

### **New members of IFRAO**

Three new members of IFRAO have been voted in by the membership in late 2002, and two more in early 2003. The five new members are:

The **Asociación Cultural ‘Colectivo Barbaón’** (ACCB) is based in western Spain and is especially concerned with the rock art of the Guadiana valley, shared by Spain and Portugal. It was instrumental in uncovering the occurrence of rock art in a region the Portuguese state authorities had consistently declared devoid of rock art. The ACCB is led by D. Hipólito Collado Giraldo, an archaeologist of the Consejería de Cultura de la Junta de Extremadura who gained recent fame by discovering the rock art corpus in the Spanish part of the Guadiana valley. The ACCB has a five-page, detailed constitution (in Spanish) which has been submitted to IFRAO and a committee of nine members. It was formed on 6 April 2001. Its office address is Míralrío, w° 13, 3° E, 10002 Cáceres, Spain, and its telephone number is +927 215 513. The e-mail address is [hipoliticollado@ozu.es](mailto:hipoliticollado@ozu.es).

The **Tadjik Centre for the Study of Petroglyphs** also applied for affiliation with IFRAO in early 2002. The TCSP was formed in 2001 in the Institute of History, Archaeology and Ethnography of Tadjik Academy of Sciences, Tadjikistan. The main goal is the re-study of the petroglyphs of the Pamir mountains where rock art ranging from the Stone Age to Medieval times occurs. During 2002 the TCSP published a monograph by V. Ranov, *Petroglyphs of the Pamirs*. The President of the TCSP is Professor Vadim A. Ranov, whose e-mail address is [ranov@ac.tajik.net](mailto:ranov@ac.tajik.net).

The **Cave Art Research Association** (CARA) was formed in Melbourne, Australia, on the first day of the new millennium (1 January 2001). Its purpose is to further the study, appreciation, protection and management of rock art occurring in deep limestone caves. Cave art is found in all continents except Antarctica, but it is particularly well studied in Europe and Australia, where it comprises significant Pleistocene components. CARA produces a newsletter, *Cave Art Research*, and shares *Rock Art Research* with AURA and IFRAO. Its President is Elfriede Bednarik. CARA's postal address is P.O. Box 216, Caulfield South, Vic. 3162, Australia, its e-mail address is [calra1@hotmail.com](mailto:calra1@hotmail.com).

The **Nevada Rock Art Foundation** (NRAF) has applied for affiliation with IFRAO during 2002 and was admitted in early 2003. It was formed in 2002 and has three basic goals: to record and protect rock art sites in Nevada, to educate the public about rock art, and to encourage a pro-active attitude toward rock art preservation through a site stewardship program. The NRAF already trains volunteers to work with land managers and has established regular site monitoring. The Foundation is incorporated, has a board of six directors (the President is Dr Don Fowler), and produces a newsletter. Its Executive Director and IFRAO Representative is Dr Alanah Woody, 305 South Arlington Street, Reno, Nevada 89501, USA; or e-mail [alanahwoody@charter.net](mailto:alanahwoody@charter.net), URL [info@nevadaRockArt.org](http://info@nevadaRockArt.org).

The **Northern Cape Rock Art Trust** (South Africa) has also applied for affiliation with IFRAO in 2002 and was admitted in early 2003. It is based at the McGregor Museum in Kimberley and was formed to develop public appreciation and protection of rock art in the Northern Cape by sustainable tourism development, education and job creation. Each of its eight current trustees represents a constituency having an interest in rock art—for instance several Khoisan groups are represented by four of the trustees; two museums have nominated representatives (one each); one research institute has nominated a representative; and finally there is a representative jointly of the Southern African Association of Archaeologists and the South African Archaeological Society. The Secretary of the Trust is David Morris, Archaeology Department, McGregor Museum, P.O. Box 316, Kimberley 8300, South Africa; or e-mail [dmorris@museumsnc.co.za](mailto:dmorris@museumsnc.co.za).

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### **The IFRAO-Brepols imprint**

The first volume of the **IFRAO-Brepols** series was published in December 2001 (*Rock art science: the scientific study of palaeoart*), the second volume appeared in March 2003 and is a six-language dictionary of rock art research, to be followed by an edited volume of conference proceedings (Turin 1995 and Alice Springs 2000).

The IFRAO-Brepols publishing imprint invites the submission of **manuscripts or book proposals** from all rock art researchers. Of particular interest are major syntheses, academic textbooks and high-quality works dealing with palaeoart, especially rock art. Authors are invited to submit book proposals to any member of the IFRAO Publishing Committee:

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Brepols of Belgium, the publisher sharing with IFRAO the IFRAO-Brepols series of high-quality rock art books, offers all individual members of the IFRAO-affiliated organisations a **discount** of 40% on the IFRAO-Brepols books. Orders for IFRAO-Brepols books can be placed at *chris.vandenborre@brepols.com*

### **Second progress report of the EIP Project—April 2003**

The Early Indian Petroglyphs (EIP) Project (see *IFRAO Reports 26, 27 and 28*) is a joint venture by the Rock Art Society of India and the Australian Rock Art Research Association, under the aegis of IFRAO. It is concerned with the extremely early petroglyph traditions of central India, with the chronology of the Middle Pleistocene human occupation of the Indian subcontinent, and with the dating of Indian rock art generally. Fieldwork of the EIP Project commenced in 2001 and is continuing. This is the most ambitious rock art study undertaken in Asia and involves extensive archaeological excavations as well as scientific dating work of various types. A preliminary report by the principal researchers of the EIP Project appears in the *Brief Reports* section of this issue.

Following the preliminary fieldwork detailed in *IFRAO Report 27*, which took place at four EIP sites from April to August 2001 and involved fifteen Indian researchers, the 2002 field season commenced in May with the crucial excavation of Daraki Chattan cave. It was followed by extensive archaeometric work at numerous sites, involving Indian, Australian and American researchers, first in Madhya Pradesh and then in Rajasthan. This second field season was successfully completed in November 2002, with the transfer of numerous dating samples to Australia for processing. Their analyses were commenced in early 2003 and it is hoped to present the first tentative results later this year. Because of the outstanding scientific importance of this work, the collection of samples, most especially for the OSL analyses, was conducted under the close supervision of independent observers, officers of the Archaeological Survey of India.

The EIP Project enjoys the generous financial support of the Australia-India Council in Canberra, the Archaeological Survey of India and the Indian Council of Historical Research. Its full results will be announced during the next IFRAO Congress, to be held in January 2005 in Agra, India.

**Robert G. Bednarik**  
Co-Director, EIP Project  
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### **Former Yugoslav Republic of Macedonia**

There have been several requests concerning the status of the rock art conference held in Skopje, FYR of Macedonia, in July 2002. In 1999 and 2000, grave concerns about the unstable situation in Macedonia and the Balkan region generally led to a request by the IFRAO Congress Venue Commission (CeSMAP, APAR and Mid-West) for an inspection of the facilities, security and field trip destinations. The conference organisers failed to comply, hence the Commission requested withdrawal of IFRAO nomination from the event, and at the same time instructed the IFRAO President to approach RASI (India) and a New Zealand indigenous agency to consider hosting the next IFRAO Congress. RASI has accepted this challenge and has undertaken to host the next IFRAO Congress in late 2003 or early 2004. The Skopje conference proceeded and IFRAO promoted and supported the event in the same way as we would support any other rock art conference by a member organisation. However, the organisers advised in January 2003 that they wished to leave IFRAO. The next IFRAO business meeting will be held in Agra, India, and will be chaired by RASI.

### **The IFRAO Standard Scale**

The IFRAO Standard Scale has been reprinted. Please order your free copies from the IFRAO President for distribution, one for each member of your organisation. Future distributions will be made annually in the same way. The number of Scales you require will be sent at no cost to you, and you agree to distribute them among your membership, inserting one copy into each copy of your next newsletter or journal.

**Glossary of Rock Art Research:  
a Multilingual Dictionary**

Edited by *Robert G. Bednarik, Mario Consens, Alfred Muzzolini, Jakov Sher and Dario Seglie*

Publication date first edition 31 March 2003, 176 pages, 165 x 235 mm, paperback, ISBN 2-503-99127-0, € 40.00.

This is the first dictionary compiled specifically for rock art research. It follows the publication of an English rock art glossary in *Rock Art Research* in November 2000. To be adopted by the International Federation of Rock Art Organisations (IFRAO), it has been translated by some of the world's foremost scholars in the field into French, German, Italian, Spanish and Russian. In a discipline that has hitherto been without an agreed terminology, even communication within a single language has been difficult. The proliferation of idiosyncratic terminologies of often academically isolated researchers, many of which have been used by only one scholar, has not only retarded progress and the transference of knowledge, it has led to countless misunderstandings and even personal feuds. The purpose of this dictionary is to create a single terminological standard as well as a cross-lingual uniformity of usage. It focuses particularly on scientific aspects, technical applications and epistemological rigour. It does not set out to create a terminological straitjacket for the discipline, but a common standard of reference, particularly in areas that have in the past been susceptible to greatly differing interpretations. This dictionary comprises seven sections in seven languages, each listing the same terms alphabetically. It contains also tables interlinking all of these languages, listing all terms explained. This translation table is organised alphabetically according to the English terms. The volume is indispensable for scientific translators, rock art scholars, archaeologists and others concerned with aspects of pre-Historic rock art, and is also intended for the guidance of students and authors working in this field.

To obtain the 40% discount available to members of IFRAO-affiliated rock art organisations please order your copy from the Publishing Manager, Chris VandenBorre, Brepols Publishers NV, Begijnhof 67, 2300 Turnhout, Belgium.

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