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La Pintura

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

<http://www.arara.org>

Highlights of IFRAO 2013 in Albuquerque

By Mavis Greer, Peggy Whitehead, and Donna Gillette

NEARLY 550 people from over 25 countries made the trip to Albuquerque, New Mexico, the end of May to participate in the 16th international rock art conference of the International Federation of Rock Art Organizations. The week of activities began with a cleanup project at Petroglyph National Monument organized by the ARARA Conservation Committee in conjunction with the City of Albuquerque and the Monument on Saturday, May 25, and ended with the banquet, closing ceremony, and dance on the following Friday, May 31. The Marriott Pyramid North provided an excellent venue for the conference, with convenient meeting rooms, pleasant staff, efficient meal service, and comfortable atrium space for networking.

Following entertainment by the Albuquerque dance group Baila! Baila!, whose performance brought a colorful and southwestern flavor to the conference, Dr. Jean Clottes opened the public lecture series, which was sponsored in part by the New Mexico Humanities Council and National Endowment for the Humanities. The following evenings' public lectures were presented by southwestern rock art experts Polly Schaafsma, Dr. Lawrence Loendorf, and Dr. Karl Taube. The public lectures filled the ballroom at the Marriott with interested IFRAO attendees and local people.

Over 230 papers were presented as part of six concurrent sessions in 20 formally organized topical sessions and one general contributed session, which was organized into several sub-sessions by theme. Additionally, over a dozen poster presentations were offered. Of these, 80 were published as articles in the IFRAO 2013 Proceedings, Volume 40 of *American Indian Rock Art*, which was presented in electronic format as a DVD to all attendees as well as members of ARARA whether or not they attended the conference. Special thanks to all of our Session Chairs for their work in soliciting, screening, and editing the presentations of their contributors. Also, thank you to the general contributed session review committee for their work and to all the anonymous reviewers who helped with Proceedings.



Photo by Garry Gillette

Translators from New Mexico Interpreters, LLC, provided Spanish to English and vice-versa translation in three of the six presentation rooms. This was a major expense of the conference, but one appreciated by the international community. They also provided translation for the opening public lecture by Dr. Jean Clottes. Thanks to Ray and Jean Auel for their generous donation to off-set these high costs.

Unlike ARARA conferences, the audio visual (AV) was contracted for this conference. The number of laptops (complete with PowerPoint software), projectors, screens, and pointers needed was beyond what ARARA could provide. Additionally, the contracted services provided us with onsite troubleshooters, and they were kept busy throughout the conference. This was another high cost, but necessary, part of hosting IFRAO 2013.

The Wednesday field trip day provided an opportunity for attendees to see and experience the rock art of New Mexico. Over 390 people participated in 21 trips that ranged from Chaco in northwestern New Mexico to Salinas Monument southeast of Albuquerque. Sites were accessed by private vehicles, train (the Rail Runner between Albuquerque and Santa Fe), and buses. The well-organized transportation was the work of Tam Chavez (Tour New Mexico) working in conjunction with a great field trip committee chaired by Peggy Whitehead. Thanks to our many field trip leader volunteers, who worked hard to bring participants to these sites. Dr. Matthew Schmader (Director, Albuquerque Open Spaces) and Diane Souder (Petroglyph National Monument) played

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IFRAO 2013... *continued from page 1*

a big role in making the monument accessible not only on Wednesday, but throughout the conference, and for providing information on the archeology of the area. It is one of the few IFRAO conferences to have such easy access to so much rock art for attendees to enjoy throughout the conference.

The vendors room offered a variety of rock art related items for sale. Margaret Berrier headed the committee to bring these people to the conference. The vendors added an American meeting dimension found at most ARARA meetings but not standard at most international rock art meetings.

Students played a big part in the international meeting. The ARARA Education Committee was able to give generous stipends to help fund the presenting students through donations and fund raisers. The coordination of the student events, which included a session devoted to student research presentations and a student luncheon, was headed by Carolynne Merrell.

Over 100 volunteers made this conference happen. The Planning Committee (Mavis Greer, Donna Gillette, Peggy Whitehead, Jennifer Huang, Garry Gillette, and Diane Hamann) actively worked on this event for over two years, continuing through the conference, and is still wrapping up loose ends. During this time, the committee was helped by a number of other individuals who chaired sub-committees and were always there to lend a hand (these people are listed in the organization chart found in the conference program). However, the conference would not have run as smoothly as it did without the people who, under the direction of Volunteer Coordinator Teresa Saltzman, worked at the small daily tasks each day of the conference. About half of these people were from the local Albuquerque community.

Dancing to the music of Garlin Hackney & the Drift Back was a great end to the conference, and it is too bad that so few participated in this event. Those who stayed had a thoroughly enjoyable time with this traditional American country music. Our own Dito Morales joined the band on-stage to play the harmonica for one song, and all present filled the dance floor without regard to formal partners. This is probably the only occasion when a conga line was danced to "Good Hearted Woman."

Many lessons were learned by the Planning Committee during the past two years. We received calls and emails with questions on issues that we could never have imagined, but we also corresponded with and got to know rock art people around the world, which was a wonderful experience. We had people criticize and abuse us, but those people were far outdone by those who complimented and encouraged us. All in all, we hope all of you who attended took home good memories of Albuquerque and the rock art of the American Southwest. ❁

Editor's Corner

THIS year's IFRAO 2013 Congress in Albuquerque, NM, was indeed a mega-event, combining a diversity of new perspectives on rock art from around the world with an impressive abundance of local archaeological and historical sites to visit and the living presence of the Native American cultures nearby. Elsewhere in this issue, Mavis Greer as Congress Coordinator has provided a general wrap-up of the event. Other articles cover the special awards at this year's banquet and the invitation of our Chinese colleagues to the 2014 IFRAO Congress to be held in Guiyang, P. R. China next July. The student session also receives special attention as a new outreach initiative by ARARA's Education Committee. A photo montage of field trips caps our "live" coverage for those who couldn't make it.

Because of the concurrent sessions, it is virtually impossible to review all the papers presented at the Congress. Most of them are available in Volume 40 of *American Indian Rock Art*, ARARA's annual publication, issued this year on a CD which was included with conference registration. ARARA members who were unable to attend will receive the AIRA Volume 40 CD in the mail.

The session of the Congress theme, "Ancient Hands Around the World," was especially notable. It was organized by Jane Kolber, Hipólito Collado, and José Julio García, and it brought together diverse evidence about the most universal expression of world rock art from the USA, Argentina, India, Canada, Mexico, China, and Indonesia. It meshed nicely with Larry Loendorf's invited evening lecture describing his encounters with handprints across the Grand Canyon and other Southwest locations.

Other evening lecturers demonstrated the many facets of rock art studies. In the inaugural address, Jean Clottes, recipient of ARARA's Lifetime Achievement Award, spoke about the creation of IFRAO and the need to have more sites with World Heritage status to insure their long-term protection. Polly Schaafsma presented a broad synthesis of New Mexican rock art and archaeology as background for the Congress' field trips, while Karl Taube ably established the Mesoamerican connection which lies behind many features of Southwestern Native American cultures.

In another Congress session that attracted special attention, new evidence was presented regarding the identification of the debated Sand Island "mammoth" petroglyph proposed by Ekkehart Malotki in a recent article in *Rock Art Research*. In the session, Malotki compared the Sand Island petroglyph to other proposed mammoth images in North America. Additional geological evidence was added to the picture by Mary Gilliam and an iconographic critique

was advanced by Polly Schaafsma. Opinions remain divided over the basic questions of age and identification. In this issue, Robert Bednarik, who originally published Malotki's proposal, adds his considered opinion based on new field observations of the petroglyph under optimal lighting conditions.

All in all, IFRAO 2013 was indeed an unqualified success, bringing world rock art to America's doorstep and providing new stimulus for technical and analytic developments in the field. The accommodations and field trips were both great, and new ties were forged as well as old ones renewed.

Please note that next year's ARARA will be held in Rock Springs, Wyoming, over the 4th of July weekend, *not* Memorial Day; and next year, IFRAO in China will also be held in July—a unique rock art double-feature for the more ambitious! If you'd like to be *La Pintura's* China correspondent next year, please report to your Editor for further details! ✨

La Pintura in Color (only via the Internet)

IN case this slipped your notice previously, we encourage members to receive *La Pintura* electronically in lieu of a mailed paper version. By sending a simple email note to Donna Yoder, henceforth you will receive an email with an embedded link to the current, color issue of *La Pintura*:

To: donnayoder@cox.net. Subject: *La Pintura* via email. Content: I would like to stop receiving the quarterly newsletter in my mail box, and start receiving it via the internet. Please notify me when a new issue is available by emailing me a note with download information. My email address is _____, and my name is _____.

There are many upsides to switching over: 1) it arrives faster—electronic subscribers get an instant email notification when each new issue is posted; 2) it is in color (not black-and-white like the hard-copy); 3) you don't have to walk to your mailbox or drive to the post office to receive it; 4) it saves ARARA the cost of printing and mailing; and 5) you get an *atta-girl* or *atta-boy* for becoming a little greener.

Check out the web at www.arara.org and see for yourself! ✨

Helping Hands at Petroglyph National Monument

By Linea Sundstrom, Chair
ARARA Conservation Committee

ANCIENT Hands around the World included modern helping hands in Albuquerque. ARARA/IFRAO conference-goers spent the morning of May 25 cleaning up litter and construction debris from Piedras Marcadas Canyon in Petroglyph National Monument. Under the guidance of Bill Pentler and Matt Schmader of the City of Albuquerque Parks Division, the group removed everything from lumber to carpet scraps to plastic bottles, taking it to the waiting compactor truck for disposal. The cleanup project was organized by the ARARA Conservation Committee.

Pentler and Schmader explained that one of their management problems is removing construction debris and household trash left on the mesa before it becomes part of the National Monument. For several decades, building contractors and others discarded leftover building materials, furniture, appliances, and the like, treating the upper reaches of the canyon like a landfill. The City Parks Division and the National Park Service are now tasked with removing this debris. With municipal and federal budgets limited, volunteers are an important part of the effort.

A friendly competition for the most bizarre object featured a doll's arm, vintage soda bottle, sea shell, and vintage salsa cans. At the end of the morning, Pentler gave the volunteers a tour of the canyon. ✨



Keeper of the Gate ~ 2013

By Jenny Huang



ARARA-honored landowner, author and photographer Christina Singleton Mednick at this year's annual meeting.

THE Keeper of the Gate Award was established in 2011 to pay tribute to private landowners who work to protect and preserve the rock art on their land. This year's award at IFRAO 2013 was presented to Christina Singleton Mednick, a member of the family that owns the Singleton Ranches, including San Cristóbal Ranch outside of Santa Fe, New Mexico.

As the current owner, she has been instrumental in furthering the objectives of a family tradition started by her parents, Henry and Caroline Singleton, of staunch protection and preservation of the rock art on the ranch lands, while still cooperating extensively with local rock art and archaeological groups to facilitate visitation and study. This has fostered research efforts of significant rock art assemblages in the Galisteo Basin of northern New Mexico, one of the pre-eminent archaeological districts in the greater Southwest. It is home to several pre-Columbian ruins and the historical villages of the Tano and Keres peoples. Important rock art sites, such as Comanche Gap and San Cristóbal, happen to exist on lands owned by the Singleton Ranches. Their website outlines their legacy as "preserving history, taking care of the land, and raising productive cows and horses." Note that historic preservation is listed first!

Ms. Singleton is a professional photographer. In 1996, she published a book called *San Cristóbal: Voices and Visions of the Galisteo Basin*, an anthropological and historical study that delves into the San Cristóbal Ranch in the archaeology-rich Galisteo Basin using lavish photography and lucid poetic text. ❁



Photo by Garry Gillette

Unfortunately, Ms. Singleton was unable to attend the banquet. Wesley Layman and his wife Kathy, caretakers of the San Cristobal Ranch, accepted the award on behalf of Ms. Singleton. Jennifer Huang presented the award.

An excerpt from Christina Singleton Mednick's book, *San Cristóbal: Voices and Visions of the Galisteo Basin*, 1996, Museum of New Mexico Press.

It is October and the air is cool. I lean against a huge flat boulder, black with volcanic age. It has nooks and crevices where snakes have lived for centuries; swallows have built their nests here. Shadows play over the piñons and dirt in front of me and I glance up. There is nothing. The shadows reappear and I crane my neck, looking almost into the sun. Two ravens are dancing, gliding on air currents above my head. They touch wings lightly, separate, then touch again, their black shapes breaking the pattern of white and blue.

So close, they seem almost like an omen. Or perhaps they are just studying me. Like this place, they're a mystery.

The wind is becoming serious. It rushes over the land, now from the southwest, now the north. It spills through the arroyo, flattening the gramma grass, fluttering the cottonwoods. Most of the trees have turned golden green. One, changing faster than the rest, glitters yellow in the sun.

I imagine the Tanos coming down to the creek in this weather, filling their pots, then hurrying back to the pueblo, to windowless, thick-walled rooms, where fires are already burning.

The rhythms of nature are still strong here. Others before us who loved this land—the Tanos, the Spanish, the early Hispanics, the pioneer Anglos—all are now part of the mystery. We are the caretakers now!

ARARA Lifetime Achievement Award

By James Keyser
(Presentation Speech at Awards Banquet)

THIS evening we are here—at least in part—to honor Jean Clottes with the ARARA Lifetime Achievement Award. Jean really needs very little introduction to this crowd—but that’s not the way it’s done for something this formal. So, as you can see, I am reading a prepared script—something I have not done since the mid-1990s when Jean, after hearing me read a paper at a meeting (reading one’s paper was just the way we were taught in those days)—well, Jean came up to me after I had read a paper and said, “Jim, you must not do this...you know your subject far too well to read a paper. Let your knowledge and passion come through.”

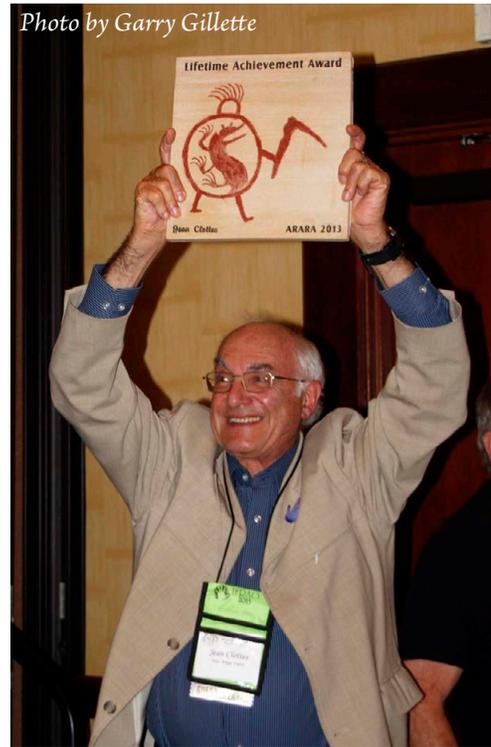
But tonight I am reading this script because I don’t want to miss anything in this one chance to honor Jean by giving all of us a glimpse into his passion, knowledge, and humanity.

I have been fortunate enough to call Jean Clottes my friend and mentor for 20 years. He and his late wife Renee have been guests at my house in Portland, but years before that it was he, who having only just met me, opened his home to me and my wife during a week’s stay in Foix to see the painted caves of the region.

I have also been hiking with Jean many times—and once, above the Col de Port near Foix, the hike was *not* to a rock art site.

Jean has provided me (as he has many others) with some of the most significant opportunities in my career. He has taken me past the Lac Terminal in Niaux to see the marvelous horses painted at the very end of the cave, and he arranged for me to visit Tuc d’Audoubert in 2004 and the Reseau Clastres in 2006. He also appointed me to be a member of the Science Advisory Committee for Chauvet Cave—probably my greatest professional honor.

But Jean has done such generous things for many of us as professional colleagues, but what is less well-known is that he does the same sorts of things for young scholars and interested avocationalists. His was the favorite lecture on each of a dozen tours I led to the French caves, and Oregon Archaeological Society members are always thrilled to find that this internationally famous man—who has been Knighted in the French Legion of Honor and adopted as a member of the Blue Taureg tribe of Northern Niger—treats them just as he would a professional colleague and friend. His lectures and book signings are like meeting a long-time friend, and he always has a kind word for everyone at the



post-event reception.

Of course, we all know Jean as the consummate lecturer who gives the same exceptional performance to half-a-dozen interested friends as he does to 2,500 people in a sold-out concert hall in Portland. Even more, though, Jean is a researcher whose work on European Paleolithic rock art at Chauvet, Cosquer, Niaux, and the Volp caves is eclipsed only by his books on the whole of European *Cave Art*, the *Shamans of Prehistory*, and overviews that showcase the depth and breadth of rock art worldwide. His work with recording the giant giraffes in Niger is one of a kind.

But Jean also assists many colleagues in their own efforts to study and publish. He was the editor of a series of spectacular rock art books for the French press, *Le Seuil*, that includes volumes from three continents, and he is the translator of at least two of them—including my own—into French for publication. He is also founder and editor of *INORA*, the *International Newsletter on Rock Art*, with the broadest-based and most reasonable coverage of the subject that is available.

I could go on: the man is incredible and beloved by all of those rock art researchers who are neither intimidated nor jealous of his prodigious scholarly output. But I will end with a single anecdote.

When Jean was restricted to directing the research of Cosquer Cave—the cave beneath the sea—from a boat where he maintained telephone contact with Jean Courtin who was a diver and thus able to get into the cave, Jean decided

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ARARA Graduate Student Program at IFRAO 2013

By Carolynne Merrell, Co-Chairperson, Education Committee



Members of the student session, (Left to right): Enrique Gomez Perez, Dr. Larry Loendorf, Ruan Jinyi, Gordon Houston, Carolynne Merrell, Beth Vellicky, Jana Comstock, Pawel Polkowski, Nastasha Trenear, Sue Mitchell, Martin Salas Santana.

THANKS to the generous support of ARARA members, the Education Committee Graduate Program was able to provide support in the amount of over \$5,000 to 21 student presenters at the IFRAO 2013 Congress. Students from the United States, Canada, Mexico, Australia, China, Italy, Poland, and Great Britain received free registration and tickets to the banquet, attended a private student luncheon, and were given individual cash awards. Student participants each received a cash honorarium, and those staying at the Conference hotel received additional support based on need and days spent at the conference.

The student luncheon was a highlight as the students gathered together with invited ARARA guests Larry Loendorf, President Ron Smith who gave welcoming comments, Vice President, Diane Hamann, and myself and Ellen Martin who coordinated luncheon arrangements. The intent of the lunch was to provide students an opportunity to get to know one another and representatives of ARARA in a more relaxed, private setting. It seemed to work based on the interactive energy generated by the students.

The student session had 12 presenters; however, three students were forced to cancel at the last minute. Papers in this session covered rock art research in British Columbia, Canada, Southwestern United States, Mexico, China, Australia, and Egypt. Some of their papers may be accessed on the CD of the Congress proceedings included in the registration packet. Dr. Larry Loendorf, discussant for the session, remarked on the high quality of the papers. Students were most appreciative of his constructive comments and praise for their work.

Personally, I enjoyed seeing the students interact with each other, making friends as they engaged in conversation on a social level. Friendships were forged, and there is no doubt that the future of international rock art research is

in good hands. All expressed their thanks for the benefits they received and were rather amazed at the generosity of ARARA. I also noticed many ARARA members taking time to interact with the students and even provide help as they planned post-conference travels.

Here are some of the comments we received. "First of all: thank you once again for everything! The Conference was fantastic, I was really sad when I had to leave Albuquerque. I feel very motivated and inspired. I wish you all the best!!!" "Because of your efforts, I was able to complete my first presentation at a professional conference." "I'd...just like to thank ARARA for being so supportive of student presentations. The amount of resources and time that ARARA is investing in students is very generous and deserves to be acknowledged." "I just want to thank you, the IFRAO, and the ARARA organizations for hosting a wonderful conference in Albuquerque last week; and I particularly wanted to thank you for your support of the students at the conference. It can be a little intimidating to sit in a large hall filled with wiser and more distinguished scholars. Your gestures of kindness, goodwill, and solidarity put our anxieties at ease. Many of us students exchanged information and (hopefully) plan to keep in touch with each other and with your organizations."

Based on the success of the graduate student program at this conference, the Education Committee will be continuing with this area of outreach. The other major emphasis that will be resumed next year is working with elementary students through providing rock art related literature for teachers, and special programs including the annual art project/contest held in the vicinity of the annual meeting. Thank you to all ARARA members who support the work of the Education Committee through donations both for this Congress and in the future. 

On American Mammoth Depictions

By Robert G. Bednarik

RECENTLY, in this journal, I explained my reasons for publishing the article by Malotki and Wallace (2011) in *Rock Art Research* (Bednarik 2012). That paper may be controversial, it may raise a variety of difficulties, but it is certainly scientific: the propositions it contains are testable. That defines the difference between a scientific and a non-scientific contention.

In some cases in the history of science, such testing by refutation attempts was undertaken long after the original claim had been presented—even centuries later. In others, falsification occurred very swiftly. In the case of the claim that there are two depictions of the Columbian mammoth on the panel of the central Upper Sand Island petroglyph site (henceforth called M-Site), testing of the proposition was conducted relatively promptly. Professor Ekkehart Malotki, the senior author of the *RAR* paper, invited rock art researcher Dr. Jean Clottes, geologist Dr. Mary L. Gillam, and me to thoroughly examine the rock art, the site, and its context. Because the purported mammoth images are located at a height of about 5 m on a vertical cliff, it had so far been quite difficult to undertake close examination and comprehensive inspection of the extensive rock art of the M-Site. Malotki arranged the erection of a scaffold in front of the panel, with the kind approval of the land managers (BLM), facilitating thorough examination of the main part of the panel for five days in June 2013. In particular, the provision of this elevated platform rendered three days of intensive microscopic study of key elements of the panel by me possible. It is emphasized that such rigorous inspection and analysis of the petroglyphs had not been feasible previously: all earlier examinations of the high panel had been either from ladders, by binoculars, or through the use of photographs secured by pole-mounted cameras.

The results of this study will be offered for publication in the journal that presented the initial report of the mammoth-like imagery, *RAR*, in the context of reviewing also several further claims for proboscidean images in North America. However, my key findings are briefly mentioned here as a matter of public record. The arrangement defined as “mammoth 1” by Malotki and Wallace (2011) is only slightly older than the figure they define as a “bison,” which is superimposed over the former. It is not significantly older as I had anticipated on the basis of the published photographs. I have conclusively determined the age of the “bison” motif as being in the order of 4000 years BP *at most*, which is surprisingly high in view of the very poor quality

of the supporting Navajo Sandstone. This facies is poorly cemented and susceptible to deterioration by three types of water (meteoric, interstitial, capillary), but the excellent preservation of the petroglyphs in the center of the M-Site is attributable to a thin silica film. The empirical data supporting the dating will be fully discussed and explained.

The arrangement defined as “mammoth 1” does not appear to form a single motif, but seems to comprise five fortuitously co-occurring elements, all of which are repeated elsewhere on the same panel, within a few meters. One of these is considered to be a natural feature; the four others are anthropogenic but not of identical ages. Details of these elements and the reasons why they do not form a single motif will also be presented in *RAR*.

The arrangement defined as “mammoth 2” could not be examined in the same detail as the many motifs and natural markings above the scaffold platform because it was just outside the reach of the researchers, and its investigation by microscopy was not practicable. Preliminary examination implied that it, too, could be a composite grouping, comprising perhaps two elements. This remains still to be determined, however.

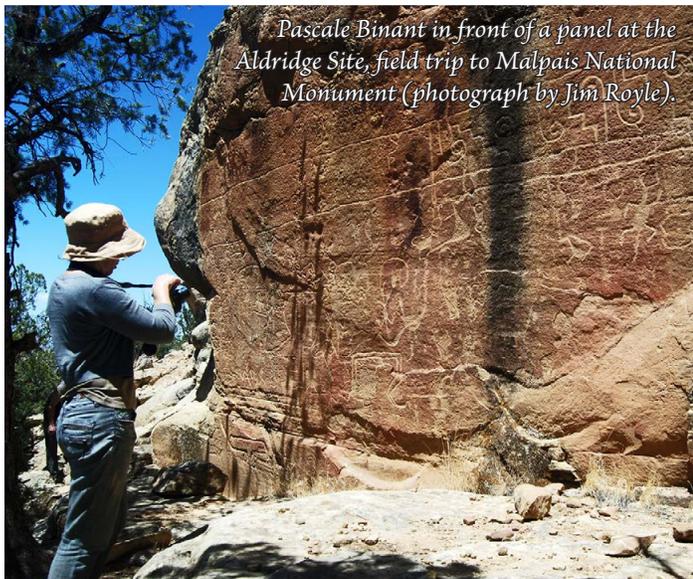
I express my gratitude to Professor Malotki, not only for facilitating the work at the M-Site, but more importantly for his exemplary initiative of inviting testing of his own preferred interpretation—a most commendable demonstration of the highest quality of academic discourse that is all too often lacking in this discipline. Thanks are also expressed to Mary Gillam and Jean Clottes for extensive advice and discussion in the field; to Larry Midling for the great effort of transporting to the site, erecting, and then dismantling the absolutely indispensable scaffold; and to the staff of the Bureau of Land Management (BLM) in Monticello, Utah, for permission to conduct an intensive study of the site. ⚙

References Cited

- Bednarik, R. G.
2012 Why the Malotki and Wallace Paper is Scientific. *La Pintura* 38(1):5–7.
- Malotki, E. and H. D. Wallace
2011 Columbian Mammoth Petroglyphs from the San Juan River near Bluff, Utah, United States. *Rock Art Research* 28(2):143–152.



Dabney Ford, Chief Archaeologist at Chaco Culture National Historical Park, our IFRAO 2013 tour guide to Pueblo Bonito (photograph by William Breen Murray).



Pascalle Binant in front of a panel at the Aldridge Site, field trip to Malpais National Monument (photograph by Jim Royle).



Ancient Hands Session's Honorees (photograph by Ruth Musser Lopez).



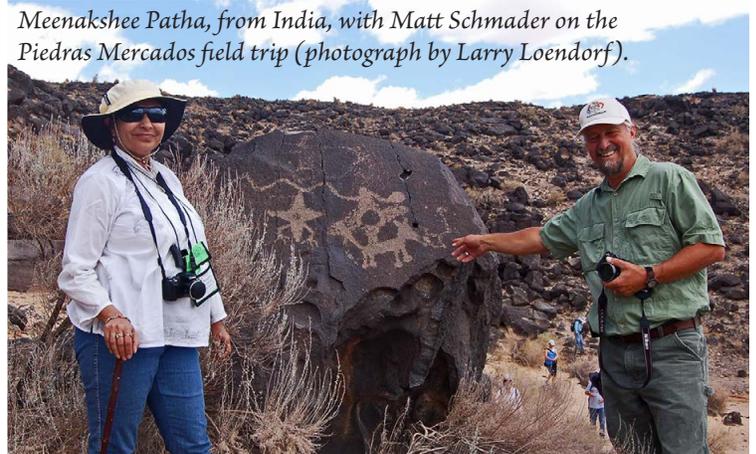
Terri Saltzman's volunteers (photograph by Ruth Musser Lopez).



Who knew we could line dance... and to "Good Hearted Woman" no less (photograph by Garry Gillette).

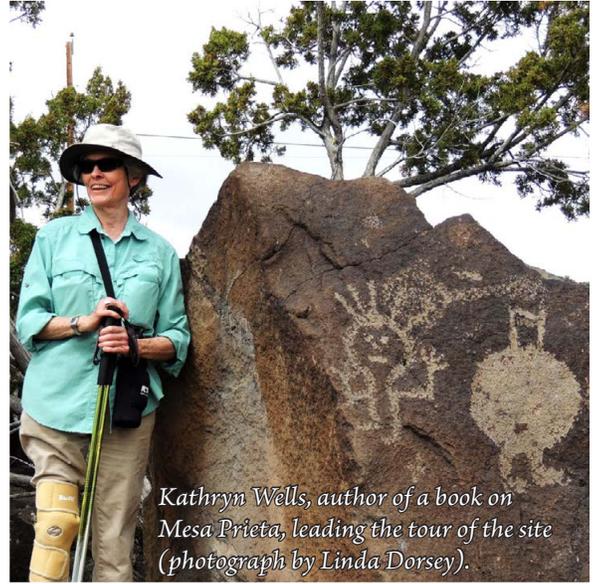


Tour guide casting some shade to help Ruth Musser Lopez with this photograph.



Meenakshee Patha, from India, with Matt Schmader on the Piedras Mercados field trip (photograph by Larry Loendorf).

Navigating the fence on the Aldridge Site field trip to Malpais National Monument (photograph by Jim Royle).



Kathryn Wells, author of a book on Mesa Prieta, leading the tour of the site (photograph by Linda Dorsey).

David Lee, Sue Thickett, and Jeff LaFave on the Comanche Gap field trip. Notice the extra set of hands by Jeff (photograph by Sherry Eberwein).



A dazzling serpent at Petroglyph Hill 2 (photograph by Carol Garner).



Kelly Hays-Gilpin leading the El Morro field trip (photograph by Amy Gilreath).



Call for Nominations for Officers of the Board

THE ARARA Nominating Committee is seeking candidates to fill the four Officer positions on the Board of Directors for 2014–2016. Current terms end on June 30, 2014. Ron Smith (President), Diane Hamann (Vice President), and Garry Gillette (Treasurer) are not seeking re-election. Jennifer Huang is seeking re-election as Secretary. Should you like to put yourself or a fellow ARARA member forward as a candidate, please contact any member of the Nominating Committee. Suggested candidates are not automatically nominated, but the Nominating Committee will carefully consider all suggestions in preparing the slate of candidates. In addition, any group of five or more ARARA members may put forth a candidate for direct nomination to appear on the ballot in addition to the slate proposed by the Nominating Committee. The Nominating Committee consists of Amy Gilreath (chair, amy@farwestern.com, 530-756-3941), Daniel McCarthy (immediate past chair, dfmccarthy@aol.com, 909-838-4175), Margaret Berrier (marglyph@msn.com), Elanie Moore (elanierockart@yahoo.com), and Teresa Saltzman (teresa.saltzman@gmail.com). The Board has requested that the committee have a slate of candidates identified by calendar year end 2013 to allow time for the balloting to be completed in a timely manner. ☼

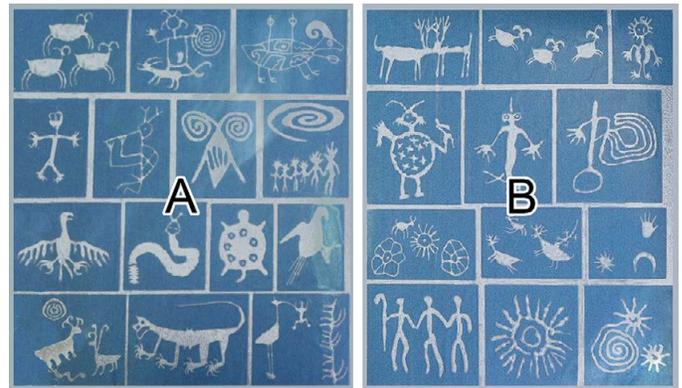
Publication Deadline for Papers, ARARA 2014, Rock Springs

FOR authors wishing to have papers published in *AIRA Volume 41* (covering papers to be presented at the Rock Springs conference), there will be a deadline of May 2, 2014, for receipt of a final reviewable copy of the paper you wish to have considered. The earlier deadline is due to editorial schedules and the July 4th weekend date for the Rock Springs Conference. This deadline does not preclude any paper; those not submitted in time for Volume 41 can be considered for the subsequent *AIRA Volume 42*. Send your final papers ready for peer review to: Jim Keyser, jkeyserfs@comcast.net or 1815 SW DeWitt, Portland, OR 97239.

Anyone desiring to receive a copy of the Author's Guidelines for *AIRA Volume 41* please contact: David Kaiser, albion2000@netzero.com. ☼

ARARA Education Committee Fundraiser

JOHN Palacio, www.PalacioRockArt.com and member of the ARARA Education Committee, has offered to donate one sheet, either A or B, of his Palacio Rock Art Vinyl Stickers of petroglyphs of the Southwest to anyone who donates \$30.00 to the Education Committee. John will be in communication with Donna Yoder, ARARA Membership. After Donna receives a check with a donation that qualifies, she will communicate to John the donor's contact information, and he will mail out the petroglyph sheet. She will also notify the Education Committee Co-Chairs, Carolynne Merrell and Ellen Martin. These lovely vinyl stickers will be available during membership renewals and throughout the year. The Education Committee hopes you will take advantage of this generous offer and opportunity to support ARARA's educational outreach. ☼



Editors Recruiting Help with AIRA

MANY hands make light work. Would you like to lend a hand to help Jim Keyser and David Kaiser bring the next issue of *American Indian Rock Art* to press? They would like that! Individuals with skill in InDesign are wanted. Maybe this is the perfect nudge for you to pick up a new skill and put it into practice helping ARARA. Recent helpers in the past recommend Lynda.com's InDesign on-line tutorials, that cost them about \$25/month. ☼

Rock Art and the Search for Biblical Israelites in the Negev Desert, Southern Israel

By Leigh Marymor (presented at Temple Beth El, Berkeley, CA, May 4, 2013)

AMY Marymor and I had just returned from a visit to the Har Karkom in the Negev Desert, and I was struggling to place my understanding of the biblical story of the Exodus into some kind of historical and archaeological context. I had many questions: Where was the biblical Mount Sinai? Is there any historical or archaeological evidence for the events we read in the Old Testament? Can we find any trace whatsoever of the biblical Israelite People on the ground in the Negev? What does a sacred mountain look like? What is the relationship between belief, cultural identity, and scientific inquiry?

With memories of our days in the Negev Desert, and our photographs laid out before me, I began an eight-month-long reading binge in order to prepare myself for a presentation to my Torah Study group at Temple Beth El, a Jewish synagogue in Berkeley, California. This personal essay attempts to combine a historical and archaeological background with my personal observations, and represents my beginner's understanding of what we had seen.

From deep in Paleolithic time, perhaps 300,000 years ago, Neanderthals began moving out of Africa's Great Rift Valley. They followed it northward and crossed the Negev Desert (Figure 1) to establish themselves in western Asia, and in central and western Europe. Around 60,000 years ago our *Homo sapiens* ancestors began streaming north out of Africa, overwhelming the Neanderthals (Channel 4 2012) as they, too, moved across the Negev. Some remained to hunt and gather, moving from water source to water source, following the animal migrations and the plants in seasonal rotation. Their flint tools—hand axes, blades, and scrapers—today lie weathered and exposed on the desert pavement as testimony to their passage.

In time, the development of cultivation and animal husbandry technologies spread outward from the Fertile Crescent and the Nile River. In the Negev Desert where rainfall varies from a scant six inches of annual precipitation in the north, to a negligible one inch in the extreme south, the People learned to terrace the *wadis* (Figure 2), to hold back flash storms just long enough to build better soils from the precipitated silts, and allow precious moisture to seep into the ground rather than be carried away in the torrent.

The millennia witnessed the rise of technology: runoff agriculture, pottery, copper, bronze, and iron, and the rise of ritual life, social cohesion, trade, and warfare. Generation after generation of semi-nomadic pastoralists exploited the



Figure 1. This and all photographs in this article are by the author.



Figure 2. Terraced wadi at Lippe Gal, Negev Desert.

lay of the land and defined the key routes of passage that would later serve the great trading and warring nations at the dawn of civilization: the Egyptians from the Nile River Valley, the Assyrians and Babylonians from Mesopotamia, and the Nabataeans from the Arabian Peninsula, among others that rose and fell.

A habitation chronology has been broadly worked out for the Negev, largely through studies of distinctive tool and pottery remains found in key *tel* sites. (A *tel* is a stratified mound location where successive waves of human occupation and abandonment have taken place over a period of many centuries.) Identifiable by clusters of dry-set stone house foundations aggregated around seasonal and semi-permanent water sources, Copper and Bronze Age (5000–2500 BCE) people in the desert south supported themselves with incipient agriculture and semi-

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nomadic herding. There are long spans of time that include the Patriarchal Period (2100–1800 BCE) and the Mosaic Period (1500–1460 BCE) where the landscape is devoid of any signs of settlement at all. These are periods when the Negev was a land crossed by established trade routes, and otherwise given over to roving bands of nomadic herders who survived on a mixed trading-and-raiding economy. By the Iron Age, beginning around 1200 BCE, the rain-fed highlands of Canaan supported a sedentary agrarian society organized as vassal-states centralized in fortified town sites that accumulated wealth by trading local resources, wine and olive oil, and controlling pastoral lands on their fringes. Many of these city states—favored places by virtue of their strategic locations and resources—rested on the layered ruins of earlier societies, reaching far back into the Bronze, Copper, and Neolithic past.

Perhaps the earliest non-biblical reference to the Israelite People is found on a victory stele erected by the Egyptian King Merneptah in 1207 BCE that includes a few lines about a military campaign in Canaan in which a people Israel were subdued.

Recent (1993) archaeological evidence documenting the existence of the Israelite People was found at a dig in northern Galilee, at the foot of Mount Herman, at Tel Dan, in the biblical lands of the Tribe of Dan. Aramaic lettering on a black stone stele fragment can be read clearly, and includes the surviving phrases “The King of Israel” and “House of David.” The stele is dated to 900 BCE and its text refers to King David, who ruled 100 years earlier by biblical accounts.

To reach further back in time in search of Israelite footprints, we rely on the biblical stories themselves, received orally and first set in writing over a period of several centuries beginning perhaps as much as 2900 years ago. The stories recounted in the Five Books of Moses describe the birth of Monotheism, the establishment of Judaic Law, the creation of the Israelite People, and the Israelite people’s entry into the land of Canaan, a land variously described but roughly stretching from the Jordan River to the Mediterranean, and from Sidon in the north to Gaza in the south.

Richard Elliott Friedman summarized the history of biblical literary analysis along with his own research in the very accessible account, *Who Wrote the Bible?* His analysis of the bible does little to ascertain the historical truth of the stories beyond providing a cascading number of proofs that the work was not written by Moses at Sinai, but rather by a series of priests and scribes writing many years later. Of interest to my search for Israelite footprints in the Negev is the realization that the first written historical accounts of the Exodus appear to date from the era when the Kingdom

of Israel had split into two rival nation-states, sometime around 900–800 BCE. The earliest authors, “E” or “Elohim” from the northern kingdom and “J” or “Yahwist” from Judea, wrote their accounts fully 1000 years after Abraham received G-d’s call to “go forth” from the land of Ur on the Euphrates River to the land that G-d would show him in Canaan. Through such a long lens, history and legend, mythology and dreamtime begin to blend. (Were the Patriarchs historic figures? Were the Israelites ever held in bondage in Egypt? Was there an Exodus?)

In the summer of 2012, Amy and I organized a brief expedition into the Negev Desert in order to visit an archaeological site, Har Karkom, the subject of extensive publications by the Italian archaeologist Emmanuel Anati. Following on his research in the Negev beginning in the 1950s, and taking sharper focus beginning in the early 1980s, Anati proposed that the archaeological, natural, and geographic evidence found at Har Karkom supported an argument that the site is a good fit for Mount Sinai—the biblical mountain of G-d where Moses received the Ten Commandments and began the 40-year sojourn through the Wilderness in which a multitude of freed Hebrew slaves formed into the Nation of Israel. Anati’s controversial “Sinai” claim drew Amy and me deep into the desert to see for ourselves—what might a Mountain of G-d look like? We wondered if the “facts on the ground” would support Anati’s assertion that the trace of biblical Hebrews can be identified in the rocks and on the desert pavement of the sun-scorched Negev.

Although there are more than 2000 years of traditional biblical interpretation that derive from rabbinic dialogue, argument, and consensus, biblical scholarship does not speak with one voice when it comes to interpreting ancient Jewish texts. Ultimately interpretations run the gamut. Fundamental readings, where each word-as-given is taken to be the word of G-d and where the text as a whole is read both as oral history and divine revelation, contrast with mythological, metaphorical, psychological, ethical, and mystical readings that do not rely on the text as historical fact. All of this is important to note because if one is to search for traces of biblical Israelite place and story in the desert wilderness, one must accept at least the seeds of historical underpinnings to the biblical account. In every case, however, it is certain to say that the Israelite people arose from deep history out of the land of Canaan and differentiated themselves over hundreds of years from a broad regional Canaanite culture that was shared by many small nation-states, and deeply influenced by the cultural leviathans centered in Mesopotamia and along the Nile. By late Iron Age times (1000–500 BCE) the kingdoms of Israel and Judea were historical fact that persisted in one form and another through periods of Assyrian, Babylonian, Hellenistic, and Roman hegemony,

succumbing to final Roman conquest in 70 BCE.

The mountainous plateau of the Har Karkom rises above the Sinai and Paran deserts like the prow of a ship that has grounded itself in the vast, waterless Negev of southern Israel (Figure 3). We ascended a sandy ridge far to the east in order to take its measure from high ground. Our first view of it in the early morning haze revealed its gullied, sheer flanks receding toward the horizon for miles on end—two conical peaks fluttering aloft like foresails at its southernmost termination. Standing there in the morning light with flint debitage at our feet, holding memories of the graceful forms of gazelle that we had sighted back up in the Paran Wadi, hearing echoes of the biblical Exodus from the Egyptian border just 10 kilometers away, and coming to grips with the spent munitions from Israeli Defense Forces military exercises scattered about in the sand, I could see that the path to the Har Karkom would not lead in a straight line.

Traces of human passage can persist in a dry desert environment (Figure 4). Weathered remnants can be found that have defied the passage of time and have resisted the forces of erosion: trails across the desert pavement, dry-set stone foundations, rock cairns, standing stones, fortress walls, stone alignments, petroglyphs, figurines, and pottery sherds are all evidence of the peopling of the Negev. The shifting winds and sands or a seasonal flood alternately conceal and reveal them. These material remains lay as silent testimony to the rising and fading of successive waves of peoples who each in turn struggled and prospered in the Negev. Features such as these are found at Har Karkom, but can they be convincingly related to the biblical era as Emmanuel Anati argues?

Yehuda Rotblum, tour guide with Negev Jeep Tours, proved to be the perfect guide for our journey to the Har Karkom, and the pleasant desert town of Mitzpe Ramon, the perfect jumping off point. Within minutes of making our introductions and climbing into Yehuda's trail worn Land Rover we rushed head long into a free-ranging conversation about the early peopling of the Negev, desert archaeology, rock art, culture, myth, identity and much more. Our three-hour road trip that took us south along the main highway and westward over a rough dirt track toward the Egyptian border and the Har Karkom rushed by as we descended deeper into the landscape and into our conversation.

From the outset, I wanted to learn from Yehuda how the features Amy and I had discovered the previous day at another Negev rock art site, Har Michia, might inform what we were to see during the day ahead at Har Karkom.

At Lippe Gal, a modern scenic overlook located adjacent to the north/south ribbon of Highway 40 between Sede Boqer and the Israeli resort town of Mitzpe Ramon, the Har Michia ridge descends along a dry, terraced wadi. Commanding long views to the parched Zin Desert below, and the broken,



Figure 3. *The Har Karkom.*



Figure 4. *Ancient trail persists on the desert hamada at Har Karkom.*

rugged country stretch out in every direction. The ridge top is densely strewn with broken flint cobbles suggesting a vast and ancient industry. The northern and eastern slopes are peppered with small islands of sun-baked, chocolate-brown limestone boulders and flagstones. Many of these stones were selected for carving (Figure 5), some for individual figures, some for multiple images arranged in a palimpsest, one age underlying another. Differential repatination of the carvings and the subjects depicted make Har Michia's use by successive peoples even more apparent. Our late afternoon exploration, with the setting sun deepening the hues and lengthening the shadows, revealed features that were simply enigmatic to our novice eyes: the glyphs themselves, the terraced wadi, stone circles suggesting defensive postures or hunting blinds, and a surprising number of modern shoes and sandals abandoned about the site (Figure 6).

Sequencing a chronology for Negev rock art has proven to be particularly perplexing for the few researchers who have attempted it. On one panel with at least four different use episodes (Figure 7), the most highly repatinated images appear to be representations of stick-figure ibex with

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Figure 5. One of the many petroglyph-covered boulders at Har Karkom.



Figure 6.

elongated bodies, shortened legs, and a pair of long sweeping horns arching over their backs. This is the iconic image for Negev rock art, and is likely among the oldest. The ibex is associated in Sumerian mythology with Sin, the moon goddess—an association that could place these images in the Bronze Age Complex—sometime between the early Chalcolithic (pottery and copper) and Late Bronze Age periods. The lightest repatinated figures, the most recent, are likely from more modern times. Semi-nomadic pastoralists often carved animal brands, or *wusum*, on the rocks.

Another panel has a depiction of a stick-like anthropomorph that appears to sit astride a donkey or perhaps a horse (Figure 8). The sign to the left of the animal and rider may be a *wusum* brand. Donkeys were domesticated from the African wild ass around 6000 years ago while the horse was domesticated later, probably in the Late Bronze Age. King Solomon (Iron Age) was known as an avid horse trader, and the Nabataeans who controlled



Figure 7. Panel on Har Michia with at least four superpositioned layers. Petroglyph images layered in palimpsest at Har Michia. Color-coded layers: lower-most in brown, then pink, then black, with top-most layer in green. (Illustration by author and Amy Marymor).

the spice trade routes in the Negev were known as excellent horse breeders (500 BCE–CE 700). The equine imagery alone does not allow us to assign the petroglyph to one age or another.

The image of the zoomorph on the left of the panel in Figure 9 appears to depict a camel (dromedary) with a long neck, tell-tale hump, short tail and legs. The dromedary was domesticated and came into common use in the Negev sometime around 1000 BCE, so this image can be no older than the Iron Age, unless of course it depicts a wild camel. This does not seem likely since many similar camel depictions often show camels with their riders. In Genesis 23:10, Abraham, who is then residing in Canaan, dispatches his servant to the land of Ur to procure a wife for his son, Isaac. The story describes the servant outfitting ten of his master's camels for the journey—one of many anachronisms that we find in the text—historically, the dromedary did not become a beast of burden for another 1000 years.

The enclosed curvilinear shape pecked along the lower edge of a flagstone boulder (see Figure 6) appears to represent a sandal, a repetitive Negev petroglyph motif. Lying next to the rock art panel is an abandoned sandal, and it is one of a surprising number of cast-off shoes that we observed at the Har Michia petroglyph site. Negev rock art scholar Davida Eisenberg Degen is of the opinion that the cast-off footwear represents the common refuse of the nearby Bedouin community; however, it is enticing to consider an Arab informant's comment to Yehuda Rotblum that carved images of feet represent "the footprint of G-d." In the Book of Exodus 3:5, G-d said to Moses at the Burning Bush, "Do not come near to here, put off your sandal from your foot, for the place on which you stand—it is holy ground."

High ground is often the setting for sacred activity in the Old Testament: Abraham's hand is stayed by an Angel of G-d from taking the life of his son, Isaac, at Mount Moriah; Moses received the Ten Commandments at Mount Sinai; Joshua set up standing stones with blessings and curses carved upon them at Mounts Gerizim and Ebal on the eve of the Israelites entry into Canaan; and Elijah contested 450 prophets of Ba'al to demonstrate the supremacy of Yahweh on Mount Carmel.



Figure 8.

In this instance, landscape, local ethnography, and ancient biblical stories converge in support of an interpretation that the Har Michia site is a sacred site, steeped in tradition, transcending the ages.

The ascent of Har Karkom climbs from a broad barren valley on its western flank and rises quickly to a vast cobbled pavement, or *hamada*, on the plateau above (Figure 10). Along this route are found many engraved stones that share visual themes with those at Har Michia and with the southern Negev generally. Hunting scenes include figures outfitted with bows and arrows; often swords are set at their waistline. In some scenes canines engage in the hunt; in others, felines are shown confronting an ibex.

In other scenes, the ibex is shown in relation to an orb set on its back, or interlaced with its horns (Figure 11). Yehuda Rotblum interprets these images as depictions of Sin, the moon goddess, who is depicted in Sumerian lore as an ibex who supports the moon in the night sky by carrying it in her horns. Rotblum assigns these images to the middle Bronze Age, and attributes them to early Midianite culture. Sin was one in the pantheon of local gods, along with Asherah, the fertility goddess, and Ba'al, the Lord who brings the rain. The

worship of local deities was widespread in Bronze and Iron Age Canaan, and was practiced by Israelites long after idol worship was prohibited by the jealous YHVH.¹

Sacrificial rituals at high places with attendant burnt animal offerings and incense were a central feature of pan-Canaanite pagan worship. A large stone structure at the center of the hamada on the Har Karkom plateau may be a correlate (Figure 12). Two conjoined rock circles with a platform of stones look out on the twin high peaks of the mountain rising in the distance. G-d's instructions regarding the construction of such altars in Exodus is echoed in the simple nature of this stone work.

Exodus 20:21-23

A slaughter site of soil, you are to make for me,
 You are to slaughter upon it
 Your offerings-up, your sacrifices of shalom,
 Your sheep and your oxen!
 At every place
 Where I cause my name to be recalled
 I will come to you
 And bless you.
 But if a slaughter-site of stones you make for me,
 You are not to build it smooth-hewn,
 For if you hold-high your iron-tool over it, you will have
 profaned it.
 And you are not to ascend my slaughter-site by ascending-
 steps,
 That your nakedness not be laid-bare upon it.

1 YHVH, the Tetragrammaton, represents the unpronounceable name of G-d. When read aloud, the transliterated Hebrew letters are pronounced, "Yud-Hey-Vov-Hey." In English the name is often pronounced "Yahweh" and is equivalent in usage to "Adonai" or "Lord."



Figure 9.



Figure 10. The ascent of Har Karkom.

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Figure 11. Could this be Sin, the moon goddess, as Yehuda Rotblum hypothesizes?

Many different scripts are found in association with representational carvings on Har Karkom. The lettering at the lower left of the hunting scene appears to be one of the early Proto-Canaanite scripts (Figure 13a). One startling find in my search for an Israelite presence on Har Karkom was found in the form of three Aramean- or Hebrew-like letters seen at the lower left of another boulder (Figure 13b) that appear to read, “Shin, Dalet, Yod”, or Sha’dai, “The Almighty.” The lettering style is late, and the interpretation of these markings as letters has been questioned by several modern Hebrew speakers, but I can’t resist the temptation to see an Israelite traveler resting along the embankment where this boulder is found.

To grapple with the potential Israelite authorship for any of the engraved images at Har Karkom, one must come to terms with the third commandment: Exodus 20:4-5, “You are not to make yourself a carved image or any figure that is in the heavens above, that is on the earth beneath, that is in the waters beneath the earth; you are not to bow down to



Figure 13a.



Figure 12. The large stone structure where paths converge at the center of the hamada on the Har Karkom plateau.

them, you are not to serve them, for I, YHWH, your G-d, am a jealous G-d.”

If Israelites created rock art, it may have been for purposes other than idol worship, or perhaps for idol worship prior to the widespread eradication of idols and sacrificial worship on high places during the revivalist reigns of Israelite King Hezekiah (701 BCE), and King Josiah (621 BCE). Motivations may have included memorialization, as was done with the erection of standing stones by Joshua on the heights of Mount Gerizim and Mount Ebal on eve of the entry into the land of Canaan. Joshua 4:6-7, “In the future, when your children ask you, ‘What these stones mean?’ tell them that the flow of the Jordan was cut off before the ark of the covenant of the LORD. When it crossed the Jordan, the waters of the Jordan were cut off. These stones are to be a memorial to the people of Israel forever.”

Perhaps a carving found on Har Karkom memorializes the blessings and curses that YHVH once visited upon the Children of Israel, as might be imagined with this stone



Figure 13b.

featuring snakes and scorpions confronting a centrally positioned reptile.

Numbers 21:5-9

The people spoke against G-d and against Moshe:
 Why did you bring us up from Egypt to die in the wilderness?
 For there is no food and no water,
 and our throats loathe the despicable food!
 So YHVH sent upon the people vipers, burning snakes;
 they bit the people,
 and there died many people of Israel.
 The people came to Moshe
 and said:
 We have sinned!
 For we have spoken against YHVH and against you.
 Intercede to G-d, so that he may remove from us the vipers!
 So Moshe interceded on behalf of the people.
 And YHVH said to Moshe:
 Make yourself a burning-snake and put it on a banner-pole;
 it shall be:
 whoever has been bitten and then sees it, will live.
 So Moshe made a viper of copper, and he put it on a banner-pole,
 and it was:
 if a viper bit a man
 and he looked upon the viper of copper, he would live.

As we descended the heights of Har Karkom, with all that we had seen and recorded, I was left to wonder: had I seen the imprint of the biblical Israelites on the desert pavement? Perhaps I had, for the mountain I had climbed was my desire to see, and the impressions I took away were as visceral as the coursing of the stars across a clear summer night's sky. ☉

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2014 IFRAO Congress, P. R. China ~ Basic Information

THE 2014 IFRAO Congress will be held at Guiyang City, Guizhou Province, P. R. China, from July 22–28, 2014, with the general theme, Rock Art, Man, and Ecology.

As in previous IFRAO Congresses, concurrent sessions are planned which include the following:

- I. Oceanian Rock Art
- II. African and Mid-Eastern Rock Art
- III. European Rock Art
- IV. North American Rock Art
- V. South American Rock Art
- VI. Southeastern, Southern, and Southwest China's Rock Art
- VII. North Asian and North China's Rock Art
- VIII. Rock Art in East China and North Pacific Rim
- IX. Rock Art and Chinese Archaeological Cultures
- X. Theory and Methodology on Rock Art Studies
- XI. Iconography and Meaning of Rock Art
- XII. Symbols and Rock Art
- XIII. Techniques of Rock Art
- XIV. Conservation and Management of Rock Art
- XV. Rock Art and Megalithic Culture
- XVI. Dating Research of Rock Art

Colleagues with an interest in participating in any of these sessions are expected to submit your titles and abstracts with up to 150 words in English to the organizing committee of the 2014 IFRAO Congress before October 30, 2013. Full papers should be submitted to the organizing committee of 2014 IFRAO Congress before December 31, 2013.

Field Trips

An extensive program of field trips to rock art sites in China is also being offered in conjunction with the Congress. These will permit attendees to see rock art in all parts of the country and include:

I. North China Trips

1. Tour 1—Rock Art in Chifeng, Inner Mongolia (Yin River Rock Art, Rock Art in Ongniud Banner, Bai Cha River Rock Art)
2. Tour 2—Yin Mountains and Wuhai Rock Art (Yin Mountains Rock Art, Rock Art in Wuhai)
3. Tour 3—Alxa Rock Art (Mandela Rock Art, Camel Mountain Rock Art)
4. Tour 4—Helan Mountain Rock Art (Shizui Mountains, Helankou and Damaidi Rock Art)

5. Tour 5—Rock Art in Yin Mountain, Wuhai and Helan Mountain (major rock art sites in Ningxia and Inner Mongolia). Comprehensive Trip.

II. Northwest China Trips

6. Tour 1—Rock Art in Ürümqi and Altai, Xinjiang (Rock Art in Altai Region, Xinjiang)
7. Tour 2—Rock Art in Ürümqi and Ili, Xinjiang (Rock Art in Ili Region, Xinjiang)
8. Tour 3—Rock Art in Ürümqi and Tian Shan (Rock Art in Hutubi and Changji, Xinjiang)
9. Tour 4—Rock Art in various regions of Xinjiang (Rock Art in Altai, Ili, Changji and Hutubi). Comprehensive Trip.

III. Southwest China Trips

10. Tour 1—Huashan Rock Art, in Guangxi (Rock Art along Zuo River Valley, Guangxi)
11. Tour 2—Jinsha River Rock Art, Yunnan (Rock Art along Jinsha River Valley, in Diqing, Yunnan)
12. Tour 3—Rock Art in Canyuan, Yunnan (Rock Art in Canyuan, Yunnan)
13. Tour 4—Rock Art in Guizhou (Rock Art in Longli, Guangjialing, Guizhou)
14. Tour 5—Rock Art in various regions in Southwest China (Rock Art in Guizhou, Huashan, Wenshan and Canyuan). Comprehensive Trip.

IV. East China Trips

15. Tour 1—Rock Art in Juci Mountain, Henan (Rock Art in Central China's Juci Mountain)
16. Tour 2—Rock Art in Fangcheng and Wugang (Rock Art in Fangcheng, Biyang and Wugang)
17. Tour 3—Rock Art in Lian Yungang, Jiangsu (General Cliff Rock Art, Cupules in Lian Yungang)
18. Tour 4—Rock Art in various regions in East China (Central China's cupules and rock art in Lian Yungang). Comprehensive Trip.

Please note that Trips 5, 9, 14, and 18 are comprehensive field trips arranged in accordance with all rock art sites in the major region. Each, therefore, has extensive travel time, involves visits to three or more rock art sites and concentrations, and usually takes more than 20 days.

Details concerning the itinerary, time, and cost of the rock art field trips will appear at www.chinarockart.com on October 15, 2013, when the registration of rock art field trips will begin. ☼

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to become scuba certified, so he, too, could enter the cave to do first-hand research. He completed intensive training in scuba diving in a few months and then underwent a battery of tests to demonstrate his physical health (heart, lungs, joint flexibility) only to learn that he was, at age 65, 20 years past the maximum age that the French government would scuba certify. Well, anyone who has dealt with French bureaucracy knows that rules are meant to be obeyed—not bent, not broken. But after Jean called in a well-earned favor or two, the bureaucracy relented and issued him a “special circumstances” certification. That in itself was impressive, but his reaction to it was even more telling. Shortly after he had been certified, he regaled a small group of us with the fact that in order to save face, the government had agreed to certify him only if he was fully aware that he was not certified for underwater demolition work.

“Can you imagine,” he said with a chuckle, “that they won’t let me use a jackhammer in my research?”

Please join me in honoring Jean Clottes with the ARARA 2013 Lifetime Achievement Award. ☼

San Diego Symposium Announced

THE San Diego Museum of Man is pleased to announce Rock Art 2013, its 38th annual Rock Art Symposium, to be held on Saturday, November 2. 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 28 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 2013! ☼

Minutes of the 2013 Annual Meeting

Albuquerque, New Mexico, May 30, 2013

Submitted by Jenny Huang, Secretary

PRESIDENT Ron Smith called the meeting to order at 5:30 p.m. in the Kokopelli Room. He stated that he is happy with how the Congress is going thus far and is very pleased and proud of the folks who helped to put it together. He has received many comments from the attendees about their appreciation and enjoyment.

He welcomed everyone in the room to the Annual Business Meeting of ARARA. Thirteen people were in attendance at the start of the meeting; 22 were in attendance at the end of the meeting.

It was announced that Bill Hyder is handing out the latest *American Indian Rock Art (AIRA)* volumes to conference attendees to help save postage.

Secretary’s Report

Ron asked for a motion to approve the minutes from the St. George business meeting. Shurban made the motion, Bill Hyder seconded. The motion passed. Secretary Jenny Huang had no further information to contribute.

Treasurer’s Report: Garry Gillette

Garry Gillette reported that last year’s situation at this time was published in *La Pintura*. This year, our situation will be better known by July 1. We have two main accounts. Several separate accounts were established specifically for this meeting. ARARA is

our normal account, and it’s at about \$51K, CDs are at about \$80K (which is where they’ve been for several years). Some income items that normally go into the ARARA account went into the IFRAO account instead, so that will affect the ARARA total, and they will be slightly lower than last year. In the IFRAO account right now, we’re at \$46,828, so we have a “good chance” of staying in the black when the meeting is all said and done. Garry would like to recognize Donna Yoder for all of the work that she has done, and for making Garry’s job easier. She has handled all of the receivables for this conference and has done a tremendous job. Garry says most of his time is spent filling out forms and getting things done at banks that take lots of time. He said to keep his eye on *La Pintura* for the next published Treasurer’s Report. In summary, we’re OK.

Ron then said that when ARARA had gotten word that we’d gotten the 2013 IFRAO Congress, he and Diane Hamann brought the idea to the Board to form an ad hoc committee that would be responsible for making it happen. He feels that it was a very successful process and was not held up by requirements to go through the Board for crucial decision-making. Earlier this week, we made a motion to continue the sub-committee until all the bills are paid and all the i’s dotted and t’s crossed. There will be a closure of the sub-committee through final reports (including Treasurer) next year at Rock Springs.

...continued on next page

Meeting Minutes... *continued from page 19*

Standing Committees

Nominating Committee Report: Daniel McCarthy

Daniel McCarthy, chair of the committee, reported that there were four vacancies to fill this year. Ann Brierty, Scott Seibel, Jim Keyser, and Chris Gralapp will be on the Board for the next two years.

Ken Hedges talked a bit about the displeasure he had heard about the recent electronic vote that featured only the choice for the slate of four candidates. It was done this way because it was an uncontested ballot, and the procedure is within guidelines of the bylaws, the California Civil Code, and Robert's Rules of Order. He suggested that if people want a full ballot with individual votes for opposing candidates, they need to get out the nominations so more people run. There will be quarterly announcements in *La Pintura* beginning in the next issue to encourage nominations for office. Suggestions for nominations can come from the general membership and there is a format for nominations happening outside the Nominating Committee. Those who do not have email do get paper ballots. When elections happen now, random voters' codes are assigned that change every year.

Ron says that if there's one area that has been difficult for him, it has been the Nominating Committee, as he is Board liaison. The first time he had to deal with it, time got away from him and it was late in the game. Bill Whitehead saved the day for him that time. Then the same thing happened the next year, but he caught it a little earlier because then he knew that it had to get into *La Pintura*. That time, Bill Hyder saved the day for him. Ron said that in St. George, he decided there needed to be a more robust process in place, and he met together with the Nominating Committee then to figure out what needed to be done and when. This helped things go much smoother. The process still does need to get better, however. At the next Board meeting in January, there will be an agenda item to have a progress report submitted by the Nominating Committee so they can know things are underway properly by then. But the process is getting better. Bill Hyder commented that what we really need is a fresh body of people who would be willing to participate on the committee and also who would be willing to serve on the Board and committees. But he feels there is a shortage of fresh faces who are willing to do so. Ron said, good point, and charged Breen with having communication to the membership in the next *La Pintura* about what Bill is saying. Ken said this was discussed fairly extensively in the Publications Committee meeting, and there is now a process in place to have something in every issue of *La Pintura* from here on out (to encourage people to step forward or to speak with people they think would serve well in office). Monica Wadsworth-Seibel wanted to clarify that there is a process for self-nomination to the Nominating Committee. Ken states that nominations for office come from two sources: one is from the Nominating Committee, the other is from the membership (with five people in agreement). There is no reason

someone can't self-nominate. A question was posed about who was on the Nominating Committee? That would be made clear in the *La Pintura* announcements. Another comment from a member wanted it to be made clear about what responsibilities are for people who may be nominated, and Breen said this could also be done through *La Pintura*.

La Pintura Report: Breen Murray

Breen Murray was especially proud of this latest issue because 15 people participated, a good number, which has been his goal for some time. He thinks there is good material both on-hand and in sight for the next few issues. Because next year's meeting date is later, there was discussion about how to modify the schedule of *La Pintura* to accommodate, and they have worked out those details. Part of *La Pintura* is content, but a problem has arisen from the organizational part of ARARA. He wants committees to try harder to keep in touch with him. He'd like to see articles from committees on the work they are doing in each issue. He is also going to try to do an editorial encouraging the general membership to write articles about the work they are doing. The layout coordinator, Amy Gilreath, has done a tremendous job. Breen's communication with her can be difficult because he is in Mexico and she is in the U.S. The Board had authorized a handout in each registration packet about *La Pintura* to get the word out. The next issue will have an article on the Sinai Peninsula; there will be an article on how to nominate sites for UNESCO World Heritage Sites listing; an article about China's IFRAO 2014 Congress; an article on rock art on stamps; book reviews of children's books will be a new series; rock art cartoons; discoveries of new rock art sites in Sonora, Mexico, etc. He is always looking for new ideas and encourages folks to participate. Ken Hedges added that he is the one who takes the final layout to the printer, and one thing he wants to encourage is electronic delivery of *La Pintura*. An advantage is that receipt is instantaneous this way, and it is in color. Each one delivered this way saves ARARA approximately \$2 (found at lapinturadigital@cox.net). Cost per issue on paper will go up as quantity goes down, but Ken believes it is worth it. A member also pointed out that the digital version is searchable, which is another advantage.

Publications Committee Report

Jim Keyser was not in attendance at the Business Meeting, but Breen had attended the committee meeting and said there was considerable talk about AIRA. Jim will be editing the next volume. Also a discussion about an electronic version of AIRA was summarized by Ken Hedges: there was talk of an option for one or both print and electronic versions for an extra fee. Also talk of scanning all previous volumes for availability. Bob Mark said they would also like to make the current issue into a special availability DVD, which would sort of act like a pilot program.

Education Committee Report: Carolynne Merrell

Carolynne Merrell reported that the process to recruit students for presenting at this conference has been long and fruitful. Twenty-two students participated. She said there was much enthusiasm among the students. About 20 students showed up for the student luncheon. For Carolynne, the high point was when one of the students stood up and said “this is fantastic—we want to stay together, we’ve had a good time.” That student wants to start a Facebook page, and they all have each other’s emails so they can keep in touch with each other and continue their relationship. Carolynne reported, too, that students have said no other organization has been so generous with them. She reported that a student specifically gave his appreciation for the student session that was specific to them. Carolynne says there is some money in the coffers and they will continue the student session next year. Question: Sonia Gottesman asked about making donations. Carolynne said that can be done if specified. They want to have a specific line in the budget for this endeavor. Grants for students ranged from \$50–\$500. Carolynne also said one student tried to turn down the money the Education Committee offered, and she took only a small amount and asked that the rest be donated to a student more in need. Sonia suggested that ARARA needs to link to the student Facebook page if it happens. Question: Does the Education Committee also educate school children? Carolynne said yes, lots of elementary education. Two levels: lower grades and graduate level. Next year in Rock Springs it will be done locally again.

Ron reported that in his town (Mukilteo, Washington), the elementary school created a mock-up (plaster of Paris) cave wall and painted Lascaux-inspired rock art there with the help of area artists. ARARA was able to help through Ron, who gave more information about Upper Paleolithic art. He emphasized that we need to keep an interest going in the community with young people.

Ad Hoc Committees**IFRAO Ad Hoc Committee Report:** Mavis Greer

Mavis Greer, IFRAO Planning Committee President, stated that she will make a full report after the conference. We have 550 in attendance. We’ve had good luck with people showing up who registered/planned to present. Overall, we’ve done well for an international conference. We have 23 sessions. The proceedings were completed beforehand so no hard copy publication will be forthcoming. Many papers are not on the Proceedings DVD, but some are accounted for as they will be published in books. There were no questions, just a round of applause.

Annual Conference Report: Donna Gillette

Donna Gillette reported that the next ARARA meeting is in Rock Springs, Wyoming, over the July 4 weekend. We will

be working with three hotels to accommodate everyone. Rates will be \$79–\$99 depending on which hotel you reserve at. The following year we had planned to be in Bishop, California, but that must change because of the recent turmoil with petroglyph vandalism. BLM has reported that three of their sites are now off-limits to visitation, so we have to wait. She also is planning on 2015 in Laughlin, Nevada (south of Las Vegas), which would include geoglyphs. A suggestion from a member was that Laughlin is very hot already by Memorial Day so they may want to consider earlier dates in May. She still needs a conference coordinator for Laughlin. Donna also announced that Monica Wadsworth-Seibel has agreed to begin shadowing her to learn the ropes and perhaps take over the position one day.

Ron then clarified that the change of dates for Rock Springs was due to the wild weather that Wyoming experiences in late May and into June. However, Memorial Day is still our target date for meetings. Donna also mentioned that United flies into Rock Springs so there is good access.

Nominating Committee for 2013–2014

Three members will be elected by the membership at this meeting. Ron solicited nominations from the floor. Donna Gillette nominated Teresa Saltzman. She was voted in. Daniel McCarthy nominated Amy Gilreath. The current committee will talk with her to see if she will accept. Bob Mark nominated Marglyph (Margaret Berrier), so she will be asked. Diane Hamann indicated that we can vote preliminarily on the condition that they would agree to accept to serve. Both Amy and Marglyph were voted in. Daniel McCarthy serves as immediate past chair of this year’s committee. The Board has selected Elanie Moore (she has accepted). Ken clarified that if both or either of the nominees who are not present decline, it would be a good idea to have two alternates. Breen suggested Jon Harman. He was also voted in. It was decided to have only one alternate.

Call for New Business

Sonia Gottesman thanked all of the people who have worked hard to make this a successful organization. Another member (member of the Nominating Committee) wanted clarification on who needs to be elected next year. This year it was four board members. Next year it is President, Vice President, Secretary, and Treasurer.

Adjourned

Ken Hedges moved that the meeting be adjourned. The motion was seconded. The motion passed, and the Business Meeting was adjourned at 6:30 p.m. ☉

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:

2013 Issue 4: October 15, 2013
 2014 Issue 1: December 15, 2013
 2014 Issue 2: March 15, 2014
 2014 Issue 3: June 15, 2014
 2014 Issue 4: September 15, 2014
 2015 Issue 1: January 15, 2015

Send all materials for inclusion in *La Pintura* to:
 William Breen Murray, Editor
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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:

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ARARA Addresses

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

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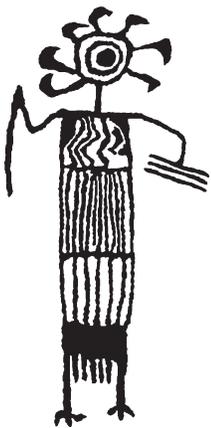
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For information on the **ARARA Archive, Library, and publications** available for sale, contact:

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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
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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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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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