changing Light on the Cosos" (*American Indian Rock Art, Volume 25*, 1999, pp. 57-68). The authors note that large numbers of groundstone are often associated with rock art panels. While the association is often dismissed as a reflection of the lack of separation of the sacred and the profane, Monteleone and Woody ask that we consider other questions. Maybe it is the groundstone that is infused with power rather than the rock art. Maybe women using the groundstone rather than shamans or other religious specialists created the rock art. They ask if our disregard for interest in the distribution of groundstone and rock art reflects a general disregard of women's activities in archaeological research and rock art studies. In considering the imagery in relation to the vast expanse of the Great Basin, they note that the Coso anthropomorphs share more in common with the imagery of the Southwest than that of the traditional Great Basin.

Alanah continued to explore the role of gender in rock art studies in a 2002 paper co-authored with William Cannon, "Toward a Gender-Inclusive View of Rock Art in the Northern Great Basin" (*Great Basin Rock Art: Archaeological Perspectives*, edited by Angus Quinlan, University of Nevada Press, 2007, pp. 37-51). They conclude:

[T]o continue to ignore the contexts of rock art use and production and to assume that rock art is androcentric (whether hunting or shamanism) create too narrow a focus on a very small part of a multidimensional topic and inhibit the exploration of other important research questions.

Alanah and Angus Quinlan presented another paper challenging convention in 1998 as well. In "Marks of Distinction: Rock Art and Ethnic Identification in the Great Basin" (*American Antiquity*, 68(2), 2003, pp. 372-390), Quinlan and Woody examine the close association between rock art and settlements. The significance of the co-location of rock art and settlement has been diminished by the previous focus on hunting and rock art; the assumption that ritual use came before the settlements, after the settlements, or during periods when settlements were uninhabited; and by the general tendency for archaeologists studying settlements to overlook or not report rock art altogether. They argue that rock art may have more to do with the domestic activities that occur in close association with the rock art than with hunting or shamanistic activities. The earliest rock art sites may be evidence of attempts by the first colonizers to socialize the landscape and secure access to local resources. Later descendants may have revitalized the tradition in the face of increased competition for resources. Abstract imagery would have concentrated the power to mediate conflict in the hands of those educated in the meaning behind the imagery.

Indigenous people and their link to the landscape as seen through the evidence of rock art were never far from Alanah's mind. She explored some of these issues in her paper, "Linking Past and Place: The Construction and Maintenance of Tradition" (1999 *International Rock Art Congress Proceedings, Volume 1*, ARARA 2000, pp. 169-178). Incredibly, she was accused of perpetuating racist views because she questioned shamanistic interpretations of rock art. In truth, Alanah worked closely with Nevada's tribes. The 2003 theft of a petroglyph boulder from Peavine Canyon saw her testifying on the side of the prosecution and Nevada's tribes while those who accused her of abetting racist views testified on behalf of the thieves. I had a personal interest in the debate sparked by the case since the defendant's attorney had approached me and asked me to testify for a very generous fee on their behalf. I refused for a variety of ethical reasons, not least of which was the fact that the boulder had been stolen, regardless of whether the thieves knew it was on federal property or thought it was on private property. I found it ironic that those researchers who accused her views as undermining the rights of Native Americans to their patrimony would testify on behalf of those who stole rock art. Alanah's integrity and her commitment to her profession and the rights of Native Americans were clearly demonstrated by her actions and outlined in her "Reply to Dorn" (*La Pintura*, 31(2), 2005, pp. 12-14).

Although I had met Alanah at the annual ARARA conferences, I did not really get to know her until she and Angus Quinlan took me to Lagomarsino. Her enthusiasm for rock art and Lagomarsino specifically was infectious. While I was attempting to absorb the enormity of the site that stretched before me, Alanah was already commenting on the difficulty of

relocating specific images reported by Heizer and Baumhoff in support of their argument for rock art and hunting magic. She was already talking about producing a detailed recording of the site, a need she and Angus Quinlan discussed in "Marking Time at Lagomarsino: An Exploration of the Competing Narratives of Rock Art Studies" (*American Indian Rock Art, Volume 27*, 2001, pp. 211-220). Considering the labor force she would require to record the 1,000 plus boulders, I suspect this dream may have been the real reason she founded the Nevada Rock Art Foundation (NRAF). By the end of that day in the field, Alanah was more than a fellow rock art enthusiast; she had become a valued friend.

I did not comprehend what Alanah was hoping to accomplish when she founded the Nevada Rock Art Foundation in 2002. I knew she wanted to record Lagomarsino. I knew she had a driving passion to protect the rock art sites of Nevada. I never suspected that she would be able to muster both the human and financial capital in a relatively short period of time to build an effective and influential volunteer organization. I visited the NRAF recording project at Lagomarsino in June 2003. NRAF was just a year old and Alanah had a trained crew working in extreme heat tagging, mapping, drawing, and photographing rock art boulders. Film, food, logistical support, GIS equipment, and mapping services were all donated or being supplied by the Nevada Department of Transportation. Local residents had already been recruited to adopt the site as volunteer eyes for suspicious activities. Within another year, she had launched a site steward program for the state, not just Lagomarsino, and an adopt-a-boulder program to help fund conservation efforts.

Alanah served ARARA as well. She edited or co-edited volumes 27, 28, and 29 of *American Indian Rock Art*. She chaired the Education Committee and encouraged programs to support graduate students in rock art studies. She served as local organizer for the 2005 annual ARARA conference in Sparks, Nevada.

I have touched on several of Alanah's published papers that capture the essence of the research agenda she was following. All her papers decry the paucity of data and our failure to record sites sufficiently for research purposes. She was pragmatic in recognizing that we could not preserve every site and that helped drive the urgency with which she viewed recording. Rather than lament society's lack of action, Alanah endeavored to do something about it. Her enthusiasm was infectious. She led monthly tours of Grimes Point and turned unsuspecting weekend tourists into trained rock art recorders and site stewards. She charmed businesses, academics, and potential patrons to build the financing needed to achieve her goals. On August 28, 2004, Alanah and Angus Quinlan were married.

Who can say what more Alanah might have accomplished with another ten, twenty, or thirty years? We can never answer

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## Alanah Woody

Continued from page 7

that question, but I am confident that NRAF and its hundreds of dedicated, trained volunteers will stand as a lasting memorial to her love of rock art and Nevada. I will miss her laugh, serious conversation about rock art, and subtle nagging that I might do more for the cause. We will all miss a good friend and colleague.

## The Rock Art Bookshelf

### New Titles in Spanish

Reviewed by Breen Murray, *La Pintura* Editor

**A BUMPER CROP OF NEW BOOKS** on rock art has appeared recently in Mexico, including a couple in which your editor has been personally involved. All of them present new research and documentation and testify to the growing awareness of rock art as part of the national archaeological patrimony. Although these publications are mainly in Spanish, some (as noted) are bilingual editions. In spite of the language barrier, the following very brief summary of recent books may be useful for those willing to brush off their Spanish-English dictionary. And of course, you can always look at the pictures too, some of which (as noted) are genuinely sumptuous!

Francisco Mendiola, *Espejo de Piedra, Memoria de Luz (El Arte Rupestre de Chihuahua)*. México: Grupo Cementos de Chihuahua (2006).

This lavish coffee-table limited edition was produced by one of Mexico's larger cement companies and is a first of its kind, both for the elegance of its stunning presentation of rock art and its judicious coverage of a key region. It combines stunning photos of the rock art of Chihuahua by Carlos Lazcano with a text by Francisco Mendiola, a researcher with broad archaeological field experience in the region and an aesthetic approach to rock art interpretation. The pictures of the rock art are so good you can walk into them, and Mendiola's text effectively summarizes the diverse and distinctive rock art styles found in this largest of all Mexican states. This book is destined to be a classic in Mexican rock art studies, but also a great rarity, given its limited distribution. For further information about its availability, consult the author at [panchomendiola@yahoo.com.mx](mailto:panchomendiola@yahoo.com.mx)

Bertha Alicia Aguilar Valenzuela and Padre David Joseph Beaumont Pfeiffer (O.F.M.), *El Mensaje de las Rocas: Pinturas Rupestres en la Región Pima*. Hermosillo: Instituto Sonorense de Cultura (2004).

In contrast, this modest publication is the collective effort of eight Pima communities and a young Franciscan missionary

concerned with preserving their culture. It includes bilingual (Spanish/Pima) texts and describes the personal encounter of the community members with the rock art of their region as well as their traditional religious practices. It is an "inspired" work which goes beyond mere description and leads rather to a powerful reaffirmation of their cultural identity. Although its presentation is more simple, the illustrations of the rock art are very complete and well-documented, including drawings and photos (both black-and-white and color) of ten painted cave sites. These are accompanied by articles prepared by the expert consultants from the Instituto Nacional de Antropología e Historia, including Cesar Quijada of the Centro INAH Sonora, who wrote one of these chapters. He also has information about its availability at [cquijada@rtn.uson.mx](mailto:cquijada@rtn.uson.mx).

William Breen Murray (ed.), *Arte Rupestre del Noreste*. Monterrey: Fondo Editorial de Nuevo León (2007).

This anthology reproduces sixteen articles on the rock art of Northeast Mexico, particularly in the states of Nuevo León and Coahuila. The articles span more than fifty years of research in this area and bring together widely scattered material long out of print or difficult to obtain. They include several selections by Solveig Turpin and her team about their finds at Boca de Potrerillos (Nuevo León) and the broader relation to the Pecos River style. The selections also include your editor's 1988 Castleton Prize paper (in Spanish translation) as well as studies by four young Mexican archaeologists (including one who participated in our ARARA meeting in Casas Grandes) who bring fresh insights to interpret the extensive rock art patrimony now identified in this region. Order information is available at [www.fondoeditorialnl.gob.mx](http://www.fondoeditorialnl.gob.mx).

María del Pilar Casado López and Lorena Mirambell Silva (eds.), *Arte Rupestre en México: Ensayos 1990-2004*. México: Instituto Nacional de Antropología e Historia (2005).

In 1993, these same editors brought together the first anthology of articles about Mexican rock art, titled *El Arte Rupestre en México*. It covered research undertaken in different parts of the country in the previous 10–15 years and presented rock art studies as serious scholarship for the first time. This volume is a continuation of the earlier one and covers more recent research by the earlier volume's contributors as well as significant contributions by other researchers who have entered the field. Its eighteen selections vary greatly in length and theoretical focus but are all well-illustrated and judiciously selected. Four of them (Mendiola, Murray, Schaafsma, and Turpin et al.) are reprinted in their original English, including your editor's Castleton Prize paper. The volume is introduced by an overall survey and evaluation by the editors. It is a "must" for any rock art library if you can find a copy still available. Try the INAH publications department in Mexico City.

Carlos Viramontes Anzures, *Gráfica Rupestre y Paisaje Ritual: la Cosmovisión de los Recolectores-Cazadores de Querétaro*. México: Instituto Nacional de Antropología e Historia. (2005).

This study provides comprehensive coverage of the rock art of a key region at the very frontier between Mesoamerica and the Gran Chichimeca to the north. It is the published version of Viramontes' s doctoral thesis done under the supervision of Dr. Johanna Broda of the U.N.A.M. and he applies her approach to identify hunter-gatherer rock art and its relation to sacred landscapes. The field documentation is detailed and well presented, including maps, tables of frequent motifs, and drawings and photos which illustrate both the rock art as well as its surroundings. The final chapter on the sacred landscape of the Pinal de Zamorano and its present-day ritual use by the local Otomí communities is the prize at the end of the trail. Don't miss it! The scenario as well as the rock art it contains will soon be declared a World Heritage Site. The book's availability presents the same problems described above.

## Archaeology and Rock Art of the Eastern Sierra and Great Basin Frontier

Reviewed by Alexander K. Rogers, MA, MS  
Archaeology Curator and Staff Archaeologist  
Maturango Museum

Alan Garfinkel. *Archaeology and Rock Art of the Eastern Sierra and Great Basin Frontier*. China Lake: Maturango Museum Press (2007).

**ARARA MEMBERS WILL BE INTERESTED** in the latest book from the Maturango Museum Press, *Archaeology and Rock Art of the Eastern Sierra and Great Basin Frontier*, by long-time ARARA supporter Dr. Alan Garfinkel. The book, which is based on his Ph.D. dissertation, brings together linguistic evidence, dirt archaeology, and rock art to assess the cultural identity of the aboriginal inhabitants of the southern Sierra Nevada and adjoining desert areas to the east. The locality is one of great natural diversity, including mountain, riverine, and desert environments. It is also complex culturally, as it is a meeting area of Tubatulabal, Kawaiisu, and Panamint Shoshone peoples, and is a critical point in any consideration of the "Numic spread" hypothesis (both Kawaiisu and Panamint Shoshone are Numic).

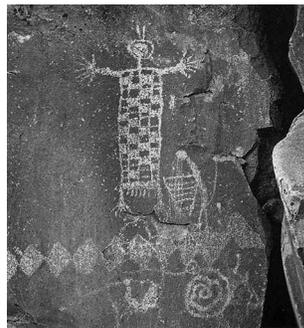
Dr. Garfinkel concludes that the Tubatulabal occupation of the Kern River Valley shows great antiquity, with continuity for at least 2,500 years. He further concludes that the occupants of the lower-lying, better-watered desert areas to the east were an unidentified group he terms "pre-Numic," who practiced an economic strategy based on high-ranked food resources such as deer and brown-cone pinyon processing. He attributes the changes which occurred around A.D. 600, such as introduction

of the bow and arrow and green-cone pinyon processing, to the incursion of the Numic peoples, perhaps from Owens Valley, who probably co-existed with the earlier occupants of the area for some 700 years. Dr. Garfinkel argues the co-existence ended with the Medieval Climatic Anomaly, although whether the earlier population was replaced or absorbed by the Numic groups is an open question.

The question of linguistic evidence for population changes is a complex one, and Dr. Garfinkel weaves his argument well. Although not everyone will agree with his conclusions, his analysis of rock art, Tubatulabal, Kawaiisu, and Coso in support of this argument will be of great interest to all those interested in rock art. The book is available for \$29.95 plus shipping through the Maturango Museum, [www.maturango.org](http://www.maturango.org).

## Photo Exhibit at Deer Valley Rock Art Center

NOVEMBER 17, 2007 MARKED THE OPENING of the Deer Valley Rock Art Center's new exhibition, *Land of Fire, House of the Sun: Award-Winning Rock Art Photography*. *Land of Fire, House of the Sun* showcases a stunning array of photographs from two winners of the Oliver Award for Excellence in Rock Art Photography, sponsored by the American Rock Art Research Association. Alain Briot received the award in 1998 for a photo-essay that captures the essence of rock art in the Coso Mountains in



"Patterned Body Anthropomorph"  
by Alain Briot.

California. Rick Bury received the award in 1996 for a photo-essay that depicts the relationship between seasonal changes and Chumash rock art. The exhibit is showing now through September 1, 2008.

The Deer Valley Rock Art Center—managed by Arizona State University's School of Human Evolution and Social Change—is a museum, nature preserve, and National Register of Historic Places archaeological site with the largest concentration of Native American rock art in the Phoenix Valley. Its handicap-accessible interpretive trail takes visitors to a place where ancient people marked boulders with thousands of symbols. The Center's detailed exhibits and programs provide a distinctly interactive understanding of the mysteries and culture of Native American rock art, as well as potential insights into religion and life in the Southwest.

For more information about *Land of Fire, House of the Sun* and the Deer Valley Rock Art Center, call (623) 582-8007 or visit the Calendar link at [www.asu.edu/clas/shesc/dvrac](http://www.asu.edu/clas/shesc/dvrac).

## 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: April 15

(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** or **WBMurray1@yahoo.com**

## 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:

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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

e-mail: **ARARABoard@gmail.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:

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**WBMurray1@yahoo.com**

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8153 Cinderella Place

Lemon Grove, CA 91945-3000

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### Archive, Library, Book Orders

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

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Deer Valley Rock Art Center

P.O. Box 41998

Phoenix, AZ 85080-1998

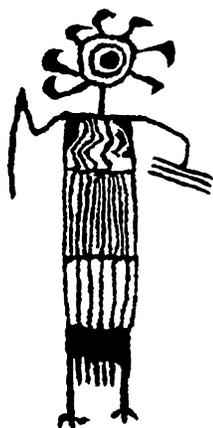
Phone (623) 582-8007

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

e-mail: [ARARABoard@gmail.com](mailto:ARARABoard@gmail.com)

## ARARA Code of Ethics

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

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

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

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

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

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

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

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# La Pintura

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