



La Pintura

The Official Newsletter of the American Rock Art Research Association
Member of the International Federation of Rock Art Organizations
<https://arara.wildapricot.org>

Coloring the Desert: Multi-dimensional Analysis from SW Chubut Rock Art (Argentine Patagonia)

by Lucía Gutiérrez¹

SW CHABUT is an area of the Patagonian region that has been inhabited by human groups for at least 10,000 years. Among the artifacts left behind by these hunter-gatherer societies, rock art and other evidence of the use of color stand out. However, the study of these materials in the region is scarce, and its importance has been pointed out only recently. In this context, the main aspects of the ongoing rock art research aimed at understanding the underlying technology of paint production and its social implications are presented.

Introduction

SW Chubut is a region that is somehow archaeologically disregarded, especially when compared to other Argentine provinces, like Santa Cruz, known for the presence of some impressive sites like Cueva de Las Manos. The research recently carried out has started to fill this information gap and is proving that SW Chubut is of key importance for addressing topics related to big-picture discussions like Early Holocene peopling, mobility patterns, and the management of

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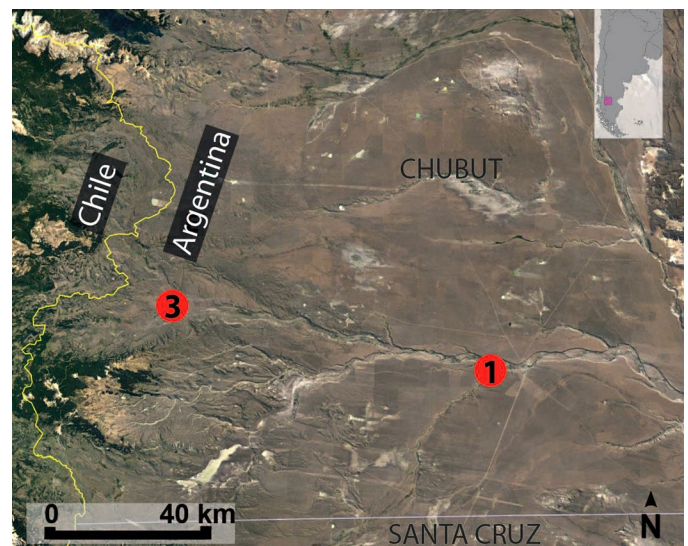


Figure 1. the study region denoting the two area of focus: Aldea Beleiro (1) and Río Mayo (2).

¹Universidad de Buenos Aires (UBA) / Instituto de Química, Física de los Materiales, Medio Ambiente y Energía. Ms. Gutiérrez is a 2023 recipient of an ARARA Student Research Award.

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President's Message

HAPPY Holidays ARARA Membership! During this time of the year, I think of the many fine friends I have met through ARARA, with fond wishes for health and happiness in the new year. Our appreciation for the images and environments has cemented many fine friendships.

ARARA's Nominating Committee is facilitating the nominating process for 2024. The election for President, Vice President, Secretary, and Treasurer will occur during even-numbered years (ARARA Bylaws-Article VI, Section 2 [a]). The membership election will take place next spring. Please take time to check out ARARA's website and verify your email to obtain timely information. We have an online question portal in case you have specific questions for us that we may direct to our Nominating Committee Chair, Diane Hamann.

ARARA and its operation are supported by our members who volunteer. Because we are a volunteer organization, the Board of Directors requests your support in filling out an active roster of involved and caring individuals. If you are interested, if you would like to suggest someone else, or if you have a skill that would help ARARA's progress, please contact us. Thank you to all who are already volunteering in the service of rock art. The ARARA Board of Directors continues to meet monthly online via Zoom. The great ideas, inspiring talents, and the dedication of the ARARA membership will keep inspiring us.

Speaking of great volunteers, Monica Seibel continues coordinating our upcoming meeting in Farmington, New Mexico, from May 16-20, 2024. Upon visiting the area, she located several possible venues that we might use. Watch for updates on ARARA's website and social media as we finalize arrangements (and see the page 3 article by Troy Scotter.) We look forward to celebrating the excitement of 50 years with you. If you have ideas, presentations, past memorabilia, photos, or anything that will help us celebrate, please contact us.

ARARA members would love to hear about your new rock art discovery, recording project, conservation effort or

new idea for interpretation. Please contact us at the [ARARA Contact Page](#) to submit your idea. *La Pintura is only as good as your submissions.*

The Online Lectures Committee continues to host on-line presentations. Should you wish to watch previous presentations, check out ARARA's [YouTube channel](#). Come join us prior to the presentations at the online Happy Hour. Invite others to join this educational and exciting online experience!!

The Board will spend their weekend together, virtually, in February to conduct the mid-year business meeting. During this weekend meeting, we will discuss the ARARA business, financials, plans for the new year, and new ideas. Along with this, we bring the willingness to work toward a better ARARA for the future of rock art conservation. ARARA's committees are actively searching for good resolution to the many challenges that the study of rock art requires. The Conservation Committee continues to conduct outreach to agencies and entities stressing the importance of the preservation and protection of rock art, from ARARA's standpoint. ARARA supports the educational outreach by providing information, such as our backpack tags. Recently, ARARA's booth was set up at the Southeastern Archaeological Conference, with Tim Dodson overseeing it, and ARARA plans to set up their booth at the 2024 Society of American Archaeology (SAA) conference, to be held in New Orleans, Louisiana.

Wishing you and yours, the ARARA Board and members, a wonderful, peaceful, and healthy season. As we move into a New Year, please continue to remain safe and healthy in body and mind and continue to conduct your research and encourage others to join us in fulfilling ARARA's mission statement. ❄️

Respectfully,
Linda Olson, ARARA President

First Call for Papers—ARARA 2024 in Farmington!

by Program Chairs Amanda Castañeda and Larry Loendorf

THE Call For Papers for the upcoming ARARA 2024 conference in Farmington, NM (May 16–20, 2024) is now open! The submission deadline is February 15, 2024. Conference registration won't open for a few months. General information on the conference can be seen [here](#).

We especially would like “historical papers” that reflect the legacy of this organization. This conference is the 50th anniversary of the founding of ARARA, and these papers should focus on the important history or events associated with the founding of ARARA. Please share this announcement with others who are involved in rock art research. ❄️

ARARA 50th Conference Farmington, New Mexico May 16-20, 2024

by Troy Scotter

IN the last *La Pintura*, I provided some basic information about our upcoming 50th anniversary conference in Farmington. That information about the conference hasn't changed; rather than repeating the where, when, and what, I will refer you to our website for the basic information about the conference. In this edition of *La Pintura*, I would like to provide some new information about the conference.

Field Trips: David Casey, a local member, phoned us immediately after the conference location announcement and offered to help. He has been leading the charge on field trips. David has identified all of the trips, has found trip leaders, and has facilitated discussions with private landowners and the BLM for permission to visit sites. We owe a big thank-you to David and to the many local people who have offered to help give us a great field trip experience! I have been in the region only once before for a field trip. It included Ancestral Puebloan and Ute styles with the addition of Navajo/Dine style rock art that was new to me. It was a spectacular trip and I am really looking forward to returning to the region again.

Anniversary: Because this is the 50th anniversary of the founding conference of ARARA, we want to have a historical component to the presentations. We are looking for peo-

ple who have memories or photos of the ARARA founders or early days of the organization. If you can help, please contact **Anne Stoll** or **Ken Hedges**. We would like both presentations and slide shows to appear during breaks.

New Members: The Board recognizes that the ARARA conference can be intimidating for new members. We want to change that this year by holding a special new member event. We are planning a breakfast where new members could talk to Board members and committee chairs. If you are a new member, or have suggestions, we would love to hear from you about what would make the introduction to ARARA easier. Contact **Troy Scotter** with suggestions.

Hybrid Conference: While we are looking backward at the history of our founding, it is only fair to look forward to the future as well. One of the things that Covid taught us was that online conferences are possible. We recognize that in-person conferences can be difficult or costly for some of our members to attend. So, we want to test the idea of a hybrid conference that will include an online component for presentations and the member meeting. At least at this stage it won't be possible to include everything that we do at the conference. Socials, field trips, committee meetings, the auction and vendor rooms require more resources than we have available. But we want to use this special conference to give the hybrid concept a try.

Schedule: A submission portal for presentations should be coming in December. Information for making reservations with the hotel will be available on the website soon, and we anticipate registration for the conference and field trips will be available in March. ❄️

Second Request for Award Nominations for the 2024 Conference!

by Dale Becker

DON'T forget to submit your award nominations to the Awards Committee for consideration at next year's conference! We know there are a lot of deserving individuals and groups out there doing good stuff for rock art. In the previous edition of *La Pintura*, we provided descriptions of each of the awards. To refresh your memory, nominations are due no later than January 31; here are the award titles and weblinks to the descriptions again:

KLAUS WELLMANN MEMORIAL AWARD: <https://arara.wildapricot.org/Klaus-Wellman-Memorial-Award>

DANIEL MCCARTHY CONSERVATION AWARD: <https://arara.wildapricot.org/Conservation-Award>

BOCK AWARD: <https://arara.wildapricot.org/Bock-Award>

CASTLETON AWARD: <https://arara.wildapricot.org/Castleton-Award>

STUDENT RESEARCH AWARDS: <https://arara.wildapricot.org/Student-Research-Awards>

OLIVER AWARD: <https://arara.wildapricot.org/Oliver-Award>

EDUCATION AWARD: <https://arara.wildapricot.org/Education-Award>

KEEPERS OF THE GATE AWARD: <https://arara.wildapricot.org/Keepers-of-the-Gate-Award>

Board of Directors Meeting Held via Video Conference August 21, 2023

Board Members Present:

Linda Olson, President
Peter Anick, Vice-President
Karen Steelman, Secretary
Troy Scotter, Treasurer
Kirk Astroth, Member
Amanda Castañeda, Member
Tim Dodson, Member
Teresa Rodrigues, Member
Anne Stoll, Member

The agenda is in bold text. *Motions are italicized.* And, regular text denotes minutes.

I. Agenda Approval

This board meeting was held on August 21, 2023, at 5:30 (PDT) with Linda Olson presiding. All were in attendance, except for Teresa Rodrigues. Linda Hylkema (*La Pintura* Editor) and Monica Wadsworth-Seibel (Conference Coordinator) also attended.

Amanda motioned that we approve the agenda.

Anne seconded the motion.

No discussion.

All in favor and the motion passed.

II. Secretary/Treasurer reports

a. Minutes approvals

Kirk motioned that we approve the July 17th minutes.

Peter seconded the motion.

No discussion.

All in favor and the motion passed as stated.

III. Financial report

No new reporting.

IV. Business

a. Archives Committee Report

Troy enjoyed the reports and suggested we encourage all committees to share their activities in *La Pintura*. The Archives Committee report will be included in *La Pintura*. Linda H. asked for submissions to *La Pintura* by September 1st.

Linda O. shared that her college, Minot State University, may have secure, climate controlled, storage space available for archival materials. If the board and membership wish, she will look into this possibility.

b. Words for restricted donations for publication in *La Pintura* and eventual adoption

Troy explained that ARARA had recently received a

very specific restricted donation that did not easily line up with dispersal of funds to one of our organization's committees. He explained the difficulty of accounting with such a directed donation. The Board had a productive discussion. The Board is in the process of developing a policy on restricted donations and writing a statement to be published in the next issue of *La Pintura*.

Kirk asked if ARARA has a donor relations representative to guide people who are interested in significant donations to the organization. The Board thought this was a good idea to pursue.

c. Conference Report

Monica shared her impressions from her site visit to Farmington last week. She shared a PowerPoint presentation with the Board of the various venues with their pros and cons. Possible venues include San Juan College, Civic Center, Marriott Courtyard, McGee Park fairgrounds with extra events possibly at the Library or Museum. Monica's recommendation is to hold the conference at the Marriott Courtyard, though she did have some reservations about the hotel management. Her second choice is the Civic Center, but we would have to move the dates of the conference. Thus, it was determined the best avenue to pursue was the Marriott.

d. Other

No further discussion. Linda O. thanks everyone on the board for their service.

The meeting was adjourned at 6:40 pm (PDT).

* Minutes approved on 18 September 2023. ☼

Board of Directors Meeting Held via Video Conference September 18, 2023

Board Members Present:

Linda Olson, President
Peter Anick, Vice-President
Karen Steelman, Secretary
Troy Scotter, Treasurer
Kirk Astroth, Member
Amanda Castañeda, Member
Tim Dodson, Member
Teresa Rodrigues, Member
Anne Stoll, Member

The agenda is in bold text. *Motions are italicized.* And, regular text denotes minutes.

I. Agenda approval

Board meeting was held on September 18, 2023 at 5:30 (PDT) with Linda Olson presiding. All were in attendance, except for Tim Dodson. Linda Hylkema (*La Pintura* Editor) also attended.

Anne motioned that we approve the agenda.

Kirk seconded the motion.

No discussion.

All in favor and the motion passed.

II. Secretary/Treasurer reports

a. Minutes approvals

Troy motioned that we approve the August minutes.

Anne seconded the motion.

No discussion.

All in favor and the motion passed.

III. Financial report

Troy reported that ARARA has just under \$20,000 in our checking account and \$80,000 in CDs.

Troy motioned that ARARA re-direct a \$1000 donation in honor of Leigh Marymor for his rock art interests.

Kirk seconded motion.

Discussion: ARARA will support \$1000 of costs associated with the Rock Art Studies Bibliographic Database.

All in favor and the motion passed as stated.

IV. Business

a. Conference Report & Conference Coordinator Discussion

Linda O. informed the ARARA Board that Monica Wadsworth-Seibel has resigned as Conference Coordinator.

Troy asked that the Board clarify the roles of a Conference Coordinator and a Local Chair. Possible names for both roles were listed to ask individuals to serve.

Several meeting attendees, especially Teresa and Linda H., agreed to help with the conference. Teresa Rodrigues volunteered to be the Registrar for the Farmington conference if the person who did it last year is not available. Kirk Astroth and Peter Anick agreed to work on a New Attendees event at the conference. Amanda as Program Chair said she would talk to Amy Gilreath about a conference speaker.

David Casey is the Field Trip Coordinator. Troy discussed issues surrounding field trip permissions.

Troy and Amanda agreed to work on an email to the ARARA membership to ask for volunteers to serve on the Conference Committee. And, Linda H. will add a last minute message to the *La Pintura* newsletter to seek volunteers for the Conference Committee.

Troy suggested that we form a sub-group to focus on highlighting the history of the organization as this is our 50th anniversary. Anne and Troy will co-chair this sub-group.

For future conferences, Amanda suggested that we might want to change our model and not have a permanent Con-

ference Coordinator and instead have an active local group that is willing to plan a conference. Kirk suggested that we have local groups bid to have the conference. With other organizations, proceeds are often split with the local group and the organization, so there is a financial incentive to host a conference.

Peter is concerned that relying on external groups to bid (as in some professional conferences) may not work for us. Local rock art groups may not have the resources or know-how to feel competent to bid for a conference, so making sure we have/develop the skills in-house will probably remain necessary to continue to host conferences.

Karen suggested that maybe we develop a hybrid of these two viewpoints in conference planning as we move forward.

b. Wording for Student Awards approval

Amanda motioned to accept the Student Research Award announcement wording with an amendment to "remove until completion" in regards to the update videos.

Peter seconded the motion.

All in favor and the motion passed as stated.

c. Support for *La Pintura*

Amanda volunteered to reach out to the 2022-2023 Student Research Award winners to see if they would like to submit a short article for the ARARA newsletter.

d. Other

Troy has a draft conference page on the website. Linda and Amanda agreed to proof the webpage before making it public.

Amanda motioned to adjourn.

Peter seconded.

No discussion and the meeting was adjourned at 6:38 pm (PDT).

* Minutes approved via email on 2 October 2023. 🌀

Monthly Online Lecture Series

ARARA MEMBERS would love to hear about your new rock art discovery, recording project, conservation effort or new idea for interpretation! Please contact us at: <https://arara.wildapricot.org/Contact> to submit your idea.

Miss a lecture? Looking for something informative to watch? You can view previous monthly lectures on our YouTube channel:

<https://www.youtube.com/c/ARARARockart/videos>



ARARA Booth at the 2023 Southeastern Archaeological Conference

by Timothy Dodson and Jordan Schaefer

MEMBERS Timothy Dodson and Jordan Schaefer attended the 79th Annual Meeting of the Southeastern Archaeological Conference (SEAC) held between October 25–28 in Chattanooga, Tennessee (<https://www.southeasternarchaeology.org/>). In addition to presenting papers at the conference, Tim and Jordan setup and staffed the ARARA booth in the vendor room in an effort to spread and increase rock art awareness. With over 800 attendees, the ARARA table received hundreds of visitors. Student, government, and contract archaeologists showed a great deal of interest in the organization and its mission. We would also like to thank Tim's U.S. Army Corps of Engineers colleague Jennifer Cowles for volunteering at the booth as well. In an effort to increase membership, organizational awareness, and interest in the study and stewardship of rock art, we hope to represent ARARA at next year's conference in Williamsburg, Virginia. ❄️



Tim Dodson at the ARARA booth at the SEAC.

Call for Applicants: Student Research Award

by Tim Dodson

THE Education Committee sent out the call for applications for the Student Research Award. This year, a total of 138 universities were contacted throughout the United States and Canada inviting students to apply for the award. The announcement was also made public via ARARA's social media accounts. Few alterations were made to the application process; however, the decision was made to allow applicants to submit a limited number of pictures with their application. The Education Committee would like to extend an invitation to ARARA members to serve on the review committee for the award. This is a great opportunity for anyone who wishes to see first-hand the variety of research projects being carried out by upcoming scholars. Anyone interested in serving on the review committee should contact Charles Koenig or Jordan Schaefer at ararastudentawards@rockart.us to coordinate the review process. ❄️

URARA: How We Got Here

by Troy Scotter

I'VE been asked to write an article about the Utah Rock Art Research Association (URARA). I was not an early member of URARA. But in the thirty years I've lived in Utah, I have been president of URARA twice, have served on the Board for extensive periods, and have been actively involved in the URARA conservation and preservation program. So, here is my take on URARA and how it compares to ARARA.

URARA was an offshoot of ARARA. And not in a good way. Long before my time, ARARA held a conference in the Vernal region of Utah. Many local rock art enthusiasts were eager to participate both as presenters and field trip leaders. I still don't know what exactly happened at that conference. Most of the Utah representatives won't speak of the conference, many won't even utter the word "ARARA." They formed URARA as a foil to ARARA. That attitude has changed over time. Many URARA members who didn't participate in that seminal event are also ARARA members.

URARA has 479 members with roughly 60% of them living outside of the state. From a size standpoint, we are quite similar to ARARA which has 551 members. However, there is a difference in the makeup of the membership. ARARA has a higher percentage of "professional" members, e.g., those who are archeologists or professors. URARA's membership is mostly avocational. It's hard to provide quantitative data on that for the membership as a whole. But differences can be seen in the composition of the two boards. The ARARA board is mostly composed of university professors and/or archeology professionals from around the globe. The URARA board is almost entirely avocational, consisting not just of archaeologists and rock art enthusiasts, but also individuals with career expertise in other fields.

URARA's great strength is its geographic focus. Focusing on just one part of the country has a lot of power. URARA can do monthly field trips, partner with government agencies, and have a strong conservation emphasis (even without the remarkable Linea Sundstrom) because they only have to focus on Utah. Sure, when it gets cold, we might visit a warmer, neighboring state for a field trip but most of what happens just happens in Utah. We become experts on our area.


As avocationalists, dealing with government agencies was not something that came naturally to URARA. Avoiding the government is a western tradition for some. I was at the symposium where the topic of proposed oil development in Nine Mile Canyon was broached. The membership did not want that to happen but there was angst over what

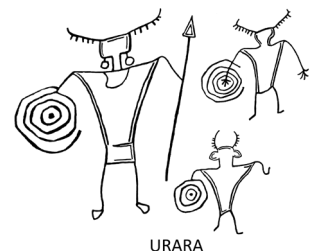
we should do. Ultimately, we decided to stop the development and the URARA conservation and preservation program was born.

The language and processes of government were a mystery to us. We thank the many local BLM archeologists who patiently explained what a "SRMA" or "ACEC" was and the other archeologists and advocacy organizations who taught us to be effective. We solicited site location information from the membership and now that information sits on a URARA layer with Utah SHPO. It isn't "official" so land management agencies don't have to take it into consideration in management decisions but fuels archeologists refer to it for fire mitigation and it is available as a reference when undertakings occur on federal land. These days there isn't much that happens in Utah that impacts rock art that URARA doesn't comment on.

URARA is using GIS technology to make our conservation efforts more successful. We recently introduced a Survey123 app to the membership that can sit on a mobile phone or tablet and can be used to document any site quickly with much more information than the location only information in our current database. I am excited about this development! In fact, in a few minutes I am headed out to document a site close to home so it can be added to our database. Sharing data with the government is something that URARA can do because it only has to develop a relationship with one SHPO. This would be almost impossible for ARARA to do.

URARA holds an annual symposium in late September or early October. It is very similar to the ARARA conference. Socials, presentations, auction, T-shirts, banquet, keynotes, field trips... The difference is that we generally aren't in large cities. Salt Lake has great facilities but not enough rock art to justify field trips. So, we may be meeting in excellent facilities such as the incredible Vernal Conference facility or the USU Eastern conference room. But we might also be using the local high school in Green River or Kanab or small meeting locations in Delta or Escalante. I can't remember a symposium where we were hosted inside a hotel. Those opportunities are just hard to find in Utah. The disadvantage of being focused in one geographical region is that you also have to work with what is there.

While URARA started out of antipathy to ARARA, there is a lot that the two organizations now share. We learn from each other, and over time our membership has become intertwined. People who love rock art don't tend to limit themselves to just a single geographic region. 



—COLORING, continued from page 1

natural resources. Regarding this last issue, understanding the underlying technology of paint use and production is an important and often overlooked research question. Thus, an intensive research plan that includes archaeometric analysis was designed to delve into the complexity of color use in general, and rock art production in particular. This article aims to present the main aspects of this ongoing research and some preliminary results.

Research Background

The research area includes two main locations: Aldea Beleiro and Río Mayo (the area surrounding the confluence of the Mayo and Guenguel rivers) (Figure 1). This central Patagonian region is characterized by arid steppes and ecotonal forest-steppe patches (Figure 2). The Aldea Beleiro locality stands out because of the presence of Casa de Piedra de Roselló (a main cave [CP1] and two adjacent shelters [CP2 and CP3]), a site dated from 9,000 years ago to recent times (Castro Esnal et al. 2017a). Regarding rock art, the presence of more than 900 motifs has been determined (Gutiérrez 2020; Gutiérrez et al. 2022a and b). Concerning its chronology, based on the presence of wide-stomached guanacos (*Lama guanicoe*) (Gradin et al. 1979), it was determined that the production of paintings in the area dates from at least the middle Holocene and extends up to recent



Figure 2. Examples of the landscape.
All photos in this article courtesy of the author.

times. However, in CP1, both raw coloring materials and color-stained artifacts (lithic materials and *Artiodactyla* specimens) were found in stratigraphic context, in the earliest layer dating approximately 9000 BP. Rock art has also been identified in other sites of this locality. At Río Mayo, human occupation dates back to 10,000 BP (Aguerre et al. 2017). Here many of the rock art sites on record have been chronologically assigned to the Late Holocene (Arrigoni 2009), although exhaustive study based on new research technologies has only just recently begun to be performed (Castro Esnal et al., in progress).

Several studies have been made regarding ancient technologies used by the hunter-gatherers who inhabited this zone, mostly in the Aldea Beairo sector. This research, mainly lithic technology studies, has suggested that these groups were probably connected to those of the Santa Cruz Province and the Chilean Aysén región (Castro Esnal et al. 2017a and b), demonstrating the need for more information from this central part of Patagonia. Moreover, recent analyses of rock art have also pointed out this connection between areas (Gutiérrez 2020; Gutiérrez et al. 2022). These analyses have found that in the caves and shelters that have been studied, many of the motifs depicted are morphologically the same as some depicted in northwestern Santa Cruz, reinforcing the idea that Holocene groups circulated through these neighboring areas (Gutiérrez et al. 2022). However, despite the relevance of this approach, understanding these paintings requires that we address them in all of their complexity, particularly their technological side. Given that these rock art studies allow us to better understand the rock art's relationship to other aspects of social life and to the dynamics and technological decisions that underlie the production of this materiality (Álvarez and Fiore 1995; Aschero 1988; Fiore 2006, 2007, and 2009; Fiore and Podestá 2006), one aim of the ongoing research is to understand and thoroughly characterize the underlying technology of pigment use and the production of rock art. Thus, this work intends to carry out an exhaustive technological study of paintings mainly through a physical-chemical approach.

Materials and Methods: Main Aspects

A thorough step-by-step methodology was designed to address the study of the multiple rock art sites present in the area.

The first step consists of addressing what we perceive when we first see rock art: its morphology and visual properties. Thus, this step focuses on thorough photographic documentation of the rock art (Figure 3). After this, digital treatment with DStretch (Harman 2008) is necessary given the deteriorated state of most elements. This is extremely helpful to account for motifs not evident to the naked eye



Figures 3. Rock art photography (top); recording pigment color using the color chart (bottom).

(Figure 4). Basic descriptive statistics and observations are then recorded. Acquiring standardized, good background information is necessary to systematically assess the variability of existing depictions. A systematic approach is necessary to obtain comparable results between different researchers and areas. This is particularly important when dealing with highly mobile human groups.

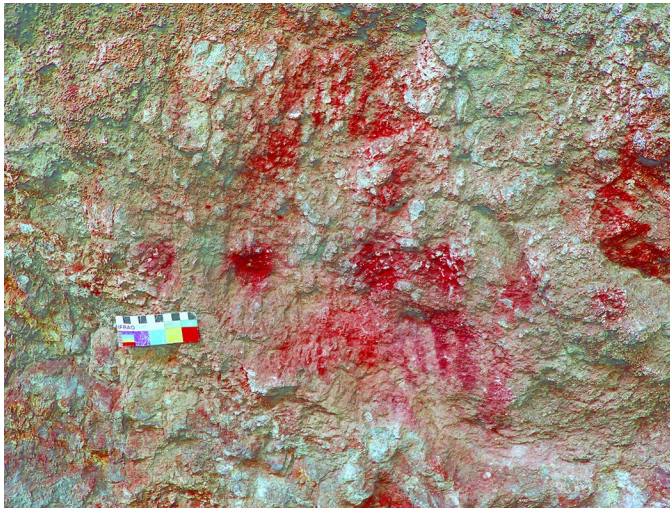


Figure 4a-d: Examples of two motifs, pairing as-is picture (top) with DStretch enhanced (bottom).

The second step includes sampling and archaeometric analysis. Once details of the visual dimensions of the rock paintings have been recorded, the particular motifs to be sampled are selected. Selection is based on several criteria that aim to minimally alter this invaluable and sensitive record. Thus, samples are mostly taken from motifs that are compromised in terms of conservation. Moreover, chronologically diagnostic motifs are preferred, and special attention is paid to superimpositions with the aim of studying the microstratigraphy of the painting sequences (Gheco 2017). Sampling itself follows the proposals of several authors (Bonneau et al. 2012; Gheco 201; Sepúlveda 2009; Steelman and Rowe 2012; among others) (Figure 5). We expect to analyze samples using different techniques: Raman Spectroscopy, FTIR, SEM-EDS, and DRX. These approaches have made it possible to assess paint chemistry. Despite the apparent limited color palette often seen at rock art sites, the underlying chemistry of the paints is extremely complex, and detailed study allows us to address paint production—an

intricate process that includes the selection of raw materials, deep knowledge of the available resources, and many other variables (Brook et al. 2018; David et al. 2019; Edwards et al. 2000; Gheco et al. 2019; Hunley 2015; Moya et al. 2016; Ozán et al. 2020; Russ 1995; Sepúlveda 2009, 2021; Sepúlveda et al. 2015; among others).

The last part of the analysis considers interpreting the results. This includes not only understanding the paint mixtures, but also various human factors involved in this tangled activity. A key approach to address this issue is giving appropriate attention to traditional knowledge and information. Thus, using ethnographic sources (interviews with descendants of local Native peoples) (Castro Esnal 2014; Castro Esnal et al. 2007), historical sources, and travelers' accounts (Castro Esnal 2014) is extremely valuable. This kind of information better allows us to understand how the people who inhabited SW Chubut valued and managed coloring resources in particular, and natural resources in general.

Preliminary Results

Given that this is still ongoing research, some main aspects of the proposed methodology are presented. Regarding the recordation and documentation for the locality of Aldea Beleiro, fieldwork conducted so far has been directed at fulfilling this aim at the Rio Mayo locality. Three sites have been analyzed using the mentioned new techniques (Figure 6) and morphological results are in the process of publication (Castro Esnal et al. in progress). However, three more sites remain to be re-documented which is planned for our next archaeological campaign in February 2024 (summer season).

As for the archaeometric analysis, all samples taken from the Aldea Beleiro sites have been analyzed through Raman Spectroscopy. The elemental characterization indicates, as expected, predominant use of hematites to create red tones. Regarding white paintings, several elements were identified:

—continued on page 13

Figure 5 (right): Sampling of a hand stencil.

Figure 6 (below): Example of a recent re-recorded site.



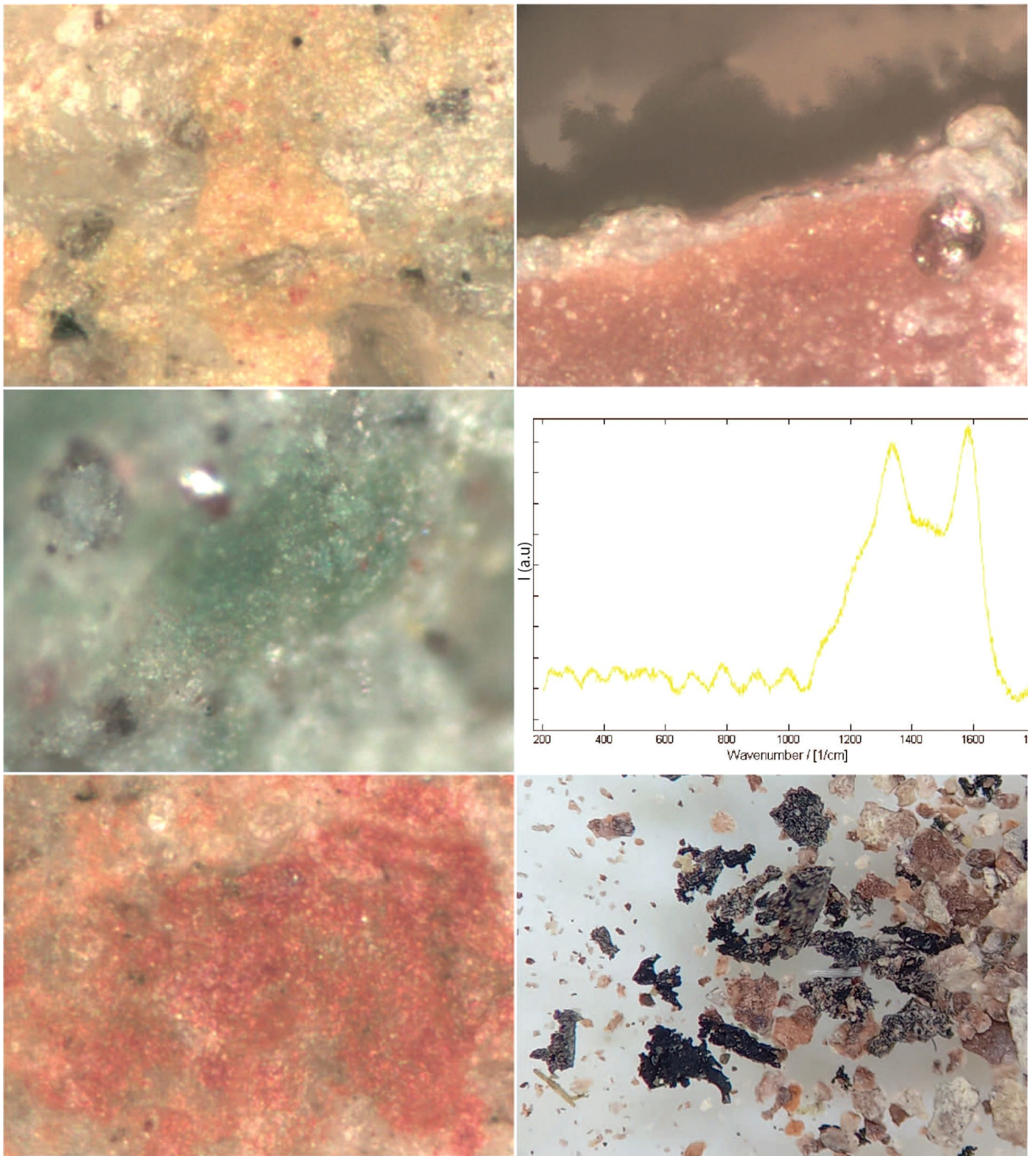


Figure 7: Sample analysis with microscopic view of samples from yellow, green, and red motifs (left column, top to bottom); and cross-section sample; typical Raman spectra of carbon found in several samples; and potential soot remains found in one sample (right column, top to bottom).

—COLORING, continued from page 11

gypsum, calcite, quartz, pyrophyllite, and oxalates. Yellow samples evidence the use of goethite and rutile. Carbon, potentially from the soot of campfires built inside one of the caves, has been identified through microscopy and Raman Spectroscopy (Figure 7).

Finally, preliminary review of ethnographic and historical data indicates the importance that local people gave to coloring materials. Among other revelations, some places with rock art are especially loaded with symbolic meaning to certain enclaves—having functioned sometimes to demarcate paths, passages, or crossroads, but also to demarcate places that should sometimes be avoided (Castro Esnal 2014). Furthermore, historical sources point to the importance of coloring minerals acquired during and perhaps as an impetus for particular mobility patterns as different groups circulated through the landscape. Moreover, toponyms account for places named after the availability of coloring elements (Claraz 1988:48 [1865–1866]).

Discussion and Final Comments

Though this article presents some preliminary aspects of the current research, several comments deserve mention. First, it must be pointed out that rock art constitutes a materiality that was probably of great importance to past societies in the area. This is reflected in the great number of diverse motifs and sites registered so far. New recordation has revealed several findings—the presence of black pigments is especially noteworthy. If these paintings are made of carbon, which can be determined with the mentioned analytical techniques, then direct dating would be possible, and that would constitute the first directly dated rock art from the province of Chubut. Moreover, as mentioned before, the identification of potential soot covering Middle Holocene motifs (using a chronology based on a stylistic approach) could help obtaining an *ante quem* relative but reliable date. Thus, this approach can contribute not only to the understanding of the complex technology that underlies rock art but may also help untangle its chronological assignation (Bednarik 2002; Bonneau et al. 2017; Hedges et al. 1997; Rowe 2001; Steelman and Rowe 2012; Watchman 1999). Moreover, chronological and technological information could help us comprehend the changes and the continuities that occurred throughout the thousands of years of rock art making in the area.

Finally, it is expected that these analyses may inject new interest and information concerning the archaeology of this area—an area where comparatively little is known about its rock art. The proposed study methods aim to achieve a more-thorough understanding of human management of coloring resources, and their importance in the

social life of the hunter-gatherer groups who inhabited this area of the Patagonia.

Acknowledgments

Special thanks to ARARA for the Student Research Award (Ph.D. category) grant. This funding is fundamental for accomplishing the aims of the briefly presented doctoral research. My research team, colleagues, and supervisors (Analia Castro Esnal, María Ana Castro, María Laura Casanueva, María Pía Falchi, Mailín Campos, Cecilia Pérez de Micou, Silvia García, Florencia Ronco, and Anahí Re) are essential pillars without whose support and guidance this work would not be possible. The University of Buenos Aires also supports this research with a Doctoral Scholarship. I also extend my most sincere gratitude to the Municipality of Río Mayo and Aldea Beleiro, and the Solsona, Roselló, Pérez del Barrio, Dasovich, Mosqueira, and Mazquiarán families for their selfless and indispensable support.

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A Brief Report of the Newly Rediscovered Palaeolithic Rock Art from Mghvimevi, Western Georgia

By Aleko Zavrashvili¹, Levan Losaberidze², Vladimer Kenkadze¹, Tatia Mamalashvili³, Nodar Kukava³, Mariam Kokhraidze¹, and Theresia Lukita Otkarisa⁴

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M_GHVIMEVI archaeological site is located in western Georgia, in the municipality of Chiatura, at 620 m above sea level (Figure 1), in the Imureti region. This limestone karst setting contains several caves and rock shelters (Figure 2).

The site was discovered in 1934 by the Russian archaeologist Sergey Zamyatnin during his investigation of the Palaeolithic sites in western Georgia. He reported the discovery of about 10 engravings in Rock Shelter No. 5 at Mghvimevi and claimed that it was the first evidence of Palaeolithic rock art within the territory of the Soviet Union. He compared this discovery to the engravings of Upper Palaeolithic origin from Western Europe, especially Romanelli Cave in the Italian Peninsula (Zamyatnin 1937). However, Zamyatnin did not specify the location of the petroglyphs. This led to a subsequent misinterpretation by scholars that in turn led to the wrong impression that the rock art was lost or destroyed.

In 2022, a group of archaeologists, including the authors

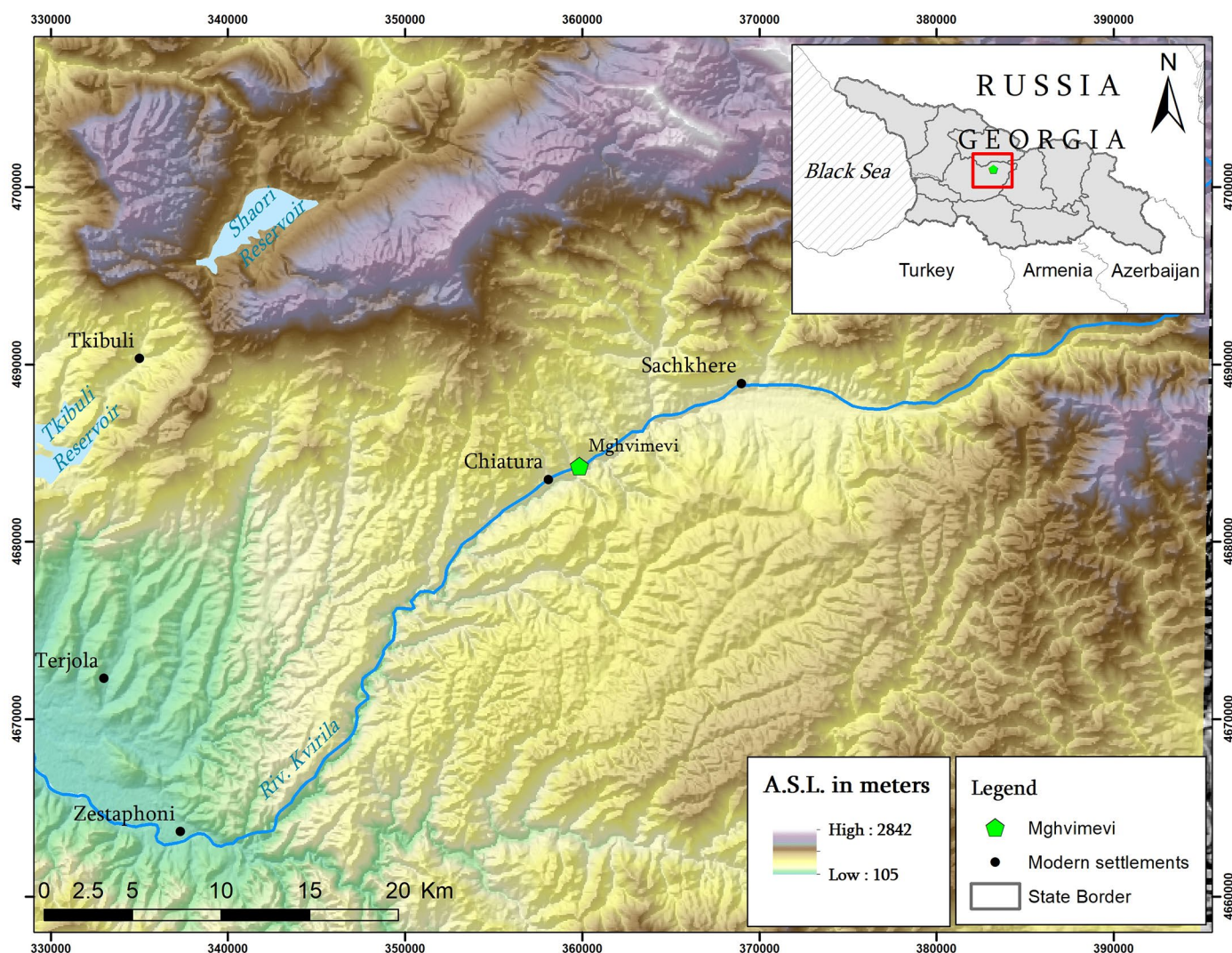


Figure 1. Location of the Mghvimevi rock art site (Photo credit M. Lobjanidze).



Figure 2. A view of the Mghvimevi archaeological complex (Photo credit: L. Losaberidze).

of this paper, decided to revisit the only known Palaeolithic rock art in Georgia¹ and check on the presence of the petroglyphs at Mghvimevi.² As a result, 10 engravings—linear marks—in particular, were discovered (and some rediscovered). They are located on the edge of the floor of Rock Shelter No. 5, spread over a 1 x 1.5 m area (Figure 3). The engravings are covered by a thin stalagmite crust and an accumulation of chipped stone and split bone (Losaberidze et al. in press). Hence, the aim of further research was to expand the study area to explore the entire rock shelter.

In the summer of 2023, more ambitious fieldwork was carried out to ascertain whether the engravings spread further.³ A 2 x 2 m grid was laid across the rock shelter (covering a 9 x 6 m area) to record the floor and the engravings (Figure 4).

Rock Shelter No. 5 faces south-southwest. It is 21.5 m long, 4 m high, and extends 2.5 m back from the drip line, giving it a hollowed-out appearance (see Figure 3). During this fieldwork, the floor area was completely cleaned using soft brushes and plastic scrapers to prevent damage to the

rock surface and potential engravings. As a result, 20 more petroglyphs were discovered, adding to the previously identified 10 (Figures 5, 6, and 7). Most of them are located in the southern part of the floor, near the edge of the floor, but some figures have been found close to the hollowed part. The size of the engravings varies between 3 to 32 centimeters, and their depth and width range from 0.1 to 0.6 cm. All of the engravings are non-figurative motifs, more specifically, linear marks (Figures 5, 6, and 7). They comprise vertical, horizontal, and diagonal lines which sometimes intersect. During the surface cleaning, a large amount of flaked stone was discovered—cores, blades, scrapers, and debitage. This assemblage is similar to the flaked stone assemblages in the Upper Paleolithic sites elsewhere in the Imereti region, Georgia (Bar-Yosef et al. 2011; Meshveliani et al. 2004).

Dating petroglyphs is difficult, especially in open-air sites and without secure archaeological or chemical data. However, various clues suggest a timeframe. First, the lithic assemblage, despite much of it in “ex situ” context, seems analogous to Upper Palaeolithic lithic collections elsewhere. Second, patches of accumulated chipped stone and split bone on the surface of the floor are overlain by a stalagmite crust suggesting in situ context. Third, comparisons to with European Upper Palaeolithic rock art where thousands of linear marks have been identified, such as in the Cantabria region of northern Spain; Pyrénées, Dordogne, and Ardèche

1 Even though another Palaeolithic rock art site, Agtsa, is mentioned below, it is now inaccessible due to the Russian occupation.

2 The project “Rock Art in Georgia” was funded by undergraduate student research awards from Ivane Javakishvili Tbilisi State University in 2022.

3 The project “Rock Art Research in Mghvimevi” was funded by undergraduate student research awards from ARARA and Ivane Javakishvili Tbilisi State University in 2023.

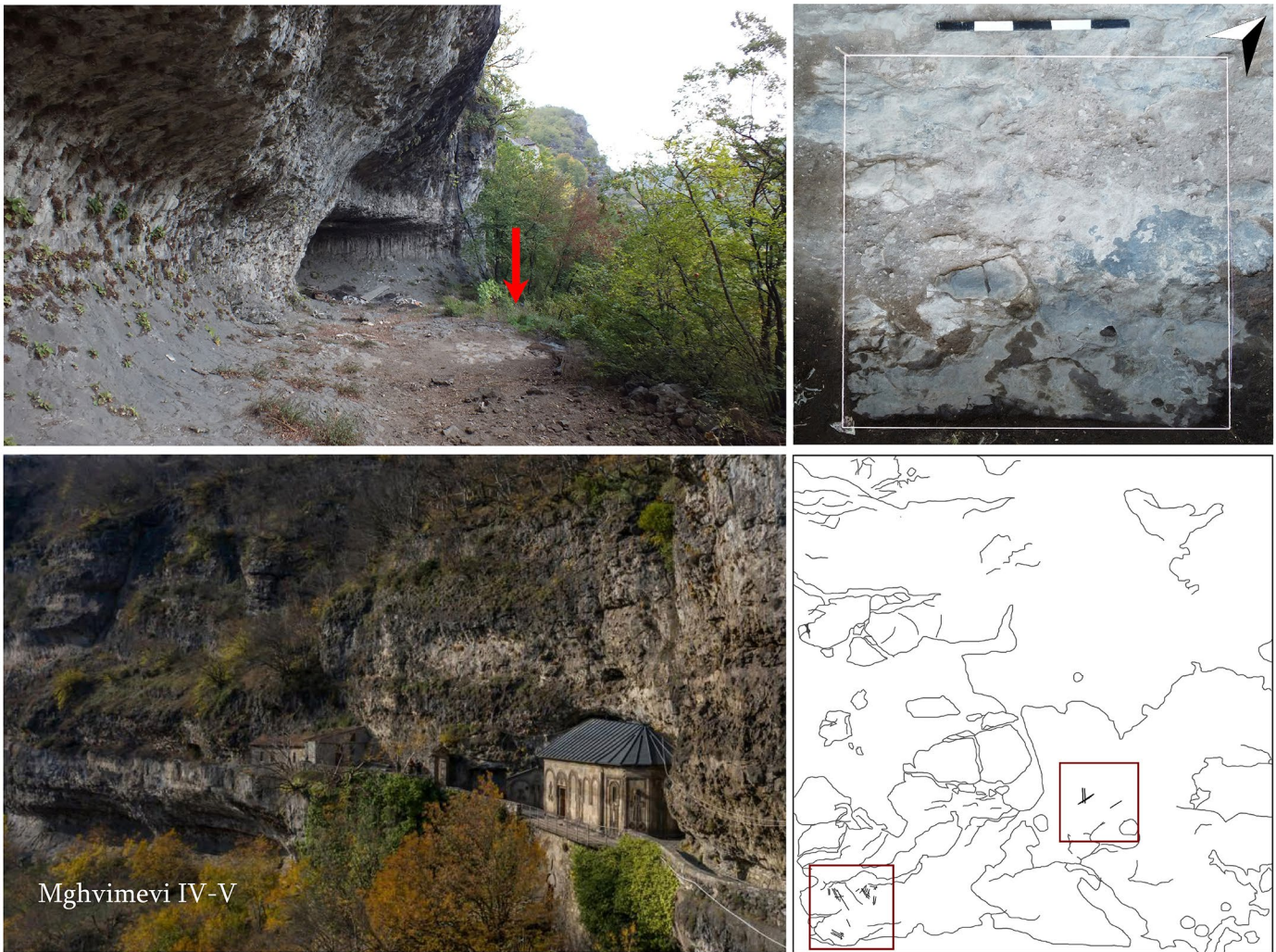
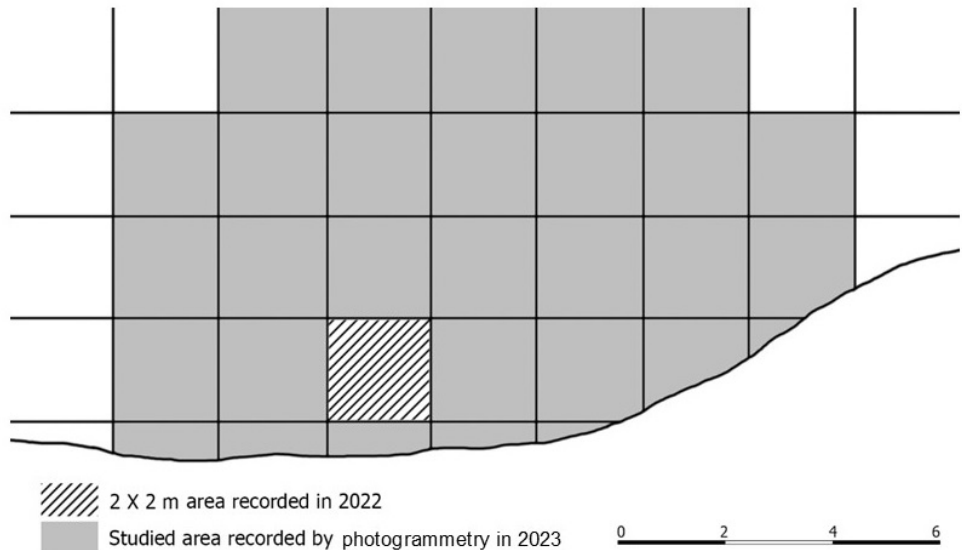


Figure 3. Mghvimevi Rock Shelter No. 5 (left, with location of engravings in top image); the 2 x 2 m recorded area with 10 elements, on the floor, pairing the photographic with the line drawing. Photos and illustration courtesy L. Losaberidze.

Figure 4. A drawing of the area studied in 2023. Image courtesy L. Losaberidze.



2 X 2 m area recorded in 2022

Studied area recorded by photogrammetry in 2023

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— MGHVIMEVI continued from page 16

regions in France; and Liguria, Calabria, and Apulia regions in the Italian Peninsula (García-Alonso et al. 2022; Riley 2017; Sigari 2022; von Petzinger, 2009), support the proposed age of the linear marks at Mghvimevi.

The closest geographical and thematic analogue to Mghvimevi is the cave site Agtsa in the northwestern part of Georgia. That site was discovered in the first half of the 20th century. The walls of the cave are covered by non-figurative and figurative engravings: the non-figurative engravings, similar to those at Mghvimevi, were considered Upper Palaeolithic, and some of the figurative motifs were linked to the historical period (Solovyev 1960).

In addition to the discussion on chronology, during the 1934 fieldwork at Mghvimevi, a fragment of a stone with an engraving was discovered within the archaeological layer alongside the Upper Palaeolithic lithic tools (Zamyatnin 1937). Zamyatnin assumed that the stone fragment could have fallen from the ceiling of the shelter. However, we are skeptical of that interpretation because there is no indication of a single engraving on the ceiling; rather, we think it is more likely that the stone fragment was detached from the floor where the rest of the engravings are located.

It is a common phenomenon to find a detached fragment of rock with engravings or paintings within the archaeological deposit. At Gobustan, a spectacular rock art site in the Caucasus, more than 100 separate engraved stones were discovered in the in situ layers (Farajova 2018).

To summarize, our study at Mghvimevi provides new data that enhances our understanding of the distribution of Upper Palaeolithic rock art in the region like Caucasus. This discovery brings special attention to this geographical area and invites further research.

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Figure 5: A petroglyph rediscovered in 2022
(Photo credit: V. Kenkadze).



Figure 6: A petroglyph discovered in 2023
(Photo credit: V. Kenkadze).



Figure 7: Another petroglyph discovered in 2023
(Photo credit: V. Kenkadze).

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Online Article:

Ancient Rock Carvings Revealed by Receding Amazon Waters Amid Drought

For those interested, there is an article by The Guardian (<https://www.theguardian.com/science/2023/oct/24/brazil-amazon-climate-change-rock-carvings-petroglyphs>) on this subject. We have not researched it further, but you may find it worthwhile pursuing. There are many online references to interviews and quotes from Brazilian archaeologists, but no one has a link to any actual press release or interview that provides the archaeologist's quotes that are scattered throughout the articles. We provide it here in *La Pintura* within the "for what it's worth" category. ❁



HELPING HANDS NEEDED for the 2024 Conference!



OUR 50th anniversary conference will be here before we know it! It promises to be a great event, but we need a helping hand from you all! There are several areas in which we really need your help. Depending on the response from the membership, we'd like to have:

- Silent Auction Coordinator: this is a huge fundraiser for ARARA (plus people like it). As of now, we have nobody to organize it. We need someone to coordinate the overall auction, intake items, catalog, arrange them on the auction floor, close out the auction tickets when the auction closes, and collect funds for purchased items.

- Live Auction Coordinator/auctioneer: we'd like to have one, but only if we get volunteers to coordinate it. As of now, one isn't planned, but step up if you'd like to see it happen!
- Local Arrangements Chair: we need someone familiar with the region to coordinate events with local businesses/museums/agencies.
- Marketing liaison: help us get the word out via various social media, so folks can "like" and "share" our event.
- Volunteer Coordinator: oversee all volunteers helping with the conference.
- Please contact President Linda Olson if interested! ❁

In Memoriam

John Michael Rafter

1954–2023

by Ed Krupp



John Rafter, November 20, 2021, Lancaster, Antelope Valley Indian Museum State Historic Park. All photos by Ed Krupp.

ALTHOUGH saddened by the circumstances that bring us here today, I am grateful for this opportunity to salute John and to acknowledge his original, useful, and prolific rock art research. It was my good fortune to have known him, to have corresponded and spoken with him regularly, and to have spent time at meetings and—especially—be in the field with him, where he routinely showed me ancient wonders in the southern California landscape. Please let me thank Mark Wilson for this chance to outline John's unique character and contributions.

I must particularly thank Lynda Bruton, John's close friend, for alerting me to John's recent distress and for mobilizing us to act on John's behalf when he could not help himself.

John, as all of you know, was an artist, a calligrapher, a Tai Chi instructor, and a serious, disciplined, and innovative researcher of California Indian rock art. He was born in nearby Montebello on 5 May, 1954, and passed at age 69, this past September 22nd, the autumnal equinox, which is fitting given John's interest in California Indian astronomy and his ongoing demonstration of equinox sunlight interactions at rock art sites. These are problematic and hard to explain, but John documented them with rigor.

John resided in Pico Rivera, in the same house, for almost all of his life. He was deaf from birth and yet managed to communicate effectively in personal conversations and public presentations. He routinely worried whether he could be

understood and whether he was pronouncing words correctly, but he was unerring.

John majored in art at California State University, Los Angeles, where he earned an advanced degree: an M.A. He began teaching calligraphy in 1978 and was an instructor at East Los Angeles College, Rio Hondo College, Mount San Antonio College, and several senior centers.

John's work in rock art began in 1975, when he worked with Wilson Turner in Black Canyon, near Barstow, California, to record the petroglyphs. He then began to investigate other southern California rock art sites that caught his attention and was particularly—but not exclusively—interested in their astronomical potential. His first publication appeared in 1982 in *La Pintura*, the newsletter of the American Rock Art Research Association. In it, he identified celestial connotations at the Mockingbird Canyon site in Riverside County, California. It is a novel but persuasive interpretation of enigmatic elements of the rock art and systematic observation of seasonally significant light-and-shadow interactions.

John's approach to rock art was rooted in ethnography, and he transformed himself into an expert on the traditions of Chemehuevi, Luiseño, and other southern California tribes. He saw relationships that had gone unrecognized and leveraged them on behalf of plausible interpretation. He routinely developed hunches about places unexamined by, or even unknown to, others, tested his ideas through onsite observation, and then delighted audiences with his reports at meetings, like the annual San Diego Rock Art Conference, to which he brought some new revelation every year.

I first met John around 1981, in circumstances I no longer remember, but which led to my joining him on a research visit to Counsel Rocks, a monumental rock art site



John Rafter, October 23, 2010, Joshua Tree National Park, Queen Mountain.



John Rafter, October 23, 2010, in Joshua Tree National Park.

in the eastern Mojave, in Chemehuevi territory. Needless to say, before John, I had never heard of the place, but John had been developing ideas about astronomical aspects of the site and invited me to see the place and observe summer solstice sunrise...in June...in the Mojave Desert. John's studies at Counsel Rocks actually began in 1979, and he eventually presented the results of his studies there in 1983 at the Northridge Conference on Archaeoastronomy. That paper is spectacularly supported by John's drawings and showcases John's illustration skills.

It was clear John knew what to do and how to do it, and because I always wanted to see what had caught John's eye, over the decades he got me to Mockingbird Canyon, Penney Ranch, Split Rock, Cactus Canyon, Agua Dulce, Bernasconi Beach, Bernasconi Hills, Johannsen Ranch, Gibbell Road, Barker Dam, Coyote Hole, two unforgiving ascents of Queen Mountain in Joshua Tree, Aguanga, and Piute Butte. We last went out together to see what he was finding at Wolf's Rock Pile, near Antelope Valley, in November, 2021. You won't find any of these places in the AAA Travel Guide, and John carried out meaningful investigations at all of them and others and published his work in at least thirty-seven papers.

John knew and collaborated with Carobeth Laird, a foremost California ethnographer and linguist, helped her complete her second book, and preserved her notes and research material. He subsequently undertook his own detailed study of Chemehuevi tradition, *Land Above the Sky*, which deals with interaction between the Chemehuevis and the natural world around them, especially their engagement with the sky, and especially through their myths. It is a highly original, important work but remains unpublished.

All of these efforts reflect John's fundamental profile. John paid inquisitive attention to details. Anyone who joined him in the field and watched him trace out the intricate pattern of rock paintings that were invisible before he started moving his finger (long before the wonders of DStretch image processing software) or who has listened to his presentations on California Indian rock art, mythology, and celestial symbolism soon realized that he noticed things others didn't. He committed to paper the things he noticed and the connections he found. He knew the territory. He watched sunrises in the desert, monitored the stars overhead, walked the old trails, recorded the rock art and, mostly, paid careful attention.

John was also dedicated to getting it right. He checked, double-checked, and frequently asked others for



John Rafter, October 23, 2010, at Joshua Tree National Park, Queen Mountain.

advice and critical review, which he accepted with grace or declined when he believed the evidence showed otherwise.

Paying inquisitive attention to details is actually an act of reverence, a recognition that we extract the meaning of grand concepts by engaging them in particular, concrete events. John was not sanctimonious and never postured, but he was reverent, toward others, toward the landscape, toward the facts, and toward his work.

John's work is also important, and the *Los Angeles Times* just demonstrated that this past Saturday. In the last year, John produced a significant study of the indigenous people of Pico Rivera, the Kizh. It's an effort to solidify what is really known geographically, culturally, and linguistically about those who were right here long before all of the rest of us arrived, and last Saturday, the *Times* put on the front page a story that opens with the ancient roots of the Whittier Narrows and the territory along the 60 Freeway and Rosemead Boulevard. Those involved with studies of indigenous settlement in what became metropolitan Los Angeles are now committed to helping "people understand the whole of history in Los Angeles' backyard," and John was there well before the *Los Angeles Times*. His manuscript remains unpublished, but it belongs in print.

I never imagined a time without John, and now that it is upon us, I am heartbroken, but grateful for the time with him. He has hundreds of friends and admirers in the rock art community who also feel the loss. They have known him and respected him and been charmed by him for decades. I am counting on all of them to help preserve John's research and writing for the benefit of everyone who follows us. ❄️

John Michael Rafter

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Compiled by Leigh Marymor

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Keywords: Counsel Rocks, Womb Rock, CA-SBR-291, San Bernardino County, Providence Mountains, eastern Mojave Desert, California. United States. North America. Archaeoastronomy. Solstice. Equinox. Phallic motif(s). Fertility. Rock feature: cairn. "woman of the cave" myth.

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Keywords: CA-LAN-363, P-19-000363, and CA-LAN-375, P-19-000375, and CA-LAN-376, P-19-000376, Agua Dulce Canyon, Los Angeles County, Vasquez Rocks County Park, southern California. United States. North America. Solstice. Archaeoastronomy. Pictographs. Tataviam. [Note: among the loci at Agua Dulce are found Chumash-like painted motifs].

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Keywords: Renegade (Little Petroglyph) Canyon, Coso Range. Eagle Pass, Needles, Mojave Desert. California. Washington County. Zion National Monument. Utah. South Mountain, Phoenix. Petrified National Monument. Arizona. Valley of Fire. Mouse's Tank. Lagomarsino. Nevada. (and other loci noted). United States. North America. Spiral-anthropomorph motif. Also zoomorphic motif associated with spirals.

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Keywords: Womb Rock, Counsel Rocks Site (CA-SBR-291) and Shelter Rock (CA-SBR-535), Providence Mountains, San Bernardino County. CA-RIV-921 and CA-RIV-902, Joshua Tree National Park, Riverside County. California. United States. North America. Sun alignments and interactions with rock features and petroglyphs, echo the Chemehuevi "ancient telling" (myth) of The Lone Woman of the Cave - in which a woman is impregnated by the sun while urinating and gives birth to twin sons. Similar sites are described which may retell this story.

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Keywords: CA-RIV-347, Riverside County, Joshua Tree National Park, California. United States. North America. Archaeoastronomy. Sun light interaction with pictograph and fertility, sculpted rock. Serrano Indian.

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Keywords: Flat Top Site 1, Black Canyon, Barstow, San Bernardino County, Mojave Desert, California. United States. North America. Archaeoastronomy. Winter solstice. Rock feature: Rock alignment. Sunlight and shadow interaction with phallus shaped petroglyph.

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Keywords: CA-SBR-291, Providence Mountains, Eastern Mojave Desert, California. United States. North America. "A preliminary report of investigations. Archaeoastronomy. Winter solstice, summer solstice observations and fall equinox reported. Cairn in association. 


New Publication

Comings and Goings: 13,000 Years of Migrations In and Around Rock Art Ranch, Northeastern Arizona


Review by Bill Burkett

COMINGS and Goings: 13,000 Years of Migrations In and Around Rock Art Ranch, Northeastern Arizona, is the newest volume in the Arizona Archaeological Society's (AAS) long-running research publication, the *Arizona Archaeologist*. "Comings and Goings" details surveys and excavations by the University of Arizona School of Anthropology/Arizona State Museum archaeological field school.

Edited by E. Charles Adams and Richard C. Lange, both retired archaeologists from Arizona State Museum, University of Arizona, and illustrated with hundreds of figures and tables, this massive 761-page volume reveals a very different history from that in the pueblos and ancestral Hopi villages of the Homol'ovi Settlement Cluster just 20 miles away.

Members of AAS are eligible to receive a copy of "Comings and Goings" as a member benefit. Others may purchase copies via [Amazon.com](https://www.amazon.com). Contact the [Arizona Archaeologist series editor](#) for additional information. 


Number 45



THE ARIZONA ARCHAEOLOGIST

Comings and Goings:
13,000 Years of Migrations
In and Around Rock Art Ranch,
Northeastern Arizona
Part 1
(Color Edition)

Edited by E. Charles Adams and Richard C. Lange



AUGUST 2023
ARIZONA ARCHAEOLOGICAL SOCIETY

SAA Rock Art Recording Workshop Announcement

by Larry Loendorf and Amanda Castaneda

SACRED Sites Research, Inc., and the Society for American Archaeology Rock Art Interest Group will be hosting a rock art recording workshop at the 2024 Society for American Archaeology Conference (SAA) in New Orleans on Wednesday, April 17, 2024, from 10:00 am to 5:00 pm. In the workshop, we will teach the up-to-date methods and techniques for recording a rock art site, as well as discuss paradigms for understanding and analyzing rock art. The instructors will include Larry Loendorf, Mark Willis, Aaron Brien, Amanda Castaneda, and Laurie White. The instructors have dozens of years of rock art experience among them and each offers their own expertise and perspective.

The goal is to present the best practices for recording pictograph and petroglyph sites that will also include modern technologies and workflows for different research questions. Methodologies that will be discussed include the latest photographic technology with software like DStretch, constructing 3-D models with Structure from Motion, using portable X-ray fluorescence to study the make-up of pictograph pigments, and making site maps with unmanned aerial vehicles.

Guidance on on-site tracing certain rock image panels, as well as tracing them from photographs, will be presented with other techniques for doing scale drawings. An important part of the workshop will include the use of software, like Photoshop on drawing tablets, to obtain finished panel drawings.

This workshop is geared towards individuals who do not have much experience recording or analyzing rock art. Registration for this workshop will open in mid-December on the SAA website conference page. Contact raigweb@gmail.com if you have any questions. ☼

Call for ARARA Nominations— Election of Officers

by Diane Hamann, Evelyn Billo, Louis Hillman, Polly Schaafsma, and Aaron Wright

NEXT spring, ARARA will be choosing new officers: President, Vice President, Secretary, and Treasurer, who will serve a two-year term beginning July 1, 2024. In accordance with Article VI of the Bylaws, the Nominating Committee is working on a slate of candidates. The full Bylaws can be found on the ARARA webpage at <https://arara.wildapricot.org/Bylaws>.

All of the current officers, Linda Olson (President), Peter Anick (Vice President), Karen Steelman (Secretary), and Troy Scotter (Treasurer), are eligible to serve another term.

The Nominating Committee welcomes recommendations from ARARA members for potential candidates for the Committee to consider. Please feel free to contact any of the Nominating Committee members with suggestions of ARARA members you would like us to include in our consideration.

In addition, the Bylaws, in Article VI, Section 4(c)(ii), also provide for direct nominations from the membership. For a nomination from the membership to appear on the ballot, the nomination must be made by five current ARARA members with a statement certifying that the person nominated is willing to run. The deadline for direct nominations is February 1, 2024.

Election results will be announced at the Business Meeting at the 2024 ARARA Conference. ☼



Oregon Archaeological Society (OAS) Free Public Lecture Speaker Series

January 2, 2024: Haden Kingrey (2023 recipient of an OAS Jones Scholarship)

“The Invisible Season: Identifying spring root processing with starch grain analysis at an early Holocene rabbit drive site (LSP-1; 35LK3735)”

February 6, 2024: Richie Rosencranz

“Technology and Chronology at Cougar Mountain Cave Over the Past 12,600 Years”

Go to their Facebook page for the latest information on meeting dates and cancellations. <https://www.facebook.com/Oregon-Archaeological-Society-142417525791532/>

La Pintura Information/Submissions

La Pintura is the quarterly newsletter published by the American Rock Art Research Association. Subscription to this publication is a benefit of membership in ARARA. Beginning with Volume 47-1, *La Pintura* is being produced digitally only. Back issues of *La Pintura* are available electronically on the ARARA website: arara.wildapricot.org.

ARARA members love to read about your new rock art discovery, recording project, or new idea for interpretation. For that to happen, *La Pintura* needs you to submit articles on current research or fieldwork. Doing so will make *La Pintura* a better journal.

Editorial deadlines insure timely publication of each issue. Deadlines for submissions are:

- February 15 (March)
- May 1 (June)
- August 15 (September)
- November 15 (December)

La Pintura is edited by Linda Hylkema, araraeditor@rockart.us

The editor extends an open invitation to members to submit articles, news, letters to the editor, book reviews, and other items of interest to ARARA members.

Letters to the Editor: No special format necessary.

News Items: Please provide pertinent information such as the event, time, place, cost (if any), group or person in charge, who to contact, address, and deadline.

Articles: Manuscripts of original research are welcome. They should embrace sound principles of investigation and present data in a clear and concise manner. Consult the ARARA Style Guide at: <https://arara.wildapricot.org/AIRA>

Current Events: Current events and news of items of interest to our members that need public notice prior to the next issue of *La Pintura* should be submitted to ararawebmaster@rockart.us.

American Rock Art Research Association

Mission Statement: ARARA is a diverse community of members with wide-ranging interests who are dedicated to rock art preservation, research, and education in order to communicate to a broad audience the significance of rock art as a non-renewable resource of enduring cultural value and an important expression of our shared cultural heritage.

About ARARA: ARARA is a 501(c)(3) 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.

Code of Ethics: ARARA subscribes to a formal [Code of Ethics](#) and enjoins its members, as a condition of membership, to abide by the standards of conduct stated therein.

ARARA on Facebook: Content for consideration should be submitted to Scott Seibel, scottseibel@cox.net

ARARA's Official Website: arara.wildapricot.org. Considerable information about our organization is provided at our official website.

Additional Contacts and Information: contact Conference Chairs via <https://arara.wildapricot.org/Contact>

Annual Meeting, 2024:

- Conference Chair, TBD
- Local Committee, TBD

All Other Correspondence: The official mailing address is: ARARA c/o Troy Scotter, 569 East 320 North, Orem, UT 84097-4817.

ARARA Membership

For all Membership matters contact: ARARA Membership Troy Scotter 569 East 320 North Orem, UT 84097-4817	Donor	\$120.00
	Family	\$50.00
	Individual	\$45.00
	Society/Institution	\$60.00
	Student*	\$35.00

*Requires photocopy of current student ID.

Membership annual fees are:

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 membership year, reduced conference fees, and current news in the field of rock art.

Officers & Board

Officers, Board Members, and Committee Chairs contact: <https://arara.wildapricot.org/Contact>

President: Linda Olson
Vice-President: Peter Anick
Secretary: Karen Steelman
Treasurer: Troy Scotter

Board Members:

- Kirk Astroth
- Amanda Castañeda
- Tim Dodson
- Teresa Rodrigues
- Anne Stoll