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IFRAO 2012

Bolivia Reflections

By Peggy Whitehead and Mavis Greer

LA PAZ, a city of contrasts and the home of SIARB (Sociedad de Investigación del Arte Rupestre de Bolivia), was host to the IFRAO 2012 Congress from June 25-29. Deplaning, the 14,000-foot altitude leaves you without breath, and as your taxi drive descends the steep-sided funnel into the city, you see tightly packed buildings. Drawing closer to the city, noises greet you with people hanging out from the sides of bus vans calling out their routes, and sidewalk vendors telling what they are selling. The vendors are mostly indigenous women in their Native dress wearing the distinctive hats that denote their villages and carrying colorful bundles on their backs.

The Museo Nacional de Etnografía y Folklore was the headquarters for the meeting organized by Matthias Strecker, Freddy Taboada, Claudia Rivera, and Pilar Lima, with assistance from Carlos Kaifler, Clovis Cárdenas, Rosario Saavedra, and Lilo Methfessel. They were able to bring together more than 200 researchers from all over the world in spite of many obstacles, including an airline going bankrupt and the 12,000-foot altitude.

We registered for the Congress at the museum and had time to greet old friends we had not seen since the last meeting in Ariège, France, before being taken by bus to two museums in Miraflores for the opening of special exhibits on the *Protocol for the Interdisciplinary Study of Pictographs*. These exhibits consisted of multiple posters showing ongoing projects on sites in Brazil, Argentina, France, and Peru. Workshops on DStretch (by Jon Harman) and on photographic image enhancement with Photoshop and DStretch (by Robert Mark) were both given at the beginning and end of the meeting.

The opening evening events started with welcoming speeches by the Secretary of the Banco Central de Bolivia (a sponsor of the Congress) and other dignitaries, followed

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IFRAO 2013

Albuquerque

By Peggy Whitehead and Mavis Greer

MAY of 2013 offers a great opportunity for ARARA members to hear and give papers, and to meet with international rock art researchers. Exciting research is going on globally, and this is your chance to hear about the rest of the world. Simultaneous interpreting in the majority of rooms will let you hear the reports and research papers without missing out on important information.

Meeting old and new friends is one of the great benefits of a global conference. Most people cannot travel every year to keep up with the latest theories and techniques. While it is expensive to bring the world to our yearly conference, it is an occasion not to be missed. The Marriott Pyramid North in Albuquerque, New Mexico, offers many different areas for personal discussions, as well as space for the conference presentations. Below are a few of the session highlights for you to choose from.

Formal topical sessions and general sessions will offer over 200 presentations from which to choose, and they will cover all aspects of rock art research from technology to conservation efforts. Dating and 3-D technology are just two areas where advances are being made in this arena, and a session to be chaired by Anne Stoll will explore what is new on this front.

Archaeology and the science of rock art will be addressed in a session chaired by Robert G. Bednarik and Roy Querejazu Lewis. Researchers concerned that studies have not placed enough emphasis on science when learning about rock art will enjoy these presentations.

Since the end of the cultural revolution in China there has been a great effort to capture the information that was suppressed. Rock art has played an important part in their long history, and a delegation of Chinese researchers is presenting a session on the discoveries of the 21st century of rock art research in China.

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by opening lectures on Bolivian rock art and archaeology. Long-time researchers Dr. Juan Schobinger of Argentina (the Congress was dedicated in his memory), Dr. Jean Clottes of France, Dr. Niède Guidon of France and Brazil, Prof. Louis Briones of Chile, and Jane Kolber of the USA were honored for their commitment to recording and researching rock art. Information on these honorees was presented in the Conference Program. Dr. Clottes presented an evening lecture on Cosquer Cave, a site which is always of interest to international rock art groups.

Field trips were offered before and after the Congress to many wonderful archaeological sites. There were no field trips during the conference, and trips were all at an expense separate from registration. Most pre- and post-conference trips were multi-day, and they were scattered throughout the country. Among the trip locations were Lake Titicaca, Sucre, Tarija, and a day trip to the reconstructed Tiwanaku ruins.

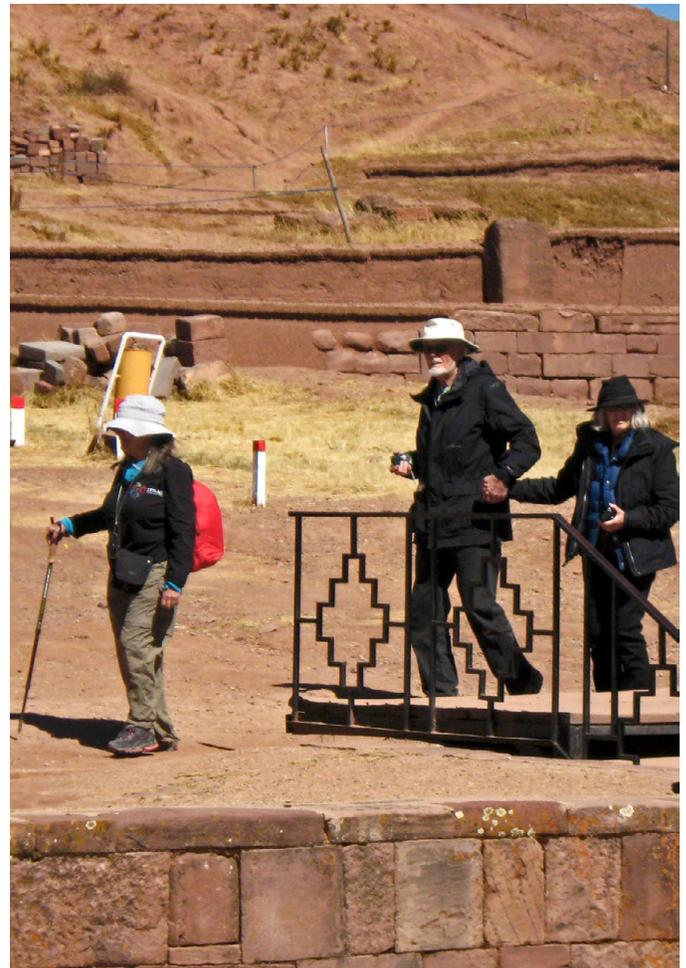
The official languages of the Congress were Spanish and English, with papers given in either language. There were 15 formal sessions that covered everything from conservation to the latest dating methods and recording technology. The four concurrent sessions allowed one to select topics that interested you. The focus of many of the sessions was on South America, and we heard about research in the Caribbean, Chile, Peru, and Argentina, from researchers who we often do not have the opportunity to hear.



Jane Kolber in La Paz, Bolivia, was among those honored at the IFRAO Congress for her contributions to rock art studies (photograph by Peggy Whitehead).

The meeting of IFRAO representatives was held during the Congress, but only a small number were present, and even with proxies, a voting quorum was not met. Reports were presented by the officers on activities of the organization in the past year, and it was announced that two organizations had newly joined IFRAO: *Isturitz et Oxocelhaya, Patrimoines, Cultures et Préhistoire* of France and Horn Heritage of Somalia. There was discussion about upcoming IFRAO meetings and the frequency of those meetings. At this time IFRAO 2013 is scheduled for Albuquerque, New Mexico. Consideration is being given to meet in China in 2014, Spain in 2015, and Australia in 2016.

The Congress closed with an appropriate ceremony. After a thank you by Matthias Strecker, Jean Clottes passed the IFRAO Presidency to Freddy Taboada of Bolivia. The evening ended with a great musical program by local entertainers. ☉



Jane Kolber, with Curtis and Polly Schaafsma at Tiwanaku, one of the many field trips held during IFRAO 2012 (photograph by Peggy Whitehead).

On the Rocks – Ancient Art Image Renovation Using Adobe Photoshop

By Lisa Werner

Ms. Werner is a Getty Images contributor. She is the past President of the Santa Barbara County Archaeological Society, former Board Member of ARARA, and was a Research Associate at the Santa Barbara Museum of Natural History. This article originally appeared in <http://shuttermonks.com/rocks-ancient-art-image-renovation-using-adobe-photoshop>.

IT is nothing short of miraculous that art painted by prehistoric people has survived. Sources of damage range from earthquakes to volcanoes, wind erosion to lichen and fungus, bird droppings to vandalism, yet many ancient paintings remain today. Long ago in Santa Barbara, California, a growing number of newly arriving settlers carved their initials into the ancient art in Painted Cave, causing concerned citizens to unite and install former bank vault doors to keep out future vandals.

Three hours north of Santa Barbara, at the Carrizo Plain National Monument, there is a large horseshoe-shaped sandstone outcropping called Painted Rock (Figure 1).

Sadly, over the years, the damage humans have done has been both intentional and unintended. People have used the Yokuts Indian rock paintings for target practice. How much of a challenge is it to shoot a painting of a deer? On the other hand, it was common practice for early black and white photographers from Stanford University to draw white chalk outlines to enhance their photographs. It didn't occur to them that they were damaging the work. This site is often referred to as a "ruined" heritage site, and access is now strictly monitored by the Bureau of Land Management in an effort to preserve what's left of the remaining art. A short walk south from Painted Rock there is an endearing pictograph of an anthropomorph.

In layman's terms it might best be described as a frog-like humanoid figure flattened by a bulldozer, beside a shape depicting the sun. This water creature and sun combination form the unintimidating territorial marker known as the Chumash Blessing (Figure 2). It denotes the border between the Chumash and Yokuts Indian tribes. One can almost understand why someone apparently attempted to chisel the painting off the rock as if they wanted to take it home to hang on their living room wall above the couch.

But is the original beauty of these paintings beyond recall? Thanks to Adobe Photoshop, perhaps not.

How to Steps

In Adobe Photoshop, my favorite tool is the band aid icon known as the Spot Healing Brush Tool (Figure 3). This is my

weapon of choice to remove damaged areas of the art work from the images, with the rubber stamp icon Clone Stamp Tool as my backup.

Begin by selecting View – Actual Pixels. Next, Zoom In twice. When selecting a brush, make sure you use one from the second set that has a blur effect around the edge as displayed in Figure 3. I like to use a small 4px brush size, but it depends on the size of the area to be repaired. My technique is to use a touch pad; I never use a mouse. As if you are finger painting, try to fill in the selected damaged area, and highlight the entire section in one stroke, not little by little.

As soon as it looks good, I always click File – Save so I don't lose any of my progress as I go. If, however, Adobe automatically fills in the selected section with the wrong pigment, simply go to Edit – Undo Spot Healing Brush.



Figure 1. Painted Rock, Carrizo Plain National Monument.



Figure 2. The Chumash Blessing.

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Image Renovation... *continued from page 3*

On the repeat try, use either a smaller size paintbrush, or try my trick: I come very close to, but never actually touch the wrong color that Adobe selected on the previous try.

Then, to fill in that last thin area where you almost but did not touch, change from the band aid icon to the rubber stamp. Go to the actual pixels of the color you want to select and click on them while simultaneously holding down the Alt key. Now simply stamp, stamp, stamp, pixel by pixel, the area that remains to be repaired.

If you are not sure of what you are doing because you are zoomed in, it might help to switch to View – Fit On Screen to see how it actually looks at 100% scale.

Now here is one last trick. To combine the before and after photos into one, an easy method to use is PowerPoint. Simply insert both photos onto the same slide so that they are touching each other. Use Select All so that both photos are selected. Next, right click on Grouping, and Group the two photos into one. The end result should look like Figures 4 and 5.



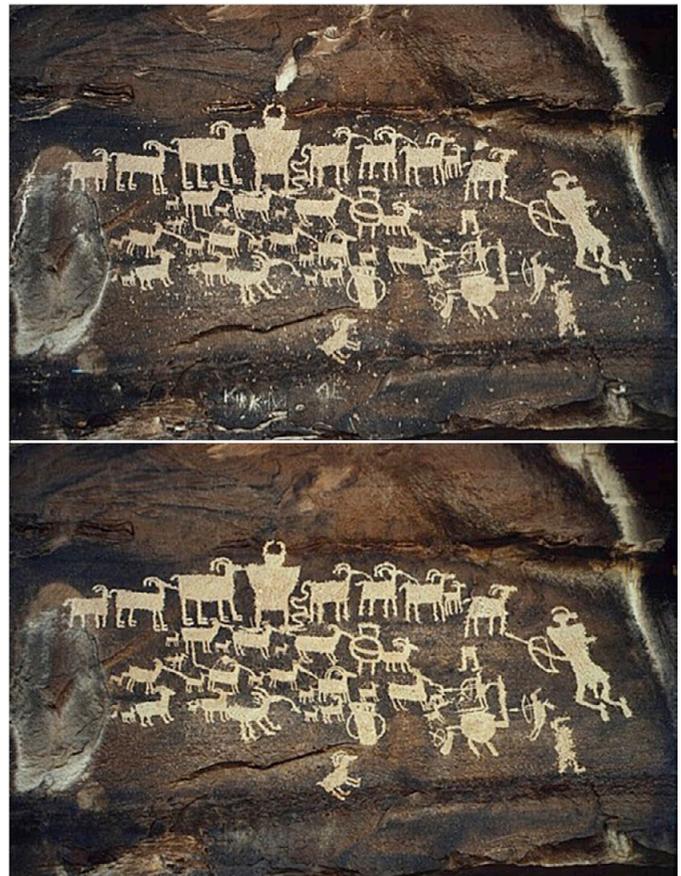
Figure 3. Screen-shot of Adobe Photoshop Tools.

Last, right click one more time, select Save Picture As, and change the default from .png to .jpeg.

One last obscure tip, if your photo is to be used in an iPhone app, then the required format is .png (portable network graphics), not jpeg.

Risks

I hesitate to share my story with the world for fear it might lead some creative-types in a different artistic direction. I always try to renew an image to the painting's original condition as best it can be known, never using my own imagination to enhance or add anything of my own making. However, an imaginative person might, for example, be tempted to enlarge a head and draw a helmet with antennas on ancient art to support their theory that aliens built the pyramids. I love that this technique offers wonderful opportunities to provide pristine images of damaged rock art, but fear it might also lead others into creating images of what they wish it had been, rather than what it truly was. ⚙



Figures 4 and 5. Before (top) and after (bottom) renovation.

Rock Art Organizations, Visitation, and the Destruction of Rock Art Sites

By Jerry Dickey

RECENTLY I received word that an acquaintance and perhaps as many as five other rock art enthusiasts were backpacking in a remote area of the northern Grand Canyon. When I heard where they were, I immediately suspected that they were searching for specific sites. The length of the trip, the direction of their travel, and the area they were hiking in all indicated that they were heading to an area where I knew there were two very incredible and fragile rock art sites dating back to the Archaic Period in Grand Canyon prehistory. Immediately I could feel my stomach tighten. “Feeling a bit protective?” I asked myself. I knew these were not “my” sites and that others had as much right to visit them as I did, so I tried to relax and “let it go.” I had to trust that the one person I knew in this group wouldn’t post photographs and descriptions on the Internet and that he cared enough to tread lightly when he visited these sites.

I have been involved in recording rock art sites in the Grand Canyon region for the Bureau of Land Management (BLM), the Forest Service, and Grand Canyon National Park since 1987. This has resulted in the complete documentation of 543 rock art sites. Before this I had recorded rock art in the east Mojave Desert of California for the BLM and the National Park Service. I first became fascinated by these images on stone when I was in my early 20s, and I viewed them as being compelling yet enigmatic windows into the past. My curiosity led me to join several organizations and read many books on the subject. I soon found that there were more interpretive theories than known facts involved in the study of rock art. The problems with rock art don’t begin and end with interpretation, however. One of the criticisms leveled against many rock art organizations is that their members are more interested in gathering information about site locations (known as “beta”) rather than learning about or doing serious research on the subject. A commonly repeated joke was that you don’t want to be standing in the parking lot at one of these symposiums on the last day because you might get run over by all the SUVs racing away to check out the new beta locales in the hope of adding another site to their “visited” list. Prior to a talk at one of these conferences, a person suggested that one shouldn’t be too concerned about what one said during a presentation, since most people would be focused solely on the pictures anyway, looking (and possibly listening) for clues as to the exact location of the subject rock art.

In 1997 I had the good fortune to hike to a remote pictograph site in the western Grand Canyon. The fine-lined images painted on the back wall of a shallow shelter-cave were unlike anything I had seen before. Mary Allen, a local resident and river-runner, had written about this site along with several others which she called the Grand Canyon Polychrome style. She published several papers on this rock art and presented slide lectures at various symposiums. She later told me that she had been offered money in exchange for information about the location of these sites but had turned them all down. As far as she knew, only a handful of her closest associates and hiking buddies shared in her knowledge about the locations of these sites. Later, my own project recording rock art in the Grand Canyon region brought me into contact with numerous other paintings of this style. Since the rock art is found in such a remote area, shows considerable detail and intricate brushwork, and is often done in multiple colors, I can understand why others would want to see these sites. These paintings show considerable age and in some cases parts of the painted surface are beginning to separate away from the walls and ceilings upon which they were created.

During the course of our project we were always careful where we stepped while recording the rock art so as not to leave numerous footprints or “social” trails which might draw attention to the sites. Part of our recording process involved noting the existence of other archaeological artifacts found in association with the panels, which meant we had to be especially careful about where we dropped our packs, where we sat, and where we walked. Two of my associates actually took off their boots while recording one of the sites—a site that the previously mentioned group was currently searching for. I wondered if they would do likewise when they eventually found it. Having recorded so many of these amazing pictograph sites, it was easy to develop a sense of “proprietorship” about them, much like Mary Allen had.

While honoring the need to not publicize the location of these sites, as researchers we believed that education was the surest means to protect the cultural resources, including rock art. But now I couldn’t help but also wonder if we hadn’t actually been participants in “opening up” these sites to the general public. It’s a disturbing question.

As rock art researchers we had two objectives. First, we wanted to document the paintings before they were lost for

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Visitation and Destruction... *continued from page 5*

all time due to normal weathering processes. And second, we operated on the belief that by studying these sites in detail, we could gain a better understanding of them and, in turn, educate the general public as to their significance. Our studies resulted in several public lectures and the publication of various articles regarding our findings. While careful never to divulge exact locations, we hoped that a better public understanding of the importance and fragile nature of these sites would create a heightened sense of etiquette and responsibility among those who would inevitably visit them in the future. We knew that local hikers who frequented the backcountry for years had been to and, in fact, rediscovered many of these remote sites. Indeed, we had made efforts to cultivate their help in the course of our work and found that these backcountry denizens were as concerned about the preservation of the sites as we were. It was the rock art enthusiasts and casual hikers who presented a real concern.

Shortly after hearing about the trip mentioned above, I was startled to see another posting on the Internet that included over 30 photographs of a trip made by approximately seven people a week earlier to the same two sites being visited by the group I mentioned earlier. Knowing about the increased visitation to these sites—one of which was located in such a small shelter that we had to crawl on our hands and knees to see and record it—was bad enough, but having the images of the paintings posted online with candid shots of the group members walking and crawling over the sites was especially disturbing. This rock art is on public land and permits are not required for people to go there. However, local land managers have indicated that at least one tribe has stated that they do not want these sites to become public destinations, and has requested that the agencies not post images from these sites in public venues. While there may be some controversy as to a legitimate connection between existing tribes and these ancient paintings, the fact that they are viewed as important to Native Americans who can trace a historic connection to the area where they are located is significant, and it cannot be ignored by the land managers.

Visiting archaeological sites, including those with rock art, obtaining information about the location of such sites, and sharing this information with others raise ethical issues. Once we possess such knowledge, not to mention the privilege of actual visitation, we are ethically obliged to assume the responsibility of stewardship and preservation. None of us “owns” these sites, yet they belong to all of us. While the meaning and function of Archaic Period rock art may have been lost over time, there can be no doubt that these paintings

held, and in a sense continue to hold, a deep significance to many. They are delicate and fragile sites, and whether or not we realize it, we are on “sacred” ground when we visit them. Consequently, we need to ask ourselves if the study of rock art is, by its very nature, potentially as destructive archaeological excavation in general. Many rock art sites have been modified by placing fences, signs, marked trails, and facilities nearby so that the panels will be less negatively impacted by increased visitor traffic. But in taking such steps, we may have compromised an important aspect of the rock art site, namely its connection with the landscape. Recently, landscape archaeology has brought a new awareness about the importance of this variable when it comes to archaeological sites both with and without rock art. Trying to protect sites by erecting artificial barriers around them may actually destroy some of their most essential features. Yet many sites are just too fragile to allow unrestricted access. One careless brush against a rock ceiling, vibrations caused by loud voices, or the impact of feet on top of or inside of a shelter can result in irreversible damage.

In the past, many land managers followed a policy in which information regarding site locations was kept secret from the public. Eventually sites were classified based on how well they could survive public visitation. Some people have called for an end to restricting access to any of the sites calling such practices elitist and doomed to failure. Land managers confront a real challenge in walking the fine line between preservation and utilization of public land. The public cannot be criticized for being on sites if they are not told of any restrictions such as required permits or restrictions stemming from legitimate Native American concerns. Yet by publicizing these issues regarding specific sites, the land managers will also be drawing public attention to them. It is time that rock art organizations and the greater rock art community recognize this dilemma and ask themselves the fundamental question: What should take precedence—research and preservation, or public site knowledge and unrestricted visitation? To insist on some form of “manifest destiny,” to an inherent right to visit rock art sites regardless of their fragility, is as short-sighted as the old argument used by artifact collectors—“if I don’t take it somebody else will.”

It would appear that the options are few. Either we continue to lose sites to vandalism and inadvertent destruction, or land management agencies will move to restrict access to sites on public lands in accordance with the recommendations of archaeologists and the requests of indigenous tribes. It is time for the rock art community to step up and acknowledge their inherent role in this issue. As rock art enthusiasts we all have a responsibility and ethical obligation when it comes to the preservation of these fragile

resources. Rock art organizations need to embrace the issue of preservation and reflect on whether by treating sites as recreational destinations they are contributing to the eventual loss of these irreplaceable cultural resources.

I don't mean to imply that rock art groups have completely ignored the need to protect these resources. Organizations such as the American Rock Art Research Association and the Utah Rock Art Research Association have committees which focus on education and preservation. They have, in some cases, undertaken efforts to work more closely with local land managers in terms of providing protection for sites. Unfortunately, the efforts of these committees are generally presented at the yearly symposiums during business meetings held in the early morning hours apart from the general presentations. Obviously business meetings do not hold the same attraction for the general public as the general rock art presentations, even when adequately publicized. It is important, however, that all those attending these symposiums understand that the purpose and focus of rock art organizations is much more than just presenting their members with pictures of provocative rock art and the lure of possible site information. Perhaps the chairs of the education and preservation committees might be asked to give formal presentations to the conference attendees as to the work their committees have done during the past year. These could be presented at the beginning of the conference along with the welcoming remarks of the President in addition to their later reports at the business meeting.

Rock art organizations should continue to reach out to local land management agencies and local indigenous groups in a cooperative effort to promote public education and awareness as to the value of our rock art resources and to assist in their preservation. The rock art community in conjunction with governmental agencies and local archaeologists need to actively support and become involved with programs that train site monitors. The awareness of proper rock art etiquette needs to be stressed as a basic prerequisite for all members of any rock art group. Organizations need to actively support serious rock art research and assist in the dissemination of professional-quality reports through the continued use of juried submissions and by fostering rational and academic dialogue. By embracing these issues and making them a prominent part of their public persona, rock art organizations can move from simply channeling more visitors to fragile and endangered rock art sites, to becoming a more active and positive force in the understanding and preservation of our rock art heritage.

For those compelled to seek out rumored rock art sites, wherever they may be, I think they need to ask themselves some basic questions. Why are they looking for these sites?

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Rock Art Research: Broad Themes in the 77th Annual Meeting of the SAA

By Jamie Hampson

Jamie Hampson recently received his doctorate from the University of Cambridge (UK), and is a Research Fellow at the Rock Art Research Institute (University of the Witwatersrand, Johannesburg), and Research Associate at Sul Ross State University (Texas).

SEVERAL sessions at the annual meeting in Memphis, Tennessee, of the Society for American Archaeology, from April 18-22, 2012, included papers on rock art, but the two sessions most pertinent to members of ARARA were Len Stelle's *Rock Art: Methodology and Interpretation in the Archaeology of the Site*, and Al Paterson and Liam Brady's *Beyond the Archaeological Analysis: Exploring the Legacy and Relevance of Rock Art*. That the speakers in Brady and Paterson's session—on the legacy and relevance of rock art—successfully went beyond counting and classifying should come as no surprise. Similarly, it was no shock that most—but not all—of the participants in Stelle's session approached rock art from a more traditional standpoint, with an emphasis on quantitative methodology. Both sessions, however, comprised an impressively broad range of topics. In this review, rather than summarize individual papers, I consider four overlapping themes: 1) the use of ethnography, 2) style and aesthetics, 3) politics, identity, and intellectual property, and 4) indigeneity, authenticity, and ownership.

Ethnography

Because of my background in Europe and especially in South Africa, of particular interest to me were the interpretive papers that focused on ethnography and ontology. Ashcraft's presentation on Cherokee rock art, for example, included references to petroglyphs as gatekeepers and warnings to people about to enter the spirit world at particular places in the landscape. Ashcraft made clear that Cherokees attribute many petroglyphs to ritual specialists' relationships with the spirit world; he also pointed out that fish weirs possess religious connotations. Here is a compelling example of the simple efficacy of ethnographic and ethnohistorical approaches to rock art. These approaches allow us to better understand the relational ontologies found in so many Indigenous societies.

Unsurprisingly, the papers on Australian rock art in

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Paterson and Brady's session all employed ethnography, some more successfully than others. Brady himself, for example, spoke about effective employment of ethnography in Yanyuwa country in the Northern Territory. To the Yanyuwa, rock art was (and still is) a living force within the environment, enclosed within a rich social world, and replete with meaning.

Conversely, there are still those who contend that we can learn nothing of note through an anthropological approach to rock art. In a paper highlighting their work in the Great Basin, where images of bighorn are plentiful and widespread, Whitley and Moore showed how supporters of hunting magic continue to deny not only "ethnographic" rock art production (that is, production in the relatively recent past), but also the very relevance of ethnography. A handful of Great Basin researchers have resurrected hunting magic hypotheses by citing faunal analyses, but, according to Whitley, they have lumped deer and bighorn bones together—a good example of the opaque manipulation of statistics. In fact, of more than 96,000 faunal elements in Whitley and Moore's study area, hare and rabbit bones account for 44% of the total, rodent bones for 20%, and so on; bighorn bones, on the other hand, comprise only 3%. An interesting challenge, therefore, is how to explain the absence of deer hunting magic hypotheses in western North America.

Style and Aesthetics

Another broad theme in both sessions comprised various art historical approaches to rock art corpora. Morales spoke eloquently on sites in Texas and beyond, including White Oaks shelter with its rabbit-like quadrupeds, the smallest of which is a mere 19 mm long. Morales looked at style—that is, "how something is done"—rather than subject matter, and suggested that a single individual painted miniaturist scenes at several different sites. Unashamedly borrowing terms usually associated with art history, Morales referred to compositional techniques, focus, framing, scenes, an "inwardly-directed eye," and so on. Similarly, "formal analysis has long been the cornerstone of connoisseurship."

Although I doubt the usefulness of looking for a "unified narrative" in so-called scenes (unless these terms are more precisely defined), I welcome the emphasis on investigating cultural connections. The question as to whether or not we can trace a single painter across the landscape is an old one, but Morales went further by asking whether there is evidence for a "copyist," someone mimicking the White Oaks painter. Regarding pictorial "connections" over larger

distances, Mark and Billo have recently suggested a stylistic connection between the pictographs in far west Texas and the pictographs in Seminole Canyon to the east; Morales also pointed out similarities between Greater Southwest pictographs and the rock art corpus in Piauí, Brazil, while simultaneously warning us that if we cast the net too wide, we might unhelpfully lump together thousands of artists. This begs the question: Should all pan-American conventions be discounted? Moreover, and following work by Chippindale and Taçon (1998), are formal similarities ever purely "coincidental?" What exactly do we gain by defining rock art regions according to style rather than subject matter (Hampson 2011)?

Politics, Identity, and Intellectual Property

Switching continents, and turning more to the *relevance* of rock art, Smith, and then Challis and Hampson, outlined the relationship between politics and cultural heritage, the history of rock art research, and the presentation of rock art to the public in southern Africa. Both papers included case studies on successful instances of job creation and poverty relief in previously marginalized areas.

Milestones in southern African research since the early 1990s include several museum exhibitions and a handful of properly managed (and properly presented) public rock art sites, including work by Pippa Skotnes, Jannie Loubser, and Thomas Dowson. Today, of course, the commercial use of rock art on wine bottles and the like is clearly of huge importance, and hugely problematic—some brands are fabricated so as to sound "more African," and there remains an egregious misconception that Khoisan images cannot be misused because the Khoisan no longer exist! This is simply not true, and simply wrong. It is also applicable to the Indigenous heritage and Indigenous peoples of other countries. Native Americans, for example, have been allegedly "disappearing" for more than 500 years! Atalay and Martin, who have deep connections to the Knowledge-Written-on-Stone site in Michigan, mentioned George Nicholas's IPinCH project (where IP stands for Intellectual Property). They stated that copyrighting images—such as an archer who "shoots knowledge into the future" on the logo of a tribal sporting goods store—is *not* always the best-way option, despite concern about the potential misappropriation of imagery. I return to this topic in the next section.

Looking at developments in South Africa over the last three decades, what might the implications for America and other "First World" countries be? Smith suggested that one implication might be that sustained personal engagements help champion important cultural heritage(s)—heritage that

used to be avoided at all costs. Most importantly, perhaps, it is clear that people are now self-identifying as San, stressing their genetic and cultural links to Indigenous hunter-gatherer and pastoral Khoisan peoples. Again, a similar trend is visible in many other countries—which leads me to my final, overlapping theme.

Indigeneity, Authenticity, and Ownership

Working in the northwest of Australia, Paterson and McDonald highlighted the importance of “Connection to Country” programs, drawing our attention to the fact that many Indigenous elders from the region’s Ngarluma group have retained and formed “knowledge of sites after a hiatus.” Central to this theme of Indigeneity are concepts of distance (in both space and in time), so-called cultural “authenticity” and “legitimacy,” access, and ownership. An important question that arises (or should arise) from all of these points is: On whose terms?

At the start of Paterson and Brady’s session, Smith declared that rock art is an “awkward reminder of stolen country,” and Challis and Hampson developed this further by reminding us that this is true not just in southern Africa, the place of human origin and an important crystallization point, but also arguably in all postcolonial (or post-settler) nations. Particularly striking was Valda Blundell’s astute observation that in the Kimberley, where she works, the Indigenous Worrora people were recently required to demonstrate continuity of their cultural traditions despite their forced migration by the government in the 1950s! We know that Donny Woolagoodja re-painted some of the famous Wandjina images (“sentient and mutable beings”) in 2002 in order to keep them healthy and bring rain. Blundell wisely believes that contemporary art should be seen as “innovative traditionalism,” not evidence of cultural loss. In the Western world, change often equates to progress, yet, to Westerners, and as outlined above, change within Indigenous worlds is often criticized and deemed “inauthentic.”

McDonald also spoke of rock art in the Western Desert of Australia, explaining that “rock art is recursive: it occurs in the deep past, but it is still being produced today.” Does this make it more or less authentic? Who decides? Jan Simek, the discussant in Stelle’s session, talked of three strands in rock art research: description, interpretation, and chronology. McDonald probingly asked: If these strands collide with Indigenous ethics and views, how should we proceed? Clearly, a pragmatic and flexible approach is needed.

George Nicholas, a discussant in the *Moving Forward Together: Thoughts on the Futures for Archaeology and Indigenous Peoples* session organized by Teresa Nichols, has

published widely on Indigenous identity and ethics. Nicholas made four points that complement many of the themes of the rock art papers outlined above. First, cultural heritage is (or should be) about relationships, memory, and well-being; second, Indigeneity is reified through institutional processes (we would do well to remember that Indigenous groups do not need archaeologists to “validate” their histories; indeed, this echoed Brady’s question: How relevant is archaeological analysis and classification to Yanyuwa elders?); third, we should not only challenge the boundary between history and prehistory, but also be on guard against “normativization;” fourth, applied archaeology and public outreach have not yet received the credit they deserve. There is still a pressing need to de-marginalize Indigenous archaeology and to “decolonize” archaeology in general—in this way, we might be able to “bring tensions into a productive arena.”

Working in the Wellington Ranges in Arnhem Land in the Northern Territory of Australia, Taçon, Lamilami, and May provided ample evidence of resolution of tensions. 2012 sees the launch of the Google Art Project, featuring one rock art site from Arnhem Land (Djulirri), plus five sites from South Africa. Another impressive collaborative project features Weeks, Limp, Payne, and Simon, who work at the Chaco Canyon Amphitheatre Site. Similarly, Dongoske and Hays-Gilpin demonstrated that progress is being made in resolving tensions in the Zuni region.

Atalay and Martin provided us with arguably a more complicated case study. Indigenous elders are permitted to walk over the famous Knowledge-Written-on-Stone site, and pour cedar water over the petroglyphs, but because the land is deeded to the state of Michigan, it is the Department of Land Resources that grants official access. In 2002, to rectify this situation, the tribe began a proactive and “spiritual” approach to reclaiming the site. Debate continues.

We would also do well to remember that in most, if not all, rock art regions, there are multiple heritages at play. Indigenous groups themselves, of course, are not homogeneous. Norder, referring to the Jeffers Site in southwest Minnesota, explained that in 1998 there were several profound changes to the site’s management structure, which now features at least five Indigenous groups. This, of course, is not a rare situation. Some members of Zuni groups, for example, are determined to prevent an unregulated increase in tourist numbers.

I mentioned earlier that to the Yanyuwa in Australia, where Brady works, rock art was (and still is) a living force within the environment, enclosed within a rich social world. But how do Yanyuwa perceive this rich visual heritage today? How is rock art relevant? There is, as it turns out, still a clear relationship between rock art and the “wellness of country.”

...continued on page 17

2012 Annual Meetings

The Auction Committee (l to r): Wendy Michler, Barbara Gronemann, Trudy Mertens, Linda Dorsey, Julie Michler, Shelley Rasmussen, and Glenda Simmons (photograph by Julie Michler).

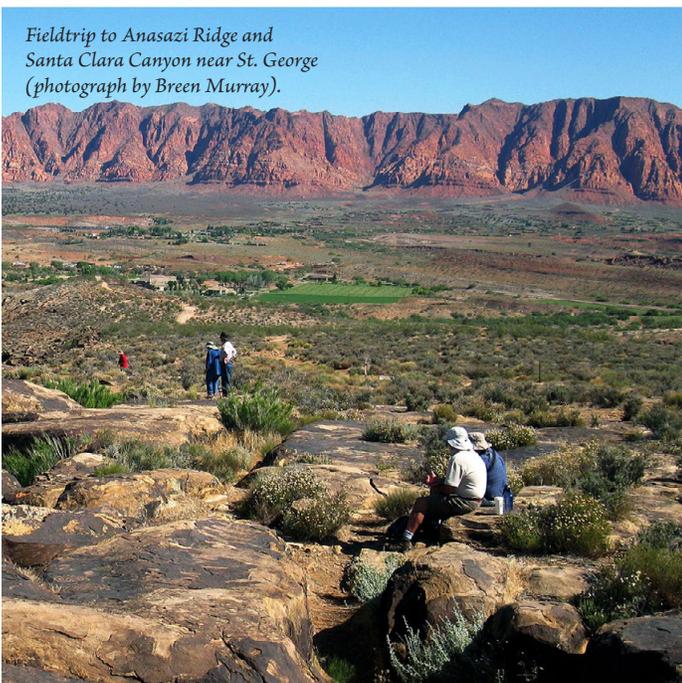


Feather Robinson and Benn Pikyavit (photograph by Breen Murray).



Excitement builds at the Auction (photograph by Breen Murray).

Fieldtrip to Anasazi Ridge and Santa Clara Canyon near St. George (photograph by Breen Murray).

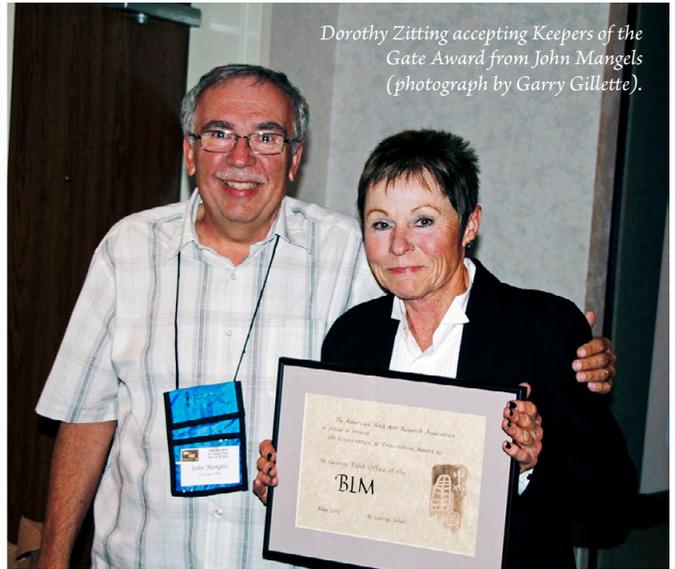


Fieldtrip participants view rock art in Cave Valley, Zion National Park (photograph by Peggy Whitehead).





Dave Manley (left) accepting the Oliver Award from Bill Hyder (right) (photograph by Garry Gillette).



Dorothy Zitting accepting Keepers of the Gate Award from John Mangels (photograph by Garry Gillette).



Ann Phillips with her quilt after receiving the Frank and A. J. Bock Award for outstanding achievements (photograph by Garry Gillette).



Chris Gralapp and her husband Frank at the Banquet (photograph by Garry Gillette).



Sandi Riggs with children who won the card design project, sponsored by the Education Committee (photograph by Garry Gillette).



Jim Keyser accepting the Wellman Award from Janet Lever-Woods and Marvin Rowe (photograph by Garry Gillette).

Rock Art Bookshelf – Article

U-Series Dating of Paleolithic Art in 11 Caves in Spain

Pike, A. W. G., D. L. Hoffmann, M. García-Diez, P. B. Pettit, J. Alcolea, R. De Balbín, C. González-Sainz, C. de las Heras, J. A. Lasheras, R. Montes, and J. Zilhão.

Science 336:1409-1434 (15 June 2012 Issue) and Supplementary Materials available at <http://www.sciencemag.org/content/336/6087/1409/suppl/DC1>

Reviewed by Alexander Rogers
Archaeology Curator, Maturango Museum

IN the words of Jean Clottes, “Since the discovery of Altamira...in 1879, establishing the chronology of cave art has always been one of, if not *the* major goal of research” (2001:469, emphasis original). He pointed out that western European cave art spans an interval of at least 25,000 years, and any given cave may have been the site of repeated episodes of art creation. He also pointed out that determining ages scientifically was very problematic.

This article on dating of cave art in northern Spain by Alistair Pike and colleagues gives an entirely new perspective. The authors applied a new dating method to the rock art in 11 caves in northern Spain, including Altamira. The method involves examining the paintings for areas in which they have been overlain with thin layers of calcium deposits, or flowstone, and using uranium-thorium dating to date the flowstone layer. The data reported in this article push back the chronology of cave use and cave art in northern Spain as far as the early Aurignacian, ca. 41,000 years ago (ya). For context, the art in Chauvet Cave, France, has been dated by radiocarbon assessment of associated archaeology to about 31,000 to 35,000 ya (converted from radiocarbon ages in Clottes 2003:33).

Radiocarbon dating has been previously applied in some cave contexts. Although the development of radiocarbon dating by accelerator mass spectrometry (AMS) enables use of very small samples, this technique has limitations when the art is painted on a substrate such as limestone, which contains carbon itself. In any case, radiocarbon techniques can only be applied to pigments containing carbon.

The cave paintings in northern Spain are on limestone, and often made with red hematite pigment. Stalactite and other formations generically known as flowstone are typically found in such caves, and are the product of the evaporation of calcium-laden water seepage. Such water also contains trace amounts of natural uranium (U), especially ^{238}U , the most common isotope; the amount of thorium (Th) in the

water is negligible because thorium is much less soluble than uranium. After the water evaporates forming flowstone, thorium content grows as the uranium decays into a series of daughter elements, including ^{230}Th , eventually ending as lead. Measurement of the relative proportions of ^{238}U and ^{230}Th , both of which have well-known and long half-lives ($>7 \times 10^8$ years), thus permits reconstructing age since deposition.

This technique, known as uranium-thorium dating, or uranium series disequilibrium dating, has been known for years (e.g., Tite 1972). However, earlier applications used decay counting to measure amounts of radioactive materials present, and thus required large samples, on the order of 100 grams (Hellstrom 2012). This has changed with the application of mass spectrometry, which permits counting element proportions directly with samples of milligram size (Hoffmann et al. 2007).

Pike et al. (2012) applied uranium-thorium dating by mass spectrometry in order to date the flowstone layers overlying cave paintings. This yields a “lowest possible” age for the painting. In a few cases it was found that a painting had been created on top of flowstone, and had then been covered by a second layer; in these cases it was possible to bracket the ages.

In total, 50 samples were collected from 11 cave sites. After chemical processing and cleaning, the uranium and thorium were separated by ion exchange chromatography. Quantities of the two elements were measured by inductively-coupled-plasma mass spectrometry (ICPMS) for computing ages. Great care was taken to identify and correct for possible contamination by water-borne or airborne detritus, which would result in measured ages older than they should be. Contamination is signaled by the presence in the sample of ^{232}Th , the most common isotope of thorium; if the ratio of ^{230}Th to ^{232}Th is greater than about 20, the contamination is negligible, which was the case for 30 of the 50 samples, including the oldest ones. A correction method, described in the Supplementary Materials online that accompany the article, was used to correct the ages of those samples with lower values of $^{230}\text{Th}/^{232}\text{Th}$.

Six samples were sufficiently thick that aliquots could be collected from both the outer (or later) and inner (or earlier) layers. In every case the measured ages are in correct stratigraphic order, giving confidence in the integrity of the method (Supplementary Materials, Figure S1).

The ages reported by Pike et al. (2012) vary between essentially modern and $\geq 41,400 \pm 570$ ya (two-sigma). It had been previously argued that the cave paintings were

Magdalenian in age, i.e., later than about 21,000 years old. Pike et al. (2012) report, however, that nearly 20% of the dates are pre-Magdalenian and four are pre-Gravettian (before about 32,000 ya). The oldest date at $\geq 41,400$ ya is Aurignacian in age and overlaps with the presence of *Homo neanderthalensis* (Neanderthal man) in northern Spain.

Within Altamira itself, the authors obtained an age of $\geq 22,000$ ya on the red-dot outline horse on the polychrome ceiling. A claviform symbol from the same ceiling yielded a date of $\geq 35,600$ ya (claviform = club-shaped; don't be ashamed, I had to look this one up too!). This ceiling had previously been assessed as Magdalenian in age, but these new dates support a much longer chronology, at least Aurignacian.

Another cave, El Castillo, is known for its many black figures, which had been AMS radiocarbon-dated previously as Magdalenian in age (cited in Clottes 2001:469). However, Pike et al. (2012) obtained a date $\geq 22,600$ ya for a black figure in the same cave, placing it as at least Solutrean in age. A red disk from El Castillo cave with both underlying and overlying flowstone layers was bracketed at 34,100–36,000 ya. One stenciled image of a hand dates to $\geq 24,200$ ya, and the other at $\geq 37,200$ ya, which suggests great antiquity for the hand stencil as a motif (Pike et al. 2012:1412). El Castillo cave also contains the oldest motif dated, a red disk from Panel de las Manos at $\geq 41,400$ ya.

Pike et al. (2012:1412) point out that because of sample biases, the measured distribution of ages should not be interpreted as indicative of relative activity levels, but it does indicate that cave painting was a continuing activity over millennia. It also establishes much greater time depth than has been previously understood. They postulate a growth in technical and graphic complexity of cave art over time, a point which has also been made for more recent times in the American Southwest (Malotki 2007) and Desert West (Grant et al. 1968). However, in the case of the Spanish cave complex there is also the fascinating possibility of overlap between *Homo sapiens* and *Homo neanderthalensis*. It is generally considered that cave art is part of the legacy of *Homo sapiens*, but the overlap in timing means that attribution of the simplest motifs to *Homo neanderthalensis* cannot be ruled out.

Looking to the future, we can probably expect to see the use of this technique extended to other limestone caves in Europe, which may cause major re-thinking of age sequences. We can also expect further refinement in the laboratory methods, which sound incredibly tedious at present!

This is a most interesting article, and I highly recommend it. As a note of caution, the ages reported in the data tables that accompany the article do not correlate exactly with the dates cited in the text of the article. The difference, which is discussed only in the Supplementary Materials online, arises

because the text takes a conservative approach, and cites dates as “mean minus two-sigma,” while the tables provide mean and two-sigma separately. I regard the data table presentation as more intuitive and have used it in this review. ⚙

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Visitation and Destruction.. *continued from page 7*

Is it for bragging rights? What will they do with their photographs and the newly acquired knowledge of site locations? There is a difference between fieldwork based on a research design and an agreement with the appropriate land management agency, and simply trying to access sites for one's own edification. Nobody wants “Big Brother” telling us what we can and cannot do, yet the preservation of certain fragile sites presents an ethical obligation that looms larger than any sense of personal entitlement when it comes to visiting these rock art and archaeological sites. If we honestly care about these cultural treasures, we as members of the rock art community and members of rock art organizations need to recognize and embrace our moral obligation to act as stewards for their preservation. ⚙

The Editor's Corner

St. George, Utah – 2012

THIS year's 39th ARARA meeting in St. George, Utah, was a big success, attracting more than 250 attendees for four days of interesting papers, field trips, committee meetings, and just plain socializing. The Lexington Hotel and Convention Center proved to be a very comfortable venue, and conference coordinator Donna Gillette and the local organizing committee headed by Jeff Allen assured that everything went smoothly during the entire weekend.

The wealth and variety of rock art around St. George provided an ample menu for both Friday and Monday field trips, often to sites with contrasting styles and context. My own trips took me first to mountain sheep country in the Mt. Irish Rock Art and Archaeological District of eastern Nevada with Anne Carter as our guide, and then to Anasazi Ridge, where the rock art narrated a story, and Santa Clara Canyon in the immediate vicinity of St. George, where the images reached back to Archaic times. Although many of the Friday trips were buffeted by high winds and blowing dust clouds, the weather was generally sunny and favorable, and the views were spectacular in all directions.

Things kicked off on Thursday night with your Editor's Community lecture. It featured views from three Mexican rock art sites—Loltún Cave (Yucatán), Las Labradas (Sinaloa), and Cerro El Chapín (Durango)—each located in a contrasting setting. (See the Conference issue of *La Pintura* 38:2 for more details about Loltún Cave.)

On Saturday, the conference opened with greetings from ARARA President Ron Smith, then John Mangels of the Dixie Archaeology Society, the local hosting organization. A blessing from Paiute tribal elder Ben Pikyavit was accompanied by music on a reconstructed Maya flute played by Feather Robinson.

In general, the paper sessions this year were very strong on innovative research. Several sessions provided in-depth coverage and discussion of the rock art around the three-state corner where St. George is located, providing valuable background for the field trips. Don Christensen's banquet speech on Saturday night also described his extensive fieldwork in this region, as well as many other sidelights on his long career in rock art documentation.

A special session on Saturday afternoon for "techno geeks" revealed some of the new tricks of the rock art trade, especially the analysis of paint components in the field using new portable equipment. These techniques, developed originally by Marvin Rowe, allow non-intrusive examination and render immediate results which provide added information about provenience and differences in

paint materials.

The new was also featured in another session exploring new paradigms being used in research projects still under way. Leanna Flaherty measured the energy expenditure required to produce a petroglyph to see whether it was a kind of "showing off" behavior, while Livio and Patricia Dorbrez explored the perceptual constraints on figure recognition derived from recent neurophysiological research on brain functioning. Steve Waller described acoustical effects, including his recent work on the ritual acoustics of Stonehenge, which might have been considered "supernatural" by earlier peoples. Elanie Moore's paper (in absentia) used experimental replication to see what kind of instrument would be needed to paint the elaborate figures at great heights in the Great Mural rock art of Baja California. Jon Harman also presented his recent project at Mission San Borja using DStretch to detect and recover faded paintings at two previously unrecorded sites.

All of these and other papers will be available to members in Volume 39 of *American Indian Rock Art* which will be edited this time by Bill Hyder. You will receive a copy as part of your 2012 ARARA membership.

On the administrative side, the ARARA Board met on Thursday under the direction of President Ron Smith and moved forward on planning for next year's 40th anniversary meeting. The Board also selected Rock Springs, Wyoming, as the venue for ARARA's 2014 meeting.

We also extend special greetings to Jennifer Huang, who will take on the duties of ARARA Secretary, and new Board member Scott Seibel, who will fill out Jenny's term on the ARARA Board. ☉

'kerchief Care

Did you purchase a bandana in St. George? The Education Committee regrets to say its edges might fray when machine washed. We suggest that the bandanas be hand washed. Although we ordered premium, hemmed, 100% cotton fabric bandanas, there has been a report that they are less than satisfactory. If you are not satisfied with yours, please email Carolynne Merrell at gamerrell@att.net and we will refund your money or send you a replacement. We almost sold out and are ordering more but from a different supplier. Thank you for your help supporting the Education Committee in its fund raising efforts! ☉

Minutes of the 2012 Annual Meeting

St. George, Utah, May 27, 2012

Submitted by Jenny Huang, Secretary

THE Annual Business Meeting was called to order at 8:03 a.m. by President Ron Smith. He announced that Caroline Maddock has chosen not to continue as Secretary and has resigned, effective immediately. Jenny Huang has been appointed as the Secretary by the Board for the remainder of this term (through June 30, 2012). To replace Jenny's spot on the Board, Scott Seibel was appointed by the Board for the remainder of that term (through June 30, 2013).

Ron reported that the Board met in Idaho Falls at the last conference and also this past January in Albuquerque. The IFRAO Planning Committee also met at that time, and Ron commended them for the great work they are doing. He explained that the IFRAO Planning Committee is a separate entity that is essentially autonomous. Mavis Greer is President of that Committee, Diane Hamann is Vice-President, Jenny Huang is Secretary, Garry Gillette is Treasurer, and Donna Gillette and Peggy Whitehead are Coordinators.

Ron next presented the ARARA Organization Chart. He noted that Peggy Whitehead has stepped down from the Publications Committee and Jim Keyser is Interim Chair. On the Awards Committee, Janet Lever-Wood has moved to an advisory capacity, and Troy Scotter will take over as Chair. Bill Hyder will continue to chair the Nominating Committee, and the rest of that committee will be seated before the end of this conference. Linea Sundstrom has agreed to continue as Chair of the Conservation Committee. Ron commended the other committee chairs who are continuing in their roles.

Secretary's Report

No changes were proposed for the minutes that were published in *La Pintura* for the last Business Meeting in Idaho Falls. Jim Keyser moved that the Minutes be approved as published. Carol Garner seconded. Motion passed.

Jenny Huang reported on membership trends compiled by Ken Hedges in late April. Membership dropped about 17% between 2008 and 2011. However, we are seeing an increase of memberships into 2012 that raises the total membership numbers by more than 5% to about 450 people. With the IFRAO conference occurring in 2013, it is hoped that dropped memberships will once again be renewed and the number of new memberships will increase.

Treasurer's Report: Garry Gillette

The final report will be printed in *La Pintura* after the fiscal year is completed June 30. There are a number of filings that must happen each year for 501(c)(3) non-profits,

which Garry has discovered has increased since 9/11 and the subsequent scams. Garry also reported that we are getting virtually no CD yield right now. "If by chance interest rates go up," he explained, "we'll be ready!"

The most important number on the current budget report, Garry stated, was the return from the live auction, which was near \$4,000 (a new record). This prompted Darlene Brinkerhoff to stand up, notice the members of the Auction Committee, and solicit a round of applause for them and their tremendous efforts.

Once the floor was opened to questions, Troy Scotter asked what ARARA's major expenditures were that happen throughout the year besides the conference. Garry directed him to the Financial Update that is published in *La Pintura* as it reports precisely that information.

Carolynne Merrell asked if the Education Committee's funding was included in the total expenditure amount that he had presented earlier. He answered yes, that number included all components of the organization. Sandi Riggs said she was amazed at the amount of work involved and thanked Garry.

Garry then reiterated that ARARA tends to keep its bank balances fairly consistent, but confided that last year when there was a small loss, one member wrote a check to cover that. He commended the gesture, but encourages the organization not to count on that kind of generosity every year.

Bill Hyder commended the health of the organization since his presidency of 1994 (going into that first International Meeting).

Ron verified that many expenses are for publications, the Deer Valley Rock Art Center (DVRAC) Archive, and the like. He says he is pushing for each committee to form a budget and request funds each year to help maintain their fiscal health. He mentioned that we put together a 5-year plan for DVRAC, that he sees it as a major asset to our organization, and that he feels ARARA needs to make it a larger part of the research effort that is central to the organization's mission. Ron sees it as a "center of excellence for ARARA that we can raise up and point to."

A potential new library and archives may also be in the future, and it could possibly be located near Petroglyph National Monument, which will take a lot of work. He emphasized that ARARA members represent ourselves as such all around the world, and he wants the international community to be able to turn to that archive for the information that we can provide. He commended Sandy Rogers's efforts in this plan.

...continued on next page

Annual Meeting Minutes... *continued from page 15*

Postscript: The Treasurer's Report will be provided in the next issue of *La Pintura*.

Standing Committees

Nominating Committee Report: Bill Hyder

Bill Hyder reported that last year the committee got a late start. There was only one nomination (Jenny Huang for Secretary). The committee decided to simply provide a set slate to the membership to cast a yes or no vote for the slate as it was written. This was done by email since only a small percentage of ARARA members have not submitted email addresses to the organization as part of their contact information. Bill stated the following facts: a) 24 individuals had either no emails or their addresses were broken; b) 84 yes votes by email and 3 yes votes by snail mail were received; c) 0 no votes were received; and d) 0 write-in nominations were received.

The slate thus passed as per the majority rule. Elected individuals will serve through June 30, 2014.

Publications Committee Report: Jim Keyser

As the Committee's Interim Chair, Jim reported that the Publications Table at this meeting had already sold \$400 of merchandise, and there was still the remainder of Sunday when the Vendors room was open.

He commended Peggy Whitehead for performing as Chair for 13 years. He reported that she recommended that the job be split into two parts. Melissa Greer has agreed to be co-chair of the Publications Committee (the duties involving the Table will be handled by another person, to be determined).

Jim reported that the Board of Directors would like to reactivate the monograph/collected paper series that ARARA has had in the past but has not revisited for a while. He is excited as he believes publications are the main thing that we offer to those outside our group. There has been a suggestion to the Board that the Publication Committee rename the *American Indian Rock Art* (AIRA) publication to better reflect the kind of papers being published there. The Publications Committee had strong reactions to this suggestion, and will send their recommendations back to the Board.

The current AIRA (Vol. 38) is out, and he commended Carolynne Merrell for her cover photograph. Bill Hyder is editor for the upcoming volume and manuscripts are due July 1.

A question came from the membership regarding the possibility of publishing electronically. Jim says that is a consideration and a decision will be made about that by the 2014 Rock Springs, Wyoming, conference.

Bob Marks says that all the publications already exist as pdf files, and all we need is a decision to just distribute them that way. Jon Harman suggested that ARARA is missing out on good collections and those are the PowerPoint presentations. He suggested making PowerPoints into pdf files that would be made available electronically. Bob Mark says he believes all previous PowerPoint presentations are archived. Jim says that has actually been changed in the past few years because of site location information that is often included in the slides and which cannot be distributed. Teddy Stickney says that CDs are an issue as libraries don't like them because they walk out the door too easily. Hard-copy books don't disappear like that.

Another member offered a suggestion about creating their own publishing company, as another organization to which he belongs has done. That organization puts CDs of all papers inside the back cover of the hard copy, and they are also all available on the Internet.

Janet Lever-Wood asked about other kinds of literature like poems and other good writing that have not been included in AIRA in the past. Ken Hedges said that if it is presented at a meeting, it could be published in AIRA.

La Pintura Report: Breen Murray.

Breen encouraged all of the membership to submit short articles, reports of conferences that include rock art, travels that include rock art, book reviews, etc. as these kinds of things can not be handled on ARARA Online. *La Pintura* has a 1,000 word limit (4 pages).

Education Committee Report: Sandi Riggs

Sandi reported on the children's poster winners and the resulting cards for sale at the Education Committee table. The committee is actively working to get students and younger people involved, including working to find colleges/universities outside the U.S. West that they might contact. Sandi encourages members to also actively seek out students and invite them to the ARARA conference. She emphasizes the diversity of the membership and that the students don't have to be archaeology students—there could also be an interest from art, geology, chemistry, or other departments.

Ad Hoc Committees

IFRAO Planning Committee Report

Because of the time, this committee planned to present their report later that afternoon instead of during this Annual Business Meeting.

Annual Conference Report: Donna Gillette

Donna reported that attendance at this St. George meeting is over 250. In 2014, the conference will be held in Rock Springs, Wyoming, likely over the Fourth of July weekend.

Nominating Committee for 2012-2013

Action needed: Three ARARA members need to be elected to serve on this Committee. Ron called for nominations (which will have to be confirmed). Eve Ewing nominated Rick Bury (he was not present that moment). Marvin Rowe nominated Daniel McCarthy—he is willing to serve. The nomination was voted on, and he was elected. Chris Gralapp nominated Ken Hedges—he is willing to serve. The nomination was voted on, and he was elected. Janine Hernbrode nominated Donna Yoder—she is willing to serve if Rick Bury declines. The nomination was voted on, and she was elected as an alternate depending on Rick Bury’s decision.

The Board appointed Bill Hyder to the new Nominating Committee (as he served last time as Chair) and also Teresa Saltzman.

Call for New Business

A complaint was issued about the field trip assignment process, and it was suggested it should be on a first-come, first-serve basis. It was explained that because everyone did not receive their conference packets at the same time, it was not fair to do first-come, first-serve. At IFRAO next year, field trips will be offered on a first-come, first-serve basis because of the larger attendance numbers. Ron understands that there are a lot of opinions and feelings about this, and he will take it to the Board for discussion. He will have something to report to the membership after the Board’s January meeting on what the decision or progress is.

Adjourned

A motion was made to adjourn. The motion was seconded. The Business Meeting stood adjourned at 9:03 a.m. ✪

IFRAO 2013... *continued from page 1*

Supporting young researchers is a vital part of keeping rock art research alive. With this goal in mind, student papers are being sponsored by the ARARA Education Committee. They are part of a mentoring program that Carolynne Merrell is leading.

A conference would not be complete without a lively discussion on meanings. Dario Seglie, Mike Singleton, Herman Bender, and Enrico Comba have worked together to bring you a session on Symbols, Myths, and Cosmology: Archaeological Material and Anthropological Meanings.

The theme of IFRAO 2013 is *Ancient Hands Around the World*, and a session on hands, which are represented in the rock art around the world, will be part of the opening day presentations. Jane Kolber, recently recognized at IFRAO 2012, Bolivia, for her lifetime commitment to rock art research, is chairing the session.

These are but a few of the sessions to be presented. Please go to our web site, <http://ifrao2013.org/> then to the tab for Sessions for a full listing. Alternatively, “like” IFRAO 2013 on Facebook, for information and updates. Continue to return to these two sites for updates on all aspects of the conference.

We look forward to seeing you in Albuquerque, at this wonderful opportunity to see the rock art of the world in your own back yard! ✪

SAA... *continued from page 9*

The landscape is said to possess a life force of its own—it can be happy, for example, or sad. Here is proof of an ongoing relationship between people and country, an ongoing dialogue between people and spiritual entities in the landscape—and also a positive example to end this review. ✪

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**San Diego Symposium
Announced**

THE San Diego Museum of Man is pleased to announce Rock Art 2012, its 37th annual Rock Art Symposium, to be held on Saturday, November 3. Visit www.museumofman.org/rockart for details, a download link for the Registration Flyer, and a map to our new venue, the auditorium of the Mingei International Museum in Balboa Park. Abstracts will be accepted until October 29 and may be sent to Ken Hedges at RockArtSymposium@cox.net. Readers may also request a Registration Flyer at this address if they are not on our mailing lists. The tradition continues—join us in November for Rock Art 2012! ✪

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

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ARARA Addresses

ARARA has several addresses. To get the most timely response, please send your inquiry to the right place.

Membership

For **all Membership matters**, including new and renewal memberships (see full membership information on inside back cover), replacement of undelivered issues of *La Pintura*, and corrections or changes in membership information and addresses, contact:

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

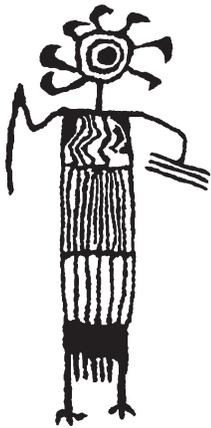
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The **American Rock Art Research Association** is a non-profit organization dedicated to encourage and to advance research in the field of rock art. Association members work for the protection and preservation of rock art sites through cooperative 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:

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<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, 2727 Del Rio Place, Suite A, Davis, CA 95618.

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 archaeological standards. The name **ARARA** may not be used for commercial purposes. While members may use their affiliation with **ARARA** for identification purposes, research projects may not be represented as having the sponsorship of **ARARA** without express approval of the Executive Committee.

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

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e-mail: ARARABoard@gmail.com

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