T R U S T  F O R  A F R I C A N  R O C K  A R T

OCTOBER 2006

#8

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The past year has been another productive one during which TARA has once again reached new levels. Our rock art exhibition, for example, which in the first half of 2005 was shown in Nairobi and Dar-es-Salaam went on to Kampala where it opened in September 2005 and most recently moved to Kisumu Museum in western Kenya in March/April this year. We now know that at least 70,000 people have seen this exhibition to date.

TARA’s rock art community projects have continued to expand and develop and at the end of January this year the Kakapel project was officially opened to the accompaniment of singing, dancing, and of course, speeches.

In February this year, thanks to a grant from the German Embassy, TARA and the National Museums found 3 important new sites in north-eastern Kenya, the first rock art yet discovered in this part of Kenya. TARA has also recorded new sites this year in Turkana (near the lake), in the Rift Valley south of Nairobi (Maasai shields) near Olorgesailie, and in southern Morocco (Atlas foothills).

In May this year I travelled to Morocco to check on the status of the rock art theft and vandalism problem in that country. Together with Dr Abdellah Salih of IRCAM I saw disturbing evidence of how, driven by the illegal trade, the looting and destruction of rock art continues unchecked here to this day. During my visit I held meetings with the Director of IRCAM and with leaders of the local community at Zagora regarding a possible ‘Theft and Vandalism Conference’ which they are interested in hosting during 2007 as well as a collaborative community conservation project in the Draa Valley area.

Our main focus in Nairobi during the last year has been on the Mellon-funded (Aluka) digitization/archive project. Almost all TARA’s images have now been digitised and over around 3,000 images databased. The digitising of the images has turned out to be a bigger project than we had anticipated and TARA board member Alec Campbell will be working almost all the time until mid-next-year writing full descriptions on every image. This is a vital part of the archiving process.

Meanwhile I must end with the news that our Chief Operations Officer Amolo Ng’weno who has served us so well and so ably during the last two and a half years has recently left to join the Bill & Melinda Gates Foundation in Seattle. We wish her well and shall miss her.

David Coulson, Chairman TARA
We are excited to announce that the first phase of the digitization of TARA’s archive slides came to an end in July with over 11,000 slides digitized. Rock art from countries such as Algeria, Botswana, Chad, Morocco, Ethiopia, Libya, Namibia, Niger, South Africa, Uganda, Zimbabwe, Kenya, Sudan, Egypt and Tanzania among others have now been digitized.

This project is a collaboration between TARA and Aluka of the Andrew Mellon Foundation, a not-for-profit organization whose core responsibility is to publish digital scholarly material for colleges, institutes and universities. Through David Coulson’s wealth of expertise in photography as well as Alec Campbell’s huge knowledge of the subject, scholars world-wide will soon be able to access these dramatic rock art images through the Aluka website www.aluka.com as soon as the material has been uploaded to the Aluka site which is to be launched early next year. Meanwhile Alec Campbell still has about 8 months’ more work to complete the database side of the project.

We are extremely grateful to the Mellon foundation for all the support it has given to TARA during the first phase of the digitization process.

**Rock Art Exhibition in Kisumu and Uganda**

By Amolo Ng’weno

The temporary museum exhibition of African rock art was shown at the Uganda Museum between September 2005 and February 2006. The exhibition was a great success with approximately 6,000 visitors in the first month, many of whom were school children.

In March/April 2006 the exhibition then moved to the Kisumu Museum (in western Kenya). The total number of visitors who have seen the exhibition is over 70,000. This brings to a close the East Africa tour of TARA’s temporary rock art exhibition ‘The future of Africa’s past’. We are now talking to the ‘Alliance Française’ about the possibility of another, more advanced exhibition which might travel to many other African countries.

**Staff changes**

Amolo Ng’weno, who has been TARA’s Chief Operations Officer since May 2004, left TARA at the end of August to join the Bill & Melinda Gates Foundation based in Seattle, Washington, USA. During the two and a half years that she has worked here she has made an outstanding contribution to TARA’s growth and development. We shall miss her and wish her well on her new adventures.

Not only did Amolo Ng’weno recently leave TARA to start a new life in the USA, she also got married to Reinhardt Muller Kisala.

Left: Amolo and Reinhardt at their wedding ceremony; Inset: Some of the guests dancing at the wedding.
Training in Cape-Town

by Jack Maurice Obonyo

The Abasuba Community Peace Museum in Suba District, Nyanza Province - Kenya was founded in the year 2001. Until February this year when TARA assisted me in getting scholarship from the University of Western Cape, I have been the curator of the Abasuba Museum and the leader of TARA’s rock art conservation project in Suba. I set off on a journey to South Africa to pursue further studies in the University of Western Cape Town which is working in conjunction with Robben Island Museum, a world heritage site, and the University of Western Cape.

I went to pursue post-graduate diploma course in Museum and Heritage. This has turned out to be a life changing experience for me as I get to understand museums and cultural issues in a better way. I have been able to acquire more curatorial skills on material culture, rock art preservation amongst other skills. During my training wrote a Conservation Management Plan of Van Riebeeck Quarry for Robben Island Museum of which I managed to send a copy to TARA for their records.

My interaction with people from other parts of the world has really revolutionised my reasoning, at the same time I have been able to understand cultural diversity, partly because my classmates are from various countries within the African continent.

I was priviledged to learn more about Robben Island, a world heritage site which was a maximum security prison during the colonial period in South Africa and was declared a University of Humanity by the ex-political prisoners, which includes the first president of democratic Republic of South Africa, Nelson Mandela. It was nominated as a world heritage site by UNESCO in 2000.

My appreciation goes to TARA, the Rockerfeller Foundation, the University of Western Cape Town teaching staff, Robben Island Museum staff, the University of Western Cape, ex-political prisoners, students and the communities like the Afrikaner, Khoisan, Zulu and many others who have been helpful during my study period in South Africa. Through their support I shall achieve my life’s ambition of being a promoter of heritage conservation.

Collaborative Research Project on African Rock Art and the Pan-African Renaissance

In May this year TARA hosted a group of scholars from the region to plan a collaborative research project on African rock art and the Pan-African Renaissance. The meeting agreed that there was need to collaborate on a research project to interrogate the following themes and areas in African rock art:

- African rock art and religion (beliefs, symbols, values);
- African rock art as mainstream art (inspiration, appreciation, criticism);
- African rock art as evidence for history and society (chronology, peopling);
- Rock art and the African Diaspora; and
- African rock art as script and communication.

The meeting was attended by 15 participants from Kenya, Tanzania and Nigeria and was co-chaired by Dr George Abungu (member of TARA’s executive board) and Dr Duro Oni (Director, Center for Black and African Arts and Civilization - Lagos). The participants transformed into a steering committee and TARA will be the Secretariat for this project. A follow-up methodology workshop is scheduled to be held in January 2007 in Nairobi.
The official opening of the Kakapel rock art site to the public took place on January, 31st 2006. Kakapel is situated south of Mt Elgon near Bungoma and the opening was presided over by the Permanent Secretary for National Heritage, Mrs Alice Mayaka. Other guests of honor included the Chairman of the Safaricom Foundation, Mr Les Baillie. The opening ceremony was attended by approximately 1000 local people, most of whom were children. Guests of honor were entertained by traditional dancers and singers from the area.

The official opening also coincided with the completion of a professional restoration project to remove graffiti from the main painted panel. TARA and the NMK had flown Dr Claire Dean over from the USA to clean off the graffiti. Dr Dean is an international specialist in this type of restoration. Meanwhile, thanks to the support of the EU, we were able to train 10 staff members of the NMK in status-assessment and basic techniques of preservation. Dr Dean carried out this training at the site before the opening ceremony.

Next steps for this project include the organisation of community workshops by TARA and the NMK to set up the necessary committees and plan the necessary facilities for future visitors. Among the issues to be discussed will be the provision by the community of camping facilities as well as an interpretive centre/museum to be designed and constructed near the site by the NMK and TARA subject to receipt of further funding.
During the December holidays I found myself with friends in the Great Rift Valley south of Nairobi, not that far from the Olorgesailie Prehistoric Site and Museum, first excavated by Louis and Mary Leakey many years ago. In the afternoon we walked up a steep gorge which ascended the escarpment and I recorded a number of red and white rock paintings on both sides of the gorge. Later this year I returned to the site with Alec Campbell. The white paintings which are located about 40 ft above the river consist mainly of shield designs similar to those found at important meat-feasting and initiation sites in northern Tanzania. To our knowledge, these are the northernmost instances of such shields discovered so far.

The red paintings on the south side of the gorge consist of various abstract designs including what are often known as ‘nested curves’. We understand from other friends and from Maasai we talked to there that there are other paintings even higher up the gorge which we hope to visit on another occasion. Some months ago we received a visit from U.S. anthropologist, Dr Stanley Ambrose who has worked for many years in different parts of Kenya.

Stan had recently been travelling in an area of Maasailand south of the Loita Hills where he had visited several very well preserved paintings which again depicted shields, one of which is illustrated left (inset). In the 1970’s Dr Richard Gramly published a paper on a site in this region which Stan told me that he had visited although it seems that the paintings were badly faded. It is probable that none of the paintings are very old. It is quite possible those near Olorgesailie are the oldest as they have a film of dust over them which may have protected them from wear and tear.

Also in the last six months we received a report from northern Tanzania not far south of the Kenyan border where a site with a number of red paintings of giraffe has been found. This style of art, normally found in central Tanzania, is thought to be several thousand years old and these recently discovered giraffe appear to be the northernmost examples of this style yet found.
In May 2006 I travelled to Morocco in order to investigate first hand the status of the theft and vandalism problem in that part of Africa. In Rabat I was met by Dr Abdellah Salih, a member of TARA’s advisory committee. Working for IRCAM, the Royal Institute of Amazigh (Berber) Culture, Dr Salih is Morocco’s principal rock art expert. In 1998 Dr Salih took Alec Campbell and me to a number of Morocco’s most important sites and showed us the full extent of the damage being done by thieves and vandals in that part of Africa. Later in 2004 he attended TARA’s Rock Art Conference in Nairobi where he gave a paper on the status of the looting. From this we learnt that the situation had deteriorated still further.

On this recent visit Abdellah and I drove to Zagora, east of Ouarzazate not far from the Algerian border in the Draa Valley. From Zagora we visited two important sites, one of which Alec and I had recorded in 1998 with Abdellah and published in our book, ‘African Rock Art’ in 2001. The second site was an important Lybico-Berber site, south of the Valley. Abdellah also took me to a third site which was once an important Tazina engraving site but in the last few years nearly 90% of the good engravings have been stolen or accidentally destroyed by thieves! When in Rabat Abdellah introduced me to his Director who said that IRCAM would be happy to host an international conference on rock art theft and vandalism if TARA could find a major part of the funding. He also said that they would like to collaborate with TARA in a community conservation project, starting with the Draa Valley area which TARA is keen to do. Meanwhile back in Zagora Abdellah introduced me to the President of the Draa Valley Association who are offering to be a third partner in these joint ventures. It is now a matter of urgency for sufficient funds to be secured to launch this project. Abdellah estimates that thousands of millennia-year-old engravings have been removed from Morocco and sold to European and other foreign dealers in the last few years.
At the end of 2005 and beginning of 2006, thanks to a grant from the German Embassy TARA conducted a rock art survey project in Kenya’s northern east province. In the first phase of this project archaeologist, Mulu Muia from the National Museums of Kenya (NMK) drove north to Wajir and Moyale districts following up on vague reports as well as questioning the local people about possible sites. As a result he returned with information on 3 interesting new sites - two painting sites in the Lesayu Hills and a man-made/carved hoofprint of an equid at another site further east.

In February I flew north with Mulu and Tilman Hochmuller from the German Embassy (phase 2 of project). We landed at Moyale on the Ethiopian border and were met by a Kenyan anthropologist Abdullahi Shongolo and the District Officer, Moyale. In response to my request for a vehicle and driver the District Commissioner Moyale had arranged for Shongolo to look after us, a perfect choice. As it happened we arrived shortly before the end of one of the worst droughts in many years. Grotesque carcasses of emaciated cattle were a frequent sight by the roadside.

We drove first to Lesayu, where a series of massive granite inselbergs rise from an ocean of bush. The sandy track took us between the first two outcrops on one of which was our first painting site. Mulu took us to a large rock shelter and pointed to what looked like a painting of a horse standing on its hind legs. Below this on the right of the shelter was what looked like a schematic painting of a gazelle, quite large. Continuing to the next hill, near Lesayu village, we were taken by the chief to see a fine-line red painting of a giraffe next to a white painting of a shield and a red geometric. Close to those were what looked like several black footprints on the rock which we actually decided must be natural phenomena.

The last site we saw was located in another group of low hills about 100kms east of Lesayu. Here we were taken by Mulu and the Chief to see what appeared to be a man-made hoofprint (of a horse or zebra) in the rock. Around the hoofprint the rock had been polished smooth, perhaps by visitors/pilgrims touching the surface over a very long period?

Our survey project has thus broken new ground revealing hitherto unknown art in a part of Kenya where rock art was otherwise unknown. Photographs of these sites will be exhibited at Garissa, where a new museum is planned and at the new Desert Museum on Lake Turkana near Loiyangalani. The Desert Museum officially opens in February 2007.
Between July 21-24th TARA staff went on an exciting trip to Kakapel (western Kenya) and Suba (Lake Victoria). We passed by Lake Nakuru National Park and saw thousands of flamingoes, a pride of lion, rhino, buffalo, giraffe and other wild animals. We visited the Kakapel rock art site a day after our arrival, Mr Odanga the site manager received us well and guided us through the site. Later in the day Kisumu Museum staff as well as Mr Wycliffe Ouma from the Prehistory Club joined us as we set off for Suba.

The Abasuba Peace Museum Chairman, Mr Bernard Omuga also received us well, we camped in Suba for 2 nights. We managed to visit rock art sites in Kwitone, an area inhabited by the Wagimbe clan. A local tour guide took us to the site, which was a long way up a very steep hill, he gave vivid explanations about the site. We then set off for Mawanga site in an area inhabited by the Wasamo clan. It is in a huge cave, we were informed that this is the most visited rock art site and they had received a record of approximately 50 tourists in the previous six months. Damage (graffiti) on this site was noted and the Chairman explained that some school boys forced their way in to destroy the art, the matter was reported to the area Chief and the District Officer and the situation was brought under control.

We then went to Gwasi Hills and proceeded to Rangwe rock cupules. An elderly lady on whose land the cupules were found, narrated how old men would converge there to mourn their dead by playing bao game in the cupules at night. She however said that due to the spread of Christianity there is no more reverence for these rituals any more. On our way back we visited ‘Thimlich Ohinga’ Museum in Homa-bay where we saw a beautiful ancient dry stone wall.

This was an exciting trip full of fun and adventure, we went sailing and swimming in Lake Victoria. Such outdoor activities boost staff morale and should be organized once in a while, special thanks to TARA Management for extending the hand of generosity and all who supported us during this trip.

RARI, TARA and Aluka meet

In mid-August TARA hosted a meeting in Nairobi between RARI, TARA and Aluka (Mellon) at the offices of the Trust. The purpose of this meeting was to agree on metadata standards for our archives and discuss issues of mutual importance such as how much information on geographical locations should be included in the database. Aluka were represented at the meeting by Rahim Rajan, Dierdre Ryan, Dr George Abungu (also a Director of TARA) and Prof Heinz Ruther (also a member of TARA’s Advisory Committee). RARI were represented by their Director, Dr Benjamin Smith and by Azizo Da Fonseca and TARA was represented by David Coulson, Alec Campbell, Amolo Ng’weno and Dr Rowena White. The meeting was very productive and all parties agreed on the way forward.
One of TARA’s earliest supporters, the conservationist and filmmaker, Joan Root was tragically murdered in January in her home near Lake Naivasha in Kenya’s Rift Valley by armed thugs. Apart from having been one of TARA’s original donors Joan also accompanied us on three different Sahara expeditions to Niger, Algeria and Chad. In addition to being a financial contributor to these trips she also acted as my assistant in the desert, often following me around like a shadow, holding bits of equipment making meticulous notes of the sites and art I was photographing, along with all the other geographical and archaeological information that went with this. She logged every role of film I took, noting the film numbers which related to this subject or that. An extract from my Chad diary on December 8th 1996 describing a vertical climb up a cliff face to record some beautiful paintings reads, “As always Joan was fantastic, insisting on climbing up herself, to join me with notebook, flashes and reflectors. I don’t know what I would do without her.” Everyone loved her who went on these trips.

After her death Alec Campbell also reminded me how “High up on Algeria’s Tassili Plateau in 1997 we marvelled at Joan’s stamina and determination as she slogged along with us and the pack-donkeys against a knife-edge wind with ice on the dawn sand and no shelter for many miles. Later we stood recording a panel of 7000-year-old paintings and Alec asked her, “Why are you crying?”, and she said, “I’m not; I’m just so cold my fingers won’t write what David’s saying!!” That evening we found her notes were as usual impeccable”.

We all sincerely miss her.
The World Heritage Committee (UNESCO) in its 30th session in Vilnius Lithuania has nominated the Kondoa Rock Art Site, covering an area of 2,330km, to be a World Heritage Site within the framework of the UNESCO 1972 Convention concerning the protection of World Cultural and Natural Heritage by the United Republic of Tanzania in November, 1997.

This very important and well known site is located in Kondoa District (northern Dodoma region) in central Tanzania on the western side of the Great Rift Valley. Somewhat similar to the San/Bushman rock art of southern Africa, Kondoa contains numerous rock art sites of exceptional quality. Within the area, one finds outstanding examples of two major different styles of rock art, the ‘Red Paintings’ made by late stone-age hunter-gatherers and the so-called ‘Late White’ paintings that represent farming communities that arrived in Kondoa around 1,500 years ago.

Rock art is considered to have important values at international, national and at local community levels. The site derives some of its primary values from the continuous interaction of humans with the natural environment over a period of at least 6,000 years and perhaps longer, i.e. given the evidence of early man in the areas shown in the physical evidence of rock art and archaeological remains.

The site was nominated because it has universal values. Its exceptional values include:
- the quantity and quality of paintings, both red and white;
- the location and diversity of the subject matter;
- the style and aesthetic qualities of the work;
- the unique combination of the different traditions superimposed over each other; and
- the evidence of continuity in the tradition and cosmology of the inhabitants.

The Kondoa rock art site became the 7th World Heritage Site in the United Republic of Tanzania preceded by Ngorongoro Conservation Area (1979), Serengeti National Park (1981), Ruins of Kilwa Kisiwani and Songo Mnara (1981); Selous Game Reserve (1982); Kilimanjaro National Park (1987); and Zanzibar Stone Town (2000). The World Heritage sites are sites equivalent to places recognized as ‘Wonders of the World’. The United Republic of Tanzania and in particular the local communities in Kondoa should therefore be proud of being custodians of such ‘Wonders’.

The Kondoa rock art site has been described under the following criteria:- Is a unique or, at least, exceptional testimony to a cultural tradition and to a civilization which is living or which has disappeared. Is directly or tangibly associated with events or living traditions with ideas or with beliefs, with artistic and literary works of outstanding universal significance.

The nomination process is very involved and needs both financial and professional involvement. The Kondoa rock art site preparation for listing started in the year 2000. The Ministry of Natural Resources and Tourism acknowledges all those who were involved in this process particularly ICCROM, ICOMOS, the Kondoa District Council, Ministry of Lands, Housing and Human Settlement and all others the Ministry cannot mention individually.

The United Republic of Tanzania in collaboration with UNESCO still holds in its tentative list the following sites: Oldonyo Murwak (1997); Gombe National Park (1997); Jozani Chwaka Bay Conservation Area (1997); Eastern Arc Mountains Forests of Tanzania (2006); The Central Slave and Ivory Trade Route (2006)
In July 2006 a team from TARA and the National Museums flew up to Loiyangalani on a trip funded by the German Embassy in Kenya. The objectives of this trip were to visit the new Desert Museum and meet the museum staff, and to survey several new sites known to the museum curator Ali Lempaso and to the Italian anthropologist, Prof Salsa, who has lived for many years in this area.

There are a large number of rock art sites located near the southern and eastern shores of Lake Turkana. Some of this art is thought to be up to 2000 years old and features many animals which have long vanished from the region. Other images feature enigmatic symbols, circles, curves and zigzags.

On the first day Ali Lempaso took the team to visit a site close to Loiyangalani where there is a large boulder covered in engravings. The style and subject matter of these engravings closely resemble other engravings previously recorded by TARA in this area some of which were published in David Coulson and Alec Campbell’s ‘African Rock Art’ (2001). In addition to these engravings we were alarmed to also see some chalk graffiti over several of the engravings which we were told had been made by school children. Ali promised to speak to the head teacher(s) in order to sensitise them as to the cultural importance of these images and to try and ensure that there is no more graffiti.

On our second day Dr Salsa took us to a major engraving site off a 4 x 4 track heading to the north of Mt. Kulal. The site is on a volcanic hill covered in boulders, many of which bear engravings of giraffe, antelope, humans and geometrics. From the hill we looked west over the Rift Valley over an immense panorama including Lake Turkana.

Some of the rock art of this area is within walking distance of Loiyangalani town while other sites can only be reached by 4x4 vehicle or camel. Guides and instructions are available from the Desert Museum at Loiyangalani (which can be contacted care of the National Museums of Kenya www.museums.or.ke). The Desert Museum is planning its first annual cultural festival in July/August 2007 which is also the cool season in the region and the best time to visit.
In May 2005, Algeria’s ambassador to the UN Abdallah Baali, hosted a meeting of ambassadors of rock art nations to the UN. The meeting, held at the Algerian Mission in New York and attended by 30 ambassadors unanimously endorsed a statement calling on their respective governments to a commitment to preserve Africa’s rock art heritage. Since then TARA has received letters from more than six African governments endorsing the statement by Kofi Annan and Nelson Mandela that conserving Africa’s rock art is an absolute priority. The Governments include Botswana, Chad, Sudan, Uganda, Zimbabwe, Kenya and South Africa.

Ministerial Letters from Governments

Rock Art Ambassadors’ Meeting, Algerian Mission, New York

Libya Laser Recording JAN/FEB 2007

In our last Newsletter we asked for travelling partners to contact us regarding a trip we were planning to Libya for the beginning of this year, and some did. For various reasons the trip had to be postponed but we now hope to be able to reschedule this for late January/early February next year. We plan to travel to southern Libya with a laser recording expert(s) in order to record the famous “Fighting Cats” (below right) and other endangered engravings in this area. Some of these engravings are in danger of crumbling having stood here for maybe 10,000 years. If you would in principle be interested in joining us on this expedition please let us know. The approximate cost will be £6000 (Stg) per person but less if more than one person.

Every year TARA carries out expeditions to remote rock art regions. If you might be interested in joining us on one of these as a travelling partner please contact us giving your particular interest/preference so we can put you on our mailing list. The cost of these trips will vary depending on the destination.

Join Us for Future Expeditions

Namibia

TARA is planning an exclusive 10-14 day Namibia rock art safari (end April/early May) visiting Namibia’s wildest and most spectacular places. Travel will be by 4x4 vehicle, helicopter and fixed wing charter including fly-camping and some luxury camps/lodges. Please contact us if you are interested.
About one year ago I received a call from a Californian Professor, Charles Hood, who told me he was planning a trip to Namibia and wanted to “pick my brains”. He said he owned a copy of my book (with Alec Campbell) “African Rock Art” in which he had seen some of my photos of Namibian rock art. He asked if there were any tips I could give him, on where to go and how to photograph the paintings.

I encouraged him to visit the Brandberg, a 2700 metre (8900 ft.) massif at the edge of the Namib desert—Namibia’s highest mountain. The Brandberg is famous for its (San/Bushman) rock paintings which probably number in their thousands. The best known painting site is the Maack shelter which ‘houses’ the so-called “White Lady of the Brandberg”, situated on the east side of the mountain. The “White Lady” site is relatively easy to get to, but there are a great many other sites higher up the mountain which require time, energy, dedication and fitness as well as a good guide to reach them.

One of the areas of the Brandberg that I myself have always wanted to visit, but never had the time to, is the Amis Gorge. I therefore encouraged Charles Hood to get himself a really good guide and if he had the time to try and visit some of the sites in this gorge. I also gave him an elaborate lesson on phone as to what equipment to use and generally how to go about photographing the paintings he would hopefully find.

Some months later I had an e-mail from him saying that he had a very successful trip up the Brandberg and he attached some images he had taken up there which he wished to donate to TARA. He also attached a piece he had written, of which the following is a short extract.

“At last!” Our first rock art stop was mid-morning, about half way up the canyon. We were on the west side of the range, on the opposite side from the White Lady site, seeing the San art just as it was left when these hunter-gatherer artists disappeared from this mountain hundreds of years ago. Near the caves there were some pottery shards and broken bits of ostrich egg, but otherwise there were no trails and no fences and no interpretive signs, just the three of us and a huge desert mountain with overhanging alcoves filled with the painted animal-panels of forgotten tribes. Giraffes, springbok, hunting parties, shamans—it was utterly amazing.

Red-faced and sweating, I staggered around trying to decide what to take a picture of first. I must have looked dazed or high on some drug as I babbled incoherently about the beauty of the forms and the intensity of the colors. This was exactly what I had hoped to see. The other two took off their boots and nodded tolerantly. These were the most remote (and best preserved) pictographs I had ever seen, better even than remote Anasazi sites in Arizona. I felt like the first discoverers of Altamira or Lascaux and, panting with fatigue, I tried not to drop my Nikon onto the rocks before getting the first pictures.”

Thank you for the photographs, Charles!

Top: The Brandberg landscape Left and Right: Images taken by Charles Hood in the Amis Gorge
HELPERS AND ACKNOWLEDGEMENTS

**Donors 2006**

TARA acknowledges with gratitude the continued support of the Ford Foundation, the Robert H and Ann Lurie Foundation, and the Andrew Mellon Foundation. Without the major support of these donors, TARA’s important work in many different areas would not be possible.

TARA is meanwhile happy to acknowledge a new grant from the Lisbet Rausing Foundation in the UK for rock art survey work and website development over a 5 year period. We are deeply grateful for this additional support.

TARA would like to express their gratitude to the Uganda Museum in Kampala for providing exhibition space for the “Future of Africa’s Past” rock art exhibition during the last few months of last year. We would also like to thank Mr Nilin Madhvani for sponsoring the opening night at the Museum.

TARA would like to thank the Safaricom Foundation, the US State Department and their project partners, Kenya Tourist Board and Governors Camp for their continued support for its rock art project in Kakapel, Western Kenya. TARA is also grateful to the European Union (EU) for its support for the rock art restoration training programme with the National Museums of Kenya and we are grateful to the Uganda Museum for their contribution towards this initiative.

TARA wishes to thank the German Embassy in Nairobi for its support for the rock art survey and exhibition project in northern Kenya. We would further like to thank the French Embassy most sincerely for their support in flying Professor Jean Clottes to Nairobi to advise the Trust regarding new sites in the Lake Victoria region.

TARA is grateful to the American University in Cairo (AUC) group for their donation to the Trust in March this year and wishes to thank SN Brussels Airlines for their contribution towards TARA’s international travel costs this year.

TARA is also grateful for the following personal donations received from Sue Conford, Donald E Dana, Richard Oldfield, Mr & Mrs E Schneider, Lois Dubin-Sher and Joan & Arnold Travis.

**Helpers 2006**

**Belgium:** Pierre de Maret, Gonda Geets, Marie Lippens, Marion Van Offelen

**Botswana:** Alec Campbell, Mike Main

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**Trust for African Rock Art Newsletter – October 2006**
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A heritage in peril

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