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ARARA 2014 — Rock Springs, Wyoming

By James D. Keyser and Mavis Greer

ALTHOUGH we are in the midst of the long-anticipated AIFRAO Congress and the wonderful rock art around Albuquerque, it is time to turn our attention to the 2014 meeting in Rock Springs, Wyoming. Due to the unpredictable weather in southwestern Wyoming in May, the annual meeting will be July 4–7, 2014, so it is time to begin making your plans to take time off from your job or to assure the other necessary arrangements that will allow you plenty of time to visit sites around Rock Springs and others on your way to and from the conference. It will be held at the Holiday Inn, which also owns two hotels across the street, allowing us a variety of room types and costs ranging from \$79 to \$99, but all meetings, the vendors room, and the banquet will be held at the Holiday Inn. For those of you interested in camping, there are several campgrounds in the area, including some not far to the west in the town of Green River along its namesake.

Rock Springs, located in the heart of the Green River Basin of southwestern Wyoming, got its start as a coal mining town providing fuel for the Union Pacific Railroad in the 1870s. Like all frontier towns, its early history was rough and tumble, but the worst incident was the Chinese Massacre in 1885 where many recently arrived Chinese miners were killed or chased out of town and the city's Chinatown was burned. Things got so bad that the U.S. government sent in soldiers to police the city for more than a decade. Gratefully, things have greatly improved, and when the gas and oil exploration of the 1950s discovered beds of trona (the mineral from which we get soda ash and bicarbonate of soda) the moribund coal mining industry changed to mining trona, which is now used for industries as varied as glass manufacturing, pollution control, the manufacture of animal feed, and the production of baking soda. With a base of heavy industry servicing mining, oil and gas drilling, and power production at Rocky Mountain Power's Jim Bridger electric generation plant, Rock Springs has a robust economy and a culture typical of many towns in the Montana–Wyoming–western Colorado region. There is also a community college with an anthropology department



The Tolar Site, 48SW13775 (photograph by John Greer).

and several active cultural resource management firms that work primarily in the oil and gas industry.

The reason we are going to Rock Springs is the rock art! Before the coming of Euro-Americans and during the centuries between 1600 and 1880, the Green River Basin was the "Crossroads of the Continent." Occupied since Clovis times, 12,000 years ago, the area has a rich archaeological record of Indian occupation that extends to the 1870s. It was in this area that the first horses were brought from the Southwest into the Northern Plains, and a horse burial not far from Rock Springs dates to the 1600s. In the 1800s fur traders and explorers discovered South Pass at the basin's northeast corner as the lowest pass across the Rocky Mountains, and it became well used by several intercontinental trails including the Oregon and Mormon trails. Later the transcontinental railroad crossed the nation through Rock Springs.

Not surprisingly with this prehistory and history, the country surrounding Rock Springs from the Flaming Gorge Reservoir to the south, to LaBarge and White Mountain to the north, and eastward to Point of Rocks and Powder Wash is full of rock art. There are possible Paleoindian petroglyphs at one site and Archaic period imagery at numerous sites,

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Creativity, Contributions, and Conservation: Vendors at the 2013 IFRAO Conference

By M. K. Berrier (Marglyph)

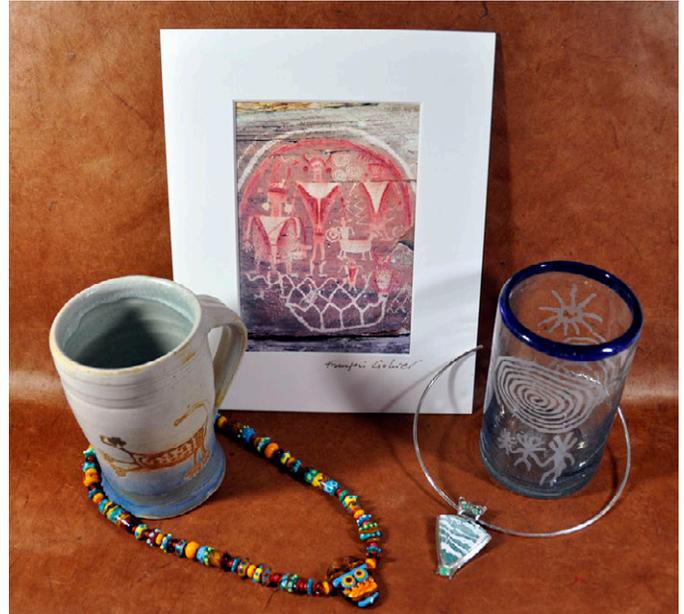
THIS year at the International Federation of Rock Art Organization (IFRAO) Conference we are pleased to present 23 vendors, including sellers of books and publications on rock art. Six non-profit organizations are among these vendors.

Although we value their artwork, most of the artists in this year's vendors room also participate in rock art recording, site stewardship programs, and other conservation efforts. Many of them give presentations on rock art for various venues around the country and world, and hold office in local, state, and national rock art and archaeological organizations. In other words, these artists are not just copying designs from books, but they are out there in the field looking, recording, and working on reports, as well as studying rock art. Several of our vendors are making presentations during the conference.

Besides six book vendors, we have a variety of artists who are displaying works for sale here at the Marriott in the Santa Fe–Las Cruces–Taos Room area. If fine photography is what you are looking for, check out the five fine art photographers with cards, calendars, and prints for sale. Our photographers include Anne Carter, first time exhibitor Carol Chamberlain, François Gohier, and David Manley. The non-profit San Juan River Rock Art Project table features the fine photography of David Manley as well.

Our jewelers include Marglyph Berrier, Patti Genack, Barbara Murphy, Judy Phillips, and Ernie Washee. Maxine Yael Gold says, "Jewelry is an intimate form of self expression. To find an artist who expresses what you feel, is like finding a member of your own tribe." I think you will agree that each of our five jewelry artists is unique, and you are likely to find one that belongs to your "tribe."

Besides photographers and jewelers, the 2013 IFRAO vendors room offers T-shirts by Linda Olsen and Elanie



Examples of assorted arts and crafts in the vendors room at the IFRAO 2013 Conference.

Moore, paintings and drawings by Di Pattison, iron sculpture by Moab artist Dell Crandell, and ceramics by Janet Lever from Mancos, Colorado, as well as the stickers and glass work of John Palacio. This year we are also pleased to have the gourd art of Rebecca Washee from Blanding, Utah, who is sharing her vendor space with her husband Ernie.

Besides these contributions, each vendor makes a donation to ARARA after the conference that is 10% of their sales. During non-IFRAO years the vendors also donate an item to the annual auction. So all in all, our vendors make a great contribution to the organization. Be sure to ask them about their adventures and projects! 

ARARA 2014... *continued from page 1*

while peoples of the Late Prehistoric period left a variety of images including some from the Fremont culture. Historic period petroglyphs of the first railroad trains and Indian battles and horse raids conducted from the 1830s to the 1880s are some of the most detailed sites in the region. Thus, the sites selected for field trips will have something for everyone. Much of this imagery is easily captured by photography, and nearly a dozen sites have been completely or partially published by rock art researchers including many members of ARARA.

Access to Rock Springs is easy. The airport is small but nice, and you can fly directly there from either Denver or Salt Lake City on Delta or United Airlines. State highways also come north from Vernal, Utah, and south across South Pass from central Wyoming. Interstate 80 serves Rock Springs from Salt Lake City or Ogden on the west, and from Denver and Cheyenne to the east.

Details on the 2014 meeting will be posted on the ARARA web site and on Facebook as they become available. We look forward to seeing all of you in Rock Springs! 

Students on the Ancestral Landscape

By Geri Schrab, DeForrest, Wisconsin
www.gerischrabstudio.com

FOR two weeks this past March, I travelled with grades 9-12 students and two teachers from The Colorado Springs School, guiding “Rock Art: A Glimpse Into the Past.” This was an Experience Centered Seminar (ECS) to selected public rock art sites in the Southwest—specifically Petroglyph National Monument and Three Rivers in New Mexico, and Hueco Tanks State Historic Site in Texas. This for-credit course was designed to introduce students to many facets of rock art: its cultural and spiritual significance, ancestral and modern Puebloan people who created it, scientifically documenting it, preservation efforts and strategies, effects of urban encroachment, and ecological responsibility.

As a guest artist and guide, my role was to help the students use art as a portal for experiencing these sacred sites. And once the door opened, the students had many knowledgeable speakers and guides helping them understand the deep significance of the areas we visited.

The students had several days of classroom preparation before travelling to Albuquerque. We explored Petroglyph National Monument (PNM) for two days, where Park Ranger Susanna Villanueva led their first on-site hike, providing a thorough introduction to the geology, history, and cultures of the region. Arnold Herrera of Cochiti Pueblo enchanted the students with stories woven through his drum-making demonstration. He even had us dancing! While at PNM also we enjoyed an afternoon of nature journaling with Park volunteer Ray, and a hike with City Parks worker Josh along the bosque to explore the ecology of the Río Grande. We were also very fortunate to have world-class rock art expert Larry Loendorf join us for an evening presentation on archaeological methods, current recording technology, and rock art symbols and metaphor.

After building an excellent foundation of respect and understanding at PNM, we travelled to Hueco Tanks near El Paso where we fell asleep to coyotes howling and woke to Barbary sheep in the rocks above our campsite. We spent an entire day exploring North Mountain, including several awe-filled hours observing, sketching, and journaling the magnificent masks of Kiva Cave. The students learned not only about pictograph masks, but also about huecos, fairy shrimp, the fragile ecology, and tiny thorns in hidden places.

A day trip to Las Cruces took us to the studio of silversmith and rock art artist Margaret Berrier. She demonstrated various jewelry making techniques, further priming creative juices. She also shared her rock art documentation experiences and demonstrated the magic of DStretch. An afternoon visit to the El Paso Zoo broadened our knowledge of the flora and fauna of the Chihuahua Desert. On Day 3 at Hueco Tanks we had a very memorable tour by Park volunteer Joe. Deeply steeped and heartfully invested in the history, plants, and lore of Hueco Tanks, his passion and expert guidance to White Horned Dancer, Tlaloc, and Starry-Eyed Mask panels captivated the students.

Next we travelled to Three Rivers and set up camp, braving some freezing nights and a few snowflakes! Immersed in the rugged beauty of the desert landscape, we hiked for three full days among the 22,000 petroglyphs. To further the students’ appreciation of the necessity and precision of scientific documentation, Margaret Berrier rejoined us for a day and led them in small groups through the recording process. Some students also joined me for early morning hikes and sunrise observance among the ancestors from the rock art ridge.

As an artist and rock art explorer, I have learned that the closer I look, the more I see. My artistic process requires me



Figure 1. Margaret Berrier demonstrating rock art documentation with iPad (photograph by author).



Figure 2. Sketching at Three Rivers (photograph by author).



Figure 3. Painting rock art inspired water-colors at the hostel (photograph by author).
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Welcome to Petroglyph National Monument and Albuquerque, New Mexico!

By Diane Souder, National Park Service

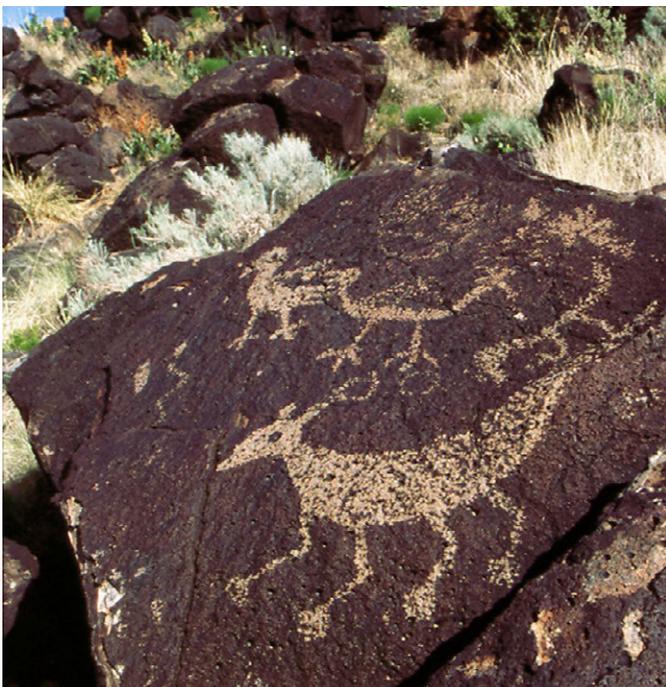
ALBUQUERQUE is a unique blend of cultures, cuisines, architecture, stories, panoramas, and dreams. Nestled at the base of the 10,000-foot-high Sandia Mountains, this cosmopolitan city of over a million represents more than 15,000 years of human habitation. The historic Río Grande runs through the deep valley forming the bosque, a large riparian forest of cottonwood trees. On the west side of the river, the land rises to meet a 17-mile-long basalt escarpment shaped by ancient volcano flows that begin the high mesa lands of western New Mexico. Connecting the Hispanic towns founded along the Río Grande is an ancient road, the Camino Real de Tierra Adentro, formed from indigenous footpaths and forged by Spanish carretas pulled by ox or mules. Designated a National Historic Trail in 2000 by the U.S. Congress, the Camino Real ran from Mexico City to Santa Fe, and in modern times has become a north-south corridor for New Mexico's highways, railways, and airways.

Located in the only active geologic rift valley in North America, the landforms beneath the city are thinning and stretching, and the area remains geologically active. About 200,000 years ago, a fissure ripped through the earth's crust and hot molten lava poured out in a series of six volcanic

flows. These eruptions hardened into layers of basalt on top of softer sandy soils. Eventually erosion undercut the basalt, leaving a cap rock which tumbled down along the 17-mile-long escarpment over time. It is on the basalt boulders from these flows that thousands of petroglyphs were carved by indigenous pueblo dwellers who chipped, pecked, and abraded them into the hard, blackened rock, exposing the unweathered, lighter original basalt.

While most of the images were carved by the ancestors of the Pueblo people, other Native people such as the Apache and Diné carved images, too. The Pueblo people say that their ancestors carved these images in this concentration because of the volcanoes. They say that, living by the river in adobe villages, when their ancestors died, their spirits would travel on spirit ways to the escarpment. They called this "The place people talk about." There they said their prayers, made offerings, and carved petroglyphs. Through these images the spirits pass from this world to the next. Later, Spanish sheepherders from nearby land grants surrounding Albuquerque carved their symbols, some of them religious, into the rocks. This cultural landscape represents more than 400 years of the integration of cultures in the Albuquerque area.

The world of the Middle Rio Grande Pueblo people is defined by the tall mountain where Mother Earth meets Father Sky. The rim of this large geophysical bowl is formed by the crests of the Sandia Mountains and Mount Taylor, 65 miles apart. As such, the story of the petroglyphs is not just about the images, but is tied intricately to the larger cultural landscape.



Animal images, like these in Piedras Marcadas Canyon, are said to represent stories and clans.



Hand images are concentrated in middle Piedras Marcadas Canyon, which has over 5,000 images.



This is perhaps the largest of the early Spanish crosses on the escarpment.



Over 3,500 petroglyphs have been documented on the south slope of Rinconada Canyon.

Today the landscape of Albuquerque is bisected by the Río Grande, running through the heart of the city. Within an easy day's drive north and south of Albuquerque are 19 current Pueblo villages. To the west is the Diné Reservation, and interspersed throughout New Mexico are hundreds of Hispanic villages, some dating to the early 17th century. Albuquerque was founded in 1706, and Spanish land grants were established earlier in the 1600s. With these events as the backdrop, opportunities exist to relate the carved images to early Pueblo, Diné, Apache, and Spanish groups and their descendants who continue to live in Albuquerque. While the meaning of many of the images was known only to the carvers, and the images may mean different things to different people, we know that they continue to have cultural significance.

A sentinel for the protection and preservation of the rock art, Petroglyph National Monument was established by an Act of Congress in 1990. While over 50 National Park units have petroglyphs or pictographs, Petroglyph National Monument is the only one specifically set aside to protect and preserve them. It is also the only unit to be cooperatively managed by the National Park Service and a municipality—in this case the City of Albuquerque. Since its founding, most of the 7,236 acres of the Monument have been purchased, and all of the petroglyphs and associated sites along the 17-mile-long escarpment have been inventoried. Petroglyph National Monument manages and protects over 24,000 petroglyphs and 450 archaeological sites. Additionally, interpretive programs reach over 150,000 visitors annually. Using well-documented information from the Monument's *Ethnographic Landscape Report*, park staff are better able to convey the importance and the meaning of these resources by using words from Native people themselves. The *Report* has proven to be a powerful, invaluable interpretive tool.

Located in Albuquerque, the largest city in New Mexico, the park is completely surrounded by urban development. Previously on the very edge of the city, residential lots now next to the Monument command higher prices because of their protected views. Petroglyph National Monument protects and preserves not just the cultural resources, but also the flora and fauna representative of the region, and a viewshed that extends nearly 70 miles, particularly westward.

Major threats and challenges emanate from 1) the potential expansion of a general aviation airport near the boundary; 2) city-constructed roads trisecting the boundary; 3) unregulated uses such as dumping and shooting; and 4) construction on private lots within the boundary. Furthermore, storm runoff from adjacent development often courses through the Monument, causing erosion.

On the bright side, Petroglyph National Monument's continuing success can be credited to constant monitoring and maintenance of the resources it protects. Management strategies also promote an appreciation for the petroglyphs and our national patrimony. Balancing boundary fencing projects with a new plan for trails and various uses, and providing educational programs that build constituencies and inform visitors and surrounding communities are among those strategies. Still evolving, Petroglyph National Monument strives to achieve its mission to preserve and protect the resources under its charge for the education and enjoyment of future generations. ☉

New Caledonia or Kanaky, Land of the Kanaks: Rock Art Adventure

By Evelyn Billo and Robert Mark

SERENDIPITOUS timing of my sister's 50th wedding anniversary in late November 2012, and a total solar eclipse path over the Pacific Ocean between Australia and New Caledonia gave us an opportunity for another rock art adventure.

A trip to the bookstore netted us a *Lonely Planet Guide*, and by page 13 we were hooked. The boxed side bar on petroglyphs proclaimed: "There are more than 350 sites in New Caledonia, containing some 6,000 motifs." It went on to say they are not easily seen, but recommended the ones on display at Musee Neo-Caledonien in Noumea (Figure 1) or the site near Paita in southern Grand Terre (Figure 2).

It went on to intrigue us with Kanaky's interesting



Figure 1. A rock art boulder at the Musee Neo-Caledonien (photograph by authors).



Figure 2. A boulder panel at a site near Paita, on Grand Terre (photograph by authors).



Figure 3. Handprint pictograph at a site on Lifou (photograph by authors).

geology—not volcanic, but part of Gondwanaland that broke away from eastern Australia 140 million years ago—and its resulting unique flora and fauna that developed in isolation. Consequently, we booked an eclipse cruise that included three ports of call on the French islands of Lifou, Ile des Pins, and Noumea on Grand Terre, requesting disembarkation in Noumea to have a few more days to explore on our own.

More good timing arrived with the appearance in our mailbox of our copy of Jo McDonald and Peter Veth's comprehensive edited synthesis, *A Companion to Rock Art*. Chapter 10, Southern Melanesian Rock Art: The New Caledonian Case by Christophe Sand, offered history, cultural chronology, and an enticing glimpse as to what awaited us in Kanaky, assuming we could find English-speaking guides who knew of sites. Some ports are accessed via smaller vessels called tenders, and we boarded the first one to head to the island of Lifou, the largest coral atoll in the Loyalty Islands Province of New Caledonia.

Armed with copies of various references to a local cave with pictographs, we quickly located the tent offering tours and showed them the place we wanted to visit, only to be told "no, not possible." Not to be deterred, we tried the taxi drivers and not only found a college student who spoke perfect English, but was from the town where the cave is located and knew who to ask for permission! Several hours later we were crawling through the mud with flashlights to see a small portion of a much larger cave system, and were rewarded with beautiful black handprints, both positive and negative (Figure 3), a few linear paintings, and a complex area of scratched engravings. The negative handprints in particular made me think of the ARARA/IFRAO Ancient Hands Around the World meeting logo and Jane Kolber's Let Us Join Hands session.

There are undoubtedly rock art sites on the beautiful Isle of Pines, which is only 50 km from Grand Terre and has a rich history of several cultures such as the Lapita, who arrived around 2000 B.C. There is evidence of even earlier



Figure 4. Evelyn Billo and Robert Mark at a rock art site on Grande Terre.



Figure 5. Rock art boulders in place at an urban setting near Thio, Grand Terre (photograph by authors).

possible contacts to see petroglyphs, planned a tentative itinerary, and soon became our chauffeur and interpreter.

Our first destination was the hamlet of Katiramona with its nearby extensive collection of intricate and deeply carved geometric designs along a small stream (Figure 4). That same day we visited two modern installations of geometric concrete glyph designs in public places: a mountain spring and a church patio where connected spirals and rectilinear mazes decorated walkways in the cardinal directions.

We then ventured farther north and east to the village of Thio, through a major nickel-mining region, to see a collection of petroglyph boulders on a small grassy island surrounded by roads and homes (Figure 5). Two other small coastal sites were seen that day near Thio and Canala, a town reached via a most unusual 13-km-long winding mountain dirt road that is open only one direction during odd numbered hours and the other way on even ones!

There are very few accommodations, except in the larger cities, so we were indeed fortunate to get the last bungalow in Sarramea, complete with resident gecko and a very friendly dog, right before a typical rainforest downpour. We woke to lovely bird calls, and ready for the final day of rock art

people and the later Kanaks, but without a guide or enough time to explore, instead we enjoyed climbing the island's highest point, Pic N' Ga, for a lovely panoramic view. We also pondered what we would do for the next five days on the largest island of Grand Terre, over 400 km long.

Lady Luck smiled on us again when we were directed to Lucien Le Belu, a kindred wandering soul and sailboat owner/guide whose wife had worked at the museum with the petroglyphs on display. Even though he had not seen any of the sites that we wanted to see, he knew the regions and was willing to try. While we spent several hours enjoying the very impressive exhibits at the museum, he asked his wife about

adventures that eventually took us across the border into Northern Grand Terre to Poya, where we hoped to find someone who knew about nearby petroglyphs.

A lead came from someone at the local post office. While there I asked for any rock art design stamps, but alas, they did not have any in stock. Breen Murray kindly provided the examples shown in Figure 6. After multiple inquiries Lucien had a lead, and three villages later, at the Korua de Montfoque elementary school, we hit the jackpot. Not only do petroglyph images decorate the building, but the wife of the site guide works there. She delivered good news that yes he was available today.

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Rock Art Bookshelf

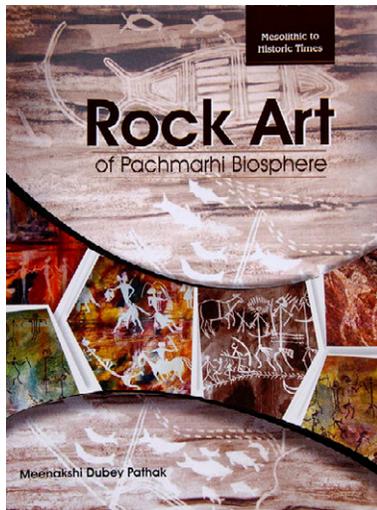
Rock Art of Pachmarhi Biosphere

By Meenakshi Dubey Pathak

2013, B.R. Publishing Corporation. 266 pages, \$241.75.

Reviewed by Lawrence Loendorf, Sacred Sites Research, Inc.

IN conversations with Indian rock art researchers during a recent trip to India, I learned that they recognize the rock art of Europe in caves and at places like Valcomonica, the paintings in South Africa, the aboriginal art of Australia, and the rich array of rock and cave paintings in India, but they did not think there were any rock paintings in the United States. Reflecting upon this I realized that as a rock art researcher, while I knew there were some rock art sites in India, I was totally ignorant of the richness and complexity of the rock paintings in India.



Rock Art of the Pachmarhi Biosphere is a lavishly illustrated book about the painted caves in the Pachmarhi hills of the Madhya Pradesh region of central India and protected in the Satpura National Park, an area with lush vegetation and abundant wildlife. Sandstone ridges in the Mahadeo Hills contain caves and rockshelters that have been used by the hunting and gathering groups who lived in the region for thousands of years. Importantly, several of these indigenous tribes continue to live in the region and today use the caves for ceremonial purposes.

Dr. Dubey Pathak presents the book in six main chapters—Introduction; Distributions and Classification of the Painted Rock Shelters of Pachmarhi; Themes of the Rock Paintings of Pachmarhi; Analytical Study; A Comparative Study; and Observations and Suggestions by Way of Conclusion.

The Introduction includes a description of the regional geology, flora, and fauna. Another important section describes the discovery of the painted caves and the previous archaeological work. The Distributions and Classification chapter introduces the 64 caves and rockshelters with the paintings: basic descriptive material about the location of the caves, their size, and the current condition of the paintings.

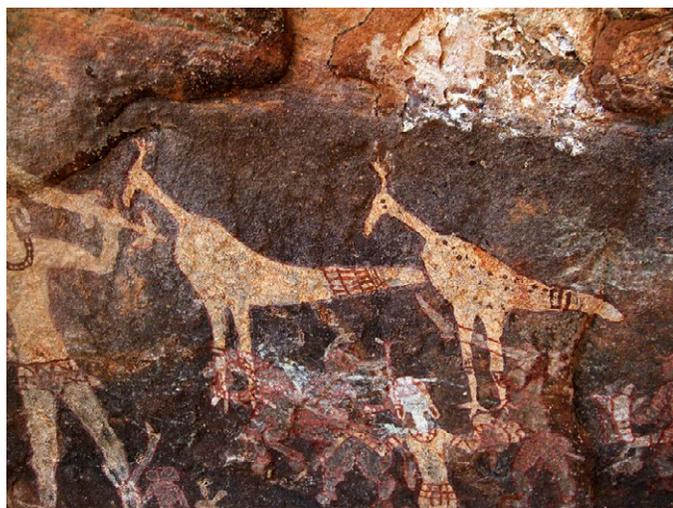


Battle scene with head-hunters carrying their trophies. These scenes are reminiscent of North American Plains Indian battle petroglyphs where scalp trophies are sometimes depicted (photograph from the book [Pathak 2013]).

The first chapter of substance from a rock art perspective is the one on Themes of the Rock Paintings. In the discussion, Dr. Dubey Pathak classifies the subject matter of the paintings into categories. She found 3,449 human figures which are further classed into 30 types. Some of these are based on age and gender like girl, boy, woman, or man. Others are more specific like harp player, honey collector, or head-hunter. It is always difficult to do these sorts of classifications, and at times I wondered if a harp player might also be a woman. The animals are divided on likeness with tigers, elephants, wild buffalo, and so forth. Insects including honey bees, ants, and scorpions are especially interesting in that they are seldom so recognizable in North American rock paintings.

Battle scenes, music and dance scenes, and scenes of domestic life are especially poignant reminders of the former hunting and gathering lifeways. I think some of the best material in the book is found in these scenes. For example in several scenes of honey collection, there are harp players and individuals playing drums. These are apparently functional in that the harps were to coax the bees from the hives or the drums were used to drive the bees from their hives. The scenes often show a person reaching into the hive to get the honey. There is also an interesting possibility that some of the honey may have been used to mix with the pigments to make the paints.

In the Analytical chapter, Dr. Dubey Pathak describes



Peacocks in red and white at Churna Cave. Birds are not as common as other animals, but 19 were found in the study (photograph from the book [Pathak 2013]).

the methods for recording the rock paintings of India. She also presents information on pigments and colors in the paintings, and the possible binding agents in the paints. She further subdivides the rock paintings into naturalistic, representational, and abstract styles. These styles differ from the American approach in that naturalistic includes paintings that are full-bodied and complete humans or animals, representational has stick-like or incomplete motifs, and abstract includes stylized figures.

Dr. Dubey Pathak also discusses the age of the paintings. Most of the age estimates are made from excavations in the shelters or from objects in the paintings. They range in age from the Mesolithic to the Historic period. This chapter also has some comparisons with other painted sites around the world. The final chapter on Observations and Conclusions includes thoughts about how to protect the shelters and their paintings.

An important part of this book is the discussion on the paintings of the indigenous cultures that still inhabit the Pachmarhi region. Local groups paint the walls of their houses, both inside and out, and it is clear that some of these house wall paintings are the same as those in the rockshelters. While reading the book, I sometimes wished there were more of these comparisons because it seems to me that there may be some very important ethnographic information about the paintings that might help to further understand their meaning. Perhaps Dr. Dubey Pathak will make this the topic of another book.

On the whole, this is an excellent book. It certainly made me aware of the rich diversity in India rock paintings. I wholeheartedly recommend it to anyone who has an interest in world rock art. 

Rock Art Studies, News of the World IV

Edited by Paul Bahn, Natalie R. Franklin, and Matthias Strecker

2012, *The David Brown Book Company, Oxbow Books, Oxford, UK. 398 pages, \$150.00 (hard cover).*

Reviewed by William D. Hyder

THE fourth volume in the *Rock Art Studies, News of the World* series is the largest, most comprehensive volume to date although some gaps still exist in world coverage. Twenty-eight essays, compared to 25 in the first volume, cover the world with China continuing to be underrepresented. Approximately 65 of the nearly 400 pages are devoted to bibliography entries alone.

Common themes continue to drive research around the world. How do we date rock art with any reliability? Ice Age art has been directly dated outside Europe, while previously suspected Ice Age sites have been found to be younger than originally thought. Widely different dates for some sites obtained by different laboratories using samples from the same images should cause us all to pause and carefully reconsider contamination, stratigraphic evidence, collection techniques, and reporting practices. The geographic distribution of early sites continues to spread as the science improves.

Franklin reports that the growing body of dating results for Australian sites provides greater confidence in accepted chronologies as well as some unexpected results. Devlet reports the results of experimental studies of petroglyph production in northern Eurasia that lead to a method to distinguish between glyphs made with stone tools versus iron tools in order to distinguish between very similar images made at different times.

How can we maintain fresh approaches to the study of rock art? Each region exhibits its own cycle of new ideas being generated and tested followed by lulls in research activities as previously popular research threads become stale. As we should expect, advances are being made where graduate students are actively pursuing their degrees with rock art as a component of their research. The review of Mexico is a good example of a national research program invigorated by fresh interest among students and a community promoting their efforts. Isnardis and Prous note the decline in publications covering rock art in Brazil, but the number of Masters and Ph.D. theses being produced heartens the authors and promises a healthy future for rock art studies.

Le Quellec's comprehensive review of research in the Sahara includes a thoughtful discussion of interpretation and the development of chronologies for the region's rock art. Mguni's essay on southern African research is a nice

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Rock Art Bookshelf... *continued from previous page*

contrast in exploring the academic trajectory of research on the opposite end of the African continent.

In contrast to the wealth of publications, recordings, ideas, and healthy debate, the rock art of southeast Asia and southern China is poorly known. Taçon and Tan tackle the subject with a concise review of developments since 2008. Multinational teams are publishing materials in English and French, generating an interest in the region. The growth in documentation suggests extensive, little known rock art traditions across the region along with Pleistocene rock art.

As the scope and size of the volume has grown, so has the price. The current volume is listed on the David Brown Book Company (North American distributors for Oxbow Books) for \$150, a \$30 increase over Volume 3. The current volume is published as a hardback and is 100 pages longer in content, so the increase is relatively minor for the value received. One hopes that sales are sufficient for Oxbow to continue the series as it fills a void for researchers hoping to keep pace with what is happening in the world of rock art studies. ◉

Proceedings of the 2010 IFRAO Congress in France

Edited by Jean Clottes

2012, L'art pléistocène dans le monde/Pleistocene Art of the World/Arte pleistoceno en el mundo, Acts du congrès IFRAO, Tarascon-sur-Ariège, septembre 2010. Bulletin de la Société Préhistorique Ariège-Pyrénées. 334 pages and CD.

Reviewed by Alice M. Tratebas and William Breen Murray

JEAN Clottes has published the *Proceedings of the 2010 Ariège IFRAO Congress* in a classy volume befitting the artistry of the imagery discussed. As a solution to the high cost of publishing the entire Congress Proceedings in many volumes, Clottes decided to print one volume of two-page summaries including one illustration for each paper, and to include a CD that contains the full papers.

The volume is printed on high-quality paper and the photographic quality is excellent. The CD is easy to navigate and contains the full volume of papers, plus the papers organized by symposium, and another folder containing the papers as individual files. Congress papers were in three languages, and the published volume contains 76 papers in English, 53 in French, and 13 in Spanish.

The theme of the Congress was Pleistocene Art of the World, and the proceedings are an invaluable collection of recent research on this topic. Since the conference was held at the Parc de la Préhistoire à Tarascon-sur-Ariège in the Pyrenees, not surprisingly, papers on Franco-Cantabrian art were especially numerous.

There were nine symposia, one for each major continent plus four on other themes. Europe (33 papers published), Africa (4), Americas (21), Asia (9), and Australia (8) formed the core symposia. Additional symposia were on the Dating and Taphonomy of Pleistocene Paleoart (8 papers published), Application of Forensic Techniques to Pleistocene Paleoart (7), Pleistocene Portable Art (24), and Signs and Symbols (28). Only the last symposium lacked a specifically Pleistocene theme, but many of those papers also focused on Pleistocene art.

A complete review of this mass of information is obviously impossible but, because of their special interest, for ARARA members this review will provide brief summaries of all of the papers in the Americas symposium, and then highlight a few important findings from other sessions.

Three papers in the North American session focused on dating. Marvin Rowe called for inter-laboratory comparisons to test new dating methods. To resolve the discrepancy between radiocarbon versus electron paramagnetic resonance (EPR) and thermoluminescence (TL) dates on calcite overlying the Bastiana paintings in Brazil, he recommended using Uranium/Thorium dating as more appropriate for dating calcite. David Whitley and Ronald Dorn reported the first blind test conducted to verify varnish dating of petroglyphs. Varnish microlamination (VML) and cation-ratio dating by two independent researchers produced concordant results. Alice Tratebas reported that three petroglyph traditions on the North American Plains have varnish microlaminations that date the earliest glyphs to the late Pleistocene. The VML dates agree with oxalate ¹⁴C and cation-ratio calibrations.

Other Americanist papers focused on the visual imagery of early rock art. Larry Loendorf reported the discovery of fine line incised glyphs beneath Archaic pecked imagery in southeast Colorado and northeast New Mexico. Although they are not yet dated, the imagery is not unlike Gault incised stones (described below). Breen Murray identified that curvilinear and rectilinear forms and arrays of dots are the most weathered and varnished petroglyphs in northeastern Mexico and appear to predate hunting tradition petroglyphs featuring atlatls, projectile points, animal tracks, sheep horns, and deer antlers. Ekkehart Malotki made a case for non-figurative petroglyphs, labeled Western Archaic Tradition, predating figurative petroglyphs in the American West. Extensive research on dating the earliest imagery is needed to test this hypothesis.

Artifacts that show imagery related to rock art were also featured. Clarke Wernecke and Michael Collins described the Gault site incised stones and compared them to other portable engravings world wide. Wyoming archaeologists reported a

recent find of an engraved mammoth tusk tip found in the Bighorn Basin. The paper also discussed late Pleistocene varnish dates obtained at Legend Rock. Barbara Alpert analyzed the Vero Beach mammoth engraving from the viewpoint of an art historian and pointed out that the method of depicting the tusks in relation to the trunk is unique, unlike previous fakes in America that copied European mammoth depictions. Barbara Purdy, who presented the scientific studies used to authenticate the Vero Beach mammoth engraving at the conference, subsequently published the paper in the *Journal of Archaeological Science* (Purdy et al. 2011).

The only paper in the North American section to date petroglyphs from archaeological excavations was Jack Steinbring's report on the Hensler site in Wisconsin, where overlying loess suggests an age of around 10,000 years ago. Steinbring and Norman Muller report petroforms in eastern North America that were built directly on the surface of glacial kames, which would date them to the end of the Pleistocene.

The South American papers included more reports on dating rock art from excavations. André Prous reported paint drops and hematite pieces within 8000- to 12,000-year-old cultural layers in painted rock shelters in central Brazil. At the Boquete rockshelter, an engraved block fell onto cultural deposits and was gradually buried. Dates on the cultural deposits suggest an age between 9400 and 7000 years ago for engraved lines and pecked dots on the block.

Niède Guidon, Gabriela Martin, and Anne-Marie Pessis investigated sources of error in dating calcite overlying the Bastiana site paintings, including microbial organisms that could produce errors in radiocarbon dating and early EPR dates that average the ages of calcite layers instead of sampling them separately.

Further south, evidence for early human occupations associated with rock art has been well established, particularly at Cueva de las Manos in Patagonian Argentina, where initial occupation is radiocarbon dated to 9300 B.P. Based on superpositions of images and changes in the prey depicted, Carlos Aschero presented a modified sequence for the five styles of hunting scenes present at this site. At the Epullán Grande cave in Neuquén province, an archaeological team led by Pablo Arias discovered deeply incised petroglyphs buried under sediments dated between 9200 and 9800 B.P.

In Uruguay, Leonel Cabrera reported on newly discovered sites with abstract geometrical petroglyphs featuring deeply cut meandering lines. They are associated with a pre-ceramic hunter-gatherer population adapted to a cold, arid environment quite unlike the present-day one. These dramatic changes in climate, landscape, and resources are a prominent feature in the temperate and boreal zones of South America, particularly in Patagonia. Rafael Goñi

and Juan Belardi discussed how the changes from a bleak boreal landscape to tundra grassland affected both style and distribution of rock art sites.

Most of the Patagonian sites were occupied successively over long periods and superpositions are a major chronological indicator. Rafael Paunero and Laura Miotti and her colleagues used this key feature to establish tentative sequences for rock art in the Santa Cruz province in central Patagonia. Paunero also reported on a unique feline image which may represent a now-extinct species of panther.

Other early rock art is found in the Atacama Desert of northeast Argentina, and it shows notable stylistic contrasts between different sectors. Yacobaccio and his team excavated the Hornillos site, which is dated to the Pleistocene/Holocene transition (11,650–10,230 B.P.) and features an animated hunting scene, whereas Mercedes Podestá and Carlos Aschero discussed two other sites nearby with diverse abstract geometrical figures.

Studies of provenience of paint ingredients and associated material artifacts confirm that, in general, early hunter-gatherer populations were small and widely scattered, ranging over territories within a 100 km radius of any given location. Limited interaction with neighboring groups appears to be expressed in distinctive rock art traditions which feature handprints and hunting and animal scenes, as well as varied abstract geometrical motifs.

Other highlights in the congress Proceedings include new findings of Pleistocene art in Europe, with images of rhinoceros and bear reminiscent of Chauvet, in a painted cave in Romania recently discovered by a Franco-Roumani research team. Radiocarbon dates confirm an age similar to that of Chauvet, and the site expands considerably the geographic range of early Upper Paleolithic art. A newly discovered Venus from central Italy differs from previous finds, having a unique "offering" position of the arms and being manufactured from a stalactite.

Evidence for the early beginnings of rock art in Sub-Saharan Africa includes use of pigments by at least 570,000 years ago, and patterned incised stones that are at least 270,000 years old.

The Signs and Symbols session presented food for thought, including Livio Dobrez's paper which asked whether European Paleolithic art has scenes. His definitions of scenes versus compositions, associations (lacking an action), and juxtapositions provide ideas useful for analyzing other rock art. Steve Waller also presented his findings on acoustic reverberations at rock art sites as a symbolic effect related to thunder and thunderstorm mythology in various traditions.

The 2010 IFRAO Proceedings contains a wealth of new research and thought about the earliest rock art around the

...continued on next page

Rock Art Bookshelf... *continued from previous page*

world, and we encourage you to investigate the volume. You can expect similar valuable new information at this year's IFRAO Conference organized by ARARA. ✨

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2011 Earliest Art in the Americas: Incised Image of a Proboscidean on a Mineralized Extinct Animal Bone from Vero Beach, Florida. *Journal of Archaeological Science* 38:2908-2913.

Rock Art at Little Lake:**An Ancient Crossroads in the California Desert**

by Jo Anne Van Tilburg, Gordon E. Hull, and John C. Bretney
2012, *The Cotsen Institute of Archaeology, Monograph 74*, University of California, Los Angeles. 244 pages, \$59.00 (cloth), \$35.00 (paper).

Reviewed By William R. Hildebrandt, Far Western Anthropological Research Group, Inc.

THIS is an edited volume focusing on the spectacular Little Lake rock art complex located in the northwestern Mojave Desert. The authors do a great job of describing, classifying, and quantifying the many petroglyphs and far fewer pictographs that exist there, and their interpretations of these findings are usefully informed by using a large corpus of environmental, prehistoric, and ethnographic data. It is a beautiful volume with stunning illustrations throughout.

It begins with an introductory section by Van Tilburg and Hull that covers rock art terminology, ethnogeography, constraints of the ethnographic record, field and analytical procedures, archival methods, and their general theoretical orientation. The remainder of the book is divided into four sections (Vistas, Visionaries, Vernacular, and Varia), each including multiple chapters mostly authored by members of the UCLA Rock Art Archive.

Vistas

Chapters 1, Little Lake Geology (Glazner), and 2, Little Lake Environment and Archaeology (Van Tilburg and Bretney) fall under this heading. Chapter 1 provides a good review of the age and character of the local lava flows (which comprise the platforms for the art), the history of earthquakes and their effects on rock art preservation, and climate change and its influence on the condition of Little

Lake and other aspects of the local environment.

Chapter 2 reviews local subsistence resources, the ethnographic groups who occupied the area, and the archaeological record. The archaeological review includes three local sites (Stahl site, Stahl Site Cave, and Pagunda), which are linked to the rock art later in the book, as well as many other sites and studies from throughout the southwestern Great Basin. These contextual statements cover a great deal of ground and are very well documented, but tend to be a little jumpy and anecdotal. Figure 2.12 does present a synthetic graphic chronicling local paleoenvironmental change, settlement chronology of the local sites, models of ethnolinguistic change, and general changes in technology and subsistence patterns, with the latter focused on large game hunting. These early chapters also benefit from photographs and personal information from Native American consultants and archaeologists who lived and worked in the vicinity of Little Lake in the past, providing a humanistic element to the overall study.

Visionaries

Five chapters comprise this section. Chapter 3, Little Lake Ranch Rock Art Complex (Van Tilburg, Bretney, and Hull), is an outstanding data-rich contribution. It begins with a review of what previous people have observed and thought about the complex, followed by a discussion of the element (or motif) typology used in their study. I really liked the typology because it is organized in a hierarchical fashion, beginning with the most general classes, and then presenting more detailed classes within each generalized groupings wherever appropriate.

The most general level includes three groups: Pecked, Scratched, and Painted. Within the Pecked group, the next level of detail distinguishes between things like Abstract Curvilinear and Zoomorphic, followed by a third level of more detailed types (concentric circles versus wavy lines, or deer versus sheep) and where appropriate a fourth level of detail (e.g., different kinds of sheep). Pragmatic decisions have been made at all levels (they're not "splitters"), resulting in data sets that are comprehensible and, therefore, conducive to analysis and pattern recognition.

Chapter 3 continues with a presentation of quantitative data on the ten rock art loci in the study area. The data sets are clearly presented with tables and graphs, and accompanied by maps and photographs of key panel and element types. It concludes with reasonable inferences of panel/locus age based on cross-dating with styles found in other places, superposition, and differential patination. No direct dating of the rock art was attempted.

The next three chapters give more attention to either a single locus or a certain rock art style/technique. Chapter 4

(Bretney) focuses on Atlatl Cliff, which is a very impressive locus covered with atlatl elements, many heavily patinated. It is also important to note that its zoomorphic elements are limited to paw prints (sheep are entirely absent). Bretney thinks the locus is quite old, which makes good sense due to the technology it represents, the high degree of weathering, and its proximity to the ancient Stahl site.

Chapter 5, Scratched Rock Art at Little Lake Ranch (Reed), provides a good data presentation of this rather simple technique. The majority of elements overlap with pecked motifs and many are concentrated at what is thought to be the most recent locus within the complex (Pottery Slope). Because it was not possible to determine their superposition relative to pecked elements, Reed did not attempt to date the scratched elements nor evaluate their possible linkage to local Numic populations. Chapter 6, The Desert Bighorn Sheep Motif (Van Slyke and White), provides an outstanding data presentation, and compares these data to surrounding places including the Coso rock art zone. Their analysis shows that the Little Lake elements are part of the Coso tradition, and are consistent with the hunting magic hypothesis postulated by earlier researchers working in the area.

Chapter 7, Painted Rock Art and Stahl Site Pigments (Van Tilburg and Backes), deals with pictographs, which are rare compared to the pecked and scratched petroglyphs. Two concentrations were found, one in an open public space with elements that they link to female puberty ceremonies elsewhere in California, while the other was in a private space probably used for visionary experiences. Detailed chemical analyses showed that most pigments came from a variety of locations, and some were used to refresh an existing element. They also show how digital enhancement can teach us much more about this art form than relying on the naked eye.

Chapter 8, Rock Art, Aesthetics, and Belief (Van Tilburg), covers a great deal of interpretive ground, including art, spirituality, design concordance, religious practice, and sexual symbolism. It also compares element designs to those found on Numic basketry, with the idea that our enhanced knowledge of basketry might assist in understanding the more difficult interpretive issues surrounding rock art. A great deal of literature is reviewed and, where appropriate, examples from Little Lake are brought into the discussion. I can provide little commentary on most of these topics as they deal with a wide range of issues and a literature I know very little about. One thing that seems clear to me, however, is that we should not ask too much of the ethnographic record in these situations, as Native American history changed significantly over the millennia at places like Little Lake, as the authors demonstrate so well in this book.

Vernacular

This section has three chapters. Chapter 9, Little Lake Ranch Toward the Future (Pearson), takes the Little Lake locality into the historic era, showing how people relied on it as a stopover place beginning with Jedediah Smith in the early 1800s and continuing through the colorful years of the Little Lake Hotel and Bar. Chapter 10, Basketry: An Ethnographic Legacy (Finger), provides a comprehensive review of Numic basketry, including the range of functional types, weaving techniques, and stylistic designs. A few ethnographic specimens collected from people living at Little Lake are also described. Some designs might represent rattlesnakes or dust devils, but Finger notes that interpreting the abstract designs on these old baskets is quite difficult and, in contrast to Chapter 8, does not attempt to systematically link them to the rock art.

Chapter 11, A Rare Cached Brownware Pot (Eerkens and Van Tilburg), focuses on a complete pot discovered at the Pottery Slope locus. It provides a brief review of pottery studies in the southwestern Great Basin, including manufacturing techniques, stylistic designs, and probable uses. The subject pot is then described. Because some brownware pots exhibit incising and the Pottery Slope locus has a concentration of scratched petroglyphs, the chapter ends with an attempt to link these two things together along with portable incised objects from elsewhere in the Great Basin.

Varia

The book concludes with end notes organized according to chapter; a guide/catalog of special collections housed at the UCLA Rock Art Archive, the bibliography, biographical reviews of the authors, and the index.

In conclusion, this book is a valuable contribution to rock art studies in the American West. The data presentations from each locus are excellent, and the interpretations of these findings are reasonable and informative. Some of the more contextual parts of the book (written to provide a sound basis for interpreting the art) lack the same focus and rigor provided by the data-oriented chapters/sections. Archaeological discussions, although quite scholarly and wide ranging, move too quickly away from the archaeological record of Little Lake, which is reviewed in summary fashion even though formal data sets equivalent to those presented for the rock art exist for this location. Some of the higher level interpretations also seem a little free-form, lacking strong linkages from one topic to the next. Despite these shortcomings, the reader will greatly benefit from the comprehensive nature of these discussions, and the truly impressive list of citations that accompany them. ❁

Rock Art Bookshelf... *continued from previous page*

Rock Art of the Grand Canyon Region

By Don D. Christensen, Jerry Dickey, and Steven M. Freers

2012, Sunbelt Publications, San Diego, ISBN 978-0932653093. 272 pages, full color illustrations throughout, \$24.95 (paper).

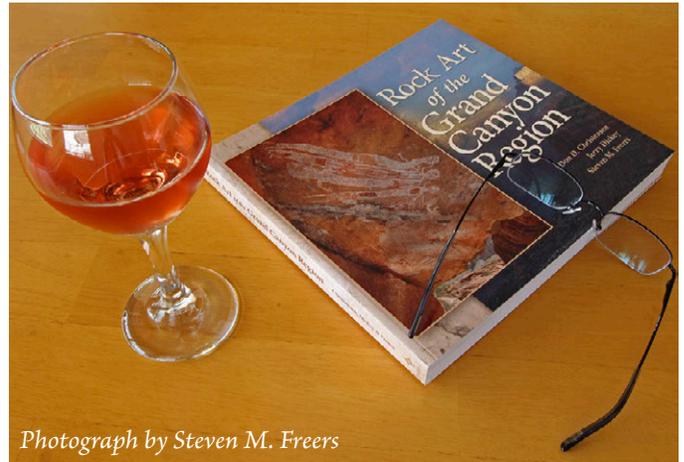
Reviewed by Ken Hedges

ROCK Art of the Grand Canyon Region unlocks the treasure chest that is Grand Canyon rock art with hundreds of exquisite photographs along with text that grounds the reader in the environmental, historical, stylistic, chronological, interpretive, and—most importantly—competent and accurate archaeological contexts of this magnificent art.

The authors set the stage with four information-packed chapters on the Physical and Cultural Context of the art, the Research Design that has guided nearly three decades of research on the art and archaeology of this important region, the topic of “How Old?” the art may be (and the uncertainties of dating the rock art), and the knotty problems of Classification and Style, each chapter backed up with superb color photography to elucidate the discussion.

This combination of high-quality photography and well-written text continues into the heart of the book, with major sections on Archaic, Transitional, Ancestral Pueblo, and Protohistoric/Historic rock art, each section accompanied by a generous gallery of large-scale, full-color photographs. To these is added a section on historic inscriptions, in which the authors bring the rich historic heritage of the area to life without “promoting a stampede of egocentric graffiti artists into the remote reaches of the regional ecosystem.”

Bits and pieces of the Grand Canyon rock art story have been floating around the rock art literature and popular books and guides for years, especially regarding the spectacular Archaic Esplanade Style of the western canyon, but this is the first comprehensive overview of the rock art as we know it today. The authors faced the unenviable task of serving several masters. Rock art researchers have a responsibility to present their findings in a manner accessible to the general public while remaining true to the archaeological profession. We must strive to protect the resource, yet educate the reader about the subject. The most obvious aspect of this book is the remarkable collection of color photographs with examples representing all the major styles, but it is not a guidebook for the site bagger, and provides no clues to site locations. There are no GPS coordinates in *Rock Art of the Grand Canyon Region*, and sites are presented as examples of the art without specific site names, an approach that might be frustrating to some, but serves the all-important function of helping to preserve this remarkable art from the mindless vandalism and impacts of uncontrolled visitation that have marred many important sites in the greater Southwest.



Photograph by Steven M. Freers

Drawing on three decades of experience in the archaeology of northern Arizona and southern Utah, Christensen and his co-authors provide accurate archaeological context for this remarkable art, without the nonstandard terminology and idiosyncratic classification that has marred some other books on the subject. Interpretation likewise is handled responsibly, with respect for archaeological reality and Native American cultural values. As a result, the authors received the blessings of multiple stakeholders, from rock art researchers, archaeologists, and conservationists to land managers and tribal governments.

In “The Search for Meaning,” the authors discuss interpretation from several viewpoints, including a superb statement on Native American perspectives as well as sections on environmental and archaeological contexts, general interpretive frameworks such as hunting, shamanism, and archaeoastronomy, and a nice summary of rock art as components of the cultural landscape. Because this is an overview, the authors do not focus on interpretations of specific panels, sites, or styles, but rather provide a corresponding overview of the ways investigators have approached the search for meaning.

In a final chapter, the authors give us a look at the sad impacts, both deliberate and inadvertent, suffered by the rock art and point out the frustrations of land managers who have to navigate the “Management Conundrum” to balance land use demands, public access and recreation, and the ever-important conservation and preservation of archaeological resources, including the magnificent rock art. In the end, “Rock art speaks across both time and culture. Rock art imagery holds more importance for us today than just merely its aesthetic value. In this sense the rock art is a shared cultural heritage.” Many will want to learn about the rock art they may encounter in this grand natural landscape, while others may view it only from afar. The pages of this magnificent book give them the opportunity to do both, with scholarship, with style, and with those magnificent photographs. ✪

**Traces of Fremont:
Society and Rock Art in Ancient Utah**

Text by Steven R. Simms, photographs by François Gohier
2010, *The University of Utah Press/College of Eastern Utah
Prehistoric Museum, Price, Utah*. 144 pages, 119 color
illustrations, 1 map, \$24.95 (paper).

Reviewed by William Breen Murray

THIS publication is unique in that it brings together an up-to-date summary text on the Fremont culture and a stunning set of images to accompany it. These images, provided by François Gohier, include both rock art in its natural setting and artifacts from museum collections which relate to the rock art and the text commentaries. This combination is handsomely presented in a single package which aims to bring life to the “Fremont World.”

Although Simms is an archaeologist, his text tells a story about prehistoric lifeways rather than providing the detailed documentation of a field report. His focus is on the cultural context of artifacts and, from this perspective, he recognizes that rock art evidently played a critical role in Fremont culture and society. Its deeper roots may go back to Archaic occupations by foragers, but Simms argues that the classic Fremont culture around A.D. 1000 was socially complex and included a hierarchy of sites and leaders who directed trade and collective activities. For Simms, the famous Fremont anthropomorphs are not just the archetypal shamans of small-scale hunter-gatherer groups, as some earlier researchers proposed, but more likely individuals who wielded political power through ritual and used rock art as testimony of their special role. Whether one agrees or not with this interpretation of the evidence, Simms presents a systematic argument and makes a convincing case.

The most amazing facet of the exposition is the systematic comparison between rock art images and Fremont cultural artifacts made possible by Gohier’s photographic contributions. These analogies are further exposed through historic photos showing their ritual use. Obviously not all rock art depicts representations of artifacts, but the examples given are particularly convincing. The Fremont world comes to life in the imposing landscapes he captures of red rocks and green valleys characteristic of the Colorado Plateau. His images illustrate very aptly Simms’s argument that landscape played a key role in the placement and content of Fremont rock art.

This is neither a coffee-table picture book nor an academic treatise, but rather a happy marriage between striking rock art imagery and an informed re-creation of the world of the prehistoric people who made it. ☉

Ancestral Landscape... *continued from page 3*

to slow down, take my time on site, and look closely at how the images relate to the rocks on which they are carved, to each other, and to the surrounding landscape. It is a gift that I grant myself, to see, feel, and experience the sites on many levels. I glean much information in the process of opening my heart to feeling the environment—this is a requirement for me in order to create meaningful art inspired by these ancient messages. At Three Rivers, we had the quality time I desired for the students to sit quietly on site, reflect, ponder, sketch, and write about their experiences. This was the basic premise that I held in helping design this multidisciplinary program—go beyond the intellectual surface, connect more deeply with the ancestral landscape, and infuse the students’ art and young lives with ancient earth-based lessons.

Returning to a hostel outside of Albuquerque, the students polished their artwork and writing in preparation for an exhibit at their school. Under the excellent tutelage of fine arts instructor Hans Wolfe, the students sketched in pencil and pastel. They also painted in watercolor with my guidance, journalized their thoughts, and wrote poetry, with one student composing a song, all inspired by rock art. In turn, it is through their art that they will ultimately touch and teach their audience.

As their liaison to the rock art world for two weeks, it was gratifying to watch the students’ growth in understanding and appreciating these ancient sacred sites. This program required careful planning, combined effort, close observance, and some patience. But I am comforted and contented that, as a result of this experience, young hearts and minds were informed by these ancient messages. The young are, after all, our site stewards of the future.

I would like to thank The Colorado Springs School and especially instructor and trip organizer Jennifer Hedden for this opportunity and for their vision in understanding the great teaching opportunity that rock art offers. You can read about the students’ experiences in their own words by visiting their ECS Blog at www.css.org. ☉



Figure 4. Post-trip art exhibit at The Colorado Springs School
(photograph by author).

Remembering Paul Freeman, 1928–2013

By Walter Freeman, III, Jeanine Warnod, and Leigh Marymor

Paul Freeman and partner on one of their many rock art outings.



PAUL Freeman, 84, quintessential rock art enthusiast, student of shamanic healing, and beloved city psychiatrist, passed away peacefully after a prolonged illness, surrounded by family and friends, on January 20, 2013, in Emeryville, California.

Paul was born in Washington, D.C., into a medical family. His great-grandfather, W. W. Keen, was a famous physician and surgeon who was called upon to treat presidents Grover Cleveland and Franklin Roosevelt. His father, Walter Freeman, Jr., pioneered surgical treatments for severe mental diseases, becoming known as “The Lobotomist.” His mother, Marjorie, was a federal economist specializing in tariffs.

He was the third son of six closely knit siblings. He graduated from Woodrow Wilson High School and Stanford University, and by family tradition entered Stanford Medical School. He interned in Chicago, completed residency in psychiatry in the Long Beach Veterans Affairs Hospital, and did his military service as a psychiatrist during the Korean War in the U.S. Navy at the Marine Corp base in Camp Pendleton, healing the shattered psyches of marines suffering newly coined “PTSD,” formerly “shell shock” and “combat fatigue.”

During his residency he married Edith Henry, a graduate student in psychology at Stanford. Following his honorable discharge in 1958, they moved to San Francisco, where he initiated his long career with the city of San Francisco by pioneering here the concept of the psychiatric day-care center.

In 1965, in the aftermath of the Watts riots, Paul volunteered to establish an outpatient psychiatric clinic in Bayview and Hunters Point (San Francisco). A significant turning point in his career, he developed a system whereby he relied on ethnic social workers for primary care and got from City Hall the resources needed to provide services. From there he moved to Chinatown, where he encountered ever more diverse cultures, religions, and nationalities. He embarked on a second career of practice, teaching and publishing in transcultural psychiatry.

Paul also inherited from his father a great love for adventure hiking and camping in the wilderness anywhere in California and in remote parts of the world. While increasing his knowledge of the symbols, drugs, and instruments of shamanistic healing practices, he naturally encountered the timeless rock art bearing silent witness to the spiritual experiences of our forebears.

Thereby he began his third creative career as co-founder with Leigh Marymor of the Bay Area Rock Art Research Association (BARARA) for the exploration, discovery, and preservation of petroglyphs, pictographs, and cultural sites in all parts of the world and especially in California and the Bay Area. For the last three decades he was accompanied into exotic settings by his domestic partner Jeanine Warnod, from Paris, art critic for *Le Figaro* and author of numerous books on French art history.

Jeanine remembers Paul this way:

For 26 years our romance was always alive and we enjoyed everyone. I discovered his qualities of humanity—he really listened to each person, and could empathize with the pain or the sadness of each, knowing the right word to console and reassure.

We travelled a lot searching for rock art sites, festivals, and new friends in so many countries. Paul had the gift to find the unknown, often by chance but overall because he liked life. We camped, we swam in the rivers and in the sea, we were happy in nature.

Conferences were a wonderful source of new acquaintances. Thanks to Paul, I know the rock art, thanks to me, he knew some artists and modern art museums in Europe.

Paul represented the best, and typified what it has meant to be an amateur rock art researcher throughout the last four decades, during which time the North American archaeological community has awakened ever so slowly to the academic pursuit of rock art studies. Paul is remembered for his keen intellect and observations, which he published consistently for nearly 30 years during his tenure as editor of the *Bay Area Rock Art News*. His extensive collection of video recordings of the many sites he explored is preserved and catalogued in the Bancroft Library of the University of California, Berkeley. His investigation of WPA artist Lala Eve Rivol introduced the rock art community to this colorful documentarian of far western American rock art who artfully recorded sites she visited in the 1930s. Paul was unflinching in his commitment to rock art site protection, working with Leigh at Ring Mountain, Canyon Trail Park, Chitactac Adams Heritage Park, Vasco Caves, and other important sites around the Bay Area. Perhaps most of all, Paul is remembered for his generous spirit in sharing his deep knowledge, mentoring many of us in the BARARA, guiding us to far corners, and holding a caring community of friends and family closely around him.

Paul is survived by Jeanine, his brother Walter, III, son Joshua, daughter Susannah, four granddaughters Kate, Julia, Sarah, and Emma, and one great-granddaughter Emma. ☼

At the end

*Photographs of the children and his lover on the window rail,
back lit by the late morning sun.
Paul's shallow breath beneath the oxygen mask
His frail body barely ruffling the sheets
The flight of dreams and the long tired patience
A sweet smile, ever so fragile, passing his lips.*

—Leigh Marymor 11-20-2013

Rock Art Adventure... *continued from page 7*

Soon we were trekking through moist grass and skipping over mud puddles to another wonderful New Caledonia petroglyph site (Figure 7), and gaining some insight from the indigenous point of view. Our guide mentioned a relationship to water for glyphs near the spring, and the importance of the site location as a meeting place, evidenced by glyphs related to neighboring communities. This was the absolute best way to end our adventure—except for the fact that as we were turning to leave, our local guide pointed over the river valley to the next ridge saying he wished we had more time as there was a similar site over there that he would like to show us. He invited us back to stay in his village. That is surely tempting, and perhaps could lead to further rock art adventures. ☼



Figure 6. New Caledonia stamps with rock art (courtesy of William Breen Murray).



Figure 7. Rock art tour guide at a New Caledonia site (photograph by authors).

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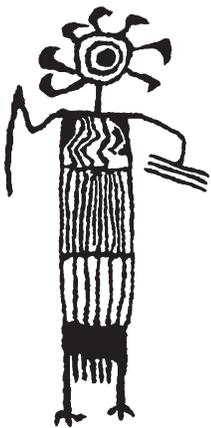
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The **American Rock Art Research Association** is a non-profit organization dedicated to encourage and to advance research in the field of rock art. Association members work for the protection and preservation of rock art sites through cooperative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

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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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