

Conclusion

As rock art infiltrates our lives on different levels, from the halls of academia to the public sector, it is accompanied by ethical dilemmas. In today's crowded world, where cultures with contrasting worldviews and conflicting values come face-to-face, rock art assumes a major role in the archaeological dramas of interaction that are transpiring. Rock art forces into high relief the differences between people and the diversity of outlooks. How is imagery rooted in one worldview dealt with by purveyors of another? As the grand ideas about the universe held by the native communities of world meet the grand ideas of the West, heated conflicts and controversy have ensued, and contentious issues remain as to how to interpret rock art and manage rock art sites. Borrowing and the reuse of imagery is also a problem.

What may be concluded from all of this? Possibly the primary conclusion is that the ethical issues at stake are complicated and profound, extending far beyond the reach of any possible rules and regulations. Interaction is inevitable. There is no such thing as an idealized mosaic of perfectly bounded protected cultures, and that is not even desirable. Such an improbable locked-in/locked-out scenario is sketched out by Michael Brown with its concomitant necessities of "institutions of surveillance, border protection, and cultural purification" (Brown 2003:252). A myriad of factors are operative in rock art dialogues between the West and indigenous communities, the latter varying among themselves. Cultural differences are often buried in the bottom layer of a palimpsest of values and beliefs, partly hidden or overwritten by new perceptions that continue to change, often rapidly. I have made an attempt here to bring some of these issues to the fore.

Unlike the Kakadu exhibit described earlier, this is not always an idealized situation in which opposing paradigms sit quietly side by side for intellectual contemplation. Real threats abound on all sides in regard to issues of loss of cultural identity, "ownership," the release of secret information, and the wholesale destruction to sites and their landscape contexts as they are encroached upon by growing populations, vandals, and bulldozers. Finally, as detailed through these chapters, even the integrity of scholarly research is threatened by this engagement.

Tensions arise, and heated debates take place as to how to proceed in an ethically responsible manner. Much of this discourse has revolved around the differing perspectives that we bring to rock art that, in turn, promote such tensions. Blurred boundaries between conceptual systems or moral attitudes, due to centuries of contact, exacerbate problems of communication, as does the failure to recognize such cross-cultural effects. The anecdote about Taos perceptions of rock art related in Chap. 2 illustrates such an instance.

There are not two sides to these issues but many sides. Ethical considerations cut both ways, and what appears to be an ethical solution for one may work against the other. Science is one way of knowing the past. From the archaeological perspective and in regard to Watkins (2003), I find it difficult to accept the idea that viewing the past through the “order and logic” of our discipline is unethical. Yet Watkins is correct in noting that this approach also constructs barriers to understanding the information we seek, an issue also explored by LeBeau III and LaBounty (2010), who point out that concessions on either side are met with resistance. There are no easy solutions, but untruthfulness about what has been learned through the techniques and mental constructs of the archaeological discipline is not one of them.

There is no venue here for plaza dramas by sacred clowns who with sharp insight cut to the quick, defining contentious issues and making fun, producing laughter that disperses tensions. So there is instead talk, writing, and debate. Yet neither can ritual clowning nor can scholarly dialogue produce ready solutions. Hopefully, however, like the hypothesized ritual performance, some of the discussion will contribute to a heightened awareness of the underlying causes of rock art conflicts that can, in turn, be addressed with greater sensitivity.

Surely, this entire debate catches us squarely in a universal kind of trap describable in metaphorical terms as Spider Woman’s web, and this is not only a sticky web but a messy one at that. In the final analysis, collaborations between archaeologists and American Indians and indigenous peoples elsewhere in the world have the potential of mutually broadening perspectives, while recognizing that the goals and kinds of knowledge held will differ. Certainly, on these and other similar issues, we are traversing extremely uneven ground. On some fronts, boundaries begin to dissolve. While “cultural ownership” issues rightfully prevail when indisputable connections can be drawn between rock art and contemporary tribal groups, there are many cases where preservation in general would seem to be in everyone’s interest, although even here there is debate. At some point, regardless of cultural relationships to the present, images on stone simultaneously enter the realm of a general human legacy. The idea of rock art as cultural property breaks down as time distances the present from the creators of the rock art. Communication through art facilitates an intercultural journey. Throughout, with rock art as a common focus, aesthetics—more properly referenced perhaps as cross-cultural aesthetics—are operative and a common thread between all of us. Rock art as visual dialogue and its potential for communication on a general level crosscut time and cultures; “ownership” is simultaneously local, regional, and universal. We should not aim for a monolithic outlook. In fact, rock art presents us with an invaluable opportunity for learning, expanding our perceptions beyond our own cultural limitations.

End Notes

1. (p. 1) As noted by Brown (2003 :xiii), the terms “Indian” and “American Indian” by native Americans themselves as a means of as self-identity—an observation with which I can personally concur—are prevalent, and I will continue this usage in this discussion.
2. (p. 3) The use of the generic term “Pueblo” here includes the Rio Grande Pueblos along with the western pueblos of Acoma, Laguna, Zuni, and Hopi.
3. (p. 2) A pagan is defined variously as someone not a Christian, Jew, or Muslim, one who has no religion, a civilian (i.e., not a soldier of Christ), with ultimate roots in *pagus*, Latin for a country dweller. *Heathen* is another term used to define pagan, a word that relates ultimately to the uncultivated moors or heath.

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