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La Pintura

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Albuquerque in 2013 – IFRAO and ARARA

Earlier this month, the IFRAO Congress held in France unanimously selected to hold their 2013 Congress in Albuquerque, New Mexico, as a joint meeting with ARARA's Annual Meeting. This will prove to be a most rewarding venture for all who become involved in the joint meetings' planning, and for all those who attend. ☼



Robert Bednarik, Donna Gillette, Jean Clottes, and Peggy Whitehead were all smiles after the ARARA invitation to host IFRAO in 2013 was accepted.

ARARA 2011 – Idaho Falls, Idaho

Your conference Coordinator, Donna Gillette, and 2011 Local Chair, Carolynne Merrell, are happy to announce that ARARA 2011 will be held in Idaho Falls, Southeastern Idaho over Memorial Day weekend (May 27-30, 2011) at the Shilo Inn situated on the Snake River. It is conveniently adjacent to I-15, which runs North from Salt Lake City and is the western Gateway to Jackson Hole and the Grand Teton and Yellowstone National Parks via State Route 26. The Shilo Inn Conference Center is located East of I-15, Exit 119 along the Scenic Snake River Parkway in an area of many restaurants. We are excited about the spacious meeting and guest rooms, and the great room rate of \$72 for 1 or 2 per room that includes a full hot breakfast. There is also a large, secure vendor room reserved. When making reservations at the Shilo be sure to mention ARARA for the special rate, which will be good for a stay before and after the conference. The municipal airport is serviced by Delta Airlines and others, and it is an easy 3-hour drive from Salt Lake City. Reserve the dates now and more information will be forthcoming. Field trips will be 1 to 1½ hours driving time from Idaho Falls. ☼

IFRAO World Congress Held in France

By Peggy Whitehead

Parc de la Préhistoire in Tarascon-Sur-Ariège, France welcomed the 2010 International Federation of Rock Art Organizations (IFRAO) Congress from September 6-11. The opening greeting was offered by Robert Bednarik, 2009-2010 IFRAO President. The initial speeches of welcome quickly turned into gratitude to Jean Clottes for the vision and hard work extended to bring international scholars to the area for the purpose of sharing their knowledge.

The Congress theme was Pleistocene Art in the World. One-hundred-eighty papers were presented in concurrent

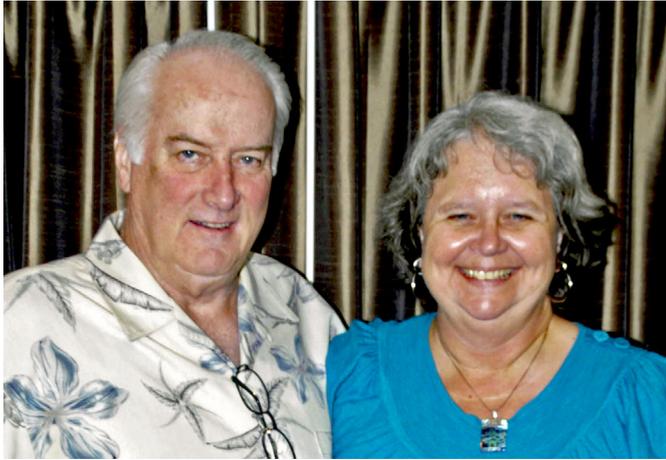
sessions over the four days. Europe, the Americas, Asia, Africa, and Australia had designated sessions. Signs, Symbols, and Myths had a large session, as did Portable Art. Applications of Forensic Techniques, Dating, and Taphonomy brought up the need for more and better dating techniques.

With any Congress, the field trips are part of the highlights. This one was no exception. Four Paleolithic caves were visited: Niaux Cave with the dark room, Bedeilhac Cave with engraved reliefs, Gargas Cave with its outstanding wall of hands, and we drove through the huge grotto below Mas d'Azil's cave. In keeping

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Welcome to the Board!

Members welcomed some new and re-elected some other Board members during the 2010 Annual Business meetings. ☼



▲ Here our incoming President Ron Smith and Vice President Diane Hamann appear happy to have been chosen (photograph by Garry Gillette).

▼ The 2010 Board (left to right), President Ron Smith, Secretary Carolyn Maddock, Conference Planner Donna Gillette, Board Member Peggy Whitehead, Vice President Diane Hamann, Board Member Marvin Rowe, and Treasurer Garry Gillette (photograph by Garry Gillette). Board Members Sandy Rogers and Jenny Huang were unavailable for the photograph.

IFRAO World Congress... *continued from page 1*

with the need for conservation of these treasured caves, the visits were made in small groups. This left time for casual conversations with friends old and new while we waited our turn.

Small hotels in the area were filled to capacity with Congress attendees. The organizers provided a bus to transport participants to and from the Park. The Parc de la Préhistoire isn't just a museum. It has interactive learning for local school children and visitors. Lunches were outstanding local cuisine served in the restaurant at the park.

The closing was a plenary session in which each session chair gave a recap of their session. Jean Clottes was the Master of Ceremonies for this as his first official act on becoming the President of IFRAO for the next term.

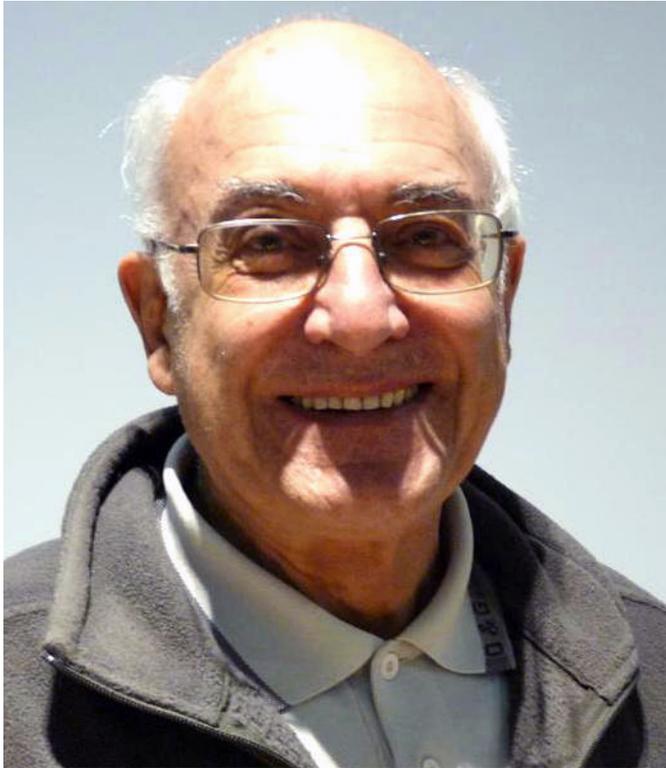
The Congress closed with entertainment by a local folk dance group, a banquet, and a jazz combo to wrap up the evening.

It was a very successful Congress in a rural setting in southern France. The hospitality provided made me, an attendee, feel very welcome. ☼



One of our tour groups paused for a picture in front of Mas d'Azil cave.





Jean Clottes Honored

In June, Jean Clottes received the Grande Médaille d'Or avec Plaquette d'Honneur (Great Gold Medal with Special Honors) for the Sciences from "Arts-Sciences-Lettres." It is an Academic Society that has been in existence since 1915. Each year they give one such medal for Arts, one for Letters, and one for Sciences. It is the first time a rock art specialist has received it, and the second time for a Prehistorian (the first one was to Pr. Yves Coppens a few years ago). By giving this honor to Dr. Clottes, the society is also recognizing rock art work as an official "science." ✪

Upcoming Meetings

IFRAO Congress in Bolivia 2012

Matthias Strecker

The Bolivian Rock Art Research Society (SIARB) is making progress in the preparations of its international congress "Archaeology and Rock Art – 25 Years SIARB" which will take place in La Paz in June 2012, co-sponsored by the National Museum of Ethnography, and supported by the International Federation of Rock Art Organizations (IFRAO). Some preliminary information is available at the web page www.siarbcongress.org (to be expanded in the near future).

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Upcoming Meetings

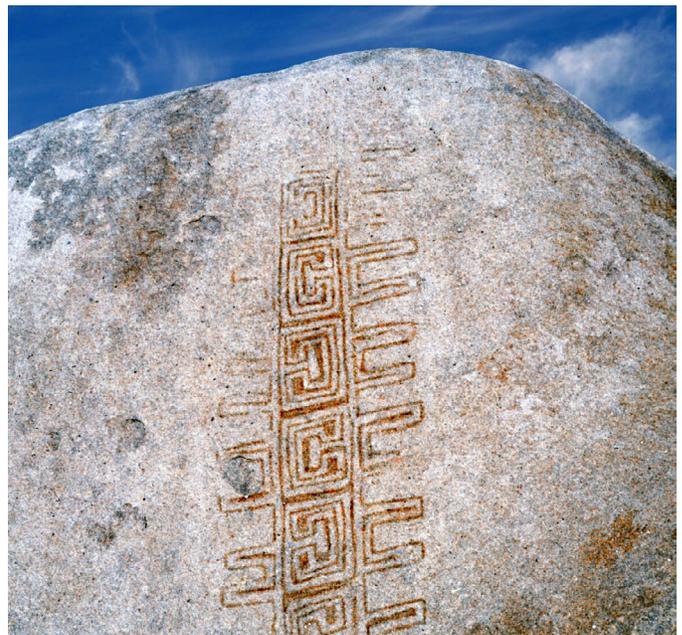
Rock Art 2010 in San Diego

Rock Art 2010, the 35th annual Rock Art Symposium presented by the San Diego Museum of Man, will meet on Saturday, November 6, 2010, at the Otto Center at the San Diego Zoo on Park Blvd. in San Diego's Balboa Park. This day-long event offers participants the opportunity to share in the results of rock art research around the globe, presented in slide-illustrated lectures. Registration is \$40 for students and Museum members, \$50 for general admission, including a commemorative ceramic mug. The Rock Art 2010 Flyer with registration information and directions to the Symposium is now available at:

<http://www.museumofman.org/sites/default/files/RA2010Flyer.pdf>

This year we are welcoming a new organization, the San Diego Rock Art Association. The Rock Art 2010 logo and T-shirt design this year features a spectacular rock painting from the Rancho Bernardo area that also serves as the SDRAA logo. Rock Art 2010 T-shirts are available for \$15. Orders must be received by October 15 to guarantee a shirt, so be sure to place your order along with your registration.

CALL FOR PAPERS: If you have rock art research to report, or a new discovery to announce to the world, we are accepting proposals for Rock Art 2010 papers until available time on the program is filled. To submit a paper, send the title and a brief abstract by e-mail to RockArt2010@cox.net by October 30, 2010. E-mail is preferred, but abstracts can be mailed if necessary to Ken Hedges at the San Diego Museum of Man, 1350 El Prado, San Diego, CA 92101. ✪



Rock Art Regionalism, Identity, and Heritage: Case Studies from the Texas Trans-Pecos and South Africa

Jamie Hampson

Jamie Hampson is a Ph.D. student at the University of Cambridge and a Research Associate at the Center for Big Bend Studies (CBBS) at Sul Ross State University in Texas. He recently gave one of the public lectures at the ARARA conference in Del Rio. Prior to graduate school, he worked at the Rock Art Research Institute in South Africa and also on rock art projects in Australia and India. Ed.

In 2008 and 2009, I spent seven months in the Trans-Pecos region of west Texas, based at CBBS in Alpine (Figure 1). Although time and logistical considerations prevented me from documenting every rock art site on my wish-list, I visited 46 in total. Two of these – Hueco Tanks near the western boundary of the Trans-Pecos, and Seminole Canyon near the eastern – are in famous State Parks and widely advertised to the public; they are surely well known to most *La Pintura* readers.

Twenty-nine of the other sites are on private land and widely spread throughout the study area; the remaining 15 are in Big Bend Ranch State Park and adjacent national park.

My Ph.D. work also includes case studies and historiography from South Africa; I am interested in how researchers approach rock art in different countries and in different academic milieus. My dissertation is structured around a 2x2 “matrix” featuring west Texas rock art; west

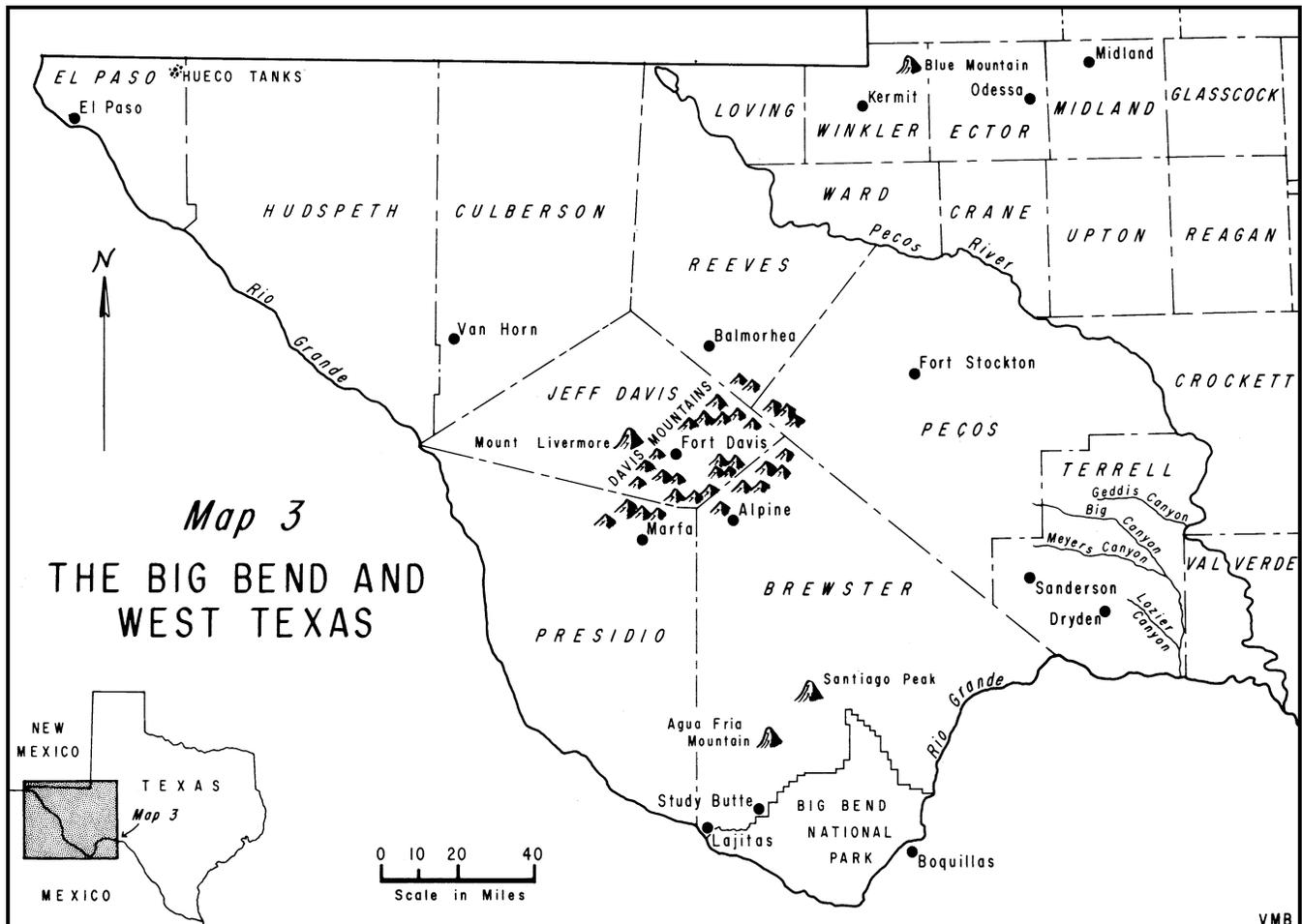


Figure 1. Map from Kirkland and Newcomb (1967) showing Big Bend National Park and the Davis Mountains within the Texas Trans-Pecos, west of the Pecos River.

Texas rock art heritage (i.e., the way that sites are presented to the public today, especially in national and state parks); rock art in Kruger National Park, South Africa; and Kruger rock art heritage. Both here and in my dissertation, I concentrate on the west Texas rock art – pictographs, petroglyphs, and petroforms – while stressing that the theoretical and methodological approaches are applicable in other relatively understudied areas worldwide (e.g., Taçon et al. 2010; Biesele in press). I shall submit a fuller report to AIRA once I have completed my dissertation.

Overall, my work addresses socio-economic and ideological aspects of rock art, specifically in relation to rock art regionalism (Hampson et al. 2002). This necessarily includes the relationships between rock art, style, other archaeological data, and landscape; also, the relationships between rock art, ethnography, shamanism, animism, and the neuropsychological model; and, ultimately, the origins, motivations, and methods for rock art production and consumption. Crucial to rock art heritage and agency – the second half of my 2x2 matrix – is the interpretation of those origins and motivations in the management and presentation of rock art sites today (Hampson 2004). Thankfully, rock art is no longer seen as an unscientific subdivision of archaeological enquiry, or simplistic (but visually appealing) scribbles resulting from an undefined (but allegedly innate) aesthetic “urge”; archaeologists, heritage managers, and members of the public are beginning to value rock art images as both powerful things in themselves and as powerful tourist attractions.

Rock Art and Regionalism in West Texas

My study of Trans-Pecos rock art addresses two key issues in current archaeological research, the first theoretical,

the second exemplary. Researchers often write of rock art regions without according the concept sufficient theoretical consideration. How should rock art regions be defined? Having explored the difficulties and contradictions hidden in the notion of rock art regionalism, I am testing the utility of my findings in west Texas.

The rock art in some parts of the USA has been intensively studied for many years (e.g., Schaafsma 1980; Sundstrom 1990; Turpin 1994, 2001; Whitley 2000, 2001; Keyser and Klassen 2001; Boyd 2003; Loendorf et al. 2005). As a result, what is now known about these areas tends to inform overall concepts of rock art and rock art regions in the subcontinent; contrasts between the art of Utah, Arizona, or California, for example, are often noted. Less studied regions – such as the Texas Trans-Pecos, especially the eastern Trans-Pecos – remain comparative *terrae incognitae*; their potential impact on broader concepts of rock art regions and what those regions may signify has not yet been fully assessed.

Recently, however, employees at CBBS have begun to re-assess the significance of the area’s pictographs and petroglyphs (Figures 2 and 3), and, importantly, how these relate to other archaeological data, including lithics, mortars, painted pebbles, and other art mobilier (Mallouf 1999, 2001, 2002, 2007; Cloud 2004; Tegarden 2005; Peel in press.). Toward the end of 2008, the discovery of several rock alignments or petroforms – an overlooked and under-studied category of rock art worldwide – was particularly exciting and illuminative (Figure 4).

I continue to work closely with CBBS and other Texas-based researchers. One of my principal questions remains: How similar is Trans-Pecos rock art to that in better known regions in Texas and the Southwest, such as the Lower Pecos to the east and the El Paso region to the west? Andrew



Figure 2. Deer pictograph (ca. 1.2 m from antlers to tail) in Culberson County. Note the open mouth and lowered head, indicators of death.



Figure 3. Anthropomorphic projectile point petroglyphs in Hudspeth County (scale bar is 5 cm). A panel close by features deer, mountain sheep, and human figures.

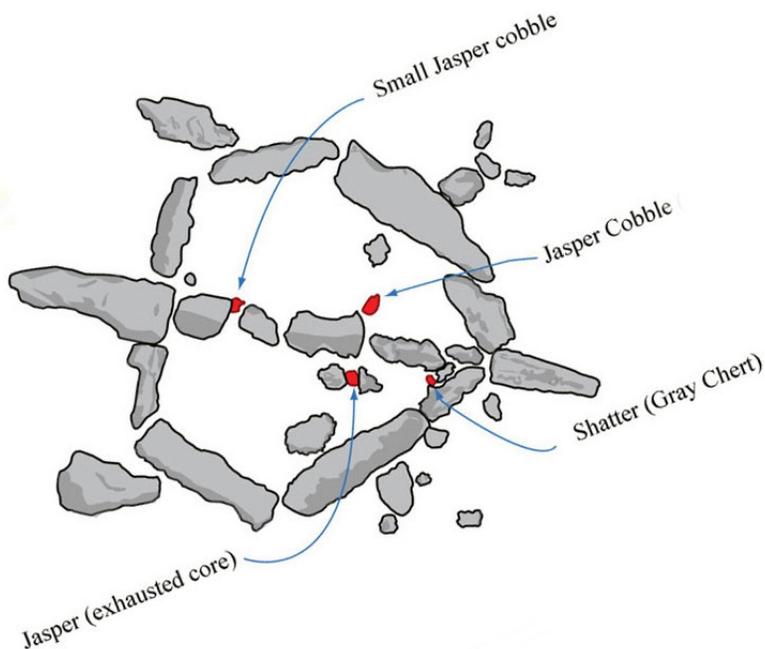


Figure 4. Illustration of turtle effigy petroform seen from above (courtesy of CBBS). Nose to tail measures ca. 2 m.

Figure 5. Tegarden's (2005) detailed drawing of a petroglyph panel in Big Bend. Note the extended digit on the carved hand (top left), which is approximately life-size.



Tegarden (2005), approaching seven petroglyph sites in the southern Trans-Pecos from an art historian's perspective, recently suggested that certain panels should be categorized as examples of his newly-coined "Big Bend Abstract Style" (Figure 5), set apart from neighboring artistic traditions. But can the study of aesthetic styles in the Trans-Pecos tell us anything of the ideologies and socio-economics of the prehistoric inhabitants? How, indeed, is style defined? Elsewhere (Hampson 2008), while applauding Tegarden for considering the impact of prehistoric images on modern art critics and viewers today (how does rock art work?), I questioned the validity and necessity of his central proposal and argued that putative aesthetic differences are unreliable indicators of temporal change and ethnic boundaries in the cultural and physical Trans-Pecos landscape.

Researchers are understandably keen to promote the Trans-Pecos region as important in its own right, more than simply a "cultural crossroads" between better known archaeological areas, especially to the north and east. Rock art provides a vehicle for achieving this goal. I suggest that it is more useful, however, to define styles primarily by content – that is, repeated and definable elements, some of which are intelligible from an ethnographic perspective – rather than by aesthetics. To this end, I am interrogating a priori notions of both rock art regionalism and categorization (Hampson in preparation).

Another under-studied relationship is that between different techniques of rock art production – pictographs, petroglyphs, and petroforms. Again, I suspect that these distinctions are largely arbitrary, a handy method of visual (and modern) categorization rather than a meaningful reflection of differing emic worldviews or ethnic origins. Drawing on ethnographic analogy and embodiment theory (e.g., Merleau-Ponty 1962, Meskell and Joyce 2003, Blundell 2004), it seems that the process of creating imagery was equally or perhaps even more important than the product. Similarly, the handprints in the Trans-Pecos were produced using three different techniques, one of which (soot-scraping) is rare worldwide (Figure 6).

Theoretical Approaches to Rock Art: Some Questions and Suggestions

Can researchers comprehend the significance of rock art regions without asking why the art in a particular area was

produced? I suspect not, even if the question is difficult to answer, as it is in the Trans-Pecos. Using indirect ethnography (judiciously, obviously!), neuropsychological models, and other archaeological data, I am addressing the possible origins and meanings of Trans-Pecos rock art. Are there elements in the rock art, ethnography, or deposits that suggest that the artists belonged to some form of shamanistic – or, broader, animistic – society? Yes – there are therianthrope and horned figures in the art, descriptions of shamanic practices in the ethnographic literature, and hallucinogenic material in the archaeological record. I believe that ethnographic analogies can be effectively applied (Lewis-Williams 1991; Taçon and Chippindale 1998), and I am cautiously investigating potentially relevant leads, especially regarding groups from northern Mexico. Drawing on previous research in several countries, I contend that we can most meaningfully define rock art regions by investigating not only formal differences, but also ideological belief-systems and why the art was produced.



Figure 6. Positive, negative, and soot-scraped handprints.

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Acknowledgements

Andy Cloud, Director of CBBS, has provided me with unstinting support. I extend heartfelt thanks also to Bob Mallouf, Reeda Peel, Melissa Keane, Roger Boren, David Keller, and everyone at CBBS. Without encouragement from Breen Murray, Solveig Turpin, Priscilla Murr, Sherry Eberwein, and ARARA, I would not have been able to attend the invigorating annual conference in Del Rio. I am also grateful to Tom Alex, Tim Roberts, the University of Cambridge, and the Rock Art Research Institute in South Africa. ☉

IFRAO 2012 Bolivia... *continued from page 3*

The academic program will consist of the following 15 sessions including presentations of papers up to 20 minutes:

1. Dating and Chemical Analysis of Rock Art. Chairpersons: Marvin Rowe (Texas A&M University, USA, marvinrowe@gmail.com) and Alice Tratebas (BLM, Wyoming, USA, Alice_Tratebas@blm.gov)
2. Scientific Study of Rock Art. Chairpersons: Robert Bednarik (Australia, robertbednarik@hotmail.com) and Dánae Fiore (Argentina, danae_fiore@yahoo.es)
3. Aesthetics and Rock Art. Chairpersons: Thomas Heydt (University of Victoria, Canada, heydt@uvic.ca), John Clegg (University of Sydney, Australia, john.clegg@sydney.edu.au) and Chris Chippindale (Cambridge University Museum of Archaeology & Anthropology, Cambridge University, GB, cc43@cam.ac.uk)
4. Management and Conservation of Rock Art Sites. Chairpersons: Valerie Magar (INAH, Mexico, valerie.magar@gmail.com) and Freddy Taboada (SIARB, Bolivia, taboadatellez@yahoo.com)
5. Rock Art and Indigenous Communities. Chairpersons: Pilar Lima (SIARB, Bolivia, plimatbo@yahoo.es) and Patricia Ayala (payala_rocabado@hotmail.com)
6. Archaeological Context of North American and Mesoamerican Rock Art Sites. Chairpersons: Evelyn Billo (Rupestrian CyberServices, USA, ebillo@aol.com) and William Breen Murray (Mexico, wmurray@udem.edu.mx)
7. Rock Art and Archaeological Cultures in Central America. Chairpersons: Martin Künne (Berlin, Germany, kuenne@zedat.fu-berlin.de) and Lucrecia de Batres
8. Rock Art, Archaeology, and the Caribbean. Chairpersons: Michele Hayward (USA, mhayward@panamconsultants.com), Racso Fernández (Grupo Cubano de Investigaciones del Arte Rupestre, itibacahubaba@yahoo.com.ar) and Franz Scaramelli (Instituto Venezolano de Investigaciones Científicas, IVIC, Venezuela, fscaramel@gmail.com)
9. Archaeology and Rock Art of the Amazon Basin (South American Lowlands). Chairpersons: Edithe Pereira (Museo Paraense Emílio Goeldi, Belém, Pará, Brazil, edithepereira@museu-goeldi.br) and Kay Scaramelli (Caracas, Venezuela, kfscaramel@cantv.net)
10. Archaeology and Rock Art in the Central Andean Formative Period. Chairperson: Peter Kaulicke (PUCP, Lima, Peru, pkaulic@pucp.edu.pe)
11. Inca Rock Art: Evaluations and Possibilities. Chairpersons: José Berenguer (Museo Chileno de Arte Precolombino, Santiago, jberenguer@museoprecolombino.cl), Andrés Troncoso (Universidad de Chile, Santiago, atroncos@terra.cl / atroncos@uchile.cl) and Rainer Hostnig (SIARB, Peru, rhostnig@speedy.com.pe)

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IFRAO 2012 Bolivia... *continued from page 9*

12. Archaeology and Rock Art of the Titicaca Lake Basin. Chairpersons: Mark Aldenderfer (Univ. of California-Merced, USA, maldenderfer@ucmerced.edu), John Janusek (Vanderbilt University, USA, john.w.janusek@vanderbilt.edu) and Matthias Strecker (SIARB, Bolivia, siarb@accelerate.com)

13. Archaeological and Rock Art Research in Bolivia. Chairpersons: Claudia Rivera (SIARB, UMSA, Bolivia, clauri68@yahoo.com) and Sonia Alconini (Univ. of Texas at San Antonio, USA, sonia.alconini@utsa.edu)

14. Archaeology and Rock Art in Desert Regions. Chairpersons: Marcela Sepúlveda (Universidad de Tarapacá, Arica, Chile, marcelaasre@gmail.com), Carlos Aschero (Universidad de Tucumán, Argentina, ascherocarlos@yahoo.com.ar) and Jean-Loïc Le Quellec (CNRS, France / South Africa, rupes@neuf.fr)

15. Round Table: Rock Art and the Tentative List of World Heritage Sites in Latin America and the Antilles. Chairpersons: Nuria Sanz (UNESCO, Paris, n.sanz@unesco.org) and Mercedes Podesťá (Argentina, mercedespodesťa@yahoo.com)

The IFRAO will also be holding its annual meeting at the congress.

Workshops on computer image enhancement will be organized with a selected group of students directed by Robert Mark (Rupestrian CyberServices, Flagstaff, Arizona, USA) and Jon Harman (Pacifica, Calif., USA).

There will also be a possibility to present exhibits (posters) and sell publications.

Official languages of the congress will be Spanish, Portuguese, and English.

Please send your proposal of papers to the session chairpersons, including a brief summary of not more than 100 words. Submit no later than September 2011, but preferably earlier, as there is a limit to the number of papers in each session. Proposal for exhibits (posters) should be sent to: Freddy Taboada, SIARB President, taboadatellez@yahoo.com and/or Matthias Strecker, SIARB Secretary, siarb@accelerate.com

SIARB will prepare a program of excursions (to take place before and after the congress) and announce it in the web page and other international media. There will be trips to archaeological and rock art sites in the Lake Titicaca region and in other parts of Bolivia, such as Potosí, Sucre, Santa Cruz, and Tarija.

Registration fees: US \$100 (pre-registration until Sept. 30, 2011: US \$80). Students or family members: US \$40 (pre-registration until Sept. 30, 2011: US \$30). To pre-register, please email Matthias Strecker (siarb@accelerate.com) and send a cheque in USD made out to SIARB (mailing address: Matthias Strecker, SIARB, Casilla 3091, La Paz, Bolivia). 

Committee Report

Conservation Committee Report

Linea Sundstrom, Chair

The ARARA Conservation Committee has commented directly on the following federal undertakings: Craven Canyon, SD, minerals withdrawal – supporting withdrawal; Gunnison, CO, geothermal development – requesting survey plans that address rock art; Keystone XL pipeline, northern Plains – protesting issuance of DEIS without completion of cultural resources work; Los Padres National Forest Shooting Range, CA, – supporting current policy and requesting evaluation of policy; Ruby Pipeline, northern Plains – protesting inadequate cultural resources and ethnographic work for EIS; Solar One, CA – expressing support for the Agency Preferred Alternative; Sun Zia transmission line, NM and AZ – asking for consultation with a rock art expert; Taos, NM, BLM resource management plan; Whiskey Mountain, WY, minerals withdrawal – supporting withdrawal; Winnemucca, NV, BLM resource management plan; and 13 units of the National Park Service, revised rules for oil and gas leasing – requesting that rock art be addressed in management plans on units likely to have rock art sites.

The committee was co-signatory on comment letters from the National Trust for Historic Preservation sponsored Cultural Resources Preservation Coalition on the following federal undertakings: Casa Grande National Monument, AZ, expansion proposal – supporting proposal; Chimney Rock National Monument proposal – supporting proposal; Dominquez-Escalante gold mining – requesting consultation with a rock art expert; Gold Butte National Conservation Area proposal – supporting proposal; Sun Zia transmission line, NM and AZ – asking for feasibility studies on alternative routes; and White Mountain Wind Energy Project, WY – protesting inadequate consideration of cultural resources in the EIS.

The committee is coordinating with the Center for Desert Research on Arizona BLM's "Fast-Track Projects" programmatic agreement. The committee is also coordinating with the National Trust for Historic Preservation on the Solar Two, Imperial Valley, CA, solar collector field programmatic agreement.

Committee members Troy Scotter and Diane Orr worked with the National Trust on a programmatic agreement to govern the West Tavaputs, UT, oil and gas field development, including Nine Mile Canyon.

The committee is monitoring the following federal undertakings: Arizona strip minerals segregation; Bodie Hills State Park, CA; Cedar Mesa National Conservation Area

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Conservation Committee... *continued from page 10*

proposal; Chaco Canyon access road improvement project; Chaco Canyon minerals withdrawal; Cortez Hills, NV, proposed gold mine expansion; Gateway West transmission line, WY and ID; Greater Natural Buttes, UT, oil and gas field development; Hyder Valley Solar, AZ; Lander BLM resource management plan; Otera Mesa National Monument proposal; Pima and Santa Cruz minerals withdrawal; Sigurd to Red Butte, UT, transmission line; Southeastern States BLM cultural resources management plan; Taos BLM resource management plan; Tulare County, CA, transmission lines; Winnemucca BLM resource management plan; and Yokhi Valley Housing Development, CA.

As an outreach to federal and state land-management agencies, we are cooperating with the Rock Art Interest Group of the Society for American Archaeology to organize a rock art site-management workshop for the 2011 SAA meeting in Sacramento. David Whitley and Jannie Loubser

will organize the workshop, to be held on Saturday, April 2, 2011. It was decided that more of our target audience would be in attendance at the SAA conference than at the ARARA conference.

Committee Chair Linea Sundstrom is organizing an e-publication featuring short case-studies on rock art site management that we can distribute at the SAA workshop. If you have ideas for this or are willing to contribute a short article (2-3 pages), please contact her at linea.sundstrom@gmail.com.

Committee members Belinda Mollard and Mavis Greer have been contacting federal and state land-managers regarding the practice of cave-cleaning, requesting that no such projects be permitted without first consulting with rock art experts to ensure that no rock art is damaged in the process. ☉

Rock Art Bookshelf

Suzanne Baker's *The Rock Art of Ometepe Island, Nicaragua* (2010), British Archaeological Report (BAR) International Series 2084

Reviewed by Leigh Marymor, Compiler,
Rock Art Studies: A Bibliographic Database

Archaeopress, a publisher of more than 2,500 archaeological monographs since its inception in 1974, has maintained a solid commitment to rock art publications within its British Archaeological Reports International Series. The BAR titles tend to be technical as befits their primarily academic and professional audience, but they should not be quickly passed over by rock art enthusiasts with a broad interest in research on a worldwide stage. These monographs contain a wealth of material of regional interest and also make available collections of research papers of thematic interest first presented at conferences from a variety of international forums. The Archaeopress searchable catalog is available online at: <http://www.archaeopress.com>. Enter the search terms "rock art" or "rupestre" in the search field and you will quickly reveal the majority of relevant listings in print – complete with annotations. You can also search over 200 citations to the BAR International Series through the Rock Art Studies database,

available through the Bay Area Rock Art Research Association and the Bancroft Library (UC Berkeley) at: <http://bancroft.berkeley.edu/collections/rockart.html>.

Examples of the titles in the BAR International Series that are of regional interest include: *The Rock Art of Ometepe Island, Nicaragua* (2010 Suzanne Baker, BAR Series 2084), *Explorations of Variability in Australian Prehistoric Rock Engravings* (2004 Natalie R. Franklin, BAR Series, 1318), *The Prehistoric Rock Art of Morocco* (2004 Susan Searight, BAR Series 1310), *L'Art Rupestre de Fezzan Septentrional (Libye)* (1987 Jean-Loic Le Quellec, BAR Series 365), and *L'Art Rupestre Préhistorique des Massifs Centaux Sahariens* (1986 Alfred Muzzolini, BAR Series 318). Each of these monographs represents an in-depth piece of research from a well-established investigator of the rock art of the particular region.

Suzanne Baker's *The Rock Art of Ometepe Island, Nicaragua* is a recently published

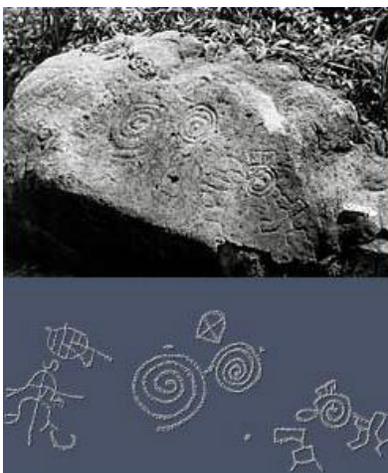


Figure 1. Ometepe Island Image from [http://culturelink.info/ petro/tour_page2.htm](http://culturelink.info/petro/tour_page2.htm)

...continued on next page

Baker's Ometepe Island... continued from page 11

case in point. The publication of this monograph represents the culmination of Baker's ongoing field surveys dating back to 1995, and is largely based on her dissertation prepared for her MS in Rock Art Science degree from the University of Witwatersrand, Johannesburg, South Africa.

The core of Baker's study is firmly grounded in her multiple years of field survey on Ometepe Island and the typology, quantification, and analysis of design motifs that she derived from this work. The representational motifs are dominated by stylized anthropomorphic figures, indeterminate heads and faces, and zoomorphic figures. These are all visually appealing owing much to their deeply pecked and abraded lines and, often, striking rock feature incorporation. The non-representational motifs are categorized as curvilinear, rectilinear and other. The illustrated catalog includes numerous examples of both the representational and the non-representational figures. Of the non-representational motifs, spirals, meanders, loops, circles, circle variants, arcs, concentric arcs, u-shapes, grids, squares, rectangles, triangles, ladders, rakes, corozals (a unique shape defined as a concentric circle incorporating radiating lines and "antennae"), and cruciforms exist. All of these forms are found in simple and complex combinations (Figure 1). Rich visual data are for the most part presented in thumbnail-size, scale drawings and

photos, leaving us with one disappointment in the publication – a longing for larger, higher resolution plates within the text. (The publication is accompanied by a CD, but this was not available for review).

The motif classification and quantitative analysis is preceded in the work by a laying down of the environmental, historic, and ethnographic context in which the glyphs are found. The survey methodology and sites are described in detail. Attempts at dating the petroglyphs rely on superimpositions, comparisons to ceramics, and associations with regional iconography. Regional comparisons of rock art iconography are drawn from other islands in Lake Nicaragua, from other areas of Nicaragua, and to the north and south of Central America. It is Baker's tentative conclusion that at Ometepe Island, we are seeing a local variation of a petroglyph tradition that is found everywhere throughout Central America. Perhaps unique to Ometepe Island is the concentration of non-representational designs, setting it apart from regions richer in representational imagery, to the north, and along the Pacific Coast. The data suggest to Baker a link with Mesoamerican cultures to the south, in southern and central Costa Rica.

Baker's work is one in the broad tradition of rock art publishing from Archaeopress, and I recommend it, along with encouraging readers to investigate all of the rock art titles in the BAR International Series catalog. 

Announcement

Friends of Cedar Mesa Launches Website

Friends of Cedar Mesa has launched a new website, www.cedarmesafriends.org. The website provides information about Cedar Mesa and other public lands in San Juan County in southeast Utah, including news and information about an initiative by Senator Bob Bennett (R-Utah) to develop legislation establishing new land use designations and policies for public lands in San Juan County. The website's resources include background information about Cedar Mesa's environment and archaeology, and documents relating to the "Bennett initiative" meetings that took place in Monticello, Utah, in April and May. Also featured is coverage of "Celebrate Cedar Mesa," an informational event and panel discussion held in Bluff on June 12.

The www.cedarmesafriends.org website will continue to provide news and updates on topics that relate to the preservation of the Cedar Mesa/Grand Gulch region, including position statements from organizations made

during presentations at the recent informational meetings conducted by Senator Bennett's staff or at the "Celebrate Cedar Mesa" event. These organizations include diverse groups such as the Grand Canyon Trust, Great Old Broads for Wilderness, National Trust for Historic Preservation, Southern Utah Wilderness Alliance and various local business interests. Speakers at "Celebrate Cedar Mesa" were Ronni Egan, Great Old Broads for Wilderness; archaeologist Winston Hurst of Blanding, UT; archaeologist Dr. William D. (Bill) Lipe of Washington State University and Crow Canyon Archaeological Center; Mark Maryboy, retired San Juan County commissioner; Brian Quigley, Assistant Field Office Manager, BLM, Monticello Field Office; Brooke Williams, Southern Utah Wilderness Alliance; and Ted Wilson, Senior Advisor on Environmental Matters to Utah Governor Gary R. Herbert.

"I was deeply gratified by the success of 'Celebrate Cedar Mesa,'" said Mark Meloy, the primary organizer of the event. "We began the hard discussions that will frame a great future for wild lands near Bluff. Local folks came together and had a wonderful time." Meloy is a longtime Bluff resident and former BLM river ranger.

...continued on next page

Friends of Cedar Mesa... *continued from page 12*

“Cedar Mesa is a special place, and has long had many friends who appreciate its cultural, scientific, historical and environmental values. This website will help those friends come together to help preserve what they treasure about Cedar Mesa,” said Bill Lipe. Lipe is Professor Emeritus at Washington State University and a member of the Board of Trustees at Crow Canyon Archaeological Center in Cortez, CO. He has done archaeological work in the Cedar Mesa area since the late 1960s.

Friends of Cedar Mesa is a nonprofit, volunteer-run organization that promotes stewardship of the natural and cultural resources of Cedar Mesa/Grand Gulch and other public lands in San Juan County, Utah. The group is based in San Juan County.

For more information, contact Mark Meloy, 435-419-0116 or mkmeloy@gmail.com.

For general inquiries, please visit: www.cedarmesafriends.org or email pj@cedarmesafriends.org. ☉

Minutes of the Annual Meeting

Del Rio, March 28, 2010

Submitted by Caroline Maddock, Secretary

8:10 AM: The Annual Business Meeting was called to order by President Evelyn Billo.

The President discussed the membership questionnaire and requested members to fill it in and return it. She also discussed ideas for the membership to consider as a “vision for the future” of ARARA.

Motion: John Greer *Second:* Sharon Urban

To approve the Bakersfield Annual Business Meeting minutes as published in the Conference Issue of *La Pintura*. *Passed:* Unanimous.

Vice President’s Report: John Greer

John expressed some thoughts that the membership should express their ideas, and that there are many jobs that need volunteers. The Conference Chair needs committee help, and we need a webpage designer to help with the website. He encouraged members to visit the Website and ARARA on-line. John also noted that the by-laws Committee spent two years bringing them up to date. There is an ongoing need to continue to simplify them. As a third item, John will be co-editor of the next AIRA Journal.

Secretary’s Report: Caroline Maddock

Caroline reported that as of March 10, 2010 ARARA membership stands at 318. This includes 112 family units including at least two adults, for a total of 430 current members. ARARA members represent 33 states. California has the largest contingent with 113 memberships, followed by Arizona with 48. ARARA has five Student memberships and three Foreign Memberships. In total, 103 memberships from 2009 have expired. This is in the normal range; for example, in the 2007-2008 membership year, 130 memberships were not renewed. Reminder renewal notices have been sent.

The transition to a “calendar year” went smoothly. Member feedback to the calendar membership year has been positive, as well as making the job of the Conference Registrar easier. Membership dues are payable by Dec. 31, with a two month grace period.

Caroline thanked Donna Yoder for accepting the ad hoc Membership Chair. Donna has revamped and updated the Database. She has also created a new membership reminder letter and has mailed them to members who have forgotten to renew their memberships.

Treasurer’s Report: Garry Gillette

Garry reported ARARA has a \$17,000 surplus in the current year. The auction garnered a total of \$3,000 and the quilt auction totaled \$500.

By-Laws Committee Report: Mavis Greer

Mavis reported that the committee had worked for two years updating the old by-laws. She commented that there is still work to be done for a future committee.

Motion: Diane Hamann *Second:* Bill Whitehead

To send the proposed by-laws back to the Board for further consideration. *Passed:* Majority: Yes; Opposed: 5.

Nominating Committee Report: Dr. William Hyder (in absentia)

The committee report was read by committee member Priscilla Murr, that included some very cogent thoughts by Dr. Hyder, who is a long-time member and a Past President of ARARA.

The Committee nominated for President: Ron Smith; Vice President: Diane Hamann; Secretary: Caroline Maddock; and Treasurer: Garry Gillette.

Motion: Bill Whitehead *Second:* Donna Gillette

To elect the nominees as presented by the Nominating Committee. *Passed:* Majority: Yes; Opposed: 1.

New volunteers for the Nominating Committee were Lloyd Anderson, Bill Whitehead, and Margaret Berrier.

9:29 AM: The President adjourned the meeting. ☉



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: February 1
Issue 2: May 1
Issue 3: August 1
Issue 4: November 1

Send all materials for inclusion in *La Pintura* to:
William Breen Murray, Editor
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 \$25 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 \$25 **made out to ARARA** to:

Donna Gillette
1147 Vaquero Way
Nipomo, CA 93444-6657
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. Back issues of *La Pintura* are available electronically on the ARARA website, <http://www.arara.org>.

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
Donna Yoder
2533 W. Calle Genova
Tucson, AZ 85745-2526
donnayoder@cox.net

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
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

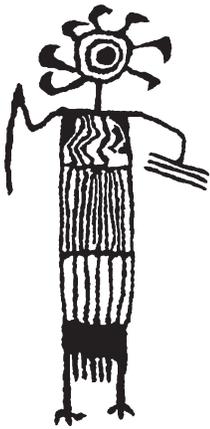
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1180 Center Point Drive, Suite 100
Henderson, NV 98074
amy@farwestern.com

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
(623) 582-8007
dvrac@asu.edu



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

The **Association** strives to promote non-destructive utilization of rock art for scientific, educational, and artistic purposes. This is accomplished through a wide-ranging program to inform and educate the members as well as the general public regarding the rock art heritage of the United States as well as worldwide. These goals are communicated through the quarterly newsletter, *La Pintura*. Annual

three-day conferences give both members and others interested in rock art the opportunity to share professional papers, slide presentations, and informal discussions.

Membership in the **American Rock Art Research Association** is open to all with an active interest in research, non-destructive use, and preservation of rock art, regardless of their nationality or country of residence. Membership fees are:

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

*Student rate requires photocopy of current student ID. Foreign members please add \$5.00 for Canada/Mexico, \$10 for other countries.

Membership runs from 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
Donna Yoder
2533 W. Calle Genova
Tucson, AZ 85745-2526
e-mail: donnayoder@cox.net

<http://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 WBMurray1@yahoo.com. 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. Rock Art current events and news items of interest to our members that need public notice prior to the next issue of *La Pintura* should be sent to ARARA's monthly electronic newsletter "ARARA Online." Contact Amy Gilreath at amy@farwestern.com. **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. Please submit all materials intended for publication via e-mail (WBMurray1@yahoo.com). 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 1200dpi bitmap .tif files and black-and-white or color photographs as grayscale 300dpi high-quality-level .jpg images. Materials that cannot be e-mailed may be sent to the mailing address: ARARA, Attn: Amy Gilreath, Far Western, 1180 Center Point Circle, Suite 100, Henderson, NV 89074.

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

e-mail: ARARABoard@gmail.com

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Secretary	Caroline Maddock
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