



Membership Year 2024  
Volume 50, Number 1  
Spring 2024

# 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>

## We Are Hard At Work On ARARA's 50th Anniversary Conference May 16 – 20, in Farmington, New Mexico

by Troy Scotter

OUR conference format will be similar to the past with a few surprises. We will have two days of speakers on various rock art topics, two days of great field trips, awards, a banquet, vendors, t-shirts, committee meetings, and hopefully an auction (we are trying to figure out space for that). This year we are adding a virtual option for the conference. We will offer online registration to view the Saturday and Sunday speakers for people who aren't able to attend in-person. Sorry, we haven't figured out how to give you virtual field trips yet.

As always, the conference requires volunteers to pull it off. We need people to help out with registration (distributing registration packets as people arrive), field trips (answering questions, distributing field trip signs), helping with the vendors, and just some general Q&A. If you are willing to help, contact [Teresa Saltzman](#). The conference call for papers deadline was March 10.

We have two website pages with information about the conference. [One](#) page provides general information about Farmington and the hotel. A more detailed [page](#) shows a lot more specific information about the conference itself.

We still have holes to fill, but many of you will be excited to see our field trip descriptions which ARARA member David Casey has been designing. The Farmington area is rich with rock art and most trips will require little driving and short hikes. There is even a special pre-conference field trip sponsored by Mesa Prieta to celebrate their 25th anniversary.

Registration isn't open yet. In keeping with past practices, we are planning to open registration around April 1. We also have a block of rooms negotiated for members; registration for them is open

now. Check back on the website for more information. We'll also email you as we firm up the details.

We look forward to seeing you in Farmington! ☀



Chris Gralapp's logo for our 50th Annual Conference.

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## President's Message

I am thrilled to share exciting developments in the field of rock art research as we approach our 50th Annual Conference in Farmington. Our conference planning is underway with the call for presentations closing on March 10. The pursuit of knowledge in understanding and preserving rock art continues to evolve, and our community has been at the forefront of these advancements. Make plans now to attend the conference this upcoming May 16–20. Many exciting pre and post conference activities are being arranged in the Four Corners area. Check our ARARA website for more details. The conference will have a digital component, so that if you cannot attend in person, you can still learn more about the state of rock art in 2024.

Technology, in service to rock art, continues with drones and aerial imaging at the forefront of the advancements. Location data are increasingly accurate, and the database of locations of discrete panels and sites continues to grow. Advances in three-dimensional scanning technology enables the creation of precise replicas of rock art panels, aiding in conservation efforts, while providing future researchers tangible models for further study.

As we know from our colleagues' research, the application of high-precision dating techniques, such as optically stimulated luminescence and cosmogenic radionuclide dating, is providing more accurate timelines for the creation of rock art. The excuse that many professional archaeologists had for ignoring this important resource is fading.

Digital documentation and analysis tools are leveraging advanced computer software to enhance and objectively record faint and weathered rock art elements, revealing previously undiscovered details. GIS and spatial analysis are crucial to mapping and analyzing rock art sites, aiding in understanding relationships and cultural contexts.

Interdisciplinary advancements, regarding the intersection of rock art and many other fields, leads to new insights. An example of this is rock art and archaeoastronomy, revealing the alignment of rock art compositions and shedding light on the cultural significance of celestial events.

Integration of rock art research with environmental science has created collaborations with environmental scientists who have provided a deeper understanding of the impact of climate change and environmental factors on the preservation of rock art.

Acknowledging the importance of local communities and Indigenous knowledge, researchers are actively involving community members in the documentation and interpretation of rock art, and fostering cultural preservation and respect for indigenous communities.

The field has seen progress in non-invasive preservation techniques, ensuring the safeguarding of rock art without damage to delicate surfaces. Strategies to protect rock art are being refined, especially with respect to climate changes that include increased rainfall, rising temperatures, and changing environmental conditions.


As we gather at the upcoming conference, I encourage each of you to engage with these advancements, share your insights, and contribute to the continued growth of our collective knowledge. Our commitment to rock art research remains steadfast, and together, we will uncover even more knowledge from these ancient canvases.

Looking forward to celebrating our shared passion for rock art in Farmington, and to the next 50 years. Mark your calendars, and watch the website for registration to open.


Best regards,  
Linda Olsen, ARARA President 

## Check out the Farmington Museum!

by Anne Stoll

FOR ARARA Farmington conference attendees: while you're in town, you might like to check out the Farmington Museum, 3041 E. Main Street ([www.fmtn.org](http://www.fmtn.org)). It's open Monday through Saturday, 10–5 with free admission. They have a gift shop with books for sale. Their current exhibit, Built by Gas, chronicles 100 years of commercial natural gas production in the Farmington area. Following the waves of economic booms, busts, and recoveries, the oil and gas industry has played a major role in shaping the Four Corners region. 

### Covid Policy for 2024 Conference

COVID is still circulating, but is much less prevalent. Our later date for the conference this year will also put us in a slower season for Covid transmittal. However, many of our members are also at risk for Covid. So, we encourage all attendees to test themselves prior to leaving for the conference. If you test positive, we will refund your registration and give you a free registration for the virtual presentations on Saturday and Sunday. 



## Salmon Ruins for our Farmington Reception, May 18, 2024


by Anne Stoll

**A**TENTION Farmington conference attendees! We're having a special reception for you on Saturday, May 18 at Salmon Ruins, 6131 Highway 64, Bloomfield, New Mexico, located about a 17-minute drive east of Farmington. Tours of the pueblo village will begin at 6 p.m., but come as early as 5 p.m. and visit the site museum, gift shop, and inviting grounds. There will be light snacks and no-host wine and beer, plus local musicians will be there to entertain us.

Guided tours will share the prehistory of this Chacoan Outlier village, built in A.D. 1088, and occupied through A.D. 1288. By AD 1300, the inhabitants of this village, along with those of most Four Corners pueblos, had migrated to new homes. Athabaskan-speaking hunters arrived in the area by 1400, and were well established by the time the Spanish entered in the late 1500's. Navajo families and their livestock have used the area since the 1700's.

In the 1960's, George Salmon and family were ready to leave their 1901 homestead with the site being offered full protection. The San Juan County Museum Association took over in 1969, and under the direction of Dr. Cynthia Irwin-Williams, the site was partially excavated by Eastern New Mexico University students between 1970 and 1978, yielding over 2 million artifacts. The museum, built to display some of these precious finds, opened to the public along with the site in 1973.

The site and museum are maintained and staffed as an unfunded non-profit to interpret the prehistoric and historic remains of the area. Not only is the prehistoric site protected, Heritage Park also includes the original homestead and accurate reconstructions of the many other time periods and cultural groups found in the area over the last 15,000 years. There is a research library, storage facilities, and the offices of an archaeological consulting firm which contracts environmental compliance projects for construction and oil/gas companies on the property.

Come learn and enjoy with us at Salmon Ruins! 



*Salmon Ruins entrance and interior exhibition spaces. Photos provided by Salmon Ruins.*



## Mesa Prieta Petroglyph Project — Tsikwaye

### Special Opportunity for ARARA Conference Participants

by Tim Dodson

SITUATED on ancestral Tewa lands, the [Mesa Prieta Petroglyph Project](#) (MPPP) is a nonprofit organization aimed at educating and promoting the heritage stewardship of archaeological features of the northern Rio Grande Valley. The entirety of the Mesa, also referred to as Tsikwaye, is a 50-square-mile basalt escarpment that includes well over 100,000 petroglyphs with archaeological features that date back thousands of years. Visitors will view examples of elaborate rock art that range from Archaic, Classic Pueblo, and Post-contact time periods. The 181-acre preserve is on private land, owned by The Archaeological Conservancy, with guided tours geared toward K-12 schools and the general public. Some of what makes this place unique is the abundance of what are referred to as shield images, Avanyu, and flute player petroglyphs. This year MPPP is celebrating its 25th anniversary and ARARA members will be provided a

rate of \$25 per person to tour the preserve and learn about the region and project's mission. Tours will last approximately two hours with the level of difficulty being moderate with some steep and rugged trail options. Restroom amenities are limited and visitors should be prepared with proper hiking shoes, hats, sunscreen and water. Limit 20. Directions to the site will be sent via email to registered participants. 🌀



*Two of the many petroglyph panels at Mesa Prieta.*

Images courtesy <https://www.newmexico.org/listing/mesa-prieta-petroglyph-project/6815/>





## Gender Bias in Popular and Educational Depictions of Rock Art Production

by Linea Sundstrom

INVESTIGATIONS of whether men, women, or non-binary persons made rock art are limited by sparse data. Footprints near, and handprints on, Paleolithic rock art panels suggest the presence of women, men, and adolescents at the sites, and suggest that all three made marks on the cave walls (Garcia 1999; Guthrie 2006; Snow 2013; Van Gelder and Sharpe 2009). With North American and Hawaiian indigenous rock imagery, ethnographic records clearly indicate that creating rock art was not limited to either sex (Barrett 1908, 1952; Freers 2001; Hays-Gilpin 2004; Parkman 1994; Whitley 2006). It is likely that the so-called warrior rock art of the Great Plains was the work of men; however, vulva-track-groove rock art in the same region was likely made by women (Sundstrom 2002, 2004:78-98). In some Great Basin and Columbia Plateau communities, both boys and girls made images on the rock as they underwent their coming-of-age rituals (Whitley 2006:296, 317-318). In other Great Basin and California groups, women and older girls created cupules or grooves in rituals related to preparation for adulthood or childbearing (Aginsky 1939; Bibby 2004; Loeb 1926:247; Whitley 2006:310-312).

The similarly deeply ground cupules that occur throughout North America reflect a different, but related, set of beliefs: namely that the Earth is a mother-being who is fertilized each spring by rain and hail from the Sky father-being. In expression of this concept, indigenous people refer to these cupule rocks as “rain rocks” or “baby rocks.” The cupules are receptacles for this life-generating rain. Many boulders that are known historically to have been sacred, or that contain cupules or rock art images of tracks or vulvas, have natural depressions or crevices that collect rainwater. This tradition is best documented for sites in northwestern California. In this area, both cupule rock art and deeply incised lines placed perpendicular to the ground surface are associated with fertility rituals (Barrett 1952:387; Foster and Foster 2002; Hedges 1983; Heizer 1953). Both types of rock art appear to have been produced, in part, to gather rock powder. This rock dust was made into a paste and used in the prayer ritual. The Pomo ritual proceeded as follows:

The sterile pair went to one of these rocks and there a prayer for fertility was made. Then, by means of a pecking stone, some small fragments were chipped from the sides of one of the grooves or cuppings in its surface. These were then ground into a very fine powder, which was wrapped in some green leaves and taken to some secluded spot. Here this powder was made into a paste and with it the woman’s

abdomen was painted with two lines, one running from the top of the sternum to the pubes, the other transversely across the middle of the abdomen. Some of the paste was also inserted into the female. Intercourse at this time positively assured fertility, due to the magic properties of this rock (Barrett 1952:386-387).

Another description of the ritual is similar, but specifies that the women scored the rock surface with a flint knife, holding her hand below the groove to catch the rock powder (Loeb 1926:247).

Despite this evidence for women making rock art, a random sample of images showing people creating rock art reveals ongoing bias around the sex or gender of those who made Paleolithic European cave paintings and Native American rock art. The sample examined here consists of two sets of images: those made for educational purposes, such as museum murals and nonfiction books, and those in popular media, such as cartoon strips and advertisements. These two sets of images were further divided into those showing Paleolithic scenes and those showing Native American and Native Hawaiian scenes. Each image was examined to determine whether the person(s) making the rock art was male, female, or indeterminant. In this case, gender was treated as matching sexual characteristics, such as beards or breasts. While this simplistic way of defining gender is problematic, it serves the purpose of this discussion. Pictures of people without identifiable sex markers were classified as indeterminant. Results of this somewhat informal survey are presented in Table 1. The popular media sample (labeled “cartoon” in Table 1) may be biased in including many comic strips. Some comic strip creators tend to depict “cave men” as regular characters, which would have a multiplying effect on men in the sample. Nevertheless, this also reflects a tendency on the part of the comic strip artist, or that person’s perceived readers, to leave women out of the picture.

In examining how people today imagine Paleolithic cave art on the one hand, and Native American rock art on the other, I found that 91 percent of popular images of Paleolithic scenes showed only men creating cave art. Perhaps more disturbing is that 89.5 percent of images for *educational* materials showed only men. The picture for Native American and Native Hawaiian rock art is just as warped (“indigenous” in Table 1), despite available ethnographies confirming that girls and women made rock art. In this category, 90 percent of images for educational materials showed only men as making the images. Some recent edu-



Table 1. Male, female, and indeterminate rock art makers in popular and educational media.

	Paleolithic Cartoon		Combined Educational						Paleolithic Cartoon and Combined Educational Columns Total	
			Paleolithic Educational		Indigenous Educational		Educational Subtotals			
			No.	%	No.	%	No.	%		
<b>Male</b>	148	91%	47	87%	9	90%	56	89%	204	90%
<b>Female</b>	6	4%	3	6%	1	10%	4	6%	10	4%
<b>Indeterminate</b>	3	2%	2	4%	0	0%	2	3%	5	2%
<b>Both</b>	1	1%	0	0%	0	0%	0	0%	1	0%
<b>No Maker</b>	5	3%	1	2%	0	0%	1	2%	6	3%
<b>Total</b>	<b>163</b>		53		10		<b>63</b>		<b>226</b>	

cational images leave the sex of the rock art makers ambiguous, rather than showing both males and females as potential rock art makers. This does little to correct the record, as viewers are likely to interpret the illustration according to their own acquired assumptions and biases. Clearly, the Eurocentric notion of men as doers, and women as done-to, still controls how we see these other cultures.

The situation with representations of those observing rock art (in contrast to those creating the rock art) is somewhat more balanced. In cartoons depicting Paleolithic people looking at cave art, about two-thirds show only males. About one-fourth show females, and a few show both men and women onlookers. Educational images such as museum murals depict Paleolithic people looking at cave art as males only in about three-fourths of the sample. Less than one-quarter of educational images show females only, and about one-eighth include both men and women. The better representation of women in cartoons results from a female presence being necessary to the joke—for example, a Paleolithic woman nagging her husband to stop drawing and go out hunting. In other words, the joke only works as a commentary about men’s and women’s roles, generally a stereotyped one.

No attempt is made here to trace changes through time; however, these findings are otherwise congruent with those from a study of *National Geographic* illustrations of scenes of ancient life (Solometo and Moss 2013:123-146). In that study, women made up about 21 percent of individuals depicted in the reconstructions, but fewer than 10 percent of people engaged in making art, even though secondary activities (holding a lamp versus applying paint) were included in the tally. The *National Geographic* illustration research found that the number of women depicted, the activities they were shown doing, and their relative degree of passivity versus action fluctuated over time in line with mainstream views of women’s accepted roles in contemporary society. The World War II years were the apex of women’s inclusion in the illustrations and their depiction doing stereotypically male activities, as opposed to cooking and childcare. In the 1950s and 1960s, by contrast, illustrators tended to exclude women or show them only engaged in cooking, sewing, and

childcare (Solometo and Moss 2013). This aligns with my finding that more recent illustrations tend to show an increased number of individuals of ambiguous sexual identity, rather than showing more women. In other words, biases have not disappeared or even lessened in an era of feminist scholarship.

Rock art is uniquely suited to revealing the history of indigenous beliefs and traditions. Unfortunately, the human tendency to want to see something familiar in the unfamiliar has too often led to cultural bias on the part of the researcher. For example, pictures of human genitalia are pornographic in our not-quite-post-Victorian culture. But there is no reason to assume that any other culture saw such pictures the same way, as opposed to symbols of regeneration. One constantly encounters rock art studies that identify all human images as male, even when no primary or secondary sexual characteristics are depicted. “Look at that little guy over there,” seems like an innocent comment; however, it reflects a cultural bias that hampers an understanding of the images in their original context. In those cases, the image reflects the culture of the observer only, not the culture that produced it. It is obviously not helpful to refer to a rock art image as a spaceship or space alien. (I would argue much the same for identifying an image as a shaman, but that’s a topic for another day.) Imposing implausible interpretations on someone else’s imagery in that way is clearly disrespectful and dismissive of cultural histories and complexities. In the same way, imposing unsupported sex or gender identities on other’s people’s imagery also colonizes its original function and meaning.

A better option is a careful application of ethnography that brings one closer to the context in which the pictures were first created. Good rock art research will start by setting aside the assumption that only males are depicted, or that only males did things. Next, it will set aside the assumption that the images were made mostly or exclusively by



men. From there, the researcher can set aside cultural biases that blind one to worldviews or philosophies different from one's own. If rock art research is a valid subfield of archaeology, and if archaeology is a kind of anthropology, then it is imperative that those studying rock art first study and grasp the relevant ethnography. Not all people see the world the same way. Not all people embrace the values of their descendants or colonizers. The problem is not that interpreting rock art images is inferential. The problem is that inferences have often been ill-informed, alien to the culture that produced the rock art, and packed full of unexamined biases. It is up to researchers to unpack both the ethnographers' cultural biases and their own. This means setting untested assumptions aside and putting the images into a context in which they can freely speak for themselves.

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Rocky Hill, Exeter, California. Photo by Linda Hylkema.

## Visalia, California in 2025

by Anne Stoll

HEADS up for ARARA conference in 2025! We will be the honored guests of the Southern Sierra Archaeological Society (SSAS) and their partners, Friends of Sierra Rock Art (FSRA), in the historic California city of Visalia. Located in Tulare County in central San Joaquin Valley, Visalia is known as the “Gateway to the Sequoias” as the local roads wind up through the grapes, olives, and citrus groves into the foothills of the mighty Sierra Nevada Mountains. We’re looking at a date in early May, 2025 with field trips galore. ⚙



## Board of Directors Monthly Meeting Held via Video Conference October 16, 2023

**Present:** Linda Olson, Tim Dodson, Troy Scotter, Anne Stoll, Amanda Castaneda, Teresa Rodrigues

**Absent:** Kirk Astroth, Karen Steelman, Peter Anick.

### A. Agenda approval

*Amanda moved and Troy seconded the agenda.*

*All approved.*

### B. Secretary and/or Treasurer Needs

1. Minutes approvals pending
2. Financials (Troy), Iron Mountain, discussed Iron Mountain bill. Usually \$450, this one is almost \$7000. We're contesting rush charges. Conference related expenses will not come in until May. Publication expenses big this year, \$20,000. Tim reminds about student award expenses.

### C. Business

1. Reorganization of meetings: Should we continue to meet every month? Change the night? Change the time? Amanda and Anne spoke to keeping it as is. Consensus seemed to stay with once a month on third Mondays.
2. Conference meeting time discussion: Conference update: The conference committee will begin meeting regularly on Mondays at 8:00 a.m. PST.
3. Conference Planning Update: Monica Seibel is working on hotel and food arrangements. Ken Hedges has volunteered to do a retrospective. BLM has been contacted. David Casey is field trips coordinator. Vendor chair is Margaret Berrier. Auction is under discussion. Virtual component will be offered to the membership. An awardees' update video might be played at the meeting.
4. Other: SAA conference in New Orleans. Tim Dodson is going, as is Linda Olson. Southeast Archaeological Conference, Tim is attending and feels it's important for ARARA to have a presence there. Booth information and swag was sent for the SERAA booth.
5. Education Committee update: Tim. Chairs are sending out award application requests. An update video to be created to be played at the meeting? For past winners only. Tim would like a time slot in the program for new winners. Retention rate of students as ARARA members? Maybe not so good. Looking for ideas on this.
6. Archives Committee update: Anne. The committee will meet in November. Some progress is in the works.

Awards Committee update: Anne. The committee is a bit discouraged that they have not had any response from the recent *La Pintura* coverage. Bock award nomination is in place, Wellmann is in the works. Some discussion about ideas for the Keepers of the Gate award, that David Casey our field trip chairman might have suggestions.

### D. Adjourn

*Teresa moved to adjourn at 6:33 pm. Tim seconded. All moved with feet.* ☺

## Board of Directors Monthly Meeting Held via Video Conference November 20, 2023

**Present:** Linda Olson, Peter Anick, Troy Scotter, Kirk Astroth, Amanda Castañeda, Tim Dodson, Teresa Rodrigues, Anne Stoll. Linda Hylkema (*La Pintura* Editor) also attended the meeting.

**Absent:** Karen Steelman

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

### A. Agenda approval

Board meeting was held on November 20, 2023 at 5:30 (PST) with Linda Olson presiding. Amanda Castañeda recorded minutes for Karen since she was unable to attend.

*Kirk motioned that we approve the agenda.*

*Peter seconded the motion.*

*No discussion.*

*All in favor and the motion passed.*

### B. Secretary/Treasurer reports

1. Minutes approvals

Linda sent out the October minutes before the current meeting and asked the group to look over them and we will approve them via email as we have been.

*No discussion.*

2. Financial report

Troy is still working with Iron Mountain, our storage facility, to rectify some charges.

We have one CD that is a 7 month term that is for emergency use. Troy pulled \$5,000 out of it to give us a cash buffer right now.

The board discussed the benefit of offering reoccurring payment options for membership payments. Kirk and Troy will look into it.

### C. Business



## 1. Conference Report

- a. Linda reported that the conference committee had a productive meeting earlier that morning (Nov. 20). Linda is preparing to mail all of the registration materials (name badges, etc.) to Teresa.
- b. Dave Kaiser has offered to be in charge of our AV and streaming/virtual component. Dave joined the conference committee meeting and he said AV was good in most rooms for no extra fee. The only thing that was missing is a speaker system but Dave found a rental for \$325 in the region. There is some concern that the WIFI might not be strong enough for the streaming aspect. We need to run a speed test or look into other solutions.
- c. In the board meeting, Troy reported that David Casey, our field trip coordinator, has at least 12 field trips for 12 people each confirmed. There are a couple others that would cost some money (such as a Chaco Canyon, Mesa Verde, or Ute mountain field trip), but David is working on looking into those options in case people do want to pay.
- d. Linda Olsen invited an individual to be the local chair, but she is awaiting a response. Another person was also discussed as an alternative possibility.
- e. Linda encouraged the group to continue voicing their ideas and bringing thoughts to the table.

## 2. Archives Update (Anne)

- a. Anne reported that Diane is just about to submit a report on the committee's recommendations to the board about how to go about handling the archives. We should expect a report coming soon.

## 3. Strategic Planning (Linda)

- a. Linda inquired if the group felt like contracting a strategic planner might be helpful as we move into the next 50 years of ARARA. In general, the group thinks that doing this is a good idea but not sure if we need to outsource the strategic planning. The biggest task is that we need to determine our goals and what we'd like to accomplish. We also agreed that we should do this after the conference is over, and perhaps use the day-long board meeting as a spring board to start talking about goals and things we want to discuss.

## 4. Education Committee (Tim)

- a. The Education Committee sent in an announcement promoting the student research awards for the last *La Pintura* of the year. Jordan and Charles also sent out a flyer and announcement to approximately 130 universities.
- b. The Education Committee is seeking ideas for an education committee-sponsored event at the conference.

## 5. Publications Committee (Peter)

- a. Peter reported that things are moving along as they should be for AIRA.
- b. Linda H. received enough content for *La Pintura*.

## 6. Marketing Committee (Linda/Amanda)

- a. We need to sort out who is going to create the logo for the 2024 conference. Anne noted that it will help the rest of the dominos to fall because once we have our logo, we can start doing other things.
- b. Amanda will look at adding all the board members as admins to the Facebook page.

## 7. Online Lectures (Peter)

- a. We have a presentation scheduled for December, and Peter offered to do the February lecture. He needs to edit a couple of the past lectures and post online, he hopes to accomplish this task Thanksgiving week.
- b. There was also a discussion to try out Sunday evenings for the online lectures, but no official decisions were made.

*Peter motioned to adjourn.*

*Multiple people seconded.*

*No discussion and the motion passed.*

*The meeting was adjourned at 6:17 pm (PST). ☀*

### Board of Directors Meeting Held via Video Conference January 15, 2024\*

**Present:** Linda Olson, Peter Anick, Karen Steelman, Troy Scotter, Kirk Astroth, Amanda Castañeda, Tim Dodson, Teresa Rodrigues, Anne Stoll.

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

#### **A. Agenda approval**

Board meeting was held on January 15, 2024 at 5:32 (PST) with Linda Olson presiding. All were in attendance. Linda Hylkema (*La Pintura* Editor) also attended.

*Teresa motioned that we approve the agenda.*

*Anne seconded the motion.*

*No discussion.*

*All in favor and the motion passed.*

#### **B. Secretary/Treasurer reports**

##### 1. Minutes approvals

- a. October and November minutes will be approved over email.

##### 2. Financial report

- a. Troy shared that membership renewals are on-going. The first reminder went out January 1<sup>st</sup> and a second

email reminder went out today. So far, 324 (60%) have paid/renewed their membership. There are 23 new members, mainly from New Mexico where our annual conference will be held. One student renewal.

- b. Our bank account has approximately \$24,000 with about \$8200 deposited from memberships. ARARA has \$81,000 in a CD.
- c. Troy was able to resolve the incorrect charges with our archival storage facility, Iron Mountain. Annual Archives costs this past year were roughly \$11,321 (\$4740 yearly storage rate, \$4677 for retrieval of library materials for committee to inventory, and \$1904 for committee/volunteer travel to conduct inventory).

### C. Business

#### 1. Conference update

- a. Update on hotel: We are on the third set of management/personnel changes at the conference hotel. ARARA is in touch with the new people, and things seem to be moving forward. Amanda said the highest priority is to get hotel contract signed with a room block, as attendees will want to start booking asap.
- b. Logo design information for Chris Gralapp: Logo designs were presented to the board, and we voted on our favorites. The board had a thoughtful discussion about the use of rock art imagery in logos, website, t-shirt, and other marketing avenues.
- c. Historic information forthcoming: Amanda, as Program Chair, mentioned that any member could submit an abstract discussing the history of the organization. The Conference Committee will continue to discuss this during their regular Monday morning meetings.
- d. Volunteers needed: No new volunteers have come forward for the conference from call in *La Pintura*. If you know of a good volunteer, please ask them directly.
- e. Set venues for next two years:

1. Visalia, CA 2025: Southern Sierra Archaeological Society (SSAS) host organization: SSAS is currently not able to commit to hosting the 2025 annual conference in Visalia on their own, but there are individuals from SSAS that are interested in helping. Linda H. offered to talk to other individuals and organizations in the San Joaquin Valley in California to help find a Local Chair host.

*Amanda motioned that ARARA explore the San Joaquin Valley in California as the location for the 2025 ARARA annual conference.*

*Peter seconded motion.*

*Discussion ensued.*

*All in favor and the motion passed.*

2. Great Falls, MT 2026: Mavis Greer and Jim Keyser co-chairs

*Amanda motioned that ARARA have its 2026 annual conference in Great Falls, MT with Mavis Greer and Jim Keyser as co-chairs.*

*Teresa seconded motion.*

*No discussion.*

*All in favor and the motion passed.*

#### 3. Conference Coordinator

We do not have an official Conference Coordinator, which leaves an absence of a non-voting member on the Board. Do we know of anyone who would be interested?

- f. Archives update, Anne/Karen: The Archives Committee is meeting on Wednesday to finalize a document for the Board's February meeting with recommendations for the Archives.
- g. Awards Committee (Anne): The Committee has nominations for the Wellman, Bock, and Castleton Awards. There are also suggestions for the Keepers of the Gate Award. There are no nominations for the Conservation, Education, and Oliver Awards. January 31<sup>st</sup> is the deadline for award nominations.
- h. Education Committee (Tim): Tim shared a report from Committee Co-Chairs Charles and Jordan. There was some discussion about hosting an event or social at the conference. They also asked about the status of Indigenous collaboration at the conference.
- i. Publications Committee (Peter): Peter sent Ken's report. He has received 12 papers for AIRA.
- j. Online Lecture Introductions (Peter): Anne has volunteered to introduce Peter for his February talk. Linda and Tim volunteered to introduce future speakers for the online lecture series. The committee is looking for a speaker in April. ARARA has over 600 subscribers for its YouTube Channel with 32 lectures posted.
- k. Bylaws Committee Update (Linda): The Bylaws Committee sent their recommendations to the Board and we will discuss at our day-long Feb meeting.
  - l. Website Audit (Linda): Linda would like someone with an objective eye to go through our website. Troy admitted that much of the content is old.
- m. Other
  1. Conference Report & Conference Coordinator Discussion: Kirk and Amanda have been working on inviting a banquet speaker.
  2. Tim asked about the ARARA booth at SAA.
  3. Linda H. wants to get the next *La Pintura* out by



March 15<sup>th</sup>.

4. Tim asked Board members to publicize the Student Awards.

*Troy motioned to adjourn.*

*Peter seconded the motion.*

*No discussion and the meeting was adjourned at 6:44 pm (PST).*

*\* Minutes approved over email by 2/3/2024. ✨*

## Board of Directors Mid-Year Meeting Held via Video Conference February 3, 2024\*

**Present:** Linda Olson, Peter Anick, Karen Steelman, Troy Scotter, Kirk Astroth, Amanda Castañeda, Teresa Rodrigues, Anne Stoll.

**Absent:** Tim Dodson

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

### **A. Welcome/Call to Order/Introductions**

Board meeting was held on February 3, 2024, at 8:00 AM (PST) with Linda Olson presiding. Linda Hylkema (*La Pintura* Editor) attended.

### **B. Approval of Agenda**

*Amanda motioned that we approve the agenda.*

*Teresa seconded the motion.*

*No discussion.*

*All in favor and the motion passed.*

### **C. ARARA Board of Code of Conduct review**

Linda read the Code of Conduct for meetings.

### **D. Organization chart review**

Nominating Committee: Linda Olson (Board Liaison); Diane Hamann (Chair); Amy Marymor; Polly Schaafsma; Chester Liwosz; Aaron Wright

Archives Committee: Karen Steelman (Board Liaison); Diane Hamann (Chair); Mike Bies (Secretary); Ann Brierty; Donna Gillette; Martin Gutoski; Linda Hylkema; Walter van Roggen, Anne Stoll, Anne Whitfield; Aaron Wright

Awards Committee: Anne Stoll (Board Liaison); Dale Becker (Chair); Laurie White; Aaron Wright

Conference Committee: Linda Olson (Board Liaison); all board members

Conservation Committee: Teresa Rodrigues (Board Liaison); Linea Sundstrom (Co-Chair); Peter Pilles (Co-Chair)

Education Committee: Tim Dodson (Board Liaison); Jordon Schaefer (Co-Chair); Charles Koenig (Co-Chair); Kirk Astroth, Margaret Berrier, Bea Menendez Iglesias; Paula Lozar, Bonnie Moser; Cheryl Mott; Peter Pilles; Kendra Rodgers; Tom Sanders; Troy Scotter; Karen Steelman

Membership Committee: Troy Scotter (Membership Coordinator)

Publications Committee: Peter Anick (Board Liaison); Ken Hedges (Chair); Linda Hylkema (Secretary); Amy Gilreath

Marketing Committee: Amanda Castañeda (Board Liaison); Margaret Berrier (Facebook); Troy Scotter (Webmaster); Linda Hylkema (*La Pintura* editor); Chris Gralapp (Conference Advertising)

On-Line Lectures Committee: Peter Anick (Board Liaison); Dave Kaiser (Chair); Margaret Berrier; Linda Olson; Troy Scotter

2023-2024 Bylaws Committee: Diane Hamann (Chair); Margaret Berrier; Amy Gilreath; Mavis Greer

Appointments: Ken Hedges (*AIRA* Editor); Linda Hylkema (*La Pintura* Editor); Troy Scotter (Membership Coordinator & Webmaster); Margaret Berrier (Social Media); Teresa Rodrigues (Conference Registrar)

### **E. President's Report**

No report.

### **F. Vice President's Report**

Peter would like to ensure that we get committees active.

### **G. Secretary's Report**

January minutes are now approved.

### **H. Treasurer's Report**

No report.

### **I. Business**

1. Website domain name for the future
  - a. Time to change
  - b. Best alternative
  - c. A centralized list of log-in IDs and passwords that Board members use to do their job (ARARA centric)
2. Automated backup of Board members' ARARA folders
3. Amanda, Troy, Karen will explore the use of Dropbox.
4. Amanda suggested that ARARA have tasks written down for committee jobs, conference tasks.

*Teresa moved that we adopt the official URL of ARARA as araraweb.org*

*Amanda seconded the motion.*

*Discussion: We need to promote this new URL.*

*All in favor and the motion passed.*

### 5. Archives Report Discussion

- a. Report Discussion with Diane
- b. Iron Mountain
- c. Alternatives to Iron Mountain

The Archives Committee is active with interested members that have strong feelings on this topic. As the committee has progressed, there have been changes of opinions. The Committee will include a report to the membership in *La Pintura* and at the Annual

Conference in Farmington. They plan on a presentation at the conference to communicate to the members the importance of this topic.

*Amanda motioned that we endorse the recommendations of the Archives Committee and their future endeavors in seeking an institution for ARARA's Archives.*

*Anne seconded the motion.*

*All in favor and the motion passed.*

6. Bylaws Adjustment Discussion

- a. AIRA digital to foreign members
- b. Possibility of going digital all the way
  - 1. Financial implications
  - 2. Storage Implications (Old AIRA also)
- c. Membership categories discussion

*Teresa motioned that we accept the Bylaws Committee recommendations with the exception of removing the Donor membership category.*

*Anne seconded the motion.*

*Discussion: Troy explained how this is currently set up as Membership Coordinator.*

*All in favor and the motion passed.*

d. Adding Assistant Treasurer

*Karen motioned to add a second signatory to the bank account in addition to the Treasurer.*

*Amanda seconds the motion.*

*Discussion: This person should be a board member. They can log in and conduct business in the absence of the Treasurer, as well as check for accountability.*

*All in favor and the motion passed.*

7. Native American imagery/acknowledgement/involvement/etc.

Board had a productive discussion.

8. Nominating Committee Questions: Membership: Assistant and Chair, Auto Renewal

Board discussed the role of the Membership Committee. 397 members have renewed, 194 haven't. Many people renew right before the conference.

9. Annual Conference

- a. Theme?
- b. Shirt pricing
- c. Field trip leader directions, policies, waivers

Nice discussion via email. Troy will distribute a draft and we can vote on this as a policy for field trip leaders.

10. Website Conference Page review

The field trip descriptions are almost complete and ready to go live. There will be a service field trip that picks up trash. There will also be a Mesa Prieta field trip either before or after conference.

11. Stickers? \$300

We will replace the ARARA logo with the 50<sup>th</sup> anniversary conference logo.

*Karen motioned that ARARA purchase new stickers.*

*Amanda seconded the motion.*

*No discussion.*

*All in favor and the motion passed.*

12. Chris Gralapp, card wording images, # needed

*Teresa motioned that ARARA purchase 1000 postcards on the conference for distribution.*

*Anne seconded the motion.*

*Discussion: Email images to Chris Gralapp.*

*All in favor and the motion passed.*

13. Farmington Tourism

a. Will send a pre-meeting brochure/card to a mailing list

b. Welcome packets

Amanda asked when will registration be up on the website and when will hotel information be available? She is getting emails from people asking these questions.

14. Conference Committee Future Structure

*Karen suggested that we have three positions: Current Conference Coordinator; Future Coordinator; Past Coordinator. This would be a 3-year position.*

15. Conference Coordinator

Anne is interested in working with the local group in California for the 2025 conference.

16. Standing Committees Reports as needed

Awards Committee and Education Committee gave updates.

17. Ad Hoc Committees Reports as needed

18. Closing / Wrap-Up

a. Review Action Items from Meeting

b. Confirm Future conference Dates

1. Farmington, New Mexico 2024

2. Southern Sierra Archaeological Society (SSAS) with Friends of Sierra Rock Art (FSRA) Visalia CA 2025

The ARARA Board gratefully accepts SSAS/FSRA's conference hosting proposal for the 2025 annual conference. We would like to invite the local chair to a board meeting.

3. Great Falls, Montana 2026

19. SAA 2023 Conference Booth Volunteers

*Peter motioned to adjourn.*

*Teresa seconded the motion.*

*No discussion and the meeting was adjourned at 1:36 pm (PST).*

\*Minutes approved via email by 19 February 2024. ☼



THE Member's Business Meeting will take place at our conference on Sunday morning, May 19. All ARARA members are encouraged to attend. ☼





# AMERICAN ROCK ART RESEARCH ASSOCIATION BYLAWS

Proposal – ARARA Bylaws Committee  
Submitted to the Board, January, 2024  
Approved by the Board, February 3, 2024  
Submitted to the Membership, March, 2024  
for consideration at Members Business Meeting, May 19, 2024

**T**HE Bylaws Committee was charged by the Board to consider the following: membership categories and whether they should be retained in the Bylaws, flexibility on how AIRA and other ARARA publications are made available to the membership, clarification of the Board's lack of a role in the nominating process, and the requirement for some committees to appoint a secretary. The Committee took this opportunity to correct a small number of typographical errors and to update the naming of the Conservation and Preservation Award and the Conservation Committee. This proposal will be considered and voted on at the annual Business Meeting in Farmington, New Mexico on Sunday, May 19, 2024.

*Only the Articles and Sections of the Bylaws with proposed changes are shown below; all other Articles and Sections remain unchanged. Additions are shown with underline; deletions are shown with ~~strike out~~.*

## ARTICLE III: MEMBERSHIP

### Section 2. Membership Categories.

- (a) Individual Membership. One person or an organization (such as a society, institution, library, other rock art organization, academic department, etc.) with one vote. Each organization has one vote and will appoint the voting member.
- (b) Family Membership. One or two adults residing in the same household and their children under age 18. Each adult family member shall have one vote.
- (c) Student Membership. Individuals enrolled in an accredited college or university possessing current student identification cards. Students over the age of 18 have one vote per membership.
- ~~(d) Organizational Membership. Each member society, institution, library, other rock art organization, academic department, etc. has one vote and shall appoint the one voting member.~~
- ~~(e) Donor Membership. Individual or Family who voluntarily pays a higher fee for membership. Individual Donor Memberships are one person with one vote. Family Donor Memberships have one vote for each adult family member.~~

**Section 4.** Members shall receive the newsletter *La Pintura* published during the year for which they have paid dues as stated in Article IV. ~~All adult family members may receive electronic notices upon providing valid email addresses.~~ Each membership shall be entitled to receive one print a copy of the volume of *American Indian Rock Art* containing papers presented at the conference of published in the year for which they have paid dues.

**Section 6.** All adult, organization, and student members receive electronic notices upon providing valid email addresses.

**Section 7.** The Board, in consultation with the Publication Committee, shall determine publication format and distribution methods to members for all organizational publications.

## ARTICLE V: BOARD

**Section 1.** The **ARARA Board** shall have at least five and not more than twelve members. The **Board** shall consist of four elected Officers and up to eight elected Directors. The exact number of elected Director positions will be determined by, and may be changed from time to time by, a vote of the **Board**. If the Board increases the number of elected Directors, it shall make that determination, and shall so notify the Nominating Committee, in advance of the upcoming election cycle.

**Section 3. Officers.** ARARA membership shall elect a President, a Vice President, a Secretary, and a Treasurer, who serve as

the Executive Committee of the organization.

(a) Duties of the President. The President shall be the Chief Executive Officer and General Manager of **ARARA**, and shall generally supervise, direct, and have responsibility for the activities, affairs, and Officers of **ARARA**. The President shall preside at all meetings of the **Board** and **ARARA** membership, and shall be an ex-officio, non-voting, member of all committees. The President shall have such other powers and duties as may be prescribed by the Bylaws and the **Board**.

## ARTICLE VI: QUALIFICATION, ELECTION, AND TERMS OF OFFICE

### Section 4: Time of Election.

- (a) Each election shall be completed before July 1 of the election year.
- (b) The Nominating Committee shall issue a call for nominations for elected positions to be filled. All nominations must be received no later than February 1. The Nominating Committee shall ensure that at least one candidate is nominated for each open position, and that candidates are willing to serve. All candidates must be **ARARA** voting members.
- (c) Candidates are placed on the ballot by:
- (i) nomination by the Nominating Committee;
  - (ii) nomination by five members of **ARARA** who present their candidate to the Nominating Committee in writing (either paper or electronic), and the nomination statement certifies that the candidate(s) will accept the nomination(s);
  - (iii) writing a person's name in a space provided on the ballot for write-in candidates.
- (d) The Nominating Committee is solely responsible for finalizing the slate of candidates placed on the ballot via Article VI, Section 4(c)(i) and (ii).

## ARTICLE IX: NOMINATING COMMITTEE

The Nominating Committee shall consist of five (5) voting members, three (3) of whom shall be elected by the voting members present at the Members Business Meeting of **ARARA**; two (2) of whom shall be appointed by the **Board**. No current **Board** member may be a member of the Nominating Committee. The Nominating Committee shall elect its Chair from among its members. The duties of the Nominating Committee shall be:

- (a) to nominate candidates for all elective offices of **ARARA**;
- (b) to finalize the slate for presentation to the Members in accord with Article VI, Section 4(c);
- (b c) to certify and count ballots;
- (c d) to notify all candidates of the election results prior to the Members Business Meeting;
- (d e) to announce election results at the Members Business Meeting.

## ARTICLE X: STANDING COMMITTEES

Standing committees established by these bylaws are listed below. Standing committees may be added by the Board as the need arises within the organization. Standing committees shall consist of Chair and at least two (2) members. Standing committees shall make all records of the committee's work available to the **Board**, or to its agent or attorney, upon request. Each committee must annually:

- (a) prepare a report to be presented briefly at the Members Business Meeting and published in a subsequent issue of *La Pintura*;
- (b) when the President requests, prepare an committee allocation request and a committee budget report to be presented to the Board.

### Section 1. Archive Committee.

The Archive Committee shall select from committee members a Chair and Secretary. The Chair may appoint special committees to further the Archive Committee's goals. In the absence of a Secretary, the Chair may designate one. The goals of the



committee are:

- (a) to organize and maintain the collections of **ARARA** in a safe and secure location;
- (b) to establish and maintain a system for member use of the collections.

### **Section 2. Awards Committee.**

The Awards Committee shall issue a call for nominations for awards established by the organization to the membership of **ARARA** in *La Pintura*, on **ARARA** Online, or in another manner deemed appropriate by the Awards Committee with permission of the **Board**. The Committee will determine, in accordance with the awards determination process, which Awards will be presented at the Members Business Meeting of **ARARA**. The **Board** will approve all awards, the process for determination of a recipient, and the recipients. The Committee shall choose, with **Board** consent, appropriate prizes for each category of Awards.

The Awards Committee shall review candidates and recommend for **Board** approval recipients for the following awards and any other awards duly established by the organization.

- (a) Klaus Wellman Award for distinguished service in the field of rock art research, conservation, and education.
- (b) Castleton Award for excellence in heretofore unfunded rock art research.
- (c) Daniel McCarthy Conservation and Preservation Award for a leadership role in significantly contributing to the promotion of rock art conservation. Candidates to be reviewed by the Conservation and Preservation Committee.
- (d) Education Award for a scientific or artistic contribution through lesson plans or programs that include the visual arts and/or creative writing or creates educational materials (e.g., films, handouts, or books). Candidates to be reviewed by the Education Committee.
- (e) Frank and A. J. Bock Extraordinary Achievement Award for extraordinary achievements over an individual's lifetime in the fields of rock art studies, documentation, education, conservation, preservation, and outreach.
- (f) Oliver Rock Art Photography Award for excellence in the art and science of photography in the service of the study and appreciation of rock art.
- (g) Keepers of the Gate Award to recognize private landowners who have protected rock art sites on their property or that require access through their property. The Awards Committee, in consultation with the Local Chair of the annual conference, will oversee the nominations.

### **Section 3. Conference Committee.**

The **Board** shall appoint the Conference Coordinator to chair the Conference Committee. The Conference Coordinator serves at the pleasure of the **Board**, which will review the position with an option to renew it in two-year terms. The Conference Coordinator appoints a Secretary to maintain records of conference planning meetings, scheduling, and budgeting; to prepare periodic progress reports for the Board; and to file summary planning documents with the ARARA Archives via the ARARA Secretary. The Chair may appoint special committees to further the Conference Committee's goals. The responsibilities of the committee are:

- (a) to convene and direct a committee to plan the Members Conference of **ARARA**;
- (b) to seek assistance of local ARARA members and involve the local community to the extent possible.

### **Section 4. Conservation and Preservation Committee.**

The Conservation and Preservation Committee shall select from committee members a Chair and Secretary. The Chair may appoint special committees to further the Conservation and Preservation Committee's goals. In the absence of a Secretary, the Chair may designate one. The goals of the committee are:

- (a) to inform and educate the public about rock art conservation;

- (b) to communicate, publicize, and be active in concerns of rock art conservation worldwide;
- (c) to sponsor and advocate modern scientific and non-destructive conservation techniques and technology.

**Section 5. Education Committee.**

The Education Committee shall select from committee members a Chair and Secretary. The Chair may appoint special committees to further the Education Committee's goals. In the absence of a Secretary, the Chair may designate one. The goals of the committee are:

- (a) to inform and educate the public about rock art;
- (b) to promote respect for the rock art heritage;
- (c) to foster rock art preservation.

**Section 6. Membership Committee.**

The **Board** shall appoint the Membership Coordinator to chair the Membership Committee. The coordinator shall serve at the pleasure of the **Board**.

- (a) The Membership Coordinator will maintain a complete and accurate record of the membership of **ARARA**, deal with matters associated with collection of membership dues, and act as liaison between members and the **Board** regarding matters of membership trends, recruitment, and needs relative to the organization.
- (b) The Membership Coordinator will solicit committee members to further the Membership Committee's goals on an as-needed basis in consultation with the **Board**.

**Section 7. Publication Committee.**

The Publication Committee shall select from committee members a Chair and Secretary. The Editors (Content and Layout) of *La Pintura* are members of this Committee. In the absence of a Secretary, the Chair may designate one. The Chair may appoint members to special committees to assist in the Committee's goals. The responsibilities of this committee are:

- (a) to select an editor for the *American Indian Rock Art* volume published each year by **ARARA** and any other publication that the **Board** approves;
- (b) to edit committee brochures, pamphlets, and publications;
- (c) to promote the sales of the *American Indian Rock Art* volumes and other publications of **ARARA**.

**ARTICLE XI: AD HOC COMMITTEES**

The **Board** can appoint special *ad hoc* committees (see Article V, Section ~~1c~~ 2c) to help further the purpose of any committee or other business of the organization. *Ad hoc* committees are established by the **Board** for a specific purpose and serve for a set period. They are terminated by the **Board** when the purpose is complete or if the Board decides the *ad hoc* committee is no longer necessary. ⚙

**2024 Eastern States Rock Art Conference**

**S**TART planning now to attend ESRARA's 2024 Conference. It will take place in western Pennsylvania on August 1, 2, 3 (Thurs, Fri, Sat). Granted, this is a little earlier than usual, however, it is when the rock art (near water) is most visible! Registration packets will be going out in late March or April. For more information: <https://esrara.org/2024-eastern-states-rock-art-conference/> ⚙



## Shumla Lunch and Learn Series

### *The Cultural and Environmental Context of Pecos River Style Art*

**MARCH 20, 2024**

Phil Dering, Ph.D. – Texas State University

Archaeobotanist Dr. Phil Dering will be discussing the timing of Pecos River style art, the conditions under which it was produced, and the nature of the society that produced it. This Lunch and Learn will lay the groundwork for the four-part Hearthstone Project Results series, also listed below.

You can register anytime at <https://shumla.org/education/lunchandlearn/>

**APRIL 17, 2024**

David Keim, M.A. – Shumla  
*Hearthstone Project Results 1 of 4:  
The Rule of Paint Sequencing*

Over the course of the three years of the Hearthstone Project, the Shumla/Texas State Hearthstone Project team conducted digital microscopy at ten Pecos River style rock art sites. In April's Lunch and Learn, David will start our four-part series by sharing the results of the microscopy analyses and the unbelievable lengths the painters went to in order to follow the rules of paint sequencing.

**MAY 15, 2024**

Diana Radillo Rolón, Ph.D. – Shumla  
*Hearthstone Project Results 2 of 4: Proof of Composition*

In the second of our four-part series on the results of the Hearthstone Project, Diana will share the compositional structure of the murals the team studied. Through the use of Harris Matrix, Diana will show how the murals, and in particular the iconic panel at the south end of Fate Bell Shelter in Seminole Canyon State Park, were woven together in a complex composition that lays the groundwork for the interpretation that will be the topic of the third Hearthstone Project Results Lunch and Learn.

**JUNE 19, 2024**

Carolyn Boyd, Ph.D. – Texas State University  
*Hearthstone Project Results 3 of 4: Motif Interpretation*

In 2023, Drs. Carolyn Boyd and Phil Dering conducted interviews and collected audio recordings as Indigenous Huichol consultants related Pecos River style imagery to their own myths and cosmology. In June's Lunch and Learn, Carolyn will share results of the analysis of these indigenous interviews and how they are opening new lines of inquiry and discovery in the interpretation of Pecos River style murals. You will marvel at how they reveal deeply embedded symbols and concepts in the rock art that endure today in the ancestral knowledge of Indigenous Native America.

**JULY 17, 2024**


Karen Steelman, Ph.D. – Shumla  
*Hearthstone Project Results 4 of 4: A Chronology Emerges*

Through the Hearthstone Project, Shumla's Archaeological Chemistry Laboratory obtained 60 radiocarbon dates for Pecos River style pictographs. In the fourth and final Lunch and Learn in our Hearthstone Results series, Karen will reveal and synthesize these dates with the iconographic data, particularly what has been revealed about key motifs like the winged-anthropomorph and single-pole ladder. ⚙



## Hot Off the Press! Investigating Fourmile Petroglyph

PROJECT Archaeology just published a new curriculum guide, *Investigating Fourmile Petroglyph*, featuring a rock art site in Canon City, Colorado. This transformative classroom experience for 3-5th grade students, was made possible through a grant given to the Institute for Heritage Education from Colorado Bureau of Land Management. For more information, go to: <https://projectarchaeology.org/investigating-rock-art-database/> ⚙



## The Katsina Runners and Rain Bringers

Carol Patterson  
Bluff, Utah  
2024

**Saturday, March 30th, 2024  
6:00 - 7:30 pm**

**Bears Ears Educational Center and online**

For Zoom meeting Link:

**[www.BearsEarsPartnership.org/Events](http://www.BearsEarsPartnership.org/Events)**

**Presenter: Carol Patterson, PhD**

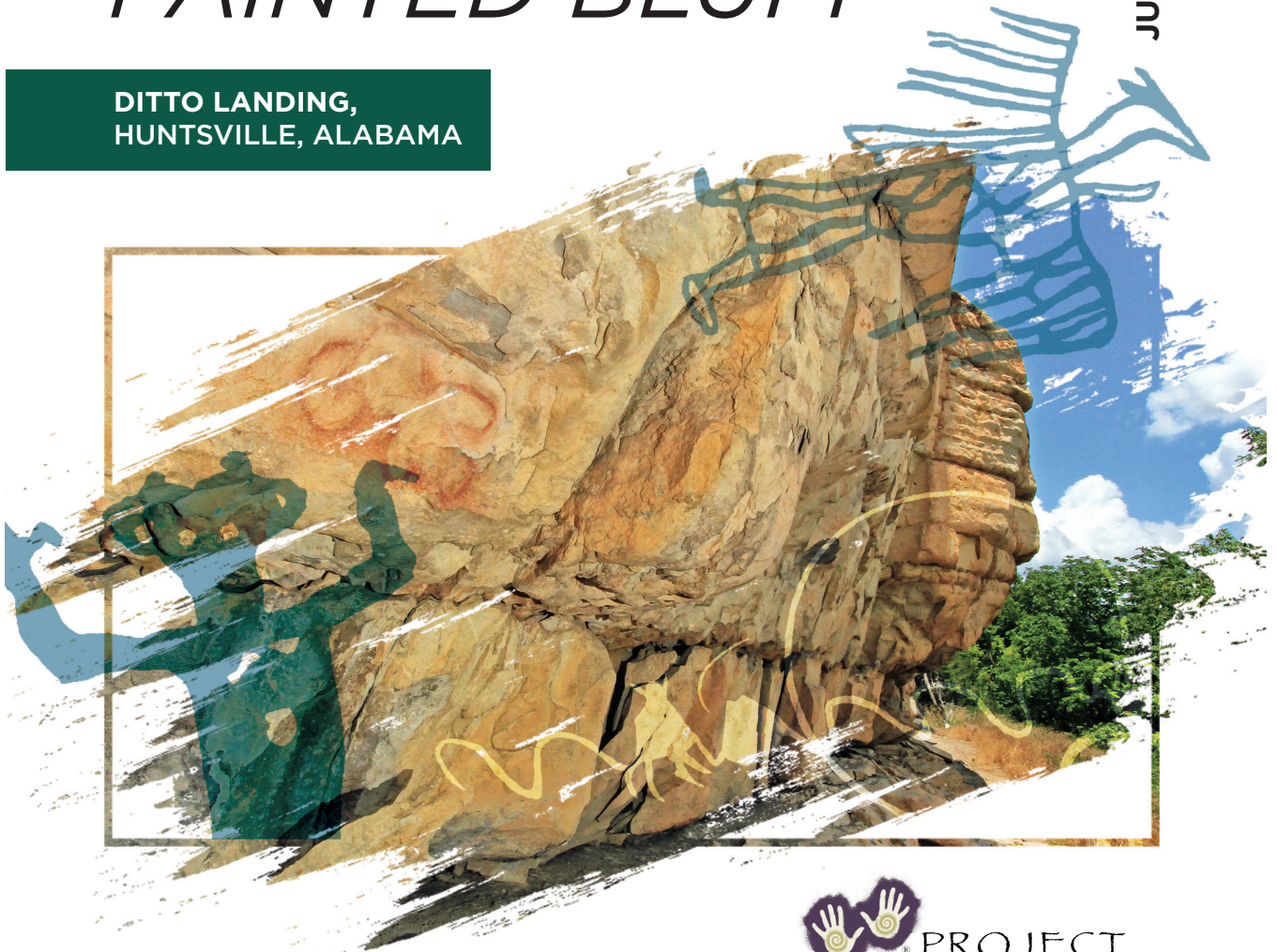
- Petroglyphs of runners
- LiDar maps of ritual running roads
- Music with slides of Indigenous women and men who run long distances, relay races and ceremonial circuits

This presentation examines the use of ancient roads that link up prehistoric sites in the Upper San Juan region. Evidence of these roads from LiDar maps and ethnographic documentation supports the theories of their use by ritual running and relay races to draw out the Cloud Beings for rain. Petroglyphs of the runners are found in proximity to these ancient roads of which there are three types; long distance for trade, short distance for relays and circular for ceremonies.

# INVESTIGATING ROCK ART *PAINTED BLUFF*

JUNE 11-13, 2024

DITTO LANDING,  
HUNTSVILLE, ALABAMA



Visit <https://projectarchaeology.org/>



For questions about this workshop, please contact Sarah Bennett, Project Archaeology, [sarah.bennett.archaeo@gmail.com](mailto:sarah.bennett.archaeo@gmail.com) and Jennifer Knutson, University of South Alabama, [jenknutson@southalabama.edu](mailto:jenknutson@southalabama.edu).

 PROJECT  
ARCHAEOLOGY



The workshop is jointly sponsored  
by TVA and IHE.





# Mesa Prieta Petroglyph Project

## SAVE THE DATE!

25 Years on the Rocks! Stories of Long Ago Told  
Northern New Mexico College | September 13-14, 2024

### SPONSORED BY:

SANTA FE  
COMMUNITY  
FOUNDATION



NATIVE AMERICAN  
ADVISED FUND



Mesa Prieta Petroglyph Project invites you to join in our anniversary events celebrating 25 years as a nonprofit protecting a place. Over the last 25 years our mission has focused on the protection and preservation of the cultural landscape of the Mesa Prieta region of the northern Rio Grande Valley.

We welcome summer youth alumni, recorders, scholars, tribal and community members who have been connected to the project over the last 25 years to share in a two-day symposium and other scheduled programming throughout the year.

Symposium information will be forthcoming on our website:  
<https://www.mesaprietapetroglyphs.org/>

Rio Arriba County Lodger's Tax



Photo: Norman Doggett

## 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](http://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](mailto: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](mailto: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](mailto:scottseibel@cox.net)

**ARARA's Official Website:** [arara.wildapricot.org](http://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 Committee: the Board
- 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: Membership annual fees are:

ARARA Membership	Donor	\$120.00
Troy Scotter	Family	\$50.00
569 East 320 North	Individual	\$45.00
Orem, UT 84097-4817	Society/Institution	\$60.00
	Student*	\$35.00
	*Requires photocopy of current student ID.	

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:

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