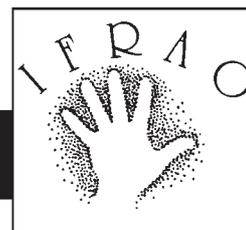


IFRAO Report No. 37



New member of IFRAO

Recently the **Indonesian Association of Rock Art (IARA)** has been accepted by postal ballot as the 43rd member of IFRAO. IARA is the first rock art organisation in Southeast Asia, a recently founded non-profit non-governmental organisation espousing the ideals and principles of IFRAO. Its Board of Directors has mostly Indonesian members, led by Dr Pindi Setiawan, and two French rock art specialists, including Jean-Michel Chazine. Some of the Directors have been involved with rock art and its study for many years.

IARA intends to concern itself with the survey of rock art sites, and with the study and analysis of rock art throughout Indonesia, as well as with presentation and protection measures. Its current priority is an extensive and long-term research project of cave art in Kalamantan (Indonesian Borneo) that has already received wide international attention, but it will hopefully extend its research nationwide. It is known that there are extensive rock art bodies in the Indonesian archipelago, but little is known about most of them. The contact address of the latest addition to IFRAO is IARA, Sangkuriang R-2, Bandung, Indonesia 40135; Tel. No. +62222504896; the e-mail address is rockart_indo@yahoo.com

IFRAO affiliated with UISPP

The International Union of Prehistoric and Protohistoric Science (Union Internationale des Sciences Préhistoriques et Protohistoriques, UISPP) has formally invited IFRAO to become an Affiliated Association. This invitation has been made through the Secretary General of the 15th UISPP Congress, Professor Luiz Oosterbeek of Portugal. UISPP is the world's largest federation of archaeologists and IFRAO shared the 2006 Lisbon Congress with UISPP. As there are no disadvantages for IFRAO in such affiliation, the membership of IFRAO approved this step by postal ballot. IFRAO has now become the ninth international organisation to affiliate with UISPP. We have thus acquired the right to have a representative on the Executive Commission of UISPP, and we may be able to significantly influence that body's policies on such matters as rock art protection. The website of UISPP is at <http://www.uispp.ipt.pt/en/enmain.html>

International Cupule Conference 2007

The Cochabamba Rock Art Research Association (AEARC) invites cupule experts from all over the world to the International Cupule Conference, to be held in Cochabamba (Bolivia, South America) from 17 July to 23 July 2007.

The International Cupule Conference will take place in the city of Cochabamba, situated in a beautiful valley in central Bolivia. This region presents a huge variety of cupule sites, which vary in their antiquity, symbolism and function. Three days of the conference will be dedicated to the different symposia and the remaining four days to the excursions to cupule areas. Cupule experts are invited to present papers in the following symposia:

- 1) Cupules and their antiquity (dating). Chaired by R. G. Bednarik.
- 2) Possible symbolism of cupules. Chaired by Roy Querejazu Lewis.
- 3) Possible function of cupules. Chaired by Roy Querejazu Lewis.
- 4) The re-use of cupules (ethnographic research). Chaired by Roy Querejazu Lewis.
- 5) Different types of cupules and their combination with other types of rock art. Chaired by Roy Querejazu Lewis.
- 6) Natural cupules (non-anthropogenic). Chaired by R. G. Bednarik.
- 7) Replication work with cupules. Chaired by Giriraj Kumar.
- 8) The taphonomy of cupules. Chaired by R. G. Bednarik.
- 9) Cupules and rock gongs (lithophones). Chaired by R. G. Bednarik.
- 10) Cupules and their lithologies (the importance of understanding the relationship between cupules and the rock types they are found on). Chaired by R. G. Bednarik.
- 11) Preservation of cupule sites. Chaired by R. C. Agrawal.
- 12) Different types of cupules in Bolivia (a presentation of cupule areas for the conference excursions).

The eleven first symposia will be for the international experts. English will be the main language. All papers will be of an international scientific standard. The last symposium (on cupules in Bolivia) will be reserved for AEARC's and other Bolivian researchers and will have an introductory purpose for the excursions.

The main excursion, which will comprise 4 days, will be to the Mizque area where participants will have the opportunity to visit Inca Huasi Uyuchama, Uyuchama 2,

and the three terraces of Lakatambo including the recently discovered rocks with cupules. The cupules of the Mizque area present a remarkable variety in their chronology, symbolism and possible function. The remaining excursions comprise one day visits to Llave Chico, Kalatrancani, and the area of Tarata. Likewise, excursions to cupule areas beyond the Department of Cochabamba can also be arranged. This excursion needs a minimum of three days. Participants will be able to choose their respective cupule excursions during the Conference. All excursions will have low costs directed to cover the main expenses.

The City of Cochabamba and the Town of Mizque have a variety of hotels and restaurants with low, moderate and high prices. During July it is winter in Bolivia with sunny days (when it can be quite warm) and cool nights when a sweater or jacket is needed.

The participation fee for the international experts will be \$US100.00 and can be paid during the first day of the conference. Paper titles and abstracts should be sent before 31 March 2007.

The interest shown so far by several cupule scholars worldwide clearly shows the importance this subject has in rock art research and as an expression of human activities since pre-Historic times. Please contact AEARC, a member of IFRAO, at:

E-mail: aearc@hotmail.com

Postal address: AEARC, Casilla 4243, Cochabamba, Bolivia

Professor Roy Querejazu Lewis

President of AEARC

RAR 23-805

New activities by SIARB (Bolivian Rock Art Research Society)

Rock art exhibit. The exhibit on rock art of SW North America and the highlands of Bolivia, organised by SIARB and the U.S. Embassy in Bolivia, has toured most of the capitals of Bolivian departments, accompanied by an education campaign among school children, as explained in the SIARB web-site www.siarb-bolivia.org (Spanish section, current projects) and the following site: <http://rupestreweb.tripod.com/hablan.html>

Boletín 20. The 20th annual journal by SIARB will be presented in January 2007.

Incachay project. SIARB has prepared a video on the archaeological park (National Monument) of Incachay-Pumamachay, Dept. of Chuquisaca. A new training course for villagers of the region who wish to work as tourist guides to the site in the future has been carried out by SIARB member Pilar Lima.

Vallegrande rock art. A new project to protect rock art in Vallegrande and the neighbouring region of Pampagrande started in 2006. It includes recording of two major rock art sites (Paja Colorada, Mataral), conservation condition survey, preliminary training of guides and archaeological

survey.

Mutún. Mutún on the border of Bolivia and Brazil has one of the world's biggest iron ore mines in the middle of which lies an important petroglyph site recently recorded by SIARB member Carlos Kaifler. SIARB has distributed a report to state and regional government institutions and hopes that they will support the proposal to declare the site a National Monument and have it protected as an archaeological park. Funding for creating the park should come out of a multi-million investment by the Indian company Jindal Steel and Power which in July 2006 was about to secure development rights for the 20-billion-tonnes iron ore reserves.

International meetings. SIARB has co-sponsored the first national rock art symposium which took place in Cusco, Peru, in 2004 and will participate in the VII International Rock Art Symposium in Arica, Chile, in December 2006.

SIARB has regional representatives in several Bolivian cities, in Peru, Argentina and Central America. E-mail address: siarb@accelerate.com

Matthias Strecker

Secretary of SIARB

RAR 23-806

CeSMAP report for 2004 – 2006

The activities of the Centro Studi e Museo d'Arte Preistorica during 2004 to 2006 were:

1. The 40th anniversary of the CeSMAP was celebrated in Pinerolo, Italy, by the international conference *Save rock art — Protection and study of the world's most endangered rock art sites*, 22 to 24 October 2004 (see RAR 22: 107–8). The event was held in conjunction with the City of Pinerolo and the Museo Civico di Archeologia e Antropologia. It included the opening of a public exhibition of the same name in the nearby Palazzo Vittone, which has been made available to CeSMAP by the City of Pinerolo, as the site of a new initiative announced at the conference: the IFRAO World Rock Art Museum (IWRAM).
2. The new CeSMAP headquarter in Pinerolo was inaugurated in 2004, a large modern building containing offices, library, depots, laboratories, meeting/class rooms, and main hall with space for temporary exhibitions and events.
3. Since 2004, the project of the new International Museum of Prehistoric Art, the Land Archaeological and Anthropological Museum of Pinerolese and Cottian Western Alps, was undertaken in the Palazzo Vittone. That building, a substantial baroque palace (18th century) of three storeys in a commanding position (alongside the large main square of Pinerolo, and thus flanking the Municipal Palace on the right), has been made available to CeSMAP by the City of Pinerolo, as the site of the

IFRAO World Rock Art Museums.

4. In 2005 – 2006, the main work of the CeSMAP was the conclusion of the African Project started in 2002 aimed to the construction of the Jbel Sarhro Global National Park in Morocco. The CeSMAP is the joint project leader (of a pool of Italian Institutions, Universities and Museums) with the INSAP of Rabat, the Cultural Office of the Morocco Ministry of Culture and AMAR, the Moroccan member of IFRAO. The main focus of this project is the rock art of a region between the Atlas mountains and the Sahara desert, with many large sites integrated with archaeological remains (tumuli, settlements).
5. Other activities included the production of the *ArtRisk Exhibition* and *ArtSigns Exhibition*, both set up first in Philippi, Greece, later in Lisbon, Portugal, as a partner of a EU Project, led by the Politecnico of Tomar, with other IFRAO Members.
6. A new project in Morocco, in co-operation with the Errachidia University, IFRAO member AMAR and others, with the main focus on the palaeoanthropology and on the rock art of the Kem Kem region, in the country's south-east, near the Algerian border.
7. The activities focused on rock art and prehistory of the CeSMAP Didactic Museum Dept. that works with schools (5000 pupils and students per years) in the Museum Labs.
8. The organisation, in co-operation with IFRAO member AARS, from 1991 to the present, of the International Sahara Meeting, held every three years in Pinerolo, an event founded by the late Alfred Muzzolini.

The idea of the 2008 IFRAO meeting in Salta, Argentina, was proposed during the meeting by the IFRAO Members present in Pinerolo in 2004 and then approved by the 2004 IFRAO Meeting in Agra, India. The IFRAO Convener appointed Dario Seglie to support the Argentine colleagues (Mercedes Podestá, Comité de Investigación del Arte Rupestre de la Sociedad Argentina de Antropología, IFRAO Representative, and Mario Lazarovich, Salta). Recently, the Argentine Colleagues have communicated difficulties to organise this large event in Argentina. IFRAO member ABAR (Associação Brasileira de Arte Rupestre) is now preparing a proposal to host the next IFRAO Congress in Brazil.

CeSMAP proposes to celebrate the 20th anniversary of IFRAO with a year of events. This could include exhibitions, public lectures etc., with a final ceremony in Brazil during the IFRAO 2009 Meeting. The production of a special leaflet on the theme of twenty years of IFRAO, for widest circulation, is also proposed under the co-ordination of the IFRAO Convener.

The IWRAM (IFRAO World Rock Art Museums) is to be a network of collections in Pinerolo and elsewhere in the world. In the restored baroque Palazzo Vittone in Pinerolo, since 2005 the new location of the CeSMAP Prehistoric Art Museum founded in 1964, we have a huge floor space of about 1,500 m². In this palace will be displayed the documents (original casts and tracings) deriving from the archaeological/rock art missions operated by the CeSMAP

in the Western Alps and around the world during the last 42 years. The international exhibition, *Save rock art*, set up in Pinerolo in 2004, with the co-operation of several IFRAO Members, is now proposed by CeSMAP as a first nucleus of the IWRAM, a net of specialised museums under the aegis of the federation, in line with the ethical principles, working with the absolute respect of the native rights in the regions where traditional cultures survive.

The IWRAM of this proposal will be also a mark of guarantee and an aid to the representative of the museums in day-by-day problem solving. The IFRAO President will assume the role of the International President of the IWRAM's Museums Scientific Committee, a body formed by all the IFRAO member organisations.

Professor Dario Seglie

Secretary of CeSMAP

RAR 23-807

Minutes of the 2006 IFRAO Business Meeting, Lisbon, Portugal

Organisations present: American Committee to Advance the Study of Petroglyphs and Pictographs (ACASPP), represented by B. K. Swartz (U.S.A.); American Rock Art Research Association (ARARA), represented by Mavis Greer (U.S.A.); Asociación Cultural 'Colectivo Barbaón' (ACCB), represented by D. Hipólito Collado Giraldo (Spain); Asociación de Estudios del Arte Rupestre de Cochabamba (AEARC), represented by Robert G. Bednarik by proxy (Bolivia); Associação Brasileira de Arte Rupestre (ABAR), represented by Cristiane de Andrade Buco (Brazil); Associação Portuguesa de Arte e Arqueologia Rupestre (APAAR), represented by Mila Simões de Abreu (Portugal); Association pour le Rayonnement de l'Art Pariétal Européen (ARAPE), represented by Jean Clottes (France); Australian Rock Art Research Association (AURA), represented by Robert G. Bednarik (Australia); Cave Art Research Association (CARA), represented by Robert G. Bednarik (Australia); Centro Studi e Museo d'Arte Preistorica (CeSMAP), represented by Dario Seglie (Italy); Eastern States Rock Art Research Association (ESRARA), represented by John Greer (U.S.A.); Hellenic Rock Art Centre (HERAC), represented by George Dimitriadis (Greece); Institutum Canarium (IC), represented by Inge Diethelm-Loch (Switzerland); Le Orme dell'Uomo, represented by Angelo Fossati (Italy); Moscow Centre of Rock Art and Bioindication Research, represented by Arsen Faradzhev (Russia); Nevada Rock Art Association (NRAA), represented by Donna L. Gillette; Rock Art Society of India (RASI), represented by Giraraj Kumar (India); Société Préhistorique Ariège-Pyrénées (SPAP), represented by Jean Clottes (France).

The meeting was held in the Faculty of Letters, Lisbon University, Portugal, and commenced at 6:15 p.m. on 8 September 2006. It was chaired by the outgoing President

of IFRAO, G. Kumar; and after his election co-chaired by the incoming President, J. Clottes. The IFRAO Convener, R. G. Bednarik, was appointed as recording secretary.

1. *Apologies and declaration of proxies.* There were no apologies, and one proxy was declared as listed above.

2. *Confirmation of previous minutes.* The minutes of the previous IFRAO Business Meeting (Agra, 30 November 2004) have been published in *RAR* (22: 104–5), but CeSMAP requested that they be read in full. The President read the minutes, after which they were accepted unanimously.

3. *Matters arising from these minutes.* No matters arising from the previous meeting were discussed.

4. *Report by the IFRAO Convener.*

4.1. The Indonesian Association of Rock Art (IARA) has been accepted by postal ballot as the 43rd member of IFRAO, with all of 24 votes so far received affirming that affiliation.

4.2. The same postal ballot has confirmed the wish of IFRAO to affiliate with the International Union of Prehistoric and Protohistoric Sciences (UISPP), and the application has just been formally accepted by UISPP on the previous day, 7 September 2006.

4.3. The Convener summarised the program of the International Cupule Conference to be held in Cochabamba, Bolivia, in 2007, by IFRAO member AEARC, extending an invitation to attend.

4.4. The Convener summarised the report of IFRAO member SIARB (Bolivia) of that organisation's recent activities program.

4.5. It is pointed out that the issue of global rock art protection is becoming more acute. There is an increase in the frequency of reports of rock art destruction. However, the Convener suggests that this is perhaps more a reflection of increased awareness facilitated by IFRAO, rather than an increase in the rate of destruction. Nevertheless, this is of particular importance, because IFRAO is the only international organisation that is genuinely active in global rock art protection.

5. *Reports of IFRAO Representatives outlining their organisations' work.*

5.1. CeSMAP (Italy) held a meeting concerning the preservation of rock art in Pinerolo, Italy, in October 2004. A new centre with offices, library, laboratories etc. has been occupied in 2004, and a substantial baroque palace along the central city square of Pinerolo has been made available for the establishment of a world rock art museum, to occupy two floors. In 2005–2006, CeSMAP conducted research projects between the Atlas mountains and the Sahara in Morocco, in collaboration with Moroccan organisations.

5.2. RASI (India) reports that the Agra IFRAO Congress was very successful. The Early Indian Petroglyphs Project being conducted by RASI is considered to be of great value to IFRAO. RASI intends to organise a workshop of specialists in relation to this project.

5.3. APAAR (Portugal) was asked by the UISPP to assist with the Lisbon congress, and the symposium *Global state*

of the art is one of the results, as well as a greatly increased participation of rock art researchers.

5.4. Moscow Centre (Russia) has become an organisational founder of the Federal Agency of Culture and Cinematography of Russia, a well-funded body.

5.5. SPAP (France) has continued the publication of its journal.

5.6. ARAPE's (France) principal activity is the publication of *INORA*, an important bi-lingual rock art newsletter that is sent to 65 countries. This includes many subscribers who receive the newsletter free. The IFRAO logo is to be added to the front page of the newsletter.

5.7. Le Orme (Italy) has managed education projects for schools, colleges and universities. Fieldwork has been conducted with international students, and a seminar will be held in October 2006.

5.8. ACASPP (U.S.A.) has conducted an inspection of the Hidden Valley sites and has detected no evidence of portable art there.

5.9. HERAC (Greece) has participated in conferences, and in July 2006 has held a rock art exhibition in Philippi. HERAC is also involved in round table discussions involving Unesco.

5.10. ARARA (U.S.A.) has published the proceedings of the 1999 IFRAO Congress, in addition to its ongoing publishing activities and annual conferences. An exchange project has been established with Chinese researchers.

5.11. ESRARA (U.S.A.) members have conducted individual research projects and the association's newsletter has been published.

5.12. IC (Europe) focuses mostly on the research of its members in the Canary Islands, and has continued to publish its journal.

5.13. ACCB (Spain) has conducted extensive cultural heritage studies in Extramadura, Spain. About 160 new rock art sites have been found and are being studied, and a conference will be held in October 2006.

5.14. NRAA (U.S.A.) has now engaged A. Woody as a full-time executive director of the Association.

5.15. ABAR (Brazil) has held a conference with 350 participants at Capivara. The Association is preparing sixteen of the Capivara rock art sites for access to handicapped visitors, in all 126 sites are now accessible to tourism, out of the 900 located in the park. During the last two years, 129 rock art sites have been discovered, and dating work of rock art is being conducted. There is substantial public involvement, including education programs conducted for young people to find roles in the tourism industry.

5.16. AURA (Australia) continued its own publishing program (*RAR*, *AURA Newsletter*, *Cave Art Research*, the Occasional AURA Publications series) and collaborated with other publishers, held regular conferences (last in Cairns, August/September 2005), and hosts the largest rock art site on the Web. AURA members conduct research in every continent every year. A significant effort concerns the campaign to save the Dampier rock art, for instance AURA assembled a major travelling public exhibition, seen by many thousands of people.

6. *Report of the outgoing President.* The outgoing President emphasised the importance of teamwork and collaboration. He expressed his hope that the foundation laid for such collaboration with UISPP would prove of benefit to IFRAO. Special mention was made of the ongoing rock art destruction at Dampier in Western Australia, and of the need that IFRAO provided all possible support of this endeavour. The outgoing President, G. Kumar, then congratulated his successor, J. Clottes, and asked him to chair the remainder of the meeting with him.

7. *Further matters raised by delegates.*

7.1. APAAR raised the renewed rock art conservation problems in Portugal, most specifically in the north of the country, where sites remain under severe threat. Support will be required from IFRAO, and APAAR will provide

details in due course.

7.2. ABAR reports difficulties in the management of the Capivara park due to funding shortages. The discussion centres on the World Heritage status of the park, which means that Unesco is in a position to influence the Brazilian national government.

8. *New business.* The timing of the next IFRAO Congress is discussed, which ABAR proposes to hold at Saõ Raimundo Nonato, Brazil, tentatively in March 2009. A formal proposal will be submitted to IFRAO.

9. *Adjournment.* The meeting was adjourned at 7.35 p.m.

Minutes by R. G. Bednarik, Convener of IFRAO

RAR 23-808



Occasional AURA Publication No. 14,
Australian Rock Art Research
Association, Inc., Melbourne
ISBN 0-9586802-2-1
First edition, 2006, RRP \$A40.00
Price for members of IFRAO-affiliated
organisations \$20.00 + \$3.00 postage
in Australia, or + \$A11.00 elsewhere.
Contains 32 pages of full colour plates
of rock art in the Dampier Archipelago.

“There is little a mere review can do to capture the intensity of Bednarik’s tale: it relates to conventional scientific writing as pure ethanol relates to an evening glass of cool white wine. In his pages, compressed, stripped down to basics, is the entire political, environmental and ideological history of the coastal Pilbara ... Bednarik’s volume includes a series of remarkable photographs capturing the range of carvings and their spectacular siting ... Bednarik has penned an art historical *J’accuse*, an unfamiliar form of public argument in this nation of whispered co-options, stakeholder coalitions and backroom deals.”

Nicolas Rothwell, *The Australian*

“The word *journey* is often used today as a metaphor for a range of human and personal experiences, but in *Australian Apocalypse* this word has found a near-cosmic significance. The book is about Australia, a continent that is defined most of all by distance and remoteness. The antipodal terminus of the migration of one of the earliest human groups to have left Africa, Australia became the lure for modern European explorers and also a dreadful prospect for their ostracised fellow men ... Bednarik’s determination in the pursuits of scientific goals gave rise to the activism of a believer, and he began organising local groups and environmentalists, arranging scientific seminars, orchestrating media campaigns, and seeking the help of national and international institutions in preventing the destruction of rock art in Australia, Portugal and elsewhere. The narrative of the intrigues and personal motives in these confrontations is captivating, and the substantial successes and promised hopes are encouraging.

What is most remarkable about the book are the exuberant energies of its author, his extraordinary intellect and his commitment to science. Bednarik single-handedly undertook a Leibnizian task of creating a ‘calculus’ for the scientific study of rock art, and fought valiantly to save this discipline from opportunistic theories such as those of shamanism.”

Dr Ahmed Achrafi, *Rock Art Research*

To order copies of *Australian Apocalypse. The story of Australia’s greatest cultural monument*, please complete and post the order form included in this issue of *RAR*, or visit <http://mc2.vicnet.net.au/home/dampier/web/AA.html> and complete and post the order form provided there.

All money recouped from the sale of this volume is directed into the Rock Art Protection Fund of the International Federation of Rock Art Organisations, which meets the cost of the campaign to save the rock art of Dampier Archipelago.