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# La Pintura

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

## Presidential Message

Evelyn Billo



WELCOME TO THE future, from your new president. As I listened to the founding members' forum at the Farmington Conference recalling ARARA's roots, I looked around the room at the collective experiences, knowledge, and friendships among those who had gathered to celebrate ARARA's first 35 years. It caused me to reflect on our future and the personal and organizational goals we can set now to assure a strong and active membership in these challenging times.

We currently have a wonderful structure of active and dedicated committees where members share interest in Awards, Conference Planning, Conservation and Preservation, Education, Publications, and the Web. All committees are seeking new members! Please make a personal commitment to at least one of the above and also consider how you can help ARARA through:

1) **Outreach:** Donate a membership to a student with an interest in archae-

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## Rock Art at the World Archaeological Congress in Dublin, Ireland

Mavis Greer

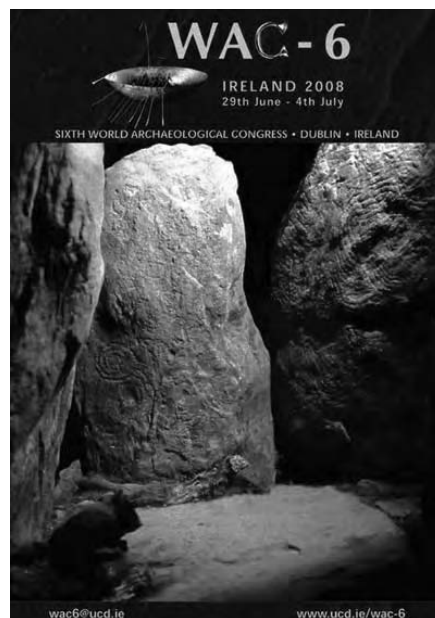
**THIS SUMMER FOUND SEVERAL** ARARA members in Ireland to participate in the sixth World Archaeological Congress (WAC) from June 29 to July 4, 2008.

For four of us, planning for the congress began almost a year earlier. After the 2007 Society for American Archaeology meeting, Donna Gillette set in motion the process that brought together W. Breen Murray, Mavis Greer, and Michele Hayward under her leadership to chair the first of nine rock art sessions of the congress.

Our symposium entitled *Prehistoric Concepts of Spirituality as Reflected in Rock Art* was interested in presentations that used rock art as an artifact class to examine past spirituality, religion, or ideology. The popularity of the topic was surprising, and with more than double the number of abstracts received than could be scheduled within the allotted two-hour time frame, an additional two-hour session was requested and granted. Thus, 15 papers were accepted, and 11 researchers attended the conference and presented their research. Many countries were represented, and the international researchers presented a variety of approaches to the topic.

Margaret Bullen from Australia opened the session with her presentation on *The Knowable and the Unknowable in Rock Art*. She examined whether or not we think about spirituality the same as those who came before us. She discussed how, by examining rock art, we can suggest what might have been

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## Presidential Message

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ology and art. Give a presentation on rock art at a local public venue (library, museum, park, travel store, etc.). Share information on ARARA ONLINE.

2) **Endowment:** Ask your financial advisor how to add ARARA to your trust or will and consider the tax benefits of annual charitable giving. Find out if your employer offers matching funds for your donations.

3) **Research:** Join a rock art recording field school, volunteer on a recording project, help a local archaeologist or become a site steward. Consider joining the rock art list where rock art topics are discussed. Point your web browser to <https://lists.asu.edu/cgi-bin/wa?A0=ROCK-ART>.

4) **Archive:** Scan those slides and negatives before it is too late! Annotate them with date, site, and people's names. Consider donating your collections (books and images) to the ARARA archive at the Deer Valley Rock Art Center in Phoenix, Arizona. We have hired a new student intern to inventory and scan the collections already there. The first report on this project is in this issue of *La Pintura* (page 4).

If you are not already getting ARARA ONLINE—our monthly rock art news source where we share information about discoveries, lectures, tours, etc.—send your e-mail address to: [ARARABoard@gmail.com](mailto:ARARABoard@gmail.com).

The above goals are only a few suggestions designed to encourage you to consider what part you can play on our team. We can all be proud of ARARA's first 35 years, now let's pledge to make the next 35 years even better! ☀

## The Editor's Corner

### Farmington: Then and Now

**I MUST ADMIT FIRST OFF** that although I do go back a ways in ARARA, I am not a founding member. Farmington, New Mexico, was all new to me, but for those who were there when ARARA was founded—our specially honored guests at this memorable occasion—it must have been a very different experience. Glimpses of then and now peered out around the corners of their banquet memories, illuminating changes which had taken place in the local context during the intervening years.

It was no accident that ARARA was born in Farmington 35 years ago. In 1974, eighty-five people attended, and the meeting took place there because local people made the invitation. They were members of a local archaeological society who had become involved in documenting and protecting the rock art around their own community.

Then as now, Farmington was the gateway to Navajo country, but it was a farming community most famous for its San Juan Valley apples, as the old photos displayed in the hotel lobby showed. Main Street today still tries to preserve something of this rural aspect, but in 1974, it was the real thing. The memories of our founding members harked back to that earlier context. Rather than staying at a five-star national motel chain, they included some happy campers who stayed in farmer's backyards, and the meetings were held in a newly-built community center. The rock art in the area was already famous and was found just down the road and all through the network of canyons surrounding the valley.

How times have changed! Farmington today is a Western boom town surrounded by gas well pads, as we discovered on our Friday rock art field trips. That was a day which will long be remembered in the annals of ARARA field-tripping! A passing cold front reminded everyone of winter recently departed, unleashing rain, hail and even snow on the hearty participants who ventured into the muddy canyons of the upper San Juan valley. Certainly a boon for the local farmers and ranchers, but a bit of a surprise after the 90° temperatures the week before, and hardly a good day for taking pictures.

A state-of-the-art library which we visited has now replaced the modest community center, but the echoes of our ARARA founders are there too. The building's design is developed around Navajo concepts of the cardinal directions, and inside, the central atrium of the building is decorated with rock art motifs.

The 35th annual ARARA conference at Farmington was a big success! Attendance this year set a record, and once again, the quality of the papers and posters presented was very high. The vendors spilled over into the adjoining hotel rooms, and the ample atrium of our host hotel provided a comfortable space for encounters.

All who attended owe a special thanks to the ARARA and local volunteers who donated literally thousands of hours of their time to make it all happen. And as always, there's a 36th coming up next year!

*See you in Bakersfield!*

## Rock Art at WAC

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known to the past cultures.

Robert Wallis of Richmond University in London looked at the topic from a different perspective. His paper entitled *Re-enchanting Rock Art Landscapes: Animic Ontologies, Adjusted Styles of Communication and Non-Human Agency* discussed a distinction between natural and cultural landscapes. He found the distinction not as straightforward as one would think. Wallis sees no division between spiritual and animistic and promoted embracing a multi-hierarchical view of spiritual landscapes involving humans and non-humans.

Gerard O'Regan from New Zealand is of both Irish and Maori descent and spoke on the *Spiritual Attributes in the Placement of Maori Rock Art in the South Island of New Zealand*. He studied the distribution of Maori rock art and found a skewed mathematical curve suggesting that rock art was not put in shelters randomly. Additionally, although natural features were often considered by the Maori to have spirituality, rock art was not concentrated near these particular natural features.

Claire Turner, an M.A. student at the University of Witwatersrand, presented *Battling Baboons: Concepts of Spirituality in the San Rock Art of the Drakensberg, South Africa*. She concentrated on

baboon figures in a single rock art site and examined them relative to San ethnography, which has accounts about the animals being closely associated with people. However, unlike people, baboons have negative energy and represent spirits of the dead.

The next presentation was also about South African rock art, and Patrick Byrne of the Rock Art Institute of

Witwatersrand spoke about *Handling the Matter: Theoretical Approaches to Interpreting Handprints of the Waterberg, South Africa*. He noted that there are many examples of handedness in cultural beliefs, and in this area of South Africa spiritual concepts distinguish between the right and left hand. He focused on right handedness and how this dominated physiological and cultural information in rock art of this area.



ARARA members Donna Gillette, Breen Murray and Mavis Greer during a break at the WAC 6 conference in Dublin, Ireland (photo by Garry Gillette).



An example of rock art in Ireland, from the site of Newgrange (photo by Mavis Greer).

Dagmara Zawadzka presented the paper co-authored by herself and Daniel Arsenault on *Spiritual Places: Canadian Shield Rock Art within Its Sacred Landscape*. They looked at criteria indicative of sacredness, such as location, properties of the rock used, and acoustics. They found that locations considered spiritual now probably were considered spiritual in the past.

Herbert Eling (INAH, Coahuila, Mexico) and Solveig Turpin (University of Texas, Austin) continued with spirituality in the New World but moved south into Mexico with their paper *Trance and Transformation in the Indigenous Art of Coahuila*. They noted that the defining characteristic of this hunter-gatherer rock art is redundancy. Although mostly abstract designs, the few animals and humans are often shown in transformation and magical flight, which shows an iconographic similarity to the Pecos River area to the north. Eling and Turpin

also found that human hand and foot prints had a spiritual function in this area, and deer antlers and headdresses reflect both spirituality and seasonality. They conclude that spiritual interaction within art tied together the hunting and gathering groups of the region.

Breen Murray (University of Monterrey, Mexico) con-

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## Rock Art at WAC

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tinued with the theme of deer and spirituality in his talk on *Deer: Sacred and Profane*. The deer is still sacred for some northern Mexico groups, and some aspects of the earlier religious importance of the animal can be seen in the modern deer dance performed in a Christian setting incorporating aspects of earlier ritual. Deer hoofprints are used to mark the location where peyote grows, and the plant is linked with transformation and rock art creation in Mexico and the American southwest. Deer are also important for both male and female fertility.

*Rock Art and Ritual in the Kurnool District, India*, was presented by Jamie Hampson, Nicole Boivin, and James Blinkhorn from Cambridge University. The on-going project focuses on the continuity of rock art associated with spirituality and religion from antiquity to the present. Hunters and gatherers, farmers, ritual specialists, and pilgrims are all known to have made rock art for religious purposes in this area. This theme of people from more than one kind of background making rock art of a spiritual nature was continued by the next presenter. Jose Fernandez's presentation was on *Solar and Stellar Paintings in Schematic Rock Art of the Iberian Peninsula*. He examined sun-like portrayals (rayed circles and disks) in both rock art and on ceramics. ☼



A lively performance by an Aboriginal performer set the tone for the conference (photo by Garry Gillette).

Jean-Michel Chazine presented a co-authored paper with Jean Courtin, Noury Amaud, and Jean Clottes on *Hand Stencils in Cosquer Cave: Men and/or Women?* They presented the results of a computer program used to measure ring and index finger lengths to determine whether the painters in Cosquer were men or women. They found handprints

of both sexes in the cave, and they are now interested in measuring to determine if more than one handprint belonged to the same person. Placement of the handprints in the cave may have been for healing symbolism or training.

Because of cancellations there was time for Julie Drew of Australia to share a portion of a video she made with women of the Wardaman Aboriginal Corporation called *Renewing Women's Business*. The documentary follows Lily Gingina Burdum, an elderly Wardaman woman from the Victoria River District, and Julie Drew, an archaeologist from the University of Sydney, on a camping trip. This portion of the video shows them at a rock art site where the women told stories about the art.

As the women walked away from the site they implored the spirits not to follow them but to stay at the site.

Attendance was good at all the rock art sessions, and discussion was lively about a variety of topics related to rock art, although not necessarily limited to the presentations of the day. The conference provided a good overview of the research questions and rock art conservation problems being addressed throughout the world. ☼

## Deer Valley Rock Art Center Names ARARA Intern

**KIM ARTH**, THE NEWLY-APPOINTED Executive Director of the Deer Valley Rock Art Center, announced the recent hiring of Alex Chermiside for an Archive Collection Internship at the Center. He will be working two days per week at the Rock Art Center beginning in mid-September on the classification and scanning of ARARA's archives, among other projects.

Alex Chermiside is a recent graduate of the University of Washington Master's program in Museology with a strong background in collections management. He has worked extensively with digitalizing images and linking them to

databases to facilitate user access. In his thesis, "A Model for the Organization of Archival Materials to Facilitate Research on Collectors and Collections," he developed a way that archival material could be easily accessed by researchers, both physically and online. He has worked at the Burke Museum of Natural History and Culture, the Museum of History and Industry, and the Seattle Asian Art Museum, all located in Seattle.

At the Deer Valley Rock Art Center, Alex will begin with developing a process and procedure for rehousing, scanning and cataloging – in other words, finding an effective way to input data to make it more accessible to ARARA members. *La Pintura* will include a full report on the progress of the archive project in later issues. ☼

## Upcoming Conferences and Meetings

### ARARA 2009: Bakersfield

Jack and Gale Sprague, Local Conference Chairs

**THE WEEKEND OF MAY 22-25, 2009**, is the next scheduled ARARA conference in Bakersfield, California. Bakersfield was selected for the privilege of hosting this event because of its unique location, nestled between the California Coast Range, Transverse Range, and the Sierra Nevada Mountains, and its abundant collection of rock art and other archaeological treasures.

The Mountains surrounding Bakersfield contain a rich and varied collection of cultural resources from several different Native American groups, including Chumash and Yokuts. Between the San Joaquin Valley and the Santa Barbara coastline is an area which until recently has been relatively undisturbed by archaeologists. The results of recent research into the "space in between" will be one of the highlights of the 2009 conference.

However, the main reason that Bakersfield was chosen to host the 2009 ARARA meeting is the rock art. The surrounding area contains some of the most impressive pictographs and petroglyphs in the United States. The Bakersfield team is working on securing field trips to such sites as Tomo Kahni State Park, Rocky Hill, Burham Canyon, Mutah Flat, Carrizo Plains, Vandenburg AFB, China Lake NWC and Little Lake, to name a few. Please check future editions of *La Pintura* and the ARARA web page for more information on the field trip schedule. We plan to offer field trips on both Friday and Monday in an effort to accommodate as many people as possible.

The Bakersfield team is reaching out to local archaeologists in an attempt to encourage as many as possible not only to attend the meeting, but also to present the results of their recent research in this area. It is not too early for you to begin thinking about presenting a paper at the 2009 ARARA Conference—the call for papers will be coming soon.

The Doubletree Hotel has been chosen as the host hotel for this meeting. ARARA has managed to secure rooms at an incredible price for such wonderful accommodations. The Doubletree Hotel is centrally located, situated between restaurant row on Rosedale Highway and the eclectic nightlife of the newly revived downtown area. While in Bakersfield, you may want to partake of local Basque Restaurants, Country Culture, or outdoor activities. Bakersfield is but an hour away from class 5 river rafting in the Kern Canyon, there are miles of remote hiking just a short drive in any direction, just 2 hours away there are Pacific beaches and in

a little under 2 hours you can reach the wine district of Paso Robles. As you can see, Bakersfield could easily be your vacation destination for 2009.

Please, mark your calendars for the weekend of May 22-25, 2009, and watch *La Pintura*, ARARA Online, and the ARARA web page for more information on this exciting conference. ☼

### 2008 San Diego Museum of Man Rock Art Symposium

**THE SAN DIEGO MUSEUM OF MAN IS PLEASED** to announce Rock Art 2008, our 33rd annual Rock Art Symposium, to be held this year on November 1, 2008. We have kept the registration fee the same to assist in this day of high travel costs, and complete information with the Call for Papers, information on T-shirts, and a downloadable Registration Form is available at [www.museumofman.org](http://www.museumofman.org).

### International Congress: Archaeology and Rock Art— 25 years SIARB La Paz, Bolivia, June 2012

**THE BOLIVIAN ROCK ART RESEARCH SOCIETY** (SIARB) is making efforts to organize a new congress which will take place in June 2012. The International Federation of Rock Art Organizations (IFRAO) is supporting this event, and the annual meeting of IFRAO representatives will be held during our congress.

The general subject of the congress will be **ARCHAEOLOGY AND ROCK ART**. The organizers believe that it is most appropriate to analyze the relation between archaeological investigations and rock art studies; the relation between archaeologists and rock art specialists; the way rock art sites may be integrated into a regional archaeological framework; regional chronologies including rock art traditions; the policies of surveying, recording, and preserving sites; etc.

This congress will be organized by SIARB (see web page: [www.siarb-bolivia.org](http://www.siarb-bolivia.org)) and the National Museum of Ethnography and Folklore (Museo Nacional de Etnografía y Folklore, MUSEF, see web page: <http://www.musef.org.bo/>) and will take place in the museum.

As on previous occasions, SIARB will publish reports on

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# Awards Presented at Farmington

Janet Lever, Awards Committee Chair

**THE 2008 MEETING OF ARARA** in Farmington was well attended and made interesting by not only the high quality and quantity of papers, but also the number of well-deserved awards presented during the Sunday evening banquet.

Earlier in the day, Bill Hyder presented the Oliver award for excellence in photography to Craig Law for his work on the Barrier Canyon Project. It was astounding to see the large scale prints, both in color and black and white, and see the detail of the rock art images as well as the powerful setting that Craig is able to achieve in his work. Yes, the bar has been raised, but every year there is a small number of ARARA folks with skill, determination and luck, who are able to capture an image on film or digital media that really adds to our understanding of rock. Please make note of such exemplary work and consider nominating those individuals for the award next year.

The Castleton award for excellence in writing was presented to David and Charlotte Lee for their essay on working with Bill Harney in the land of the Lightning Brothers in the Northern Territory of Australia. Dave will give the presentation at the ARARA meeting next year in Bakersfield with the story expanded through video, Power-Point and words.

The Wellman award for distinguished service in the field of rock art was given to two deserving ARARA members who have been with the organization since the very first meeting: Dan McCarthy and Polly Schaafsma. The awards were unique: a handmade basket made of native Californian materials for Dan and a beautiful beaded piece with ancient glass for Polly.

The Frank and A.J. Bock award for lifetime achievement was given posthumously to Alanah Woody. Her work and spirit continue through the ongoing efforts of the Nevada Rock Art Foundation which she founded.

The new Education Award was given to Los Vecinos del Río. The decision by the Education Committee was difficult; there were a number of outstanding nominees. We can all learn from the efforts of Los Vecinos and perhaps use them as a model for future educational projects that ARARA is supporting.

The Conservation award was given to the Bay Area Rock Art Research Association (BARARA) for their efforts in rock art conservation and education. Please look at the projects undertaken by BARARA and think about other



David Lee accepts the Castleton Award on behalf of himself and Charlotte Lee, presented by Awards Committee Chair Janet Lever, at the 2008 Farmington meeting (photo by Garry Gillette).

organizations or individuals who are making important contributions in the arena of rock art conservation.

Just a note about the specific awards—unlike in other years, this year there was an effort to commission individual pieces with each of the recipients in mind. This allows participation of artists who have been members of ARARA and have an important voice in the rock art community. In the future, it would be great to have suggestions of other artists, particularly Native Americans, whose work is appropriate for the yearly awards.

Some of the awards have a financial component. With Board approval, these amounts can be increased to support more generously the efforts of the individuals and organizations recognized.

There will be an Awards Committee of three members for the next ARARA meeting which will coordinate the nominations and the awards. There is also the opportunity to be part of the review committees and learn even more about the whole slate of nominations. Remember, this is a direct way of saying thanks to some very special people and as a consequence, a way of bringing support and praise to some of the greatest rock art research going on today. As chair of the Awards Committee, I look forward to receiving your feedback this year. ☼

## Wellmann Award to Daniel McCarthy

Helen Crotty and Steve Freers

DANIEL MCCARTHY HAS A LONG RECORD of service to ARARA and to rock art. He is a charter member of ARARA and has never missed an annual meeting, including the first symposium at Farmington. For most of those meetings he ran the slide projector for other presenters and he frequently presented papers of his own. He served as ARARA's vice-president from 1992 to 1996.

In 1994, Daniel compiled an index of papers published in *American Indian Rock Art* Volumes I to XX (1974-1994). The index was updated in 1999 and published in AIRA Volume 25. He has also compiled an index of the *Rock Art Papers* from the San Diego Museum of Man Rock Art Symposiums. It was for these reasons that I [Crotty] originally proposed Daniel for the Wellmann Award. Letters of support came in from other ARARA members who supplied additional information. Steve Freers had the most to tell about Daniel's professional activities, particularly

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Daniel McCarthy expresses his thanks for his Wellmann Award, a unique handmade basket (photo by Garry Gillette).

## Polly Schaafsma Receives Wellmann Award

Mavis Greer

THE 35TH ARARA CONFERENCE in Farmington was an appropriate location to present the 2008 Wellmann Award to Polly Schaafsma. As one of the rock art pioneers of the Southwest she exemplifies the tenant of the award, to honor distinguished service in the field of rock art research, conservation, and education. Polly was the banquet speaker at the first ARARA conference in Farmington in 1974, and although young at that conference, she was already established in the field of rock art research and a recognized renowned scholar.

Polly has a BA in Art from Mount Holyoke College in Massachusetts and an MA in anthropology from the University of Colorado. She continued her graduate training in archaeology at the University of New Mexico. This combination of art and anthropology has driven her research since 1961, which has resulted in numerous books and articles that focus on rock art data, interpretation, and theory. Her books *The Rock Art of Utah* and *Rock Art of New Mexico*, published in the 1970s, were revised and reprinted in the

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Polly Schaafsma accepting the Wellmann Award at the 2008 Farmington ARARA meeting (photo by Garry Gillette).





Archaeologist Linda Wheelbarger offers ARARA members an informative lecture during the two half-day B-Square Ranch field trips. An Ancestral Puebloan rock art panel can be seen behind her (photo by Jenny Huang).

# Farmington



The anniversary cake signifying 35 years of ARARA (photo by Mavis Greer).



The opening ceremony of the 35th Annual ARARA conference were held at the Salmon Ruins, with Native American speaker, Blackhorse Mitchell, entertaining the crowd (photo by Mavis Greer).



Intrepid ARARA members hike the rugged, beautiful canyon country toward Ancestral Puebloan rock art panels during the B-Square Ranch field trip (photo by Jenny Huang).



Caroline Maddock (center) blinks as she stands between past and present presidents, Evelyn Billo at left and Mavis Greer at right (photo by Garry Gillette). Sorry, Caroline!



Daniel McCarthy proudly poses with his new T-shirt. He and Ken Hedges are the only two ARARA members to have attended every single conference since its inception (photo by Garry Gillette).



# Reflections



Eight ARARA members who were there at the beginning in 1973. Pictured from left: Teddy Stickney, Polly Schaafsma, Ken Hedges, Donna Yoder, Paul Steed, Jane Kolber, Daniel McCarthy and Curtis Schaafsma (photo by Garry Gillette).



Mavis Greer accepts her gift as outgoing ARARA president (photo by Garry Gillette).



Donna Gillette gesticulates on Ken Hedges' attendance record award presentation (photo by Garry Gillette).



The captive audience at the opening ceremony (photo by Mavis Greer.)



Field trip cars parked around the gas well pads during the B-Square Ranch field trip (photo by Mavis Greer).

ARARA members on the B-Square Ranch field trip gather in front of a rock art panel to admire and photograph the elements in the morning sun (photo by Mavis Greer).



B-Square Ranch afternoon field trip participants admire a gallery panel of Ancestral Puebloan petroglyph elements, including a striking anthropomorph and connected spirals (photo by Jenny Huang).

## ARARA Celebrates Excellence in Education

Amy Leska, Education Committee Chair

**THIS YEAR A NEW AWARD** sponsored by the Education Committee joined the roster of awards at the anniversary meeting in Farmington. The Education Award recognizes the programs of individuals and organizations that create opportunities to educate children and adults on the significance of rock art images, their preservation and conservation, and to give them a greater appreciation of this fragile resource. We were pleased to receive five different nominations, all from organizations or individuals that have established programs and are active in educating the public about rock art.

The Education Award was presented at the Sunday night Banquet to the Vecinos del Rio Mesa Prieta Project. This project involves youth and elders from local pueblos in the recording process and educates them on rock art recording. They have developed a school curriculum and trained teachers on its presentation. They offer field trips, lectures,

and access to a rock art library. Overall, the Vecinos del Rio Mesa Prieta Project involves the public and fosters an appreciation of local rock art in an ongoing recording project.

Other nominations included the Maturango Museum in California; the Shumla School in Texas (Education through Studying Human Use of Materials, Land and Art); Victor Vetrov, chief of the Archaeological Studio of the Centre of Children and Youth Creativity in Ukraine; and Eileen Gose's Rock Art Trunk curriculum from Colorado. The activities and significance for rock art of each nominee was considered as well as the benefit a monetary award would have to the project. Current financing as well as local and volunteer involvement was also taken into account. All of the nominated projects were noteworthy and nominations of this caliber will set a standard for years to come.

We hope to see some of these projects nominated next year and encourage new nominations. It isn't too soon to start thinking about nominations for next year's awards. If you know of someone who is creating opportunities to educate, you can send in their nomination to the Awards Committee any time.

Next year's deadline is February 15, 2009. Email nominations to: [awards@americanrockart.org](mailto:awards@americanrockart.org). ☼

## Education Committee Update from Farmington Conference

Sherry Eberwein

**DID YOU KNOW THAT THERE WERE** several "firsts" accomplished by the Education Committee this past year? A bonus lecture at the conference on Thursday evening, a new ARARA Award, finally seeing an educator's bibliography on the web page, changes with the annual poster contest, and editing of the Resource Book for Educators were the primary ones. The committee met on Saturday, May 24, to discuss these activities.

The Education Committee was proud to sponsor Jane Kolber, who gave a public presentation entitled "Protecting the Rock Art of Chaco Canyon." She shared the work she has been doing recording at Chaco Canyon, including her educational outreach programs. This talk and slide show was held at the Farmington library (<http://www.infoway.org/LibraryTour/index.html>). The committee presented her with a donation for her recording projects and sponsored her sale of Chaco Centennial Pendleton blankets at the ARARA table. These were a few of the 300 numbered

limited edition blankets to raise funds for Friends of Chaco, to help with research, preservation, and protection at Chaco Culture National Historic Park. The Education Committee plans to continue this new tradition with another speaker at the 2009 Bakersfield Conference.

For the inaugural year of the Education Award, the committee was pleased to have received five noteworthy nominations. It was awarded to the Vecinos del Rio Mesa Prieta Petroglyph Project in New Mexico. The committee is excited about this opportunity for recognizing rock art educators through this award in the future.

There is now an Education Bibliography on the ARARA Web Page. Lloyd Anderson shared with the committee the current Education Web page developments that he had made by logging onto [www.americanrockart.org](http://www.americanrockart.org) and then clicking on the plus sign to the left of the category "for kids, teenagers, and teachers." An ongoing list of publications teachers can use for rock art education was viewed. If you have any additions for the list, please send them to Sherry Eberwein at [rokarty@cox.net](mailto:rokarty@cox.net) for the Education Committee to review.

The poster contest for this year's conference was advertised at Salmon Ruins, all Farmington schools, and the Farmington library. There were no entries. The poster contest winners from the 2006 Bluff, Utah, Conference and

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Rock Art Bookshelf

## Chinamwali—Girls Initiation Rock Art in Central Africa

Reviewed by Priscilla Murr

Zubieta, Leslie F. *The Rock Art of Mwana wa Chentcherere Rock Shelter, Malawi: A Site-Specific Study of Girls Initiation Rock Art*. Leiden: African Studies Centre, Research Report 83 (2006) (129 pages with many drawings, photos, maps, an index and extensive bibliography. Available from [www.ascleiden.nl](http://www.ascleiden.nl).)

AT THE ARARA CONFERENCE IN CASAS GRANDES in 2004, we heard a presentation from Leslie Zubieta, a young Mexican who had just received her Master's degree at the Rock Art Institute of the University of Witwatersrand (South Africa). Currently she is working on her Ph.D. at the same institution.

Ms. Zubieta's research received the Master's Thesis Award given by the African Studies Centre in the Netherlands and the Council for the Development of Social Science Research who published her thesis.

It is rare to find rock art where living people have not yet forgotten its use and meaning within their own culture. An exciting exception is the Mwana wa Chentcherere II site located in modern day Malawi (Central Africa). The challenge to all of us who are interested in rock art is the supposed impossibility of assigning it meaning. Ms. Zubieta's goal in this book is to show the link between this rock art and an ongoing, living ritual, the Chinamwali or girls initiation. Through careful scholarship, using all the relevant archaeological and ethnographic literature as well as modern traditions, the author has drawn sound conclusions about the meaning of the rock art and its relation to the ritual.

The rock art at this site had been largely ignored although it lies within one of the best studied archaeological contexts in Central Africa. The site has also been designated a National Monument with the problems such attention can bring to a fragile rock art site: tourism, vandalism and graffiti. Nonetheless, this study draws clear and plausible parallels between the living Chewa ritual and the rock art at the site.

Beginning with a very careful catalog and description of all the rock art at this complex site, Ms. Zubieta differentiates the styles of hunter-gatherers or food-producing farmers historically and culturally. She then focuses on the most

recent style, the White Spread-Eagled Tradition, which extend throughout modern Chewa territory (i.e. Zambia, Malawi and Mozambique).

Following an in-depth analysis of the rock art and the archaeological history of the region, she turns her attention to the modern day Chewa ritual, the Chinamwali. The art used in that ritual clearly relates back to the White Spread-Eagle Tradition.

During a two month stay in Dedza, Central Malawi, Ms. Zubieta was able to record the site and most significantly was privileged to be initiated in this secret and sacred ceremony of the Chewa people. She interviewed women between the ages of 40 and 80 who are ritual specialists. She took these women to the rock shelter to get their opinions about the rock art. One of the women had learned the meaning of the symbols from her grandmother.

Using modern social theories, Ms. Zubieta addresses 'body theory' in which the body is seen as a set of culturally defined social practices. One of the goals of the Chinamwali is to teach a girl the cultural meaning of her new women's body. Gender is seen as a cultural construct separate from biological sex, but rather an expression of behavior, role identity and sexuality.

Such theories can elucidate rock art when the belief system of the artists' cultural group is very well-known. Although the rock art is no longer directly involved in this ritual, the participants create clay figures which are very similar to the ones used in the White Spread-Eagled Tradition. These figures are used in the ritual as mnemonic aids to teach the girls and are also metaphorical statements about this culture's attitude toward the body. They are used to teach the young woman knowledge about her body, appropriate behavior as a woman, and about sexuality. This metaphoric use of animals to explain human characteristics is common in Chewa cosmology. It is also an explanation of how similar animals in the rock art were also presented as metaphors for human behavior.

Ms. Zubieta posits that one of the reasons the rock art site is no longer being used is due to its very fame. The site is no longer secluded. This otherwise public ceremony has very private aspects. What used to occur at the rock art site parallels the secrecy within the village where the girls are secluded within a special hut.

A careful analysis of the relevant literature balanced by the direct information provided by the women in the ritual and Ms. Zubieta's personal experience makes this a thought-provoking and reasonable interpretation of rock art. This book is clearly of interest to anyone dealing with Africa but also for anyone struggling with the need to attaching meaning to rock art. ☼

## New Article

## Shared Hunter-Gatherer Symbols Across Cultures

McNeil, Lynda D. "Recurrence of Bear Restoration Symbolism: Minusinsk Basin Evenki and Basin-Plateau Ute" *Journal of Cognition and Culture* 8 (2008): 71-98

**ABSTRACT:** By combining ethnographic and evolutionary psychological approaches, this paper compares adaptive strategies of two groups of hunter-gatherers colonizing marginal environments, one in Southern Siberia (Minusinsk Basin) and the other in North America (Great Basin and Colorado Plateau). The biological and cultural survival of Southern Siberian (Evenki) and Basin-Plateau (Numic) hunter-gatherers depended upon developing a complex of social and symbolic strategies, including ritual, oral narratives and rock art. These symbolic representations, which emerged in response of reproductive and somatic demands, appear to have been preserved and transmitted inter-generationally, and to have recurred cross-culturally above chance.

Other recent articles by Lynda McNeil are available on-

line at: <http://spot.colorado.edu/~lmcneil>.

(Readers who have recently published articles dealing with rock art in academic or professional journals are invited to advise us for review and inclusion. ED.) ☼

### Intl. Congress, Continued from page 5

the congress in its annual journal and will edit and publish at least one session in a volume of the series "Contribuciones al Estudio del Arte Rupestre Sudamericano."

Contact address:

SIARB, Casilla 3091  
La Paz, Bolivia  
-Tel./Fax: (591) - 2 - 2711809  
-e-mail: [siarb@acelerate.com](mailto:siarb@acelerate.com)  
-e-mail: [strecker.siarb@gmail.com](mailto:strecker.siarb@gmail.com)

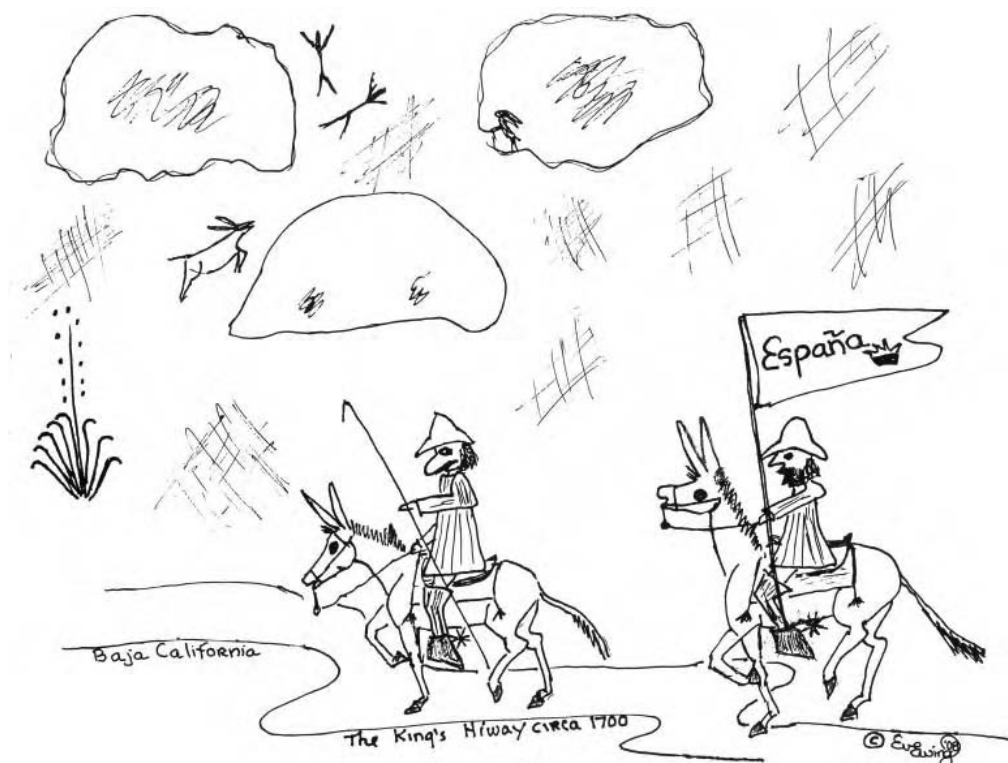
Web page: in preparation

In addition, SIARB is supporting forthcoming international rock art meetings in South America, such as the following:

- "Global Rock Art," International Rock Art Congress IFRAO 2009, National Park of Sierra da Capivara, Brazil, June 29 to July 3, 2009.
- International Rock Art Symposium, Tucumán, Argentina 2010 ☼

## ROCK ART COMIC

Courtesy of Eve Ewing



"Rafael, do you ever get the feeling God is watching us...but it isn't our God?"

# Dialogue: Kosovo Rock Art

William Breen Murray, Editor

ONE OF THE SPECIAL PRESENTERS at the 35th ARARA Conference was Mr. Ilaz Thaqi, Head of the Kosova Rock Art Research Association (KRARA), the newest member of the International Federation of Rock Art Organizations (IFRAO). Given the short time available on the program and the unfamiliar terrain being covered, we took the opportunity to ask Mr. Thaqi to comment more amply on Kosovan rock art in the following interview.

**ED.: How did you become involved in rock art studies? Under what circumstances? For how long?**

Thaqi: I'm very thankful for your interest in Kosovo rock art and for my acceptance to present a paper at the ARARA Conference 2008 where I met the Great Spirit of Americans and great hearts of researchers. Especially I want to thank Ken Hedges, Daniel McCarthy and Mavis Greer for this opportunity.

During my student days in the Department of History at Prishtina University in the 1980s, I was interested in ancient artifacts. At that time I went to many archeological localities in conjunction with other colleges and we collected many artifacts to open an archeological exposition in our faculty. That was accomplished and still exists today.

During the 1990s at the time of occupation by Serbian forces, I worked as a journalist for independent weekly magazines and agencies. At that time, it could be impossible to work on culture; all institutions were being usurped by Serbian policy and the army. After the 1999 war, Kosovo won freedom, and in 2001 I began working at Radio Television of Kosovo (RTK public national television), presenting a documentary program "Diku ne Kosove" ("Somewhere in Kosovo"). Kosovo has a lot of oral traditions and material about cultural places, localities, and shrines stretching back thousands of years.

Our big rock art discovery happened during our coverage of a ceremony on Grape Day (8 August 2003) in the village Zatriqi, municipality of Rahovec. This region has beautiful landscapes and a long tradition of vineyard cultivation and high quality wines. I had information from a friend about the rite de passage but not about the engraved rock art. There in the mountain village, the local young people go to the rocks where traditionally every year they perform the ceremony. There is a beautiful panoramic view of Kosovo from there and hundreds of signs and symbol are engraved exactly on those rocks.

I was immediately interested in what the locals had to say about the engravings. According to the oral tradition, the rock art marks a place considered sacred. They told me that according to legend, things are visible just on that day of ceremony and not other days during the year. So I presented the ceremony as well as the rock art for the first time in Kosovo on TV.

That year I contacted Dr. Paolo Mietto, head of the Department of Paleontology, Geology and Geophysics at the University of Padua, Italy. Dr. Paolo had just discovered the oldest human footprints in a volcanic ash near Naples Italy. I proposed to the Ministry of Culture and Radio Television of Kosovo to invite Dr. Paolo for a one week expedition. In November 2004 he came to Kosovo. Together we went to the Zatriqi region to see the cultural events and also learn about the stratigraphy and geological origin of the rocks in that region which correspond to the late Jurassic and beginning of the Cretaceous periods. Dr. Paolo was fascinated by the beautiful forms of engraved rock art on the horizontal surface. We concluded that the engravings were made by flint or quartz stone tools.

A second expedition was organized with Prof. Emmanuel Anati, founder and director of Centro Camuno di Studi Preistorici in Capo di Ponte Brescia, Italy. With Prof. Anati, visits were made to Zatriqi, Vlashnje and Rogova villages. Analysis of the Zatriqi graphemes led us to conclude that they were an inscription system. Prof. Anati thinks they are a big discovery, not just for Kosovo but with interest for world cultural civilization.

In 2007 I presented a paper on "Kosovo Rock Art Interpretation and Decoding" at the XXII International Valcamonica Symposium 2007. I have also published things about rock art from time to time in the local press and magazines and on TV shows. So from 2003, I'm occupied with rock art studies.

**ED.: Kosova is a small country. How many rock art sites have been reported in Kosovan territory? Are they found in any particular kinds of locations? Has your own research been concentrated at any particular site(s)?**

Thaqi: Kosova has two kinds of rock art, engraved and pictographic. Schematic art includes the Zatriqi inscription, and menhirs marking ancient graves in Aqarevo, mu-

—continued on next page

**Kosovo Rock Art**, continued from previous page

nicipality of Skenderaj and in Papaz village in the central Kosova municipality of Theranda (Suhareka). Engraved gravestones in schematic style, and pictograms, including several spirals and zoomorphic deer heads pictured in red are found in Vlashnje near Prizeren. In the another part of Kosova, we have discovered one big net engraved on top of the caprock. I have registered dozens of menhir localities. They are a widespread cultural tradition from ancient times all around Kosova. These are still not studied, and except for Aqarevo and Papaz, we have no archaeological finds. I hope next year to present a paper about them at the ARARA conference in Bakersfield. We have lots—maybe decades—of work to do on Kosovo rock art.

**ED.: How old is Kosovan rock art? To what periods of European prehistory does it correspond? Is some of it from historical times?**

Thaqi: Very interesting question. We discussed this subject with Prof. Anati during his expedition in Kosova and we both agreed there must be Paleolithic and Mesolithic localities which are as yet undiscovered. We have already agreed to organize our next expedition to find these remains. It's impossible that there are sites all around Kosova from those times, and not in Kosovo. The peoples of that time could not go around Kosovo without entering there. I hope the five-seven day expedition we plan to organize will discover sites from that period.

Kosova has a lot of Neolithic sites and also artifacts very representative of early European culture. The Kosova rock art discovered by us belongs to Neolithic European prehistory (4000 BC) and part of it may be older from the Mesolithic period. For some of engraved signs and symbols on the menhirs, we still can't say exactly from which period are, but from their style, grammar, syntax, and associations, they are very similar to the schematics of Neolithic age. I can't say for the site of Papaz. I have some indications of agricultural styles from the Copper and Bronze Age but they require much more detailed study.

**ED.: Your paper at the conference dealt in particular with the "Zatriqi inscription." Where does it come from? Is it unique? What does it refer to? When you call it an "inscription," what kind of writing does it represent?**

Thaqi: This is an independent invention of the community who lived there without any indications of outside influence. Earlier I mentioned that Kosovo rock art represents

the roots of European culture and civilization. Schematic rock art spreads in Italy, France and other parts of the world; the style is same and, but anywhere in any country, its signs and symbols represent the earliest dialects. I have decoded the inscription using typology, associations, superimpositions, grammar and syntaxes. In the end, we can read the messages. They belong to the first inscription system in Europe invented by people from Neolithic times. The rock art site has conventional signs and symbols which spread all around the world.

Their style is like Chinese script. They are signs with superimpositions engraved in variable reading order going from right to left and from left to right on both the vertical and horizontal. From the decoding efforts, we recognize that they did not have standard grammatical rules when they have invented this script.

What is much more important is that we can read these inscriptions. They represent ideological aspects, prayer, good hopes, names of gods, and they have a perfectly clear structural formulation. I presented some of these words in my ARARA talk. For example, +Y, which in Albanian is TY, means "For You," and also Y+ (in Albanian YT) means "Yours." Words are represented by two or three letters and they are connected with ideographic signs. For example, one of compositions shows a large-sized vulva and star; in the same composition are small signs which are the letters XY in the middle of the star symbol meaning famine and on the vertical ET, which mean "god" in Albanian. These are word forms which are still present in standard Albanian language. Rock art from Zatriqi represents the earliest layer of European civilization and shows the great mind of what we call prehistoric man. It is an ideographic writing system.

**ED.: Have any Kosovan rock art sites been damaged or endangered as a result of the recent conflicts? What kind of problems in rock art preservation and conservation do you face?**

Thaqi: I don't know exactly whether any rock art sites were damaged during recent conflicts because we still have not exactly registered all sites. So we do not yet have complete information about that. Problems with preservation and conservation relate to funding. We have good collaborative relations with cultural institutions and many projects, but without funds we are short. On the other hand, funds dictate the rules. Some times in publications I must be careful not to give precise localities, because they are not protected. It's a big problem for us, and we are afraid of damage from vandalism or clandestine activities.



**ED.: How did your organization, the Kosova Rock Art Research Association, come into existence? What kind of activities does the group currently pursue?**

Thaqi: Interest in our cultural heritage and work is my only preoccupation. With effort, I keep the Kosova Rock Art Research Association alive. I always take into consideration research based on modern methodology. Many people are interested in joining us but we have no funds. Now I'm interested to activate one group to ethnographic research, given the continuity of symbolic representation over time to the present. So I'm personally occupied on menhirs with my colleague Shemsi Karsniqi, who is very interested in supporting and contributing to rock art studies. He is also one of the founders of KRARA. I am very glad to be in Farmington New Mexico, and I hope it is just the beginning for our cooperation. I invite you to visit rock art sites in Kosovo and hope for common projects with ARARA. You are welcome at any time in Kosovo as if it were your own home. ☼

**McCarthy,** Continued from page 7

with Native American groups. I had hoped Steve would join me in the presentation, but as he was unable to attend this year's meeting, I quote extensively from his emails.

Although he was previously employed as an archaeologist with the BLM, Daniel now works for the Forest Service, primarily with nearby Native American communities in Riverside County, California. In his first message Steve relates: "Dan goes about his business very quietly. What further distinguishes his work is that he works at the structural level of Native American governments and the U.S. government. He, along with my [Freers] measly contribution, helped broker a new County-Tribal Government relationship that should greatly help in reducing the runaway destruction of cultural sites in Riverside County, California. Dan knew how to put the right people together to dampen the increasing influence of a particular gaming community. It was very delicate and political, but Dan helped various Native American groups form into an equal voice for cultural resource preservation. All this goes on below the radar screens of the rock art community."

In a message sent just prior to this [2008] meeting, Steve had this additional tribute: "Interestingly, about a month ago Dan encouraged me to bring along my son to his annual agave harvest. I think it was Dan's 14th year hosting the event. He has been helping the Cahuilla rediscover this important ancestral process. Initially, my son Ryan (13 years old) was reluctant to come along, but ended up hav-

ing a fabulous time. Dan very patiently taught him how to properly select agave, use a traditional digging stick to extract it from the ground, and prepare it for eventual roasting. While I learned a great deal about agave harvesting, it was more satisfying watching my son become so enthralled with Dan's guidance and expertise. It reminded me again of just how broad a role Dan fulfills in working with the public and Native American communities. He has earned their trust and his counsel on matters of archaeological or ethnographical concern is balanced and held in high regard. We all know that his work within the more narrow focus of rock art studies and recordation is immense, particularly with regard to southern California. When looked at more holistically, his cultural heritage contributions have been even more significant in terms of substance and breath, and have positively benefited literally generations of Native Americans—a wonderful achievement that is still in progress." ☼

**Schaafsma,** Continued from page 7

1990s and remain popular and essential research materials for the region. The more general *Indian Rock Art of the Southwest* is a good overview for anyone beginning to learn about rock art of the area as well as those needing a well researched reference.

Her works on Pueblo and northern Mexico symbolism indicate the depth of information in artistic expression available for understanding past social systems and interaction spheres. The 1985 publication of her article *Form, Content, and Function: Theory and Method in North American Rock Art Studies* in Michael Schiffer's edited volumes of *Advances in Archaeological Method and Theory* incorporated rock art studies into archaeological graduate training programs at a new level. Her work has been crucial to recognition of rock art as an important field of study within academia.

Her recognition as a rock art authority by the public as well as within rock art circles is well deserved as she has presented hundreds of lectures, led many field trips, and appeared in television programs to educate people about the resource. Since 1985 Polly has been a research associate at the Laboratory of Anthropology/Museum of Indian Arts and Culture in Santa Fe, but she has long been an inspiration, mentor, and role model for an untold number of rock art researchers. ☼

**A REMINDER FROM THE SECRETARY:**

Don't forget to submit your payment to continue your 2008 membership through the second half of the year! See pages 16 & 17 for information!

## ATTENTION: MEMBERSHIP CYCLE CHANGE

Dear Member:

Last year membership renewal dues were removed from the conference registration in order to facilitate processing of registration. This change was made in an effort to alleviate problems of lost membership or misunderstandings regarding whether or not people registered for the conference only, or if they also included their yearly dues in the same check. Several years ago when both membership renewals and conference registration were sent to the same place, these problems did not occur. However, with the growth of the organization and the separation of the duties associated with these two events resulting in payments sent to two different addresses, problems increased leading to the separation of the forms.

The by-laws of ARARA call for yearly membership with members delinquent if they have not paid by July 1. Through the years this was transformed into a July 1-June 30 membership year. This has caused problems with people keeping track of when to pay their dues and determining what period their dues cover. Thus, in an effort to solve these problems, the Board has voted to return membership to the calendar year for 2009. In order to accomplish this, we need to collect dues for the intervening six months to meet our operating expenses during the change. Therefore, the updated membership renewal form (on facing page) includes a half-year price for the six months covering the transition. In the future the membership form will have a place for you to clearly mark the year for which you are paying. If you have already paid your 2008-2009 dues, you owe for the final six months of 2009 to be up-to-date.

There have been questions about paying dues in advance for multiple years. At this time we are not accepting multiple year dues because we are in an adjustment time where we are evaluating our finances and making sure that our dues reflect the amount of money needed to run the organization. If this amount remains stable and future Boards decide to offer multiple year memberships, this will be announced to the members and forms revised to reflect that change.

Thank you for your interest in rock art and dedication to ARARA.

### Education Committee, Continued from page 10

2007 Billings, Montana Conference are available for sale as a packet of 8 note cards for \$5.00. E-mail Amy Leska at festuned@gmail.com for information on how to order. The poster contest will be publicized again for the 2009 Bakersfield, California Conference. Susan Hueber at hueber3@mchsi.com has offered to help contact local sources. Ideas are welcome. This has been a valuable outreach and educational opportunity with local communities each year.

The Resources for Education is being reformatting to be more teacher-friendly. The committee members discussed a comb binding vs. stapling, and whether to provide it for free or at a nominal fee. It was decided to charge \$7.00 per copy and to leave state maps of rock art sites from previous conference areas in future editions.

The Education Committee would like to express thanks to all members that helped this past year to achieve these goals. We also want to invite other interested members to join us. ☼



## American Rock Art Research Association Membership Form

The ARARA Membership Year is on a calendar year basis. Annual membership fees are due and payable on January 1 of each year. Membership applications received at other times of the year must mark the year for which they are designated. Back issues of *La Pintura* are available online at [www.arara.org](http://www.arara.org).

Please Note: ARARA membership now includes one copy of the Association's journal, *American Indian Rock Art*, for the membership year.

NAME(S): \_\_\_\_\_

For Family Memberships, please enter names of BOTH adult members in household

ADDRESS: \_\_\_\_\_

CITY: \_\_\_\_\_ STATE: \_\_\_\_\_ ZIP: \_\_\_\_\_ - \_\_\_\_\_

HOME PHONE: (\_\_\_\_) \_\_\_\_\_ CELL PHONE: (\_\_\_\_) \_\_\_\_\_

E-MAIL: \_\_\_\_\_ OFFICE PHONE: (\_\_\_\_) \_\_\_\_\_

Is This A New Address? ☐ YES ☐ NO

Membership Year: \_\_\_\_\_ This is a ☐ New ☐ Renewal Membership

☐ Individual \$45 ..... \$ \_\_\_\_\_

☐ Family \$50 ..... \$ \_\_\_\_\_

Number of family members: \_\_\_\_\_

☐ Student\* \$35 ..... \$ \_\_\_\_\_

\*Student membership requires photocopy of current student ID.

☐ Donor \$120 ..... \$ \_\_\_\_\_

☐ Society/Institution \$60 ..... \$ \_\_\_\_\_

Additional Foreign Postage: ☐ Canada/Mexico \$5 ☐ Other Countries \$10 ..... \$ \_\_\_\_\_

☐ Please accept my donation(s) for the following ARARA special funds:

☐ Conservation ..... \$ \_\_\_\_\_

☐ Education ..... \$ \_\_\_\_\_

☐ Archives ..... \$ \_\_\_\_\_

☐ Web Site ..... \$ \_\_\_\_\_

**TOTAL AMOUNT ENCLOSED** ..... \$ \_\_\_\_\_

By requesting membership in the American Rock Art Research Association and signing this form, I agree to abide by the ARARA Code of Ethics as published on the ARARA web site at [www.arara.org/Ethics.html](http://www.arara.org/Ethics.html) and printed on page 2 of this form.

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

MAKE REMITTANCE PAYABLE TO "ARARA"

SEND THIS FORM WITH YOUR CHECK OR MONEY ORDER TO:

ARARA Membership  
Attn: Secretary  
3711 W. Deer Valley Rd.  
Glendale, AZ 85308-2038

## 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** 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:

Donna Gillette

1642 Tiber Court

San Jose, CA 95138

Phone: (408) 223-2243

e-mail: **rockart@ix.netcom.com**

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## ARARA Addresses

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

3711 W. Deer Valley Rd.

Glendale, AZ 85308-2038

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), **preferred contact is by e-mail**:

William Breen Murray, Editor

e-mail: **wmurray@udem.edu.mx** or

**WBMurray1@yahoo.com**

**Postal mail for the *La Pintura* Editor may be sent to:**

ARARA

Attn: Editor, *La Pintura*

3711 W. Deer Valley Rd.

Glendale, AZ 85308-2038

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

ARARA – *La Pintura*

Attn: Jennifer Huang, Production Manager

3711 W. Deer Valley Rd.

Glendale, AZ 85308-2038

### Archive, Library, Book Orders

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

ARARA Archive

3711 W. Deer Valley Rd.

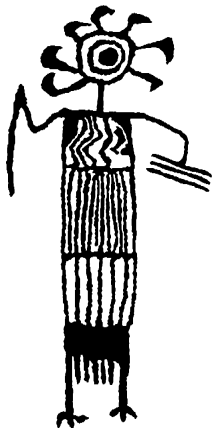
Glendale, AZ 85308-2038

Phone (623) 582-8007

e-mail: **dvrac@asu.edu**

### Website

**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	\$125.00
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 January 1 through December 31 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  
3711 W. Deer Valley Rd.  
Glendale, AZ 85308-2038

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

[www.arara.org](http://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

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Secretary	Caroline Maddock
Treasurer	Garry Gillette
Conference Planner	Donna Gillette
Board Members	Chris Gralapp, William Breen Murray, A.K. (Sandy) Rogers, Peggy Whitehead

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Address all editorial materials via e-mail to William Breen Murray, Editor, at [wmurray@udem.edu.mx](mailto:wmurray@udem.edu.mx).  
Our mailing address is: ARARA, Attn: *La Pintura*, 3711 W. Deer Valley Rd., Glendale, AZ 85308-2038

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American Rock Art Research Association  
8153 Cinderella Place  
Lemon Grove, CA 91945-3000

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