

La Pintura

The Official Newsletter of the American Rock Art Research Association
Member of the International Federation of Rock Art Organizations

www.arara.org

ARARA 2009 in Bakersfield, California

Jack Sprague 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. Please consider presenting a paper or poster. The 2009 ARARA Conference Call for Papers can be found on page 5 in this issue of *La Pintura*.

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. ☼



The Editor's Corner

SPECIAL CONGRATULATIONS are due this month to several long-time ARARA members and friends who have received personal recognitions recently.

First, the SAA Record reports that Dr. David Whitley stepped down as the Chairperson for the Rock Art Interest Group (RAIG) at the 2008 conference of the Society of American Archaeology in Vancouver after ten years of service. He will be replaced by two co-chairs, Linea Sundstrom and Johannes Loubser, both of whom have been active participants in ARARA over the years. I'm sure they will bring new initiatives and strengthen ARARA's ties to that organization.

Second, at the next Society for American Archaeology meeting to be held in Atlanta April 22-26, 2009, two special sessions on rock art are being sponsored by the RAIG, one organized by Lenville Stelle of the Illinois State Museum focused on Southeastern rock art (in line with the conference venue), and the other by Dr. Carol Diaz Granados, current president of ESRARA, with a wider geographical range. *La Pintura* will provide special coverage of these sessions in future issues.

And third, ARARA stalwart and rock art acoustics specialist Steve Waller was one of the key informants for a feature article in September issue of *Archaeology* magazine on Rock Music – no, not Elvis, but rather the “Sounds of the Stone Age.” His contribution, titled “Echoes of the Past,” comments on several research projects he has presented at ARARA annual conferences and published in *American Indian Rock Art*. Congratulations, Steve!

Indeed, *Archaeology* magazine seems to be leading the way for putting rock art into the archaeological mainstream. Their November/December issue includes a report on recent excavations at the Kharga oasis in Egypt with a photo of an impressive rock art panel dated to about 3700 B.C. Another article in the same issue shows historic rock art in Polynesian style made by a 19th century colony of Mormon converts who settled in the town of Iosepa, some 60 miles southwest of Salt Lake City!



Matthias Strecker extends a special invitation to all rock arters to visit the SIARB website: www.siarb-bolivia.org (and keep in touch with South American research). Over 60 articles from the Bulletin published by the Bolivian rock art group are available online, including the book on Central American rock art edited by Strecker and Martin Kunne and reviewed in *La Pintura* (Fall 2004). The current Boletín has six articles on sites in Bolivia, Peru and Chile, and an English version is available online. Check it out and

see what our colleagues further to the south are up to!



On a little different wavelength, reports have reached us that the most recent version of Google Earth allows pictures to be loaded which can be brought up by clicking on their map image or requesting a specific point location. The inquiry provides not only images loaded by anyone who cares to add them to this open file but also GPS coordinates so you won't get lost when you go looking for these places. I have not checked to see how many rock art sites are loaded into the database already, but the invitation is obviously open to anyone wishing to publicize their visit and photos. What this could mean in terms of site protection is an open debate. Who would like to join in?



And speaking of rock art travel and adventure, the International Congress of Rock Art for 2009 “Global Rock Art” will be held in the Serra da Capivara National Park in the state of Piauí (Brazil) from June 29-July 3. For those interested in making the trek, 26 academic sessions are programmed and field trips to some fabulous painted rock art sites in that region are planned before and after the meeting. *La Pintura* will also cover that event in future issues.



Finally, the ARARA Board is looking for a co-editor for *La Pintura*, resident in the U.S.A. who would be interested in helping to develop content material for the publication. If you are even remotely interested, please get in touch with the Content Editor by email at wmurray@udem.edu.mx. 

Conference Summary

The 33rd Annual Rock Art Conference Meets in San Diego

Lloyd Anderson and Breen Murray

ON NOVEMBER 1, THE SAN DIEGO MUSEUM OF MAN was host once again to their annual conference Rock Art 2008. Fourteen papers were presented on a wide range of rock art topics in an all-day session.

The conference program led off with a paper by Steve Freers who demonstrated what amazing information can be gathered from very close photography using super-macro settings on an ordinary automatic camera. The only special facility he used was a ring of LEDs around the lens, getting flat light instead of sharp shadows which revealed unsuspected details about the method of production, such

as brush strokes and finger prints.

Next, Jeff LaFave gave a wonderful presentation describing two painted rock art styles from areas near the Serra da Capivara National Park where the 2009 International Congress will be held in June (see Editor's Corner of this issue). The Serra Branca style overlaps partly with the Serra da Capivara style, which features small anthropomorphic figures mostly painted in red and exhibiting motion. Ritualistic activities around a tree are shown, similar in many ways to what is still done by one indigenous group living only 100 miles away. For the adventuresome, Jeff's slides also showed a thorn forest filled with jaguar tracks and some pretty impressive snake skins on his way to the sites!

ARARA President Evelyn Billo and Robert Mark then described the advances of their long-term recording project at Sears Point, Arizona. After the conference, they headed right back to the field to continue their documentation. Their project was well complemented by Ken Hedges's presentation showing the variety of rock art styles found around Gillespie Dam on the lower Gila River. Also in Arizona, Don Christensen and Jerry Dickey's review of their on-going documentation project on the Arizona Strip looked at the Archaic rock art along the north rim of the Grand Canyon, while Steve Waller reported on the acoustics of the stunning natural amphitheater at "The Curved Rock That Speaks" in Chaco Canyon.

Archaeoastronomy was at the center of Ed Krupp's "Star Trek" to reexamine the famous rock art images of the A.D. 1054 supernova in northern Arizona. Co-authors Evelyn and Bob helped in the search, and on inspecting the real images fifty years later, their conclusions about their astronomical context are basically skeptical. On the other hand, John Fountain was more positive about the solar interactions with petroglyphs on Tumamoc Hill, only 4 km from downtown Tucson. Arizona.

Other presentations referred to sites in southern California not so far from San Diego. Bernard Jones's fieldwork was right in Orange County, where he documented a distinctive type of non-representational petroglyphs, which he calls the Santiago Petroglyph style, which became visible after a major fire destroyed the covering vegetation. Jesper Christensen discussed in considerable detail the mythic significance of motifs at Surprise Tank in the Mojave Desert. Further to the north, Stephen O'Neil looked at the landscape orientation of rock art in the southern Santa Ana Mountains, while Greg Erickson turned southward toward northern Baja California, where he examined rock art evidence for shamanic trips to "other worlds"

The conference ended with two informative papers about South American rock art, one by Erika Brant on petro-

glyphs in the Tarapacá valley of northern Chile and the other by Jessica Christie reporting her recent explorations on sunwatching at Machu Picchu.

Once again, the Museum's hospitality, the enthusiasm of the participants, and the expert guidance of conference organizer Ken Hedges made this year's San Diego meeting an unqualified success. ☼

Project Update

Up Against the Wall: Chaco Recording Update

Jane Kolber

THE CHACO ROCK ART REASSESSMENT PROJECT HAS now completed the documentation of all the rock art (they could find) on the north wall, and all associated boulders on the canyon floor, of Chaco Canyon within the Chaco Culture National Historical Park (all 10 miles of it). And it only took 12 years! Now all that's left are the south wall, which as would be expected doesn't have much prehistoric rock art, as well as the side drainages, the second and third benches up, the south sides of the southern mesas, and the many miles of Chaco Canyon that continue outside the Park boundaries (the Chacoans didn't know there was a boundary and kept on making rock-art until the canyon ran out).

Some of the people who have worked on the Chaco recording projects during this phase are:

- | | |
|---------------------|----------------------------|
| Pamela Baker | George Ogura |
| Quentin Baker | Sue Pereza |
| Barbara Bane | Kirk Peterson |
| Darlene Brinkerhoff | Ann Phillips |
| Michelle Brown | Cesar Quijada |
| Marty Cambell | Marvin Rowe |
| Edison Dooline | Scott Seibel |
| Dan Frey | Belinda Stoll |
| Kirk Peterson | Yvonne Suina |
| Jennifer Honahnie | Monte Surratt |
| Jennifer Huang | Gina Taylor |
| Judith Isaacs | Ernest Tsosie |
| Mary Jordan | Monica Wadsworth-Seibel |
| Janet Lever | Dwayne Waseta |
| Sandy Lynch | Donald E. Weaver, Jr. |
| Jim McLaughlin | Rex Weeks, Jr. |
| Sally McLaughlin | Peter Welsh |
| Charles Marie | Melanie Yazziea |
| Audrey Martinez | - and last but not least - |
| Cheryl Norberto | Donna Yoder ☼ |

Rock Art Exhibit

“The Rock Paintings of Hueco Tanks” Now on Display at Deer Valley Rock Art Center

Hannah Kusinitz, DVRAC Exhibitions and Collections Manager

A NEW EXHIBIT, “THE ROCK PAINTINGS OF HUECO Tanks,” opened October 18 at Deer Valley Rock Art Center. The exhibit runs through September 1, 2009 and showcases a stunning array of rock art photographs from the Hueco Tanks State Historic Site in Texas. The photographer, Clay Martin, won the 1997 American Rock Art Research Association’s Oliver Award for Excellence in Rock Art Photography for this photo-essay on Hueco Tanks.

Martin’s nineteen photographs depict some of the 3,000 pictographs found at Hueco Tanks. The rock paintings were made by several different Native American groups and date as far back as 6,000 B.C. However, in recent years, many of the pictographs have been vandalized, and Martin felt a sense of urgency to document the rock art while it remains intact. His breathtaking photographs, serving both as documentary record and artistic work, pay tribute to the original rock painters and allude to the ambiance of the ancient setting.

The inaugural events on October 18 were well-attended, drawing visitors from the community as well as DVRAC volunteers and Arizona State University students. In honor of Arizona Archives month, the day kicked off with a lecture by Steve Hoza of the Hoo-hookam Ki Museum, Salt

River Pima-Maricopa Indian Community. Hoza delivered his lecture “The Care of Paper Documents and Photographs” to a full house, educating the crowd about causes of deterioration and ways to slow down the process. Although deterioration is inevitable, Hoza offered some suggestions on ways to best protect and prolong the lives of valued documents, photographs, and books. Hoza discussed many of the products on the market labeled “archival quality,” and explained which products are appropriate for preserving materials and which ones should be avoided.



Visitors at the opening of “The Rock Paintings of Hueco Tanks.”

Following Hoza’s lecture was the opening reception for “The Rock Paintings of Hueco Tanks.” With stunning artwork to view and refreshments to eat, a constant stream of visitors was engaged with the exhibit for nearly two hours. Guests examined the rock paintings documented in Martin’s photographs and handled yucca paintbrushes and minerals similar to what would have been used long ago to create the pictographs. The reception also provided an opportunity for guests to visit with each other and talk further with Hoza. Overall, the day was a tremendous success for both DVRAC and ARARA! 



Steve Hoza lectures on the care of paper documents and photos.



Museum guests closely examining rock art photographs.



First Call for Papers
ARARA 2009 CONFERENCE

Call for Papers
Bakersfield, California
May 22-25, 2009
Doubletree Hotel

Abstract due by **March 15, 2009**

PRESENTERS MUST REGISTER FOR THE CONFERENCE

The American Rock Art Research Association will hold its 36th annual conference May 22-25, 2009 in Bakersfield, California. The Doubletree Hotel has been chosen as the host hotel for this conference.

The following presentation categories will be considered. ARARA reserves the option to change a Contributed Paper to a Report or Poster in order to accommodate as many presentations as possible. Your presentation must be in PowerPoint and not slides. Instructions on how to submit your presentation will be provided when the presentation is accepted. Due to space limitations, presenters are limited to one senior authorship, but there is no limit on junior authorship.

1. Contributed Papers discuss the results of fieldwork or lab research. Papers can include site descriptions, but they should consist of a compilation of information, newly formulated ideas, conclusions, or overview. Papers may be historical in nature and present an overview of previous research, but usually include comparative content (*no more than 15 minutes, with 3-4 minutes for questions*).

2. Reports are shorter, often descriptive, such as information on newly discovered sites, new dates for sites or images, or new ideas for site recording. Reports present new information on a rock art site or sites or a new way of thinking about rock art topics (*no more than 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 a set time period--usually a half day--with scheduled times for presenters to be at the poster for questions*).

Please designate the presentation category on the application form. All abstracts will be reviewed by a program committee and accepted or rejected by April 1, 2009.

EMAIL IS THE PREFERRED METHOD OF SUBMITTING YOUR APPLICATION. Receipt will be confirmed by return email as soon as possible.

The application form is available from the ARARA Web site, www.arara.org. Copy and paste the form into the body of an email and send to: cormsbee@aol.com.

If it is not possible for you to submit by email, please mail a hard copy of the completed application form to:

ARARA Program Committee
Attn: Steve Schwartz & Carol Ormsbee
400 Paseo Camarillo, Apt. 208
Camarillo, CA 93010

Treasurer's Report

Garry Gillette, Treasurer

Balance Sheet June 30, 2008

Assets

Current Assets:	
Cash in Bank-Checking	\$ 74,203
Cash in Bank-CD's	<u>54,451</u>
Total Current Assets	\$ 128,654

Liabilities and Equity

Current Liabilities:	
Accounts Payable	\$ 0.0
Total Current Liabilities	<u>\$ 0.0</u>
Total Liabilities	\$ 0.0
Fund Equity	
Beginning Fund Equity (Cash + CD's)	\$ 113,127
Current Year Increase	<u>15,527</u>
Total Liabilities & Equity	\$ 128,654

Income Statement

July 1, 2007 – June 30, 2008

Revenues Carryforward from Prior Year	\$ 9,362
Expenses Carryforward from Prior Year	<u>\$ 9,039</u>
Profit Carryforward from Prior Year	\$ 322

Current Year Revenues:

Conference Revenues:	
Auction	\$ 2,931
Banquet Income	7,615
Registration	19,900
T-Shirts	2,120
Vendor Room	1,718
Other Conference Revenues	<u>358</u>
Total Conference Revenues	\$ 34,642
General Revenues:	
Donations and Matching Funds	\$ 3,101
Membership Dues	19,916
INORA	623
Publications Sales:	
DVRAC	\$ 218
Conference	4,044
SAA Booth	1,058
Other	1,781
Total Publications	<u>7,101</u>
Total General Revenues and Publications	\$ 30,741
Total Current Year Revenues	\$ 65,383

Current Year Expenses:

Archives & Library	\$ 2,061
Awards:	
Castleton	\$ 1,000

Current Year Expenses (cont.):

Education	500
Oliver	500
Wellmann	250
Student Scholarships	2,040
Other	<u>372</u>
Total Awards	\$ 4,662
Committees:	
Conservation	\$ 717
Education	<u>33</u>
Total Committee Expenses	\$ 750
Conference Expenses:	
Rooms (less rebate)	\$ 3,213
Banquet	4,261
Ballroom	585
Badges and Pins	346
Auction Food	973
Vendor Room Guard	820
Reception	1,397
Registration Food	300
Honorarium	360
T-Shirts	1,214
Refunds	1,285
Misc.	326
Field Trips	111
Break Coffee and Tea	368
Break Food	<u>1,772</u>
Total Conference Expenses	\$ 17,331
Office & Administrative:	
2009 Conference Planning	\$ 1,500
Board Meetings	3,547
ARARA Brochure	952
ARARA Pins	448
Ballots	454
Conference Planning	583
Liability Insurance	1,999
SAA 2008 Booth	1,886
SAA 2009 Reservation	895
Small ARARA Bags	646
Office Supplies	210
INORA	803
Misc.	<u>1,134</u>
Total Office & Administration	\$ 15,057
Publications:	
V33 Papers	1,605
V34 Papers	4,939
La Pintura	5,546
Total Publications Expenses	\$ 12,090
Total Expenses	\$ 51,951
Net Operating Gain/(Loss)	\$ 13,432
Interest Earned -CD's	\$ 1,773
Current Year Gain/(Loss)	\$ 15,205
Total Year Gain/(Loss)	\$ 15,527



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.

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 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

Membership Renewal Notice: If your address label says **EXPIRED** or **RENEW NOW**, please read instructions on page 18 and use this form to renew your membership now!

Travelogue

China and the United States Confer to Protect Rock Art

Mary Jordan and Jane Kolber

IN JULY, A GROUP OF INTREPID VOYAGERS UNDER the leadership of Dr. Su Sheng participated in the World Rock Art Work Experience Meeting and The First Helan Mountain Rock Art Festival in Ningxia Autonomous Region and the 2008 International YinShan Rock Art Scientific Inspection Week in the Inner Mongolia Autonomous Region.

These events were scheduled to precede our session on "Rock-Art Conservation and Protection" during the 16th International Congress of Anthropological and Ethnological Sciences (ICAES) in Kunming, Yunnan Province. In early May, the ICAES Congress was canceled due to the earthquake disaster which struck that region, but some of us who were scheduled presenters decided to continue with our China plans and we are extremely pleased that we did.

The first scheduled conference was in Yinchuan, Ningxia Autonomous Region. Upon arrival at the Yinchuan airport, high-ranking government officials, and indigenous Hui people (Chinese Moslems) in traditional dress greeted us. For the next ten days, we were feted and dined, showered with gifts, and toured to local sites. The stated purpose of the conference was to exchange, promote and share knowledge about rock-art and its conservation. Its goal was to create and strengthen an international relationship between rock-art communities while fostering on-going cooperation.

During the next few days, we met with many government officials, university presidents, professors and students. All the while, members of the press publicized our activities in newspapers, local and national television, billboards and banners. Our entourage traveled comfortably in

buses or large new SUVs and was always accompanied by a police escort that sometimes stopped local traffic or exited the highway using the ON ramp. We were surprised to see an ambulance follow our tour when we trekked into more remote rock-art sites. Security was everywhere and nothing was about to go wrong for us.

Official activities began with "The First Helan Mountain Rock Arts Festival" at the Helanshan National Park, which Leigh Marymor, past ARARA president, visited two years ago. Traveling in a motorcade, our group headed northwest out of Yinchuan. We soon crossed the Yellow River and drove onward through a stark desert landscape devoid of vegetation. Occasionally, we spotted newly planted trees

and round stone arrangements and then an unmistakable Ger (yurt). Closer to the park, we saw in the distance, two pagodas backed by huge craggy mountains that would lead us to our destination, the arts festival and rock-art!

The park's mud brick buildings, not unlike the style and construction of our pueblos in the U.S. Southwest, were alive with balloons and streamers and red carpets and photographers snapped pictures of our every move. Here, we spent the day viewing a delightful exhibit of children's art work based on their

reactions to the rock-art. Next, we met with Helanshan officials for an interesting exchange of ideas. Then it was onward to important welcoming speeches, an amazing musical performance, and, yes, eating wonderful food.

After lunch, we finally viewed the rock-art amidst photographers and interviewers. We were led by the Park's director, Mr. Li Chenrong and other Park personnel. The rock-art is located around a spring flowing out into a stream and included many depictions of animals, a few abstract elements, but dominated by a large variety of approximately life size faces or masks.

The site we visited is only one of about twenty rock-art sites located in the Helan Mountains along the boundary of Ningxia and Inner Mongolia Autonomous Regions in north central China. Other sites include depictions of the animals (cervids, caprids, equines and felines) found in the region, human faces/masks, hands, celestial objects, and scenes from everyday life such as hunting and herding. Various purposes have been suggested for the creation of these



This is the image that is used as the logo for the Helanshan National Park and is referred to as the Sun of God.

images which are similar to those for the United States as well as other parts of the world, such as geographical markers for travelers, property claims, animistic cults, and religious observances. The masks have been said to represent ancestral spirits (Clottes 2002:28). Observers noted the creators' awareness of placement in the surrounding landscape. Some are situated in the highest places, some in the most difficult to access, whereas some others are associated with water (Dematte 2005:306). Some locations clearly were chosen as places of encounters, both peaceful and aggressive, between the diverse populations (Ibid:304).

It is believed the rock-art represents all the periods from Neolithic through the Western Xia, Yuan, Ming and Qing Dynasties. (Su Sheng n.d.). Eventually nomadic tribes and Mongols entered the area and left marks as evidence of their passing, which provide claim of heritage to many of the nationalities of present day China. The rock-art in this unique setting and its history has stimulated Helanshan National Park officials to prepare an application for World Heritage status.

Our group, along with a steady stream of visitors, entered the park where we were issued a cigarette pack sized audio box, an information guide to be carried along the trail. It was triggered on by the signs next to significant rock-art panels and then explains in Chinese or English (probably in other languages) about the image. As we moved out of distance of the glyph, the audio box went off. Human made rocks served to camouflage other necessary electrical and maintenance features, a technique that we noticed at other cultural sites throughout China.

Helanshan National Park is thoughtfully planned and presented to the public. Conservation is foremost on their planning agenda. An on site museum is not yet completed, but the director hopes this will occur soon. In 1998, the rock-art of the Helan Mountains was commemorated on

a set of postage stamps. This is something that the United States has still not managed to achieve.

On some days, we attended large official meetings, and individually, we gave lectures at locations such as schools, a university and community centers. At the center of this flurry was Dr. Su Sheng, who was continually making arrangements and having meetings with high party officials. In private cars, staffed each with our own interpreter, we headed out to Yinchuan's community to share ideas and dialog about the management and protection of rock-art in China and throughout the world.

Jon Harman went to high schools and universities and presented his "DStretch" program and method of enhancing

photographs of pictographs. Scott Seibel and Monica Wadsworth-Seibel talked at middle schools, Mary Jordan presented at elementary schools, Steven Simkin gave talks at the University and Jane Kolber lectured at a community center and government agency. Sheila Harman, Jeanne Saligoe, Kassiel Gerrits, and Donna Tallman shared their thoughts and perspectives with scholars at meetings.

Our common goal was to promote the importance of preserving rock-art and sharing about homes, our schools, our occupations and us. All of the audiences were extremely attentive and eager to learn. We stressed the importance of people from all professions being involved in rock-art conservation and protection through education and how the idea of rock-art protection in our world can begin with children and continue throughout every stage and area of a community.

Large, official meetings were held in government auditoriums, university lecture halls and hotel conference rooms. Jane Kolber spoke on behalf of ARARA and Chaco Culture National Historical Park. During these meetings, China's

—continued on next page



Group photo taken at Helanshan National Park. Identified group members are left to right (beginning second from left) SuSheng, Mary Jordan, Monica Wadsworth-Seibel, Interpreter, Scott Seibel, Museum Director, Sheila Harman, Jane Kolber. From right to left, Kassiel Gerrits, Donna Talman, Park Personnel, Park Director, Li Chenrong.

China, Continued from previous page

representatives expressed their sincere regard for the importance of rock-art in their nation and the great need to devote energy and funds for its preservation. It was very impressive to see and hear so many high-ranking government officials stressing the importance of rock-art and its further study, protection and conservation. During one of these meetings, The Rock Art Union of China was founded to devote its efforts toward these goals.

Rock-art scholars in China were eager to know about rock-art conservation in other parts of the world. Due to Jane's extensive global experience, she was able to inform them that rock-art study and conservation endeavors are relatively recent in most parts of the world. In many places, rock-art education, conservation and protection are completely lacking and that China is not as far behind as they expressed. She was able to discuss examples of management problems and solutions occurring in the United States and elsewhere in the world.

The work at Helanshan Mountain Park and at The Center of Rock Art and Xixia Documents at the Northern University for Nationalities is impressive and shows advancement in many areas of rock-art studies. We came away feeling that there is much that we can learn from Chinese rock-art experts. As well, we felt proud that we could now and in the future offer information and advice from our American experiences.

On the final day of the inspection, Jane was able to walk the trails again with the Director of Helanshan National Park and quietly (without media presence) discuss his concerns and our observations and suggestions. They agreed that much of the world's rock-art was created when there were no political boundaries. Therefore, rock-art is not only a national heritage but also part of our world heritage and we will be fortunate if we can work together for its preservation.

Clearly, the Chinese are very adept at preparing a rock-art site for public visitation. Helanshan National Park has accessible, safe trails that offer easy viewing of interesting rock-art images. Signage, in both Chinese and English, is well integrated into the plan to be non-obtrusive. We noticed that signage about the proper etiquette for visitation is provided in Chinese, but not in English.

After an exhilarating week in Ningxia, we traveled to Inner Mongolia, Autonomous Region, to participate in The 2008 Yinshan Mountain Year and International Science Investigation Activity Week. We crossed into Inner Mongolia and our caravan stopped amidst a desolate high desert and high rugged mountains. Out of our windows, we

saw costume clad Mongolian musicians who were playing and singing their melodic traditional music. Soon we were amidst a Mongolian welcoming ceremony where each of us received a potent drink, which we offered to the sky, earth and each other before we drank it and then had a blue scarf placed around our necks. This ceremony would be repeated at many meetings and meals throughout the week.



Faces/masks are the most common image at Helanshan National Park.

The next stop was the huge Yellow River Dam and hydroelectric power plant. Here, we experienced another traditional Mongolian welcome and met with high ranking officials and our assigned translators. After touring the dam, we checked into our hotel, met with important university and party officials, and dined on delicious Mongolian cuisine. After lunch, we traveled in 4-wheel drive vehicles to a remote rock-art site, Ger Aobao Ditch. Here, we met with the summer rock-art camp for teenagers. The mountains were alive with streamers indicating where the most visible rock-art was located. Banners were flying and enthusiastic teens abounded with questions for us.

They were interested in American rock-art and how we take care of it, but also they were curious about us. As we toured the petroglyph site, we noticed that the majority of images were mask-like and similar to those at Helanshan National Park. Renowned Mongolian rock-art scholar, Professor Gai Shanlin, talked at length to the students about rock-art and their involvement in protecting it. Other officials interacted with the students and us. It was a wonderful exchange, fully documented by the prolific media corps, between local students, their professors, Mongolian rock-art officials and us Americans.

Rock Art Bookshelf

The Power of Persistent Perception

Review by Margaret Berrier

Clottes, Jean. *Cave Art*. Phaidon Press Inc. (2008) (352 pages with many photographs)

SINCE THE FIRST PALEOLITHIC ART WAS DISCOVERED in Europe up to the most recent discoveries, cave paintings have awed their viewers, whether professional and avocational researchers or tourists. Most of us will only get to see some of these sites once, if ever, and even fewer will be allowed to photograph them. In the brief moments we are allowed to gaze on these wonders, the awe of line, color and setting may not permit us to notice the details that show up in the photos in this book and the notes that Jean Clottes makes about them.

Clottes's descriptions reflect the insights that only come from lengthy study over time, or the power of persistent perception. This study is done by repeatedly viewing images and settings in different light, at different times of the year and accompanied by those with expert knowledge and a willingness to discuss what they see. While not everyone will agree with everything that he writes, it seems clear that Clottes is trying to give a complete introduction to the study of Paleolithic art. While describing theories of dating and interpretation, he describes the challenges and advantages gained by different viewpoints in a respectful fashion.

The introduction is simple but thorough. He describes dating methods, chronology, and geographic distribution, techniques of production, themes and interpretation. Two questions that so often are repeated in regards to rock art are "how old are they?" and "what do they mean?" For me, the paintings are the artifact left by ancient mankind that most closely touches their thoughts and feelings. Although researchers are unable to completely understand these thoughts, Clottes's book brings us a step closer. In this day and age, most of us are much further from nature and the landscapes and animals. Clottes describes the essence of what he calls "fluidity" experienced by ancient cultures where:

"The world in which prehistoric man lives is not perceived as finite, rigid and closed up, entirely distinct and cut off from the supernatural world. Instead, it is possible to pass from one to the other in both

directions. The relationship between humans and animals is equally fluid: they are not so different from one another that links or assimilations between them should be unthinkable."

The superb photos and descriptions in this volume are designed like a virtual museum divided up into four parts. Since it is impossible to give anything but a sampling of images, the paintings and sculptures are categorized into time periods and examples from a few specific geographic locations are given for each period. The first is Chauvet Cave representing 35,000-20,000 years ago, the Aurignacian and Gravettian periods. This is followed by Lascaux Cave with Solutrean and Early Magdalenian dating from 22,000 to 17,000 years ago. The final Paleolithic section is Niaux Cave and the Middle and Upper Magdalenian from 17,000 to 11,000 years. Although the main photos in each of these chapters are centered on these three caves, examples from other sites as well as sculptures and portable art are included to fill out this overview.

The final part is an overview of the diversity of rock art through time and geography in other areas of the world. Each photo heading includes: title, medium/technique, dimensions (where possible), site name and location, museum (for portable objects) and cultural attribution. Each heading is followed by a lively description of the panel or object which points out details that might be missed by the briefest glances of untrained eyes.

These descriptions are not just archeological in nature but also about the appreciation of the art itself. Included in the volume are over 300 photos of animals, composite humans and the enigmatic symbols painted and engraved by Paleolithic peoples. Since numerous portable objects have been found, Clottes includes examples of primary importance and great originality. After reading the chapters, one begins to see the caves more in three dimensions as he describes the undulations of the walls, the relationships in space, and the juxtaposition of images.

Although Clottes states it may be an "admittedly restrictive point of view," for the sake of this volume he describes art as "the result of the projection of a strong mental image on the world, in order to interpret and transform reality, and recreate it in a material form." As an artist, I do find this point of view too limiting, but the discussion of the definition of art in Paleolithic times is a complex issue — too clouded in most Western minds by what we label art in modern times. But Clottes's definition helps to focus on the images in the book.

Additional important visual and textual content is found

—continued on next page

Book Review, Continued from page 11

in the appendix. These include a general map of the sites, site plans of Chauvet, Lascaux and Niaux, a chronological chart, a select bibliography, glossary and a list of sites open to the public (with websites where available). These additional tools give researchers and those new to the subject additional tools to discover more about the subject while the photos will dazzle most experts.

While many are awed by the realism depicted so long ago and wonder at the skills exhibited by these artists, others cannot fathom the courage needed to go into these dark places with only torches or simple oil lamps. Clottes's stated goal in this volume is to respect "the spirits of those who ventured into the caves and left testimony of their beliefs and practices, and of their hopes and fears for so many millennia."

For those who read this volume there is a chance to better understand these ancient artifacts. Without the power of persistent perception, only the tip of understanding can be achieved through the study of rock images. We need more such long term studies and comparisons and an emphasis on the power of persistent perception. ☼

Current Issue

Nine Mile Canyon: Fall 2008 Update

Troy Scotter, URARA Past President

THERE IS A LOT HAPPENING IN NINE MILE CANYON. There are a few new developments and the continuation of old battles.

For those of you not familiar with the canyon, it is located in east/central Utah, near the town of Price. Its perennial stream provided farming opportunities for the Fremont people who lived in, and around, the canyon in large numbers. They left thousands of rock art panels as evidence of their occupation. The canyon drainages also provide a natural transportation corridor to the Green River, up to the highlands, and north to the Vernal area.

Resource Management Plans

In 2007, the Bureau of Land Management (BLM) released Resource Management Plans (RMPs) for both the Price and Vernal regions. These two offices cover the areas in and around Nine Mile Canyon. The Utah Rock Art Research Association (URARA) has reviewed these two plans, and found that while they speak positively of the cul-

tural resources in the area, they provide no real protection. URARA responded to the two RMPs, but no effective action was taken in the final plans. In the spring of 2008 we protested these RMPs.

Oil and Gas Development

The Nine Mile Canyon area is rich in petroleum resources. The Bill Barrett Corporation is interested in drilling about 800 wells, mostly on the plateaus above Nine Mile Canyon. An environmental impact statement (EIS) was released in 2008 for this development. URARA reviewed this draft EIS (DEIS) and determined that we were not opposed to most of the drilling plans, but that we were very concerned about the use of Nine Mile Canyon as a transportation corridor for the large semi-trailer trucks that would service the wells. We provided extensive comments on the failure of the DEIS to consider alternative routes away from the archaeological resources, and spelled out potential impacts of vehicular use of the canyon, including dust and dust suppression chemicals on the panels.

URARA contributed to a study performed by the National Trust for Historic Places to review the area for alternative routes that bypass the canyon, since BLM wouldn't. This study found viable routes that cut through the canyon and others that bypass the canyon entirely. Either option would significantly improve the protection offered to Nine Mile Canyon, while allowing the proposed energy development to continue. This study has been sent to Selma Sierra, the state director of the BLM, but it is unclear whether it will encourage the BLM to change the final EIS.

In late September the Advisory Council on Historic Preservation became involved, and has sent letters to the BLM questioning whether the agency adequately evaluated potential damage from the drilling project on ancient art and archaeological sites. It's not clear to me what impact this will have on the process.

Coal Shale and Tar Sand Development

The Bush Energy Act of 2005 required the BLM to inventory all lands in the West that contain coal shale or tar sand resources. In early 2008, a draft programmatic environmental impact statement (PEIS) was released. Areas around Nine Mile Canyon were identified as development opportunities. URARA reviewed this report and identified three blocks of land that, if developed, would destroy significant rock art resources. The famous "Warrior Ridge" would be included in the land proposed for development. We requested that these three blocks of land be removed from the PEIS. We are also concerned about vehicular traffic, electrical power corridors, and water and petroleum

pipelines that would be required to support the mining processes. A final EIS was released for this project, but had not been reviewed yet when this article was drafted.

National Register of Historic Places Nomination

Finally, a ray of light in this otherwise gloomy picture. Or is it? For over ten years the Nine Mile Canyon Coalition (NMCC) has led the effort to nominate the canyon to the NRHP. This designation would provide no additional protection to archeological resources in the canyon, but would serve as an indication of the importance of these sites.

Two years ago, the BLM and the NMCC seemed unable to resolve whether a nomination should proceed as a district based on canyon rim to canyon rim boundaries (the NMCC proposal) or as multiple properties that put small borders around individual archeological sites in the canyon (BLM proposal). Ultimately, both parties agreed to proceed on a district proposal with borders one kilometer on either side of Nine Mile Creek (I believe the district approach to be a more accurate reflection of the way in which the canyon was used by ancient peoples.). Based on that agreement, the NMCC proceeded with the arduous and expensive process of documenting the sites in the district boundaries and providing the appropriate narrative for the nomination. After review and minor changes by the BLM and approval by land owners, the final proposal was submitted this summer. It is my understanding that the Keeper of Places agreed to accept the district nomination but indicated that he would prefer a multiple property listing.

Based on that discussion, the State Historical Preservation Officer (SHPO) and State Office of the BLM (without consultation from the NMCC) decided to proceed with the nomination, but to redraft it as a multiple property listing. On October 6th a press release was issued regarding this choice (see http://www.blm.gov/ut/st/en/info/newsroom/2008/october/nine_mile_canyon_to.html). It is also disappointing that they intend to use the work developed by the NMCC as the basis for their revised submission, but offer no mention of NMCC's significant contribution. There are pros and cons to this nomination.

The Positive

- Both SHPO and the State BLM have committed to accomplishing the registration of over 800 sites to the National Register;
- The time frame for completion is relatively short (4-6 months);
- The potential area is larger than originally conceived under the prior proposal;
- SHPO and the State BLM are willing to pay the costs of

completing the nomination in its revised form.

The Negative

- The State Office of the BLM has a history of renegeing on its commitments in respect to Nine Mile Canyon. For many of us who have been involved in this effort, our impression is that the State Office of the BLM does not want the nomination to proceed, or to proceed in as weak a form as possible. So, when an agreement on a district proposal is rejected in favor of a multiple property proposal, most of us are reading between the lines to try and find the flaw. I'm left wondering:

- o Is this revised proposal an attempt to delay nomination until after a change in administration or after the completion of the West Tavaputs EIS?
- o Is this one more attempt to kill the nomination by delaying it and requiring additional bureaucratic hoops to jump through (i.e. new land owners, new votes, new paperwork that may never be completed)?

- My understanding is that the current district nomination has passed all of the hurdles required for a nomination, is acceptable to the Keeper of Places, although he would prefer the multiple properties format, and could go forward. I would prefer to proceed with the sure thing. Additionally, I believe the district approach to be a more accurate reflection of the way in which the canyon was used by ancient peoples.

Categorical Exclusions

The Bush Energy Act created certain exclusions from environmental reviews for some types of energy development. I don't understand this issue well enough to explain the ins and outs, but I know that if a well pad is below a certain size it no longer needs an environmental assessment or environmental impact statement to be completed. Bill Barrett Corporation, in conjunction with the BLM, has used this law to drill over 125 wells above Nine Mile Canyon prior to the finalized version of the EIS. The NMCC, Southern Utah Wilderness Association, and The Wilderness Society have sued the BLM over this issue. URARA may participate in this lawsuit through an amicus brief.

Interestingly, the House Natural Resources Committee has become concerned about the high number of categorical exclusions being used and has asked the Government Accountability Office (GAO) to investigate. I met with GAO investigators in October along with NMCC members and we discussed what is happening around Nine Mile Canyon. I explained that categorical exclusions are being

—continued on next page

Nine Mile Canyon, Continued from page 13

used by the BLM to get around the multiple use requirements of the Federal Land Policy and Management Act of 1976 (FLPMA). Section 102(a)(8) of this act requires:

public lands be managed in a manner that will protect the quality of scientific, scenic, historical, ecological, environmental, air and atmospheric, water resource, and archeological values; that, where appropriate, will preserve and protect certain public lands in their natural condition; that will provide food and habitat for fish and wildlife and domestic animals; and that will provide for outdoor recreation and human occupancy and use.

However, categorical exclusions provide a tool for the BLM to use to avoid multiple use considerations in favor of resource development.

This investigation is ongoing and it is unclear what conclusions will be developed or the implications of the any conclusions.

The Blind Leading The Blind

The past year has been one of both intense work and learning for the conservation and preservation committee of URARA. Nine Mile Canyon is only one of the issues we are watching. We expect that 2009 will bring more complicated issues that we need to face.

If you have experience in these areas and would like to help we would love to hear from you. Contact Troy Scotter at troyscotter@comcast.net. ☼

Announcement for Awards Nominations

Let us know about a special person or group that deserves recognition by ARARA!

A brief listing of the awards to be presented at the 2009 annual meeting in Bakersfield includes: the Klaus Wellman award; the Frank and A.J. Bock Outstanding Achievement award, the Kenneth Castleton award, the Oliver Photography award, the Education award, and the Conservation award. Please refer to the complete description of the six awards on the ARARA website.

Well-written and carefully documented submissions are appreciated by the review committees who spend a lot of time going over the nominations and nominating the best recipient to the ARARA Board. We will once again create and select special art works as awards for those recipients. So, If you have any questions, feel free to contact:

Janet Lever-Wood, Chair, Awards Committee
608 Sunlit Lane
Santa Cruz, CA 95060
Email: blueglyph@jps.net

ARARA thanks our 2008 Donors and Contributors who make our Conservation, Education, Archive, Website, Awards, and Scholarships possible!

Margaret Berrier, Barbara Bruffey, Rick Bury, Robert Cates, Dario Caloss, Ronald Dorn, Jerry Gilmore, David Grisafe, Bud Hampton, Susan Hueber, Bill Hyder, Sue Longfellow, Dave Manley, Robert Mark, Liana Singer given in memory of Suzi Martineau, Jose Mendez, Breen Murray, Joe Newman, Gene Riggs, Sandi Rogers, Jack Sprague, and Susan Thickett.

We apologize if anyone was inadvertently left off this list, and hope others will consider donating in 2009.

We also thank our many members who donate their time and talents to serve on committees and make our conferences possible. Three cheers for volunteers!

- Evelyn Billo, President



Call for Nominations!

Board of Directors

The ARARA Nominating Committee announces its search for candidates to fill four positions on the Board of Directors for 2009-2011.

A candidate must be a voting member in good standing, and must not have served two consecutive terms immediately prior to this nomination. This is a great opportunity to serve the organization, to represent the group at large, and to help shape the future of ARARA. Duties of Directors may be found on the ARARA website within the Procedural Manual, Section 2.5, Director at Large Job Description (http://www.arara.org/Operational_Procedures_Manual.html).

We are seeking suggestions from members for Board candidates. You may suggest a fellow ARARA member, or you may suggest yourself for nomination by the Nominating Committee. Suggested candidates are not automatically nominated in this process, but the Nominating Committee will carefully consider all suggestions in preparing the slate of nominees. Please confirm that your suggested candidates are willing to serve. **Suggestions for nominations are due by February 15.**

In a separate process, under the ARARA By-laws, "It shall be the privilege of any five members of ARARA to nominate in writing or email with RSVP a willing candidate who is a voting member." Nominations made under this provision are included on the ballot in addition to nominations made by the Nominating Committee and must be submitted prior to March 1.

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

- Alice Tratebas, Chair — atratebas@aol.com — 307-746-6621
- Gale Grasse-Sprague — ggrassesprague@yahoo.com
- Jeff LaFave — jlafave1@cox.net — 619-269-0741
- Kathy Cleghorn — kathycleghorn@comcast.net
- Linda Olson — Linda.Olson@MinotStateU.edu — 701-858-3836 or 800-777-0750

China, Continued from page 10

One of the most important people in attendance was a local herdsman who was the site caretaker. For many generations his family has lived in this remote area and monitored the rock-art at Ger Aobao. Recently, the government installed an on-site video monitoring system that is powered by solar panels. We were fortunate to visit the caretaker's home, meet his whole family, and see the amazing monitors at his home headquarters that received the transmitted images from the cameras at the rock-art site. This family demonstrates to the world how local folk provide an active participation in rock-art protection. They are very much revered by everyone, including party officials.

The next day, after breakfast, we left for Dripping Springs rock-art site. Although it is rather near to the city, it is located in a very rocky and not so accessible area of the mountain range with a perilous climb up to the rock-art. The petroglyphs included images that were mask-like, quadrupeds and non-representational forms.

During our time in China, we experienced extraordinary opportunities to meet some of China's rock-art scholars, see some of China's magnificent rock-art, eat incredible food, and feel the warmth and graciousness of our hosts. The Chinese rock-art community spokespeople mentioned that there were insufficient funds for protection and man-

agement. They stressed that there needed to be a focus on the benefits of rock-art as part of their cultural heritage. It appears that their problems basically are the same as ours. Continuously, they expressed that they hoped that this would be the beginning of a continuing and long lasting exchange between the rock-art specialists of both our countries, one in which we can share and benefit from each other's knowledge and experience. We can only double their wish and add our sincere and deepest appreciation to Su Sheng and our Chinese hosts for this great experience.

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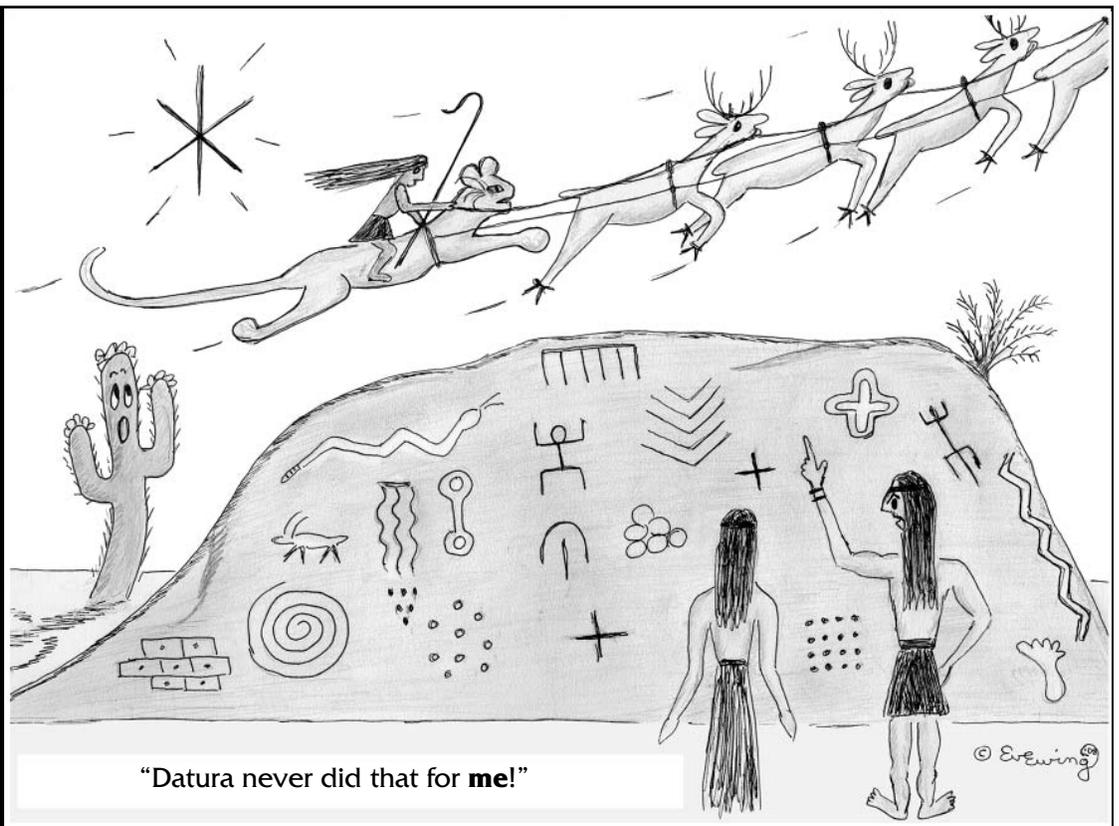
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ROCK ART COMIC

Courtesy of Eve Ewing



ARARA Members

****Your Immediate Response is Requested****

As we are all aware we are in a difficult financial period worldwide. ARARA is asking for your input to better plan our 2009 Conference. Please indicate on the form below your likelihood of joining us in Bakersfield on May 22-25, 2009. A full program of research, reception, auction, banquet, keynote speaker, vendors, etc., is being planned. Registration information will be in the next *La Pintura*, and on the Website, but it is important to us to have an indication of attendance at this time.

We have a specific block of rooms reserved for us at the Doubletree that we are committed to fill, and the more accurate we can be in our prediction of attendance, the better financially it is for ARARA. All attendees are encouraged to book rooms in the host hotel. This can be done directly at <http://doubletree.hilton.com/en/dt/groups/personalized/RLBK-DT-AAR-20090520/index.jhtml> which guarantees you the ARARA reduced rate.

In addition to the above program, the Bakersfield 2009 ARARA Conference will include incredible rock art trips and, confirmed at this time, a workshop by the Cultural Heritage Imaging, who are defining the field in technology-driven rock art photo recording (check out their website at www.c-h-i.org).

ARARA is also planning the 2010 conference in Del Rio, Texas. This meeting will not be on Memorial Day weekend, due to available dates for our local host Shumla School, and also the HOT weather by the end of May. Please indicate below which of the following weekends would work best for you. The first weekend listed is Easter weekend.

Please answer the following questions and either mail this form to:

Donna Gillette, 1642 Tiber Court, San Jose, CA 95138

or e-mail the information to: dlgillette@ix.netcom.com

I/we are planning on attending the Bakersfield Conference in May 2009:

Yes _____ No _____ Number attending _____

My choice for a date for ARARA 2010 in Del Rio, Texas is:

April 2-5 (Easter) _____ April 30-May 3 _____

Thank you and we look forward to seeing you in both Bakersfield and Texas, and also 2011 in Idaho on Memorial weekend.

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.

Membership Renewal Notice

If your address label bears a reminder of “**EXPIRED**” or “**RENEW NOW**,” please follow these instructions to bring your membership into line with ARARA’s new annual-year membership:

- **EXPIRED:** Our records show that you last paid through the June 30, 2008 expiration date of the old system. Please remit \$67.50 (individual) or \$75 (family) to cover the 6-month transition plus the current dues for 2009.
- **RENEW NOW:** Our records show that your membership expired on December 31, 2008. Please remit your one-year dues for 2009 to keep your membership current.
- **Donations:** In this economy, ARARA needs your support. If you are able to make a tax-deductible gift in addition to your membership, we will send you an ARARA lapel pin.

The Membership/Donation form is on page 7

International Newsletter on Rock Art

INORA—*The International Newsletter on Rock Art*, edited by Jean Clottes and published in French and English three times a year (February, June, November)—is available to ARARA members for \$20 a year. Subscribe through ARARA and save the \$10 French bank charge. The 32-page newsletter contains the latest international rock art news. To subscribe, send a check for \$20 **made out to ARARA** to:

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

La Pintura is the official newsletter of the American Rock Art Research Association. 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
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), contact:

La Pintura
William Breen Murray, Editor
e-mail: wmurray@udem.edu.mx or
WBMurray1@yahoo.com

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
e-mail: jenny.kk.huang@gmail.com

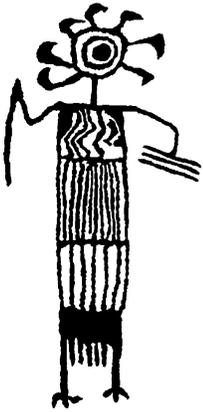
Archive, Library, Book Orders

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 federal, state and local 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

www.arara.org

La Pintura is published by the American Rock Art Research Association. All Editorial material for *La Pintura* should be sent via e-mail to the **Editor**, William Breen Murray, at wmurray@udem.edu.mx. Opinions expressed in signed articles are those of the authors and do not necessarily represent the views of the American Rock Art Research Association. *La Pintura* solicits articles, news, letters to the editor, and other items of interest to its readers. Please observe the following criteria for all manuscripts submitted.

Letter to the Editor: No special format necessary. **News Items:** Please indicate all pertinent information such as the event, time, place, cost (if any), group or person in charge, who to contact, addresses, and deadlines. **Articles:** Manuscripts of original research are always welcome. They should embrace sound principles of investigation and present data in a clear and concise manner. Consult *American Antiquity* for body copy, notes, literature citations, and the proper format for References Cited. Articles are subject to editing for length. If possible, please submit all materials intended for publication via e-mail (wmurray@udem.edu.mx). Please include author's name, title or profession, affiliation, city, state, and return e-mail address. Send illustrations as e-mail attachments. Submit line drawings as 600 dpi bitmap .tif files and black-and-white photographs as grayscale 300 dpi high-quality-level .jpeg images. Materials that cannot be e-mailed may be sent to the mailing address: ARARA, Attn: Jennifer Huang, 3711 W. Deer Valley Rd., Glendale, AZ 85308-2038.

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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Vice-President	John Greer
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
Our mailing address is: ARARA, Attn: *La Pintura*, 3711 W. Deer Valley Rd., Glendale, AZ 85308-2038

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La Pintura

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Lemon Grove, CA 91945-3000

Membership Renewal Notice

If your address label says **EXPIRED** or **RENEW NOW**, please read instructions on page 18 and use the Membership form on page 7 to renew your membership now!

First Class Mail
Address Service Requested

Dated Material