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La Pintura

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<http://www.arara.org>

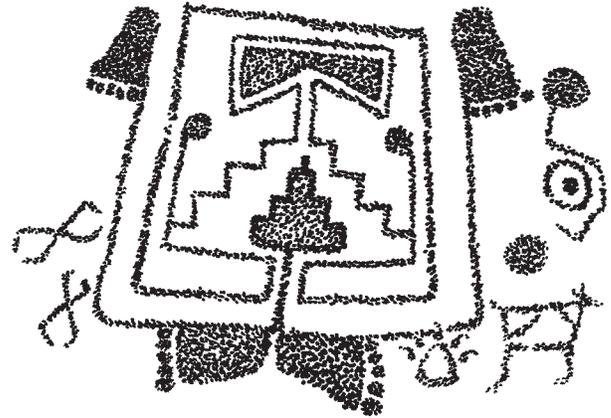
ARARA Meets in Las Cruces, New Mexico, May 27–30, 2016

By Marglyph Berrier

PLANS for the ARARA Annual Conference are underway. In case you haven't heard, the meetings will be in Las Cruces, New Mexico. Las Cruces is the second largest city in New Mexico, and is bordered on the east by the stunning Organ Mountains. Last year, President Obama designated 85,000 acres as the Organ Mountains-Desert Peaks National Monument (OMDPM), which includes a large number of archaeological sites including several rock art sites.

Marglyph Berrier is the area Chair, and she has already met with many locals to plan for field trips. A field trip wish list has been drawn up with a little more than 20 sites within 1½ to 2½ hour-drives of Las Cruces. Some sites are huge (Three Rivers, New Mexico, has more than 22,000 images), and some field trips will consist of a string of small sites close together. Some field trips will require high-clearance, 4WD vehicles, while other sites can be accessed by any vehicle. We think there will be something for everyone. We already have approval for a number of field trips, and we are working on permission to visit sites more difficult to access. Approximately 40% of New Mexico is controlled by the government, so there are sites on Federal, State, New Mexico State University, and BLM land. We may even get to see some sites on private land in Texas. Besides the premier Three Rivers site, field trips will be arranged for Hueco Tanks State Park west of El Paso. If you haven't been to either of these two sites, the trip will be well worth it just to see them. Each field trip will include a short (5 to 10 minutes) exercise that will focus on documentation or conservation. We hope to include a pre-conference clean-up project this year like we did at IFRAO 2013 in Albuquerque.

ARARA last visited this area in 1995 when we met in El Paso, Texas. Much has been learned since then about the archaeology of the region, so we're hoping for great papers on the regional rock art. We are looking forward to our first ARARA conference in Las Cruces, New Mexico. Invitations



The Annual Meeting logo from Three Rivers, New Mexico.

to attend and participate in this conference have also been extended to some colleagues in Mexico. The three "styles" of rock art found in southern New Mexico, north-central Mexico, and west Texas include Desert Abstract, Jornada-Mogollon (Ancestral Puebloan), and Protohistoric (Apache). Although this area is famous for its large petroglyph site at Three Rivers, there are also several painted sites.

Anyone wishing to help with any of the preparation or volunteer to lead a field trip can contact Marglyph Berrier directly at marglyph@msn.com.

For those of you who are not familiar with Las Cruces, it is located at the junction of I-25 and I-10 in southern New Mexico, about an hour from the El Paso, Texas, airport. While you are in the area, you may want to visit another wonderful National Monument—White Sands. White Sands is just east across the mountains on the way to Three Rivers. And for those who want to look for aliens, you can add a leg to your journey and travel a little farther east to Roswell, New Mexico. ☼

President's Message, August 2015

THE annual meeting in Laughlin, Nevada, was a great success, and I want to thank everyone who contributed to making the meeting happen. Your hard work and dedication helped ARARA hold another interesting and enjoyable conference. Next year, it's on to Las Cruces. Local Chair Marglyph Berrier and Conference Coordinator Donna Gillette are already hard at work on ARARA's 2016 conference.

At the business meeting in Laughlin, the suggestion was made that ARARA should use some of its funds to directly support rock art research projects. Some members voiced enthusiastic support of this idea, others were more cautious. What was not discussed, or even mentioned, at the business meeting, was how ARARA might implement this suggestion: What types of projects should be considered? How can funding sources be identified to provide the necessary levels of support? Should certain type(s) have priority, e.g., recording vs. conservation vs. education? What criteria should be used for judging? Immediately after the business meeting, I was approached by more than one person with a rock art research project needing financial support. Obviously, there is a need. Equally obviously, ARARA does not have the funds to support all of the worthy rock art projects that need financial support. If the Board decides to act on the suggestion to fund rock art research projects, we need to know what your vision of this program would be. Send your comments and ideas to any ARARA Officer or Board member.

I'm happy to hear your thoughts on this or any other ARARA matter; I can be reached at dianehamann@cox.net

—Diane Hamann, President 

San Diego Symposium Announced

The San Diego Rock Art Association (SDRAA) is pleased to announce Rock Art 2015, their 40th annual rock art symposium, to be held on Saturday, November 7, 2015. Please visit www.sdraa.org for full information.

Nominations Committee Seeks Candidates

By Shurban

THE Nominating Committee is soliciting volunteers and suggestions from the membership for consideration in preparing the slate for the 2016 election of Officers of ARARA. In addition, any group of five or more ARARA members in good standing may put forth a candidate for direct nomination in addition to candidates proposed by the Nominating Committee. All candidates must be ARARA members in good standing and indicate in writing their willingness to serve if elected, including attendance at Board meetings at times and places to be determined by the Board.

Please send nominations and letters of support to:

Shurban, Chair

ARARA Nomination Committee

2725 North Orchard Avenue

Tucson, AZ 84712

or via email at 42purplestonez@gmail.com

Positions that need to be filled are President, Vice President, Secretary, and Treasurer. Job descriptions follow for each position.

President: The President generally supervises, directs, and is responsible for the activities and affairs of ARARA and of ARARA Officers and the Board; presides at all meetings of the Board and of ARARA and is an ex-officio member of all ARARA committees; facilitates communication among Board members, ARARA committees, and ARARA members; and has such other powers and performs other duties as prescribed by the Board or the Bylaws.

Vice President: The Vice President assumes the duties of the President in the absence or disability of the President; is responsible for working with the President to facilitate communication among Board members, ARARA committees, and ARARA members; and has such other powers and performs other duties as prescribed by the Board or the Bylaws or as assigned by the President.

Secretary: The Secretary is subject to the control and supervision of the Board and is responsible for (1) keeping an up-to-date version of the Articles of Incorporation and Bylaws; (2) taking and keeping minutes of all Board and ARARA Annual Meetings; (3) publishing the minutes of the Annual Meeting in a subsequent issue of *La Pintura*; (4) maintaining or overseeing the maintenance of a complete and accurate membership record; and (5) performing any other duties as prescribed by the Board or the Bylaws or as

Conservation & Preservation Awardee: Terri Robertson

THE KEYNOTE SPEAKER AT THIS YEAR'S ARARA CONFERENCE IN LAUGHLIN, NEVADA, WAS THIS YEAR'S RECIPIENT OF OUR CONSERVATION AND PRESERVATION AWARD. TERRI ROBERTSON'S ENGAGING PRESENTATION IS PROVIDED BELOW—A GREAT PRIMER FOR GETTING THE GOVERNMENT TO MAKE GOOD PRESERVATION HAPPEN.



I am so grateful for the opportunity tonight to say to all of you, thank you for your time and devotion to rock art. What I have been asked to talk about tonight is the long and drawn out road to permanent protection for these sites.

I am a fourth generation Nevadan. My immersion into nature came at an early age. My father was a hunter, miner, and wonderer. He was born in 1902 in Mesquite, Nevada. Mesquite is just northeast of Las Vegas. He knew the mountain ranges and deserts of southern Nevada better than most. As soon as I was able to walk, he began taking me along with him. He never used the words "climb" or "hike." We just went for walks.

In the late 1960s, as we visited our wonderful Red Rock, we were faced with a devastating sight at one of the springs. Drifters were there. About 10 of them. A makeshift camp was surrounded by layers of trash that looked like they had been there at least a month. My father and I had never been faced with disrespect for our Red Rock or any of our other special places. Never seeing a soul on our outings before... and to see this in this way was devastating.

My father cried: my father was not a crier. He was a tough old goat who was used to giving orders. I, on the other hand, was used to taking his orders. As we loaded my three children into his car he turned to me and said, "You are going to do something about this."

His "doing something" meant like right now. On the corner of Decatur and Vegas Drive was the BLM building. The only thing that I could think of was to go there. Being a weekend, it was closed. A house just north of the building looked as if it was lived in, and we went to the door. We introduced ourselves, and told the woman who answered the door our concern. Her husband worked for the Nevada Wildlife Division, and she was sympathetic to our plight.

Her only advice, though, was to come back on Monday morning. And, of course, we did. And so began my odyssey and the odyssey of my children and grandchildren into saving my dad's favorite places.

As I get farther along into my talk, I am going to list things that need to be done to procure federal legislation for land preservation.



Terri Roberts and family. The awardee's plaque, made by ARARA member Don Austin, is one of Terri's favorite panels at the Sloan Canyon NCA (photograph by Amy Gilreath).

When I get to that list, please remember that my family was as good at taking my orders as I was in taking my dad's. I have a daughter, two grandsons, and a daughter-in-law here this evening, who have many times participated in the process. Dad dragged me, and I dragged them. I could not have done any of it without them. Thank you, family.

Where in the world would we all be today without the art on the rocks that we have come to love and treasure? Artwork from those long-ago artisans whose work is as important to preserve as Rembrandt's and Picasso's.

They left their work sometimes in sheltered places, but more often in open-air museums. It is through organizations such as this one, ARARA, that these great works of art are researched, catalogued, and papers are written about them.

I want you to think about your favorite rock art site and from that secret and wonderful area it is in, and place it just outside of Las Vegas. You see what I'm getting at? Red Rock National Conservation Area could have been a lot of things. It could have been housing developments; companies wanted to drill for oil there; lots of people had lots of ideas about just how to utilize Red Rock.

Sloan Canyon National Conservation Area could have been open for mineral extraction (a gravel pit). That is what the local BLM office planned for it in its Regional Management Plan. It could have been housing developments. Lots of people had lots of ideas about just how to utilize Sloan.

How many of you have heard about Tule Springs? It is one of the most important paleontological sites in the world. It sits in and along the Upper Las Vegas Wash, just along the north side of Las Vegas Valley. The first plan for the area now

Terri Robertson... *continued from page 3*

known as Tule Springs National Monument was to have all its wonderful paleontological artifacts mitigated—dug up—and sent out of state, because this would allow the only idea that lots of people had for it, housing developments.

There is only one way to stop all speculation on special places. And that is the use of the political process to provide permanent federal land protection status. There are two ways to make this happen. One is by federal legislation to create National Parks, National Conservation Areas, and National Monuments. The other is by a President using the Antiquities Act to create National Monuments. All presidents at the end of their term have used this wonderful Act to preserve landscapes. Republican and Democratic presidents have all had the desire to set aside land for future generations.

On the screen you are seeing pictures of two absolutely amazing places. One is called Basin and Range and the other is Gold Butte. My work for my father will not be done until Gold Butte is protected. Basin and Range just happened to come along, and I gladly welcomed its inclusion. In our work to preserve these two places, we are at the juncture of asking President Obama to make them both National Monuments.

My heartbreaking moment in the beginning of any project is the realization that I can't do it on my own: Oh-my-God, I am going to have to share with people these places that are so precious and spiritual to me. And the experts are shouting don't do that.

The truth that I have come to live by is that the more good people who visit these areas, the less likely it will be vandalized. It is not a panacea. People are people. But when looking at legislation, it cannot be done by one person, and to get support, people have to see for themselves why the area deserves protection. The more people in support of the legislation, the better chance you have.

So here we go on that list of things that need to be done to get federal legislation for land preservation:

1. Hundreds of trips introducing the area to the community.
2. Hundreds of talks to local organizations.
3. Meetings with local, county, state, and federal officials.
4. Hundreds of tabling opportunities.
5. Development of a website.
6. Forming partnerships with like-minded local, state, and national organizations.
7. Forming partnerships with local businesses.
8. Petitions.
9. Letter writing.
10. Phone calls (remember this one; you have homework).
11. Organize a group and receive 501(c)3 status.

12. Resolutions from local Tribes.

13. Hundreds of meetings with BLM staff.

The reason I am able to say “hundreds” is because the process takes decades. The only way you win is to not give up. Federal legislators need all of this proof that the community is in support of the area being preserved.

No, I'm not asking that you take this list and go home and save someplace—although, that would be nice. What I am asking is that when you are asked to write a letter, sign a petition, or make a phone call, that you take the time to do it.

Organizations such as this one, ARARA, have a huge impact on campaigns for land preservation. Letters of support from local, state, and the national level folks and groups are greatly needed. I urge you to become involved.

So here is a little about Gold Butte and the Basin and Range areas, two places in Nevada that we've been actively working to preserve.

Gold Butte

This area, managed by the BLM, lies in northeastern Clark County, Nevada, and is bounded by the Grand Canyon-Parashant National Monument to the east, and the Lake Mead National Recreation Area to the west and south. Gold Butte is treasured not only by surrounding communities and Native American tribes, but also by national and international visitors for its remote beauty, vibrant plants and animals, and fascinating evidence of thousands of years of human use.

It is approximately 350,000 acres, with 500 miles of dirt access roads for exploring. Gold Butte has unbelievable beautiful vistas, with landscapes scattered with red, white, and yellow sandstone outcroppings. People have visited or lived in Gold Butte for at least the past 8,000 years. Their presence can be seen in the Native American agave roasting pits, rock shelters, hunting blinds, and beautiful rock art that survives today, as well as in the flaked stone tools, pottery, grinding stones, and animal bones that are scattered across the landscape.

BLM recognizes that the core of Gold Butte is a “Traditional Lifeway Area” (TLA) for the Moapa Band of Paiutes, who view its petroglyphs as integral parts of Paiute religious heritage and culture. The protection of these and other sensitive cultural resources, as well as sacred plants, animals, and landscapes, is vital for maintaining the ceremonial and religious traditions and lifeways of the Paiute. Accordingly, the proposed Gold Butte NCA encompasses the Traditional Lifeway Area and related lands. These wild lands contain prehistoric archaeological sites, sensitive plant species, and critical habitat for the desert tortoise and bighorn sheep, all-important to the modern Moapa Paiute Tribe.

Basin and Range

This proposal comprises more than 877,000 acres of BLM land that includes two valleys and eight mountain ranges.

Ancient trails, lithic scatters, and rockshelters are found across the proposed National Monument—with evidence of human use in the area dating back more than 9,000 years. The White River Narrows National Register Archaeological District contains thousands of incredible petroglyphs and rock art panels that tell the story of some of the area's earliest residents.

Two dozen threatened and sensitive wildlife species call the Basin and Range home. The area is priority habitat for sage grouse and sagebrush fauna like mule deer, elk, and pygmy rabbit. Connectivity between the mountain ranges provides winter range for the deer and elk, an important consideration in the face of climate change.

The art world is full of support for the preservation of this area due to an artwork, near completion, by Michael Heizer—one of the most significant site-specific works of art ever created in the United States. Called “City,” this work is composed of abstract sculptural, architecturally sized forms made of compact earth and concrete that are reminiscent in size and shape of ancient ceremonial cities. It is a mile and half in size.

Now is the time to protect these two special places. Gold Butte work began 13 years ago, and Basin and Range about five years ago. Our only hope is for President Obama to use a proclamation to create the Gold Butte National Monument and the Basin and Range National Monument.

Please take a few minutes and call Senator Harry Reid, and tell him you are in support of these two new National Monuments. Senator Harry Reid, Phone: 702-388-5020, Fax: 702-388-5030. Write these numbers down or take a picture of the screen. If you aren't up to a phone call, please jot your support down on paper and fax it to him. If you want to get more involved, both of these projects have websites where you can get additional information. Go home and make your phone calls, have your groups sign letters in support. Help us get these two projects done.

[Post-script: On July 10, 2015, President Obama signed a proclamation that created the Basin and Range National Monument, under the Antiquities Act. It is approximately 704,000 acres of undeveloped mountains and valleys in Lincoln and Nye counties in south-central Nevada.] 

Drawing on the Past: Why Drawing Matters in Rock Art Recording—Continuing Discussions and Clarifications

By David M. Lee, Western Rock Art Research, Bishop, California

I would like to thank ARARA officers and members, Panel Moderator Chris Gralapp, my fellow panelists, and the audience in Laughlin, Nevada, at the recent ARARA Conference for giving me a chance to present my views on rock art documentation in such a distinguished setting.

I'm afraid I didn't do a very good job of expressing my opinions, and I would like to take an opportunity to clarify and expand on my earlier statements, and to ask fellow ARARA members to help me continue the dialogue we began in Laughlin.

Of course, everything I say here is my personal opinion.

First, I would like to say that it was not my intention to disrespect photographers or the vital role that photography plays in all rock art documentation. Many past and present ARARA members have made valuable contributions to refining photography techniques, and this has resulted in vastly improved photographic records of rock art that in turn have led to important discoveries. In my portion of the panel discussion, I was specifically referring to the faint details that occur at many sites that require the human eye

and some experience and skill to discern.

My main point about the need for drawings revolves around concern for what the data recovered during a recording project will be used for. As part of a large research project started many years ago by Don Christensen, we (Western Rock Art Research) are focused on two priorities:

- Complete site recordation in order to give land managers a tool for site monitoring that includes legible depictions of every panel at the site, with details down to the individual element level. Our finished product is a site record that can be easily used in the field by site monitors. Our research questions include a focus on context, so special attention is paid to mapping and both physical (natural) and cultural components of a site. This information is mandatory on most site record forms.
- Documentation that includes all culturally produced markings for comparative purposes. Drawings are not only necessary for tabulating faint markings and tiny details, but also to allow future researchers to

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Drawing on the Past... *continued from page 5*

replicate our research. They can see which elements we called “bisected circles” instead of just trusting our count. Corroborating photographs work as a backup to the drawings.

I’m afraid I also wasn’t clear that my discussion about the merits of drawings over photographs was almost exclusively about petroglyphs, not pictographs. Since the advent of DStretch has changed how pictographs (particularly red and yellow) are documented across the world, DStretch is the first and best tool used by all of us who record them, even by folks who use it to help them produce drawings of intricate superimpositions (in Australia, for example).

Photographic techniques like gigapan images and photogrammetry are important new innovations and will likely become a part of our recording tool kit in the future. We are very happy to learn of any new technologies or tricks that anyone can pass along. Of course, our techniques are determined by time, manpower, and funding, as they are in all projects.

Another point I would like to make is that the accuracy and quality of a site record or report (whether it includes drawings or not), is dependent upon the dedication and standards of the leader of the project, the person commissioning the project, and the folks at the Information Center that the record or report is sent to. If State Historic Preservation Offices are understaffed and underfunded, then this is an area that the ARARA Conservation Committee (and individual ARARA members) needs to be addressing at the state and federal levels.

As for the drawing itself, I believe that its accuracy and quality is much more a reflection of the skill and dedication of the person who produced it, than of the technique they used. As in all walks of life, reputations are built in large part on a person’s reliability and the quality of their work. I was drawn to this area of research (non-intrusive rock art documentation) because I believed that a person could be judged on the merits of their work, rather than by academic credentials. This has generally been the case during my career and I’m grateful for that, but I see that there is currently another attempt to define the quality of a rock art documentation project by the level of the academic standing of the project leader, rather than by their skill, dedication, or proven track record.

Here are the two reasons why this bothers me a lot:

- We are losing rock art faster than we can document it.
- There is very little funding to do this work, and it should not be spent on useless managers and infrastructure.

I freely admit to being too emotionally attached to rock art for my own good. I feel a very sharp pang of almost physical pain whenever I see or hear of another example of vandalism, which is unfortunately all too often. I realize we can’t hope to save every site, but a very big, perhaps unreasonable fear of mine is that we’ll lose rock art containing some very important information before we either realize it or get it documented. Coupled with this is my (also perhaps unreasonable) belief that all rock art sites contain very valuable information. The payoff for me is the warm feeling of satisfaction I feel whenever I see or hear of another quality recording project being completed, whether or not I’m part of it.

One question that the panel at Laughlin did not have time to address was “How can ARARA members learn the various recording techniques?” I believe that Jane Kolber and others on the panel still teach rock art recording, and I would like to extend an invitation to anyone who would like to learn the techniques we use. Over the course of next winter (November through March), members of Western Rock Art Research will be producing drawings for two of the larger sites in Owens Valley (CA-MNO-5 and CA-MNO-7) for the Bureau of Land Management. For more information please contact me at: western.rockart@gmail.com

Two past presidents of ARARA have told me that ARARA does not see supporting documentation as part of its mission. Many years ago founding members Frank and A. J. Bock told me that this attitude was one of the reasons they felt ARARA was becoming “irrelevant.”

I urge ARARA officers and members to rethink this position.

One more point I would like to make: ARARA will become irrelevant if we don’t attract more young folks to rock art research. We all need to work harder to expose the young people we know and meet to anthropology and archaeology in interesting ways. Not by becoming YouTube sensations, but by helping to teach others just how fascinating the truth about our past is. This means not making up stories and calling them facts.

Many of the things that ARARA does are worthy endeavors, in my opinion. Both the Conservation and Education Committees have been very active and effective in their respective areas, and I support them in any way I can. They are the main reasons I am still an ARARA member. We desperately need to engage the public and younger scholars.

Publishing research papers and hosting the annual ARARA Conference are also very important, but are they enough, given the amount of vandalism and destruction to rock art sites that is occurring literally everywhere, and how little rock art has been recorded to modern standards?

Could we, should we, be doing more? 

Rock Art Bookshelf

A Arte Rupestre de Monte Alegre, Pará, Amazônia, Brasil.

By Edithe Pereira, 2012, Museu Paraense Emílio Goeldi, Belém. 211 pages, color illustrations, color maps, 29 cm. R\$50.00/ca. US\$17; www.museu-goeldi.br/portal/content/arte-rupestre-de-monte-alegre-par-amaz-nia-brasil.

Arqueologia Amazônica. Volumes 1 and 2

By Edith Pereira and Vera Guapindaia, editors, 2010, Museu Paraense Emílio Goeldi, Belém. 1,110 pages, illustrations, maps, 23 cm. R\$55.00/ca. US\$18 each; www.museu-goeldi.br/portal/content/arqueologia-amaz-nica-1, www.museu-goeldi.br/portal/content/arqueologia-amaz-nica-2.

Imagens de Gurupatuba

By Fernando Segtowick, 2013, Museu Paraense Emílio Goeldi, Sociedad de Arqueologia Brasileira, Belém. 16 minutes, DVD and online (www.museu-goeldi.br/portal/content/imagens-de-gurupatuba).

Itaí: A Carinha Pintada.

By Antonio Juraci Siqueira and Mario Baratta, 2012, Museu Paraense Emílio Goeldi, Belém. R\$30.00/ca. US\$10; www.museu-goeldi.br/portal/content/ita-carinha-pintada.

Reviewed by Reinaldo Morales Jr., Art History, University of Central Arkansas

Arte Rupestre de Monte Alegre

This volume on Amazonian rock art from Edithe Pereira, *A Arte Rupestre de Monte Alegre, Pará, Amazônia, Brasil* (*The Rock Art of Monte Alegre, Pará, Amazônia, Brasil*), is the most recent in a decade of publications introducing some of the most stunning art of pre-Columbian—or pre-Cabralian—Brazil to a wider public audience.¹ In her second volume on the rock art of the lower Amazon, Pereira focuses on the archaeologically significant *cerrados*, savannas, and *serras* (hills) of Monte Alegre, in the state of Pará. The volume provides a survey that is part historiography, part documentation, and part interpretation. While the thrust of this work is the inventory, keeping in step with the recent trend in these illustrated Brazilian rock art publications, conservation and management receive some attention as well—an increasingly important aspect of public outreach. The documentation (photographs and drawings) is fairly thorough but not exhaustive; the accompanying text is reasonably specialized but not encyclopedic. It is concise enough for a wide audience, but Pereira provides insight from years of fieldwork and publishing, so it introduces enough new material to be helpful for researchers. At only 211 pages, heavily illustrated with photographs and drawings, the overall read is fast and engaging (Brazilian Portuguese).

A Arte Rupestre de Monte Alegre follows a familiar format, reminiscent of Pereira's *Arte Rupestre na Amazônia-Pará* (2004) and Carlos Etchevarne's *Escrito na Pedra* (2007). The introductory background includes a brief introduction to rock art, at the basic level of technique (painting, engraving),

and how the Amazonia tradition Pereira introduced (1996, 2004) fits in with other regional traditions in terms of subject matter and chronology. Many of these sites will be new for non-specialists and specialists alike. Around 300 archaeological sites are known in North Brazil; 111 rock art sites have been documented in the state of Pará (Pereira 2004:39) with 23 in Monte Alegre (19 with paintings, four with engravings). That number is certain to increase.

Regionally, Monte Alegre is at the crossroads of some of the most important pre-Columbian ceramic traditions in South America, such as the Marajoara, Santarem, and the broader Modeled-Incised, Barrancoid, and Polychrome traditions, for example. These are among the earliest Amazonian sites to receive significant scientific attention; some bear the marks of Europeans from as far back as the 18th century. Following 19th-century natural scientist collectors like Spix and Martius, Ferreira Penna, Ladislau Netto, and especially Charles F. Hartt, early 20th-century researchers like Kurt Nimuendajú and Erlend Nordenskiöld began to weave together evidence of long-distance interconnections between these lower Amazonian arts and those from elsewhere in Brazil, the Guiana Shield, and the greater Orinoco watershed (even the Caribbean).²

In recent decades, researchers like Pereira, Vera Guapindaia, Cristiana Barreto, Denise Gomes, Eduardo G. Neves, Anna Roosevelt, and others have helped reinforce our understanding that the ancient arts and cultures of this region were among the earliest and most sophisticated in the Americas. Shell middens at nearby Taperinha yielded the earliest ceramics in the New World, ca. 7110

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

B.P. (Roosevelt et al. 1991). Santarem *muiiraquitãs* (small greenstone zoomorphic pendants) and Maracá effigy-urns, a few hundred kilometers downstream from Monte Alegre (Guapindaia 2008), reflect stylistic and iconographic affinities with traditions from the Guianas north through the Antilles (Boomert 1987; Nordenskiöld 1930), and some iconic Andean pottery forms may owe a debt to these lowland cultures (Hoopes 1994; Lathrap 1971). This Amazonian bottomland was a multicultural nexus and a generator of prehistoric innovation across the arts. That these artworlds included significant concentrations of rock art speaks to the need to more responsibly integrate these sometimes enigmatic works into the broader scholarship on pre-Columbian art.

The site of Gruta do Pilão, for example, garnered international attention in the late 1990s when dates of 11,200 B.P. on occupational levels containing drops of red paint were reported in *Science*. Roosevelt et al. (1996) called the site “Pedra Pintada” and proposed that these paint drops were from the rock art, offering unprecedented evidence of the antiquity of human occupation and modification of the Amazon. Here at Monte Alegre, apparently, paleoindians were doing their thing, including painting, while farther north Clovis hunters were making their mark on prehistory. Of importance here is the sheer persistence of rock art as one of the essential activities from the start of human occupation of South America.

Gruta do Pilão, Serra da Lua, and other sites in the *serras* surrounding Monte Alegre began to receive more attention from researchers and ecotourists. This followed closely on the heels of the international attention focused on the antiquity of rock art sites in Serra da Capivara, in Brazil’s Nordeste (Northeast), stimulating not only ecotourism, but the entanglements that frequently follow (the benefits and the pitfalls of state-supported/state-reliant cultural heritage management, the explosion of “geocaching” and social-media assisted tourism, and the damage that comes from “sharing” sensitive site locations on these online forums). Pereira presents the rock art at these Amazonian sites in light of these broader trends in Brazilian archaeology and rock art research, especially as they intersect local interests and responsibilities (pp. 201–205).

For educators, recommended companions to this Monte Alegre volume are the DVD, *Imagens de Gurupatuba* (Segtowick 2013), and the children’s book, *Itai: A Carinha Pintada* (Siqueira and Baratta 2012). Each of these is brief, well-illustrated, and targeted for popular outreach (in Portuguese). For researchers desiring a more detailed compendium, Pereira’s 2004 volume, *Arte Rupestre na*

Amazônia-Pará, includes significantly more information on rock art sites throughout Pará.

Methods

The Amazon has been the focus of long-running disagreement in American archaeology, with some seeing it as home to ancient and persistent large-scale polities for millennia (Whitehead 1994; Heckenberger in *Arqueologia Amazônica*, below), while others have long held that such a “counterfeit paradise” (Meggers 1971) could only support brief and weak expressions of political sophistication. Where this volume could have diverged into a review of these polemics (see *Arqueologia Amazônica* discussion below), Pereira instead turned to the east, to the Nordeste, and the academic legacy of Gabriela Martin and Anne-Marie Pessis at the Federal University of Pernambuco in Recife (see also José López 1999 for the legacy of Anette Laming-Emperaire). Pereira’s brief methodological summary reflects her intellectual affinity with the structural frameworks used to manage large assemblages of rock art.

This framework makes it easy to reference and grasp a far-flung assortment of sites as traditions (like the Amazonia tradition and Nordeste tradition) (cf. Neves in *Arqueologia Amazônica*, p. 565). This follows the volumes mentioned earlier, and makes it easy to compare individual paintings and engravings grouped by medium (painted, engraved), by geographic region, and by theme (subject matter). Pereira’s methodology is infused with terms and ideas introduced to Brazilian rock art studies by Pessis (Martin 1997:243). Rather than *artists* we have *authors* who create *grafismos* and *registros rupestres* (*graphisms* and rock registers), rather than *arte rupestre* (rock art). After this introduction, however, Pereira simply uses *arte rupestre*, as well as *pinturas* and *gravuras*, avoiding much confusion.

This methodology has been used to reinforce the rock art chronology in the Nordeste based on an evolution of social presentation patterns read in the rock art (Pessis 2003); Pereira does not. She relies instead on the scant archaeological evidence of the rock art’s antiquity to frame the Monte Alegre sites chronologically. The early dates from Gruta do Pilão are discussed (11,200 B.P., per Roosevelt et al. 1996). But with only a 3950 ± 180 B.P. date from a rock art site in neighboring Roraima mentioned for context (spalled fragments with paint at a single site; p. 186), the discussion of chronology is understandably limited.

Pereira compares rock art motifs with Santarem ceramic decoration to propose they may have been contemporary (p. 188). This opens the discussion to interesting possibilities: could any of these rock art traditions have endured through the final expressions of the Santarem and Marajoara ceramic traditions, into the early contact period of 16th and 17th-

century expeditions, perhaps (Gruta do Pilão was, after all, occupied until at least 420 B.P.)? Ethnography has provided little in the way of cultural attribution, chronology, or interpretation of this rock art. Pereira reports that either nobody lives where the rock art is, or nobody who lives near rock art claims to be associated with the artists (p. 179). A broad trend across Brazil is the attribution of rock art to ancestral or original personages from what the Mehináku in the Upper Xingu call the *ekwimyatipa*, or “mythic/ancestral time” (Gregor 1987; see also Valle in *Arqueologia Amazônica*, below).

Inventory and the Future

After a brief introduction to the geographic context of Monte Alegre’s 23 rock art sites, and a brief but welcome historiography of the documentation and research efforts, we are treated to an inventory of sites in the Ererê, Paituna, and Bode (Aroxi) *serras*, and at *cachoeiras* (falls) along the Rio Maircuru (Cachoeira Muira and Cachoeira do Jacaré). The sandstone *serras* range from 50 to 220 meters in elevation, rising above the diverse *cerrado* (forest and savanna) of *terra firme* lowlands that eventually give way to the tropical rain forests. The riverine sites in lower Amazonia typically lie along *cachoeiras*, and where boulders or exposures of bedrock occur seasonally. As Pereira illustrates, we see what appears to be a pan-Brazilian pattern we have documented elsewhere, where painting is almost exclusively limited to highland rockshelters and outcrops, and engravings are concentrated along riverside outcrops or at springs.

Each site description includes a brief text, color photographs of the site and rock art details, and stylized drawings from the documentation. Unlike Etchevarne’s (2007) survey, coordinates to each site are not given, and detailed topographic maps showing where each panel is located (cf. Pereira 2003) are not included here. A few maps suffice, and the inventory is clear and well organized. Of particular help are the photographs of the landscape, showing how the sandstone *serras* punctuate an otherwise flat, riverine landscape like islands of biodiversity. The images Pereira includes in her discussion of “The Future of Our Past” show recent man-made damage to several paintings. Some of this is heartbreaking, but uncomfortable images like these might be just what the public needs.

The dense illustrations are welcome, and are a significant resource for researchers and casual readers alike. Pereira’s photographs show us how some paintings are hiding behind dense foliage or are covered by the ever-present termite tubes in rockshelter niches, while some are high on massive outcrops and can be seen for dozens, or even hundreds, of meters (Serra da Lua and Serra do Sol). One site, Gruta do Pilão, even has paintings in areas too dark to photograph

easily (pp. 59–64). This is significant in lowland South America since dark-zone rock art is practically absent, and cave art near the dark zone is remarkably rare (cf. Travassos et al. 2012).

One is struck by the almost uniform techniques and hues used at these sites (almost exclusively finger-width painting; red, rarely yellow, very little black). Sites like Pedra do Mirante appear to have areas of very old paint obscured by patination or over-painting (p. 55), but in most of the photographs, this rock art seems very well preserved, especially if some of it is close to a dozen millennia old. The massive red and yellow perfect-concentric-circle motifs at Serra da Lua and Serra do Sol stand out, as does one concentric-circle motif at Pedra do Mirante. These were planned and painted with incredible precision, with enormous amounts of paint, high on prominent exposures, over several occasions, it appears. These have inspired interpretation since early European documentation by Alfred Wallace in the mid-19th century (p. 43). Christopher Davis’s (2011) recent research on the archaeoastronomical implications of rock art in Serra do Ererê reminds us of the ongoing potential for this rock art to provide new avenues for research and documentation.

The iconography of these sites appears to favor anthropomorphic images and geometric, or non-figurative, motifs—called *grafismos puros* (pure *graphisms*) by Pessis and others (see José López 1999). Zoomorphs, like the anthropomorphs, appear in a wide variety of stylizations, none very naturalistic, and seem to represent a diverse menagerie of local fauna (especially birds and fish). Hand and face images are also common in both painted and engraved sites. The four sites with engravings are also dominated by a mix of anthropomorphs and geometric motifs. A few horizontally oriented anthropomorphs, found in engravings (Cachoeira Muira) and in paintings (Gruta do Pilão and Serra do Sol), are noticeable since these are rare and treated much differently at other Brazilian sites.

Pereira’s final chapter, *O Futuro do Nossa Passado* (The Future of Our Past), is an illustrated warning that we must actively protect these fragile cultural resources or they will disappear. Perhaps nowhere is this more striking than in the current state of affairs in Amazonia. Tourism at Gruta do Pilão and Serra da Lua between 2002 and 2006 resulted in significant damage to rock paintings. Large engineering projects threaten hundreds of archaeological sites, including rock art, like the Belo Monte dam threatening sites on the Xingu river, or the Santo Antônio and Jirau dams threatening sites on the Madeira river, or the Santa Isabel dam threatening sites on the Araguaia river, including the well-known Ilha dos Martíros engravings (p. 201). Pereira’s volume is a generous reminder of what awaits researchers as rock art studies in the Amazon continue to mature.

Rock Art Bookshelf... *continued from page 9*

Arqueologia Amazônica

Edithe Pereira and Vera Guapindaia edited a substantial two-volume companion to Amazonian rock art research, *Arqueologia Amazônica* (2010). With 44 chapters and over 1,110 pages, it is too dense to evenly review here, but there are some important chapters for readers interested in rock art. The volume grew out of the 2008 International Conference on Amazonian Archaeology (Encontro Internacional de Arqueologia Amazônica), at the Museu Paraense Emílio Goeldi in Belém, Pará. And although there are enough polemics in Brazilian archaeological circles to keep social media and online forums busy around the clock, the volume opens with a touching homage to Betty Meggers by a fellow pioneer, the esteemed Ondemar Dias Jr. Most of the text is in Brazilian Portuguese, with six chapters in Spanish and four in English. Four chapters feature rock art, and four others illustrate at least one example of rock art, including the innovative underwater documentation project in Lake Mussurá, Pará (Rambelli).

Kay Tarble and Franz Scaramelli provide two chapters. The first reviews settlement in the Middle Orinoco valley of Venezuela, and provides a review of research from the last few decades. The other summarizes rock art research in Venezuela up to the present (John Greer's research is well-represented in this chapter). This is a thorough summary, one of the best recent works of its kind. And this is a diverse corpus of rock art, under-researched by comparison, but an important part of South America's rich rock art heritage. The paper and printing of the handbook, unfortunately, is not kind to quality image reproductions, even of Franz Scaramelli's excellent photographs. The collection of essays here will, nonetheless, complement most collections of Amazonian archaeology, as there are few such surveys in wide circulation.

In the eight chapters that address rock art (of 44), including megaliths in Amapá (Cabral and Saldanha, Saldanha and Cabral), there are a total of 64 illustrations of rock art. The variation in the Venezuelan paintings and engravings alone is stunning. Raoni Valle's work on engravings in the middle and lower Rio Negro, and Shirlei Santos's introduction to Rupununi paintings on the Brazil-Guyana borderlands in Roraima, together with the Orinoco examples, allow a rare comparison of significant bodies of South American rock art. Edithe Pereira's chapter draws specific comparisons of rock art motifs from sites in Pará, in the lower Amazon, with ceramic adornos from mostly Santarem tradition pottery (see above, *Arte Rupestre de Monte Alegre*, p. 188). Variation seems the rule, but some interesting

parallels are documented.

Amazônia Legal—the nine-state Brazilian political entity, as Lucas Bueno's (p. 550, Figure 1) map reminds us—is fairly well represented. *Arqueologia Amazônica* succeeds at breadth: with three chapters on the French Guyanas, three on Venezuela, and one each on Peru, Colombia, and Belize (see below), this collection includes coverage from the Andean frontier to Marajo Island and the Atlantic shores of Maranhão, from Venezuela and the Guyana Shield to southern tributaries of the Amazon. As for the rock art, coverage of sites along the south limits of Amazonia, like Rondônia and Acre (and the so-called geoglyphs), the chapadas of Mato Grosso, or the serras of Tocantins, receive less focus than some may hope for compared to those in the north. This might indicate gaps in the body of published research as much as the editors' focus.

Rock art was one of the original areas of consideration when this volume was planned back in 2003 at the annual Society for Brazilian Archaeology congress (p. 5). This demonstrates a commitment to rock art not always seen in publications of this scope. Pereira and Guapindaia's volumes should complement the *Handbook of South American Archaeology* (Silverman and Isbell 2008), which contained only a few passing mentions of rock art and one poor photograph (in Gustavo Politis's [2008:252] paragraph on paintings at Cerro Curicó, Argentina). Scholarship has matured with a new generation of researchers since Juan Schobinger's *Arte Prehistórico de América* (1997), one of the last pre-Columbian surveys heavily illustrated with rock art of the Americas.

Bueno's chapter on early Holocene occupations and the nature of that evidence is followed by Eduardo G. Neves's chapter summarizing, in detail, the development of archaeological research in the Central Amazon. These chapters provide a substantive background of the key sites and researchers who helped shape the paradigms we encounter today. João Aires de Fonseca's chapter, "As Estatuetas Líticas do Baixo Amazonas," addresses small, enigmatic figurines that have resisted interpretation for over a century. While their possible use in conjunction with hallucinogens is one of the often repeated notions (p. 247), they remain fascinating stylistically and iconographically; some would look so much at home in other parts of South America they beg to stir up old debates about the Amazon as either generator or receiver of broad cultural horizons. These small, unproven figures continue to challenge our notions of cultural interaction and cross-pollination through, essentially, an international indigenous art market driven by political demand as much as spiritual necessity, where trade in exotic images and ideas and the exotic prestige they brought supported an almost archaeologically

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AND THE AWARDS GO TO...

Castleton Award: Chloe Berghausen



This year's Castleton Award went to Chloe Berghausen. Her documentation of rock art on the walls of Neolithic structures represents the first time DStretch has been used methodically in Scotland (photograph by Amy Gilreath).

Oliver Award (Photography): François Gohier



*This year's Oliver Award went to François Gohier, for his sensitive, beautiful photographs of rock art, particularly Fremont rock art, as demonstrated in the 2010 book, *Traces of Fremont*, co-authored by Steven Simms and François, University of Utah Press (photograph by Breen Murray).*

Education Award: Canyon County Parks



Tom Bicak (left), on behalf of Canyon County Parks, accepts this year's Education Award, presented by Troy Scotter (right) (photograph by Amy Gilreath).

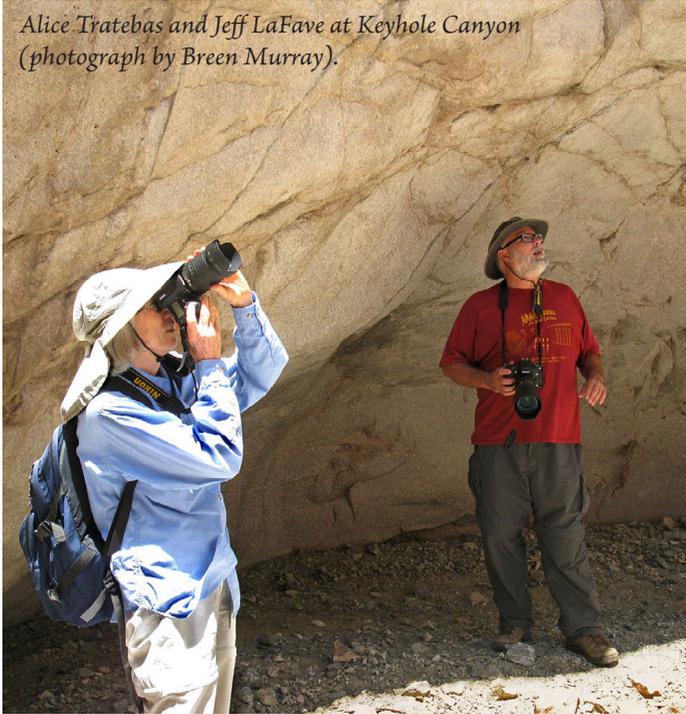
Wellman Award: Linea Sundstrom

Thank you, ARARA, for honoring me with the Klaus Wellman Award! It's humbling and gratifying to have my research and site-preservation efforts recognized by this organization. Rock art found me 35 years ago, and it has been a fun, challenging, and surprising journey ever since. It has been my honor and pleasure to work with ARARA members over the years. I'm sorry I couldn't be at Laughlin to accept the award in person, but I was in the field with a big crew of volunteers. Thank you again, and see you next year in Las Cruces!

—Linea Sundstrom

This year's Klaus Wellman Award went to Linea Sundstrom, for her impressive career accomplishments addressing the rock art, archaeology, and ethnography of the northern Great Plains.

*Alice Tratebas and Jeff LaFave at Keyhole Canyon
(photograph by Breen Murray).*



*Felton Bricker Sr., Fort Mohave elder,
provided the opening blessing
for the meetings (photograph
by Breen Murray).*



*Pam Kersey at Grapevine Canyon
(photograph by Sherry Eberwein).*





Paula Reynosa at Grapevine Canyon
(photograph by Sherry Eberwein).



Jim Keyser lending a hand to the Auctioneers,
Dell Crandall (left) and Larry Rubins (right)
(photograph by Amy Gilreath).



Sherry Eberwein at
Grapevine Canyon.

2015 SAA in San Francisco

By Mavis Greer

THE 80th meeting of the Society for American Archaeology (SAA) held in San Francisco, California, April 15-19, 2015, had the largest attendance on record at over 5,000. Therefore, it is no surprise that there were also a record number of rock art presentations. In addition to the two symposia devoted entirely to rock art sponsored by the SAA Rock Art Interest Group, three other symposia focused on rock art. The symposium *Atlantic Crossing: Side Views on Rock Art* chaired by Ramon Valcarce and Carlos Rodriguez-Rellan was organized to examine different ideas about rock art analysis as it is conducted by researchers from different parts of the world. The symposium *Global Studies in Rock Art Analysis and Interpretation* was chaired by ARARA Secretary Jennifer Huang. Presentations in this session included studies conducted in South Africa, South America, and the American Southwest. Rock art analysis methods ranged from technological approaches to the more traditional stylistic approach. The SAA's Indigenous Populations Interest Group and its Committee on Native American Relations co-sponsored a forum entitled *Caring For Knowledge on Stone: Rock Art Co-Management with Indigenous and Local Communities*. Thus, a total of five sessions had only rock art presentations. This is a considerable increase over one session, which was formerly the norm.

Twelve individual rock art presentations were also scattered within other symposia throughout the conference. Donna Gillette and Thomas Sanders co-chaired a symposium entitled *The Intersection of Sacredness and Archaeology* that included rock art focused papers by Robert David (*The Landscape of Klamath Basin Rock Art*) and by Teresa Saltzman (*Issues Involved in the Recording and Protection of a Previously Unknown Rock Art Site in Northern California*). The symposium on *Archaeological Applications of X-Ray Fluorescence* included a presentation by Clare Bedford, David Robinson, Fraser Sturt, and Julienne Bernard (*A Matter of Time—Applications of Portable X-Ray Fluorescence in Establishing Rock Art Chronologies*). Teresa Rodrigues, Frances Landreth, Lorrie Lincoln-Babb, and Chris Loendorf's presentation on Rock Art Heritage Conservation and Management was in the symposium *Tribal Heritage Management Programs in Action at the Gila River Indian Community, Arizona*. Mavis and John Greer spoke about Rock Art Research and Ethnohistory on the Northwestern Plains and Adjacent Rocky Mountains in the symposium *Solving Archaeological Research Problems in Rocky Mountain and Plains Prehistory*, and Robert Mark and Evelyn Billo presented on Low Altitude Unmanned

Aerial Photography to Assist in Rock Art Studies in the symposium *Archaeological Applications of Unmanned Aerial Systems (Drones)*. The symposium *Ancient Architecture and Spatial Technology: A Global Perspective* had a presentation by Wetherbee Dorshow, Patricia Crown, and John Crock on *Clear Views from the Ground: 3D Modeling of Architecture and Rock Art from Chaco to Anguilla*. There were three rock art associated presentations in the symposium *New Research and Emerging Scholars Working on Public Lands Administered by the Bureau of Land Management*, chaired by Tamara Whitley and Stephen (Tony) Overly. These presentations included Josephine McDonald, Gregory Haverstock, and David Lee (*Volcanic Tableland Rock Art: Research and Management in the Western Great Basin*), David Whitley (*Setting and Function of the Pahrangat Valley, Nevada, Petroglyphs: Archaeological and Ethnographic Perspectives*), and Andrea Catacora and Jo McDonald (*Digital Data Collection, DStretch And Databases: New Approaches To Recording Rock Art In Lincoln County*). Lastly, the symposium *News of The Weird (Archaeology)* had a paper by Renata Wolyneć on *Rock Art and Aliens*. Although this last presentation shows that rock art is still part of the fringe for some people, the numerous presentations within a variety of symposium topics and the desire to have rock art related papers included as part of these larger research topics indicate that archaeologists have moved far beyond the fringe mindset.

SAA attendees present hundreds of posters every year, and although rock art is a topic that can be presented well in this medium, it is often under-represented. Only two poster sessions contained rock art presentations. In the *Archaeology in Asia* session, Bong Kang's poster was on *A Reexamination of the Terrestrial Animals Depicted on the Rock Art of Bangudae in Southern Korea: Problems of Animal Domestication and Chronology*. In the *Stones, Bones, and Cacao in the Prehistoric Southwestern United States* session, Alison Livesay presented *Inscribed Places: Examining Rock Art Sites on the Pajarito Plateau*.

In addition to presentations, a workshop was presented by Carla Schroer, Mark Mudge, and Marlin Lum of *Cultural Heritage Imaging on Computational Photography Techniques for Scientific Recording and Analysis: Reflectance Transformation Imaging (RTI), Algorithmic Rendering (AR), and Photogrammetry*. Through lectures and demonstrations, they taught attendees how techniques are being applied to a variety of archaeological contexts, including how useful RTI is for discerning difficult-to-read inscriptions found in numerous materials including rock art.

The SAA has several topical interest groups, and the Rock Art Interest Group is the largest in the society with over 700 members. Every year the interest group holds a meeting to conduct business and socialize. The purpose of the interest group is to promote rock art within the society, and, consistent with that purpose, its main activity is to sponsor rock art symposia at the annual conference. The rock art interest group is not in the business of publishing, and it does not seek to publish or find publication outlets for presentations given at the SAA meetings. However, the interest group is an advocacy group for rock art. As such, at the 2015 meeting, recommendations were finalized advising the Interior Department to enhance their guidelines for government contracts that involve rock art recording or analysis. Recommendations include a provision that qualifying firms should have demonstrable experience conducting rock art research. No changes are being recommended that affect the qualification standards for prospective bidding firms or the educational requirements for the Principal Investigator. The recommended change is intended to insure that government-awarded rock art studies

are conducted by people who know about rock art. In the recent past, rock art contracts have been awarded to people who have no rock art background. This suggested change seeks to remedy that oversight.

As they have for several years, Teddy Stickney and Donna Gillette spearheaded the ARARA booth in the SAA vendor room. The goal of the booth is make archeologists aware of ARARA and what we do. Examples of our publications are on display and pamphlets written by ARARA committees are distributed free to SAA attendees. Every year black and white photographic scales are also given to people who come to the table, and these are a popular item for opening up conversations with those who might otherwise not know much about current rock art research. Over the course of the conference many ARARA members help out at the table, talking with people about rock art and answering questions about a wide variety of topics related to rock art recording, management, conservation, field schools, research opportunities, degree programs, and comparative images.

The SAA Annual Conference will be in Orlando, Florida, next year, April 6–10, 2016. ☼

Rock Art Bookshelf... *continued from page 10*

invisible economy. And this was probably an economy that was occasionally swollen by speculation, taste, and trend, like the contemporary fine-art markets of today, out of proportion with the everyday value of objects and in league with political/economic power mongering.

Michael Heckenberger's detailed study of the development of complex polities in the Upper Xingu from the late prehistoric period through the contact period of the late 19th century provides us with one example of the dynamic nature of the interactions that characterized expansion and colonization in the southern Amazon from ca. 500 B.C. to the 20th century. With an emphasis on how archaeology in Amazonia is an "archaeology of the present" in many ways, Heckenberger's work among the Kuikuro integrated local histories to more fully flesh out deep histories. He addresses what he calls "ethno-ethno-archaeology, including the 'emic' perspectives of Amerindian peoples" (p. 539), rather than continuing to "create culture areas and traditions, based in this case almost exclusively on ceramic objects" (p. 538), underpinned by outdated assumptions of uniformity. Dynamic variability was the model for these sometimes "large pre-modern social formations" (p. 538). Heckenberger sees the built environment and the bodies (biological and political) who make and use it as key to understanding patterns of regional interaction over centuries of historical

and ecological change.

The engravings at Jandú Cachoeira, in the upper Rio Negro, far northwest Amazonia, represent one example of ongoing interaction with the past. Local Baniwa hold that some figures were made by "the founding hero *Napirikoli*, the first Baniwa, and his son *Kowai*" (Valle p. 336). Local indigenous investment in the site, however, is a mixed bag, as Valle reports clear signs of recent abrasive revitalization (*reavivamento*) of some engravings by the Baniwa. Others appear to have been chalked by recent researchers (p. 338). Recurring throughout these narratives are the voices of the living stakeholders in the descendant communities. When engaged responsibly, these relationships can be mutually beneficial, and garner unexpected respect. After working with Heckenberger on a mapping project in his territory, Kuikuro Chief Afukaka said his research "is important to us. It is the first time an anthropologist has taught me something I didn't know" (Bezerra p. 1032).

The last several chapters of *Arqueologia Amazônica* address the responsibilities of stakeholders to protect and educate (or perhaps protect by educating). Contract archaeology's partnerships with *Educação Patrimonial* (EP; Heritage Education) and *Educação Ambiental* (EA; Environmental Education) benefit local Amazonian communities when formal and informal education incorporates all stakeholders,

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Rock Art Bookshelf... *continued from page 15*

as both Marcia Bezerra and Janice Shirley Souza Lima outline. Public outreach, indigenous communities, and archaeology intersect in a case study from Belize, in the chapter by Alicia Ebbitt that is not as out of place as the title suggests. And the impact of large institutions on EP in the 1970s and 1980s led to what Carla Gibertoni Carneiro (p. 1077) called the “*musealização da arqueologia*” (“museum-ization of archaeology”) in Brazil. The Museum of Archaeology and Ethnology and Institute of Pre-History at the University of São Paulo began public dissemination projects with the mentorship of Maria Cristina Olivera Bruno and Paulo Duarte. Most recently, MAE-USP extension classes engaged students in Amapá with the archaeology work surrounding the Coari/Manaus gas pipeline. They published a thematic guide to the ecological and cultural/archaeological heritage of the affected regions, and developed archaeology “artifact kits” to assist with the public outreach—hands-on education in cultural and ecological patrimony. Despite significant challenges, the future looks bright for Amazonian rock art (and rock art research), if Pereira and Guapindaia’s two-volume summary is an indication.

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Notes

1. The big 500-year anniversary of Pedro Álvares Cabral's "discovery" of Brazil consumed the nation in late 1999 and throughout 2000. The ambitious and critically well-received *Mostra do Redescobrimento* (The Rediscovery Show): Brazil+500 opened April 2000 at Ibirapuera Park in São Paulo, followed in 2001 by *Body and Soul* at the Guggenheim and *Unknown Amazon* at the British Museum—producing noteworthy catalogs. Not to be outdone, Serra da Capivara National Park, in Piauí, greeted tourists with billboards announcing a celebration 50,000(!) years in the making. In the decade that followed we were treated to a series of

beautifully illustrated rock art books. Edithe Pereira's 2004 *Arte Rupestre na Amazônia-Pará* set the standard. Anne-Marie Pessis published *Imagens da Pré-História* in 2003, followed closely by the exhibition catalogue, *Antes: Histórias da pré-história*, in 2004. Jorge et al.'s *Brasil Rupestre* (2007) combined some excellent photography with a broad sweep survey of Brazilian rock art. International focus sharpened with the 2009 IFRAO/ABAR (Associação Brasileira de Arte Rupestre) congress at Serra da Capivara National Park.

2. Major cultural horizons and several key cultural phases were established after mid-century, and many of these are now entrenched. With the advent of PRONAPA (Programa Nacional de Pesquisas Arqueológicas) many of the traditions we now study were established in a flurry of activity in the 1970s and 1980s (Neves 2010:564–565 in *Arqueologia Amazônica*). We also see the development of significant criticism of the tradition idea as it is (over?) used in Brazilian rock art studies in the 21st century (Ribeiro 2006). ❖

Nominations Committee... *continued from page 2*

assigned by the President.

Treasurer: The Treasurer is subject to the control and supervision of the Board and is responsible for (1) receiving any monies due and payable to ARARA; (2) disbursing ARARA funds as directed by the Board; (3) being custodian of ARARA funds and maintaining such deposits in ARARA's name; (4) maintaining adequate and accurate accounts of ARARA business transactions, including an account of its assets, liabilities, receipts, disbursements, gains, and losses; (5) proposing to the Board an annual budget for ARARA based on previous financial history and proposed future activities of ARARA; (6) producing financial reports to the Board on a semi-annual basis or as requested by the President or the Board; and (7) producing a summary financial report for presentation at the Annual Meeting and for publication in a subsequent issue of *La Pintura*.

In addition, the Treasurer is responsible for (1) knowing and keeping up-to-date on any changes in the rules, regulations, and laws (both federal and California state) that are applicable to ARARA as a legal entity and to its non-profit status in the state of California; (2) proactively ensuring that ARARA is in compliance with these rules, regulations, and laws; (3) proactively maintaining ARARA's non-profit status in the state of California, including the filing of any and all necessary forms and reports; and (4) performing any other duties as prescribed by the Board or the Bylaws or as assigned by the President. ❖

Letter to the Editor

Sometimes when it rains it pours, but in this case it has resulted in ARARA documenting an embarrassment of riches, and there's really nothing bad about that. An article several issues back noted that Marvin Rowe had been awarded the Fryxell award for his interdisciplinary contributions to the science of archaeology and erroneously stated that this was the first such major SAA award to be given to a rock art researcher. That led to a December 2014 *La Pintura* article that noted that Ed and Diane Stasack had been recipients of the SAA's Crabtree award in 2013 for their decades of recording Hawaiian rock art sites. That report led me to note in a letter to the editor in the March 2015 *La Pintura* that George Poetschat had been the recipient of the same Crabtree award in 2011, primarily for his work in recording and reporting on rock art sites in the Pacific Northwest, Alaska, and the Northwestern Plains. At that time, I also knew that Stu Conner was the recipient of the SAA Crabtree award in 1992, but did not know if Stu had been a member of ARARA. I checked that out and discovered that he was, in fact, a member of ARARA then, so I offer the following information to provide some further clarification for the historical record.

Stu Conner, a lawyer living in Billings, Montana, was the seventh recipient of the Crabtree award. Stu has had a long and varied career as an avocational archaeologist and ethnologist/anthropologist. Since the late 1950s, he has worked on and published articles about archaeological subjects as diverse as buffalo jumps, Crow Indian vision quests, fortification sites, and conical timbered lodges, but he is probably best known for his rock art research, which includes more than half a dozen of the seminal publications on Northern Plains pictographs and petroglyphs. Stu was the first scholar to coin the term Biographic art for the Historic warrior art of the Plains, and was the first researcher to recognize the full regional importance of the shield bearing warrior motif (both topics that are near and dear to my heart). I, along with Larry Loendorf, was privileged to have the opportunity to write a letter in support of Stu's nomination for the Crabtree award, and after he received that honor I was greatly pleased to get a personal note from Stu, expressing as only he is able to, with a gentle wit and sense of humor, how much it meant to him to have his friends and colleagues write such glowing letters about his work.

So, I want to extend my congratulations to ALL of the ARARA SAA award winners, Marvin, the Stasacks, George, and Stu Conner. In anyone's book, that's quite a lineup. ARARA should be very proud to have people like that as the core of our membership, and even more importantly as the face of ARARA to the broader archaeological community. They truly embody the ARARA goals of Research, Preservation, and Education. ❖

—Jim Keyser



For some, the quiet beauty of the Mojave Desert and the solitude of self-directed field trips produced a refreshing change of pace from the social, organized group tours that occur most years. Several panels along the flowing creek at Fort Piute, near the historical Old Government Road, west of Laughlin, Nevada (photographs by Amy Gilreath).

Minutes of the 2015 Annual Meeting

Laughlin, Nevada, May 22–25, 2015
Submitted by Jenny Huang, Secretary

PRESIDENT Diane Hamann called the meeting to order and welcomed those in attendance. She announced that this year's auction raised over \$2,500.

President's Report: Diane Hamann

The Board met in January to conduct business, and held teleconferences in April, and in the week before the conference.

Vice President's Report: Sandy Rogers

No report.

Secretary's Report: Jenny Huang

Jenny moved to accept last year's Business Meeting minutes. The motion was seconded and passed. She reported that membership stands at 311, including members from seven international countries. California, Arizona, and New Mexico continue to provide the most memberships per state. There are 8 Donor memberships and 1 Life membership, but only 3 student memberships (and the organization needs to see that number increase).

Treasurer's Report: Jack Wedgwood

Jack reported that the bottom line is that ARARA is solvent. A different format for the financial report will be coming out in *La Pintura* from what has been done previously because the late conference last year resulted in just expenses in FY14, but two conferences in FY15. He plans to present the report in different pieces in order for it to make the most sense.

Standing Committees' Reports

Awards Committee: Troy Scotter, Chair

All but one of the available awards was given this year. Troy reported a need for committee members, and emphasized that serving on the Awards Committee is "not much work and you get to give people presents."

Conservation Committee: Teddy Stickney, Co-Chair

The committee meeting during the conference had 12 members in attendance. They discussed having a rock art conservation session at a future Society for American Archaeology (SAA) meeting that would involve papers on ways to save and preserve that resource. Teddy reported that ARARA's booth at the SAA meeting this year was in a good location, and a number of brochures and photo scales were

distributed. The committee also wants to develop a link with the ARARA website to put announcements out about recent vandalism and the call for more responsible management. There is discussion about developing a conservation-related workshop at the next annual meeting in Las Cruces. In addition, Teddy asked for information about members who may have passed away this year.

Education Committee: Carolynne Merrell, Co-Chair

The committee is operating on a two- or three-pronged approach. For the elementary grades, the poster contest did not get much initial interest, but Geri Schraub was able to have some success. For the graduate program, brochures and bookmarks were distributed at SAA and other organizations to promote the mentoring program, which currently includes a student from Poland.

This conference has two students presenting and three students attending. This year's Education Award is being given to Canyon County Parks, Idaho. Carolynne urged nominations for this award in the future, and thanked all ARARA members who have donated to the committee's funds (>\$520). The new committee chairperson is Theresa Saltzman, and co-chairs are Carolynne, Sherry Eberwein, and Ellen Martin.

Nominating Committee: Amy Gilreath reporting on behalf of Amy Leska Marymor

The most recent election saw 102 members voting. The new voting system is easy. Results are the election of incumbents Ann Brierty and Scott Seibel and new Board members Troy Scotter and Karen Steelman.

Publications Committee: Jim Keyser

Volumes 39 and 40 (the IFRAO CD) of *American Indian Rock Art (AIRA)* have been completely distributed to the membership. Volume 41 is available at this meeting, and will be mailed to members not in attendance. Jim reported that he is happy with the quality of the papers in the recent AIRA volumes, and the editing has been wonderful. Papers are even coming in from outside the organization, and the committee is considering requiring that at least the lead author be a member of ARARA in order to publish in AIRA. Ken Hedges will be taking over as committee chair and editor of Volume 42. Jim thanked all of the membership who helped contribute to AIRA (editing, layout, authors, reviewers, etc.), and thanked Breen Murray and all who develop *La Pintura*.

Minutes... *continued from page 19*

La Pintura: Breen Murray, editor

Breen thanked everyone who sent material this past year. He is trying to broaden and deepen the content of the newsletter, and encourages anyone with information about meetings, conferences, book reviews, etc. to provide submissions, typically of up to 1,500 words.

Ad Hoc Committees' Reports

Archives: Sandy Rogers

ARARA's archives consist of several different bodies of information—professional papers, notes, photographs, maps, a library, organizational history files, and committee materials (which are not complete)—that fill 150 banker's boxes at Arizona State University (ASU). It was recently moved from the Deer Valley Rock Art Center, and is in the process of being integrated into a brand new facility. It is not yet accessible by the membership. The archives are now associated with the Archaeological Research Institute at ASU in Tempe, Arizona, and the committee is in the process of reworking the Memorandum of Agreement (MOA) with ASU. The library is now being moved into a dedicated room with space for researchers. Continued organization of the archives will continue this summer, and the committee is in the process of doing long-term planning. When considering donation of books, photos, etc., members should also consider financial contributions to help hire students to work within it. Scott Seibel is the new committee chair.

Public Relations: Chris Gralapp, Chair
No Report.

Website (arara.org): Ken Hedges, Chair

The committee had a very productive meeting during this conference. The website is slowly evolving into a cleaner version, and the committee is examining new ways to do web design in order to make it look better and be more useful in the future.

Facebook Community Page: Mavis Greer

Mavis urged members to "like" the page called American Rock Art Research Association (ARARA), which currently has 431 "likes." As the page administrator, she is able to know the demographics of who is following the page. She reported that those who "liked" the page are as young as 13, but most are older than 45.

Conference Report: Donna Gillette, Chair

There are 189 people registered for this meeting, which

is encouraging. With no field trips this year, this attendance shows the high level of interest attendees have in hearing about research and study results, which is a big part of this organization's mission. This venue has had good food, but an error by the hotel foiled the plan to have all conference attendees housed directly above the conference area. Next year's conference will be held in Las Cruces, New Mexico, and Marglyph Berrier will be local conference chair.

Marglyph gave a PowerPoint presentation about the rock art of New Mexico and west Texas. Some rock art is close to town, but most field trips will be car trips of up to 100 miles, but for spectacular rock art such as at Three Rivers Petroglyph Site. Organ Mountains-Desert Wilderness National Monument was created just last year, and President Obama mentioned the rock art as being part of the interest there. BLM will sponsor ARARA into that area and the City of Las Cruces is fully supportive.

Donna encouraged members to consider being local chairs for upcoming conferences in their areas.

Nominating Committee for 2015-2016

This committee consists of five members: two appointed by the Board and three nominated by the membership during the Business Meeting. The President called for and received three nominations from the floor: Anne McConnell, Linda Olsen, and Sharon Urban, all of whom were willing to serve if elected. A motion was made and seconded to close nominations. This slate passed and these three ladies are elected to the Nominating Committee.

Call for New Business

Board Proposal regarding Code of Ethics: the Board is not prepared to move forward with this item at this time, so it is being withdrawn.

Lou Hillman, Program Chair, introduced himself to the membership and requested that comments about this conference be directed to him at his email address.

Teddy Stickney suggested that we begin a tradition of cleaning up a site near the conference location each year, and she would like that tradition to begin at Las Cruces.

Anne Stoll asked about the Board policy for accessing materials at the Archive. Sandy Rogers clarified that you need to have an approved research design in order to access materials that are not part of the library, and with the Archives at a new facility, we now need to develop new procedures, including research design submittal and approval by the Board. The archives includes a variety of location materials (not just American Southwest), and a Finder's Aid exists for perusal.

Janet Lever Wood gave a plug for the Vendors Room and asked the membership to think of more ways to spend ARARA's money on research and enriching students.

Evelyn Billo asked the Board to put Janet's suggestion on a future agenda. The President responded that the Board will be happy to consider proposals. Donna Gillette reiterated that the Education Committee is working hard for students.

Teresa Saltzman and Shurban won a drawing for free registrations for the Las Cruces meeting, which were

generously provided by an anonymous donor.

Jim Keyser asked members to stop by the conference posters as they deserve the same cognizance as the presented papers.

Adjourned

The meeting was adjourned at 10:00 a.m. ☼



Fort Piute petroglyph (photograph by Amy Gilbreath).

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:

2015 Issue 4: October 15, 2015
2016 Issue 1: January 15, 2016
2016 Issue 2: April 15, 2016
2016 Issue 3: July 15, 2016

Send all materials for inclusion in *La Pintura* to:
William Breen Murray, Editor
WBMurray1@yahoo.com

International Newsletter on Rock Art

INORA — *The International Newsletter on Rock Art*, edited by Jean Clottes and published in French and English three times a year (February, June, November) — is available to ARARA members for \$25 a year. Subscribe through ARARA and save the \$10 French bank charge. The 32-page newsletter contains the latest international rock art news. To subscribe, send a check for \$25 **made out to ARARA** to:

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La Pintura is the official newsletter of the American Rock Art Research Association. Subscription to this publication is a benefit of membership in ARARA. Back issues of *La Pintura* are available electronically on the ARARA website, <http://www.arara.org>.

ARARA Addresses

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

Membership

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

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The Editor of *La Pintura* lives in Mexico, so please be advised that forwarded postal mail will be delayed and communication by e-mail is preferred. **If necessary, postal mail for the *La Pintura* Editor may be sent to:**

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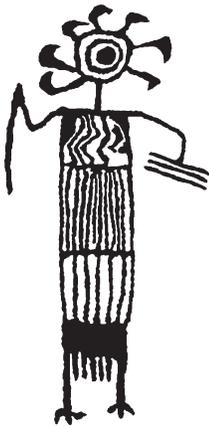
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The **American Rock Art Research Association** is a non-profit organization dedicated to encourage and to advance research in the field of rock art. Association members work for the protection and preservation of rock art sites through cooperative 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
Student	\$35.00

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

Membership runs from January 1 through December 31 of each year. The Association is concerned primarily with American rock art, but membership is international in scope. Benefits include *La Pintura*, one copy of *American Indian Rock Art* for the year, reduced conference fees, and current news in the field of rock art. More importantly, membership means a shared concern for the ongoing conservation and preservation of one of the most significant elements of our heritage. Send memberships to:

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La Pintura is published by the American Rock Art Research Association. All Editorial material for *La Pintura* should be sent via e-mail to the Editor, William Breen Murray, at WBMurray1@yahoo.com. Opinions expressed in signed articles are those of the authors and do not necessarily represent the views of the American Rock Art Research Association. *La Pintura* solicits articles, news, letters to the editor, and other items of interest to its readers. Please observe the following criteria for all manuscripts submitted. **Letter to the Editor:** No special format necessary. **News Items:** Please indicate all pertinent information such as the event, time, place, cost (if any), group or person in charge, who to contact, addresses, and deadlines. Rock Art current events and news items of interest to our members that need public notice prior to the next issue of *La Pintura* should be sent to ARARA's monthly electronic newsletter "ARARA Online." Contact Amy Gilreath at amy@farwestern.com. **Articles:** Manuscripts of original research are always welcome. They should embrace sound principles of investigation and present data in a clear and concise manner. Consult *American Antiquity* for body copy, notes, literature citations, and the proper format for References Cited. Articles are subject to editing for length. Please submit all materials intended for publication via e-mail (WBMurray1@yahoo.com). Please include author's name, title or profession, affiliation, city, state, and return e-mail address. Send illustrations as e-mail attachments. Submit line drawings as 1200dpi bitmap .tif files and black-and-white or color photographs as 300dpi high-quality-level .jpg images. Materials that cannot be e-mailed may be sent to the mailing address: ARARA, Attn: Amy Gilreath, Far Western, 2727 Del Rio Place, Suite A, Davis, CA 95618.

ARARA Code of Ethics

The **American Rock Art Research Association** subscribes to the following Code of Ethics and enjoins its members, as a condition of membership, to abide by the standards of conduct stated herein.

1. All local, state, and national antiquities laws will be strictly adhered to by the membership of **ARARA**. Rock art research shall be subject to appropriate regulations and property access requirements.
2. All rock art recording shall be non-destructive with regard to the rock art itself and the associated archaeological remains which may be present. No artifacts shall be collected unless the work is done as part of a legally constituted program of archaeological survey or excavation.
3. No excavation shall be conducted unless the work is done as part of a legally constituted excavation project. Removal of soil shall not be undertaken for the sole purpose of exposing sub-surface rock art.
4. Potentially destructive recording and research procedures shall be undertaken only after careful consideration of any potential damage to the rock art site.

5. Using the name of the **American Rock Art Research Association**, the initials of **ARARA**, and/or the logos adopted by the **Association** and the identification of an individual as a member of **ARARA** are allowed only in conjunction with rock art projects undertaken in full accordance with accepted professional archaeological standards. The name **ARARA** may not be used for commercial purposes. While members may use their affiliation with **ARARA** for identification purposes, research projects may not be represented as having the sponsorship of **ARARA** without express approval of the Executive Committee.

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

ARARA Officers & Board

e-mail: ARARABoard@gmail.com

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