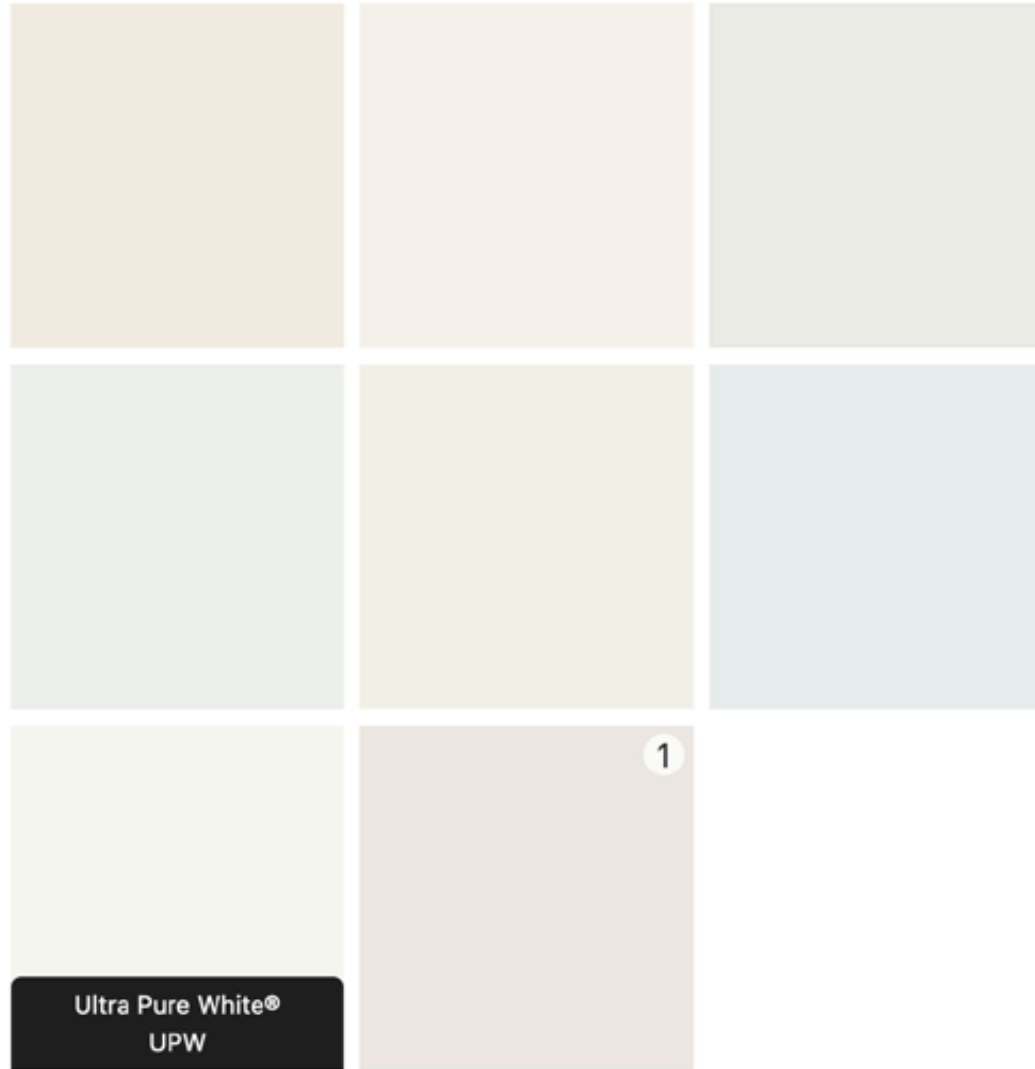
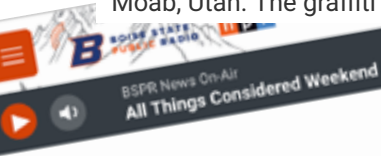


WHITES COLOR FAMILY



[See All White Colors](#)

A family in eastern Idaho is coming under fire for defacing a natural rock arch near Moab, Utah. The graffiti came to light after a post on social media.



Environment

Idaho Falls Family In Hot Water Over Rock Arch Graffiti

Boise State Public Radio News
Published April 5, 2018 at 1:24 PM MDT

▶ LISTEN • 1:30



August 23, 2018

Dear Friends and Concerned Citizens,

I want you all to know that I have reached an agreement with the government to account for my actions last spring at the Corona Arch in southern Utah. With that agreement I have accepted responsibility for my conduct and have agreed to pay a fine and full restitution to address the damage caused to the arch.

Although I have resolved my case with the government, I will remain committed to helping ensure that our public lands remain pristine. In the future, I hope that others can learn from my mistakes and always act responsibly with our natural treasures.

Sincerely,

Ryan Andersen



Andersen later apologized on his [blog](#) writing, in part: "While hiking in the Moab area with my family, I drew with a sandstone shard, a heart with my and my wife's initials and the year above it. At that moment, I foolishly thought I was conveying my love for my wife when, in fact, I was tarnishing the experience for others who also want to enjoy magnificent scenery. My actions were wrong. I am extremely sorry for my conduct."

United States Department of Justice
 THE UNITED STATES ATTORNEY'S OFFICE
 DISTRICT of UTAH

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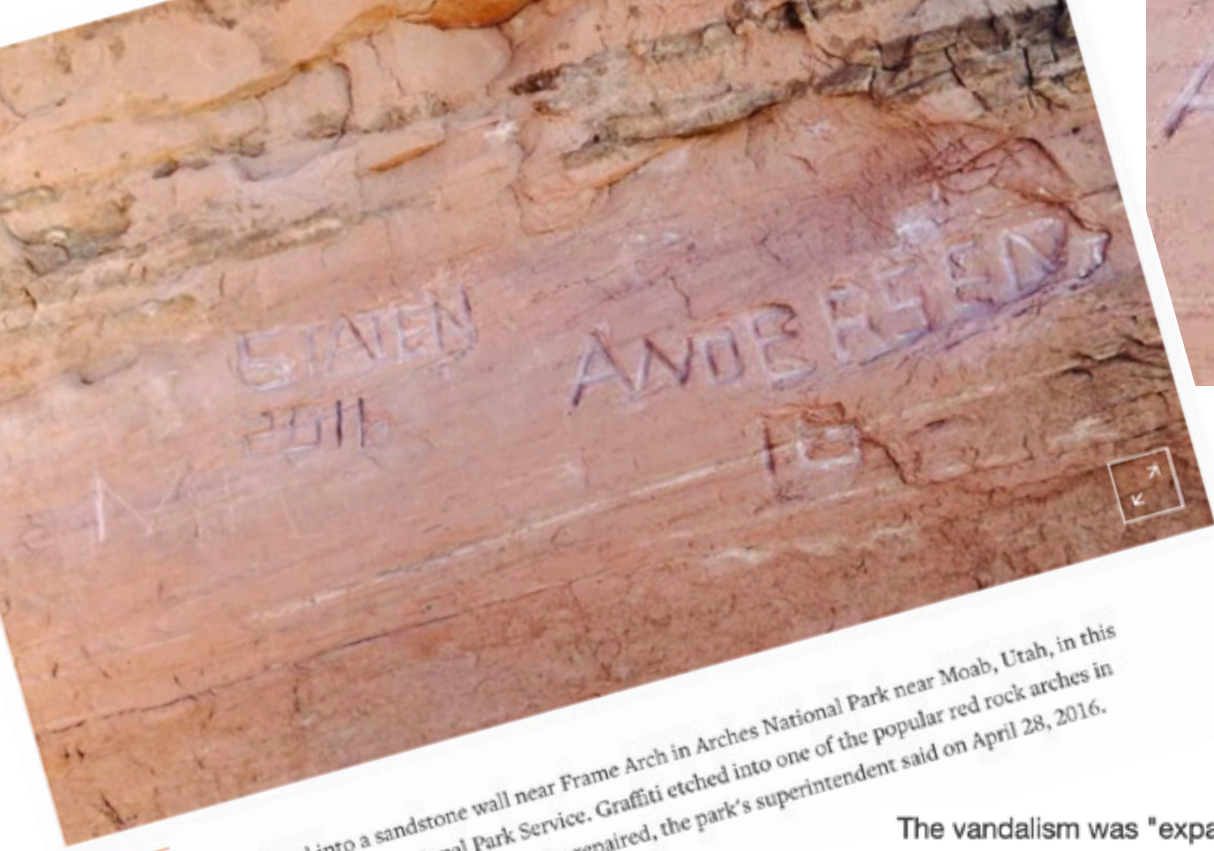
FOR IMMEDIATE RELEASE
 Department of Justice
 U.S. Attorney's Office
 District of Utah

Andersen Pleads Guilty To Defacing Corona Arch; Agrees To Pay Fine To BLM

SALT LAKE CITY – Ryan Bird Andersen, age 45, of Idaho Falls, Idaho, pleaded guilty to a one-count misdemeanor information Thursday charging him with defacing a natural feature – the Corona Arch – by scratching graffiti into the rock. U.S. Magistrate Judge Dustin Pead presided at the hearing in U.S. District Court.

As a part of the plea agreement, Andersen agreed to pay the maximum fine of \$1,000, full restitution of \$858.32 to the Bureau of Land Management, and a processing fee of \$30. Andersen also agreed to release a statement advocating the responsible use of public lands as a part of the plea agreement. (A copy of the statement is attached to this release.)

"Mr. Andersen's conduct was troubling to us and anyone who values Utah's beautiful public lands. People travel from around the world to visit these spectacular resources. Mr. Andersen learned a valuable lesson from this prosecution. As he writes in his statement, we hope others can learn from his mistakes and always act responsibly with our natural treasures," U.S. Attorney John W. Huber said today.



Graffiti is seen scratched into a sandstone wall near Frame Arch in Arches National Park near Moab, Utah, in this undated picture released by the National Park Service. Graffiti etched into one of the popular red rock arches in Utah's Arches National Park may be too deep to be repaired, the park's superintendent said on April 28, 2016. REUTERS/National Park Service/Handout via Reuters

The vandalism was "expansive," according to Arches National Park Superintendent Kate Cannon.

"It must have taken a long time," Cannon said. "It may have been (done by) a couple of different people. It's a very deeply etched piece of graffiti."

Names etched on the rock at Frame Arch include "Staten" and "Andersen," according to a Facebook post by the park. Cannon said she hopes someone will come forward to ensure those who made the graffiti are held responsible.

"It's destructive and it ... mars the experience of those who come to enjoy the place in its natural state," she said.

This happened 2 years prior to the vandalism at Corona Arch by Ryan Bird Andersen. Conclude what you will...

One of the results of this is that immaturity is taken to be a virtue, too. So that someone like that, let's say John Wayne who spent most of his time on screen admonishing Indians, was in no necessity to grow up.



Credit 25



Corona Arch, near Moab, Utah, was recently defaced. An Idaho Falls man posted a smiling photo of his family standing next to the arch, which received national condemnation.

UTAH

Rope Swinging Permanently Banned at Corona Arch and Gemini Bridges

DECEMBER 3, 2017 | ADMIN | LEAVE A COMMENT

Rope swinging at Corona Arch is now a thing of the past (photo courtesy Brian Mosbaugh at Slacklinemedia.com, Instagram: @Moabmonkeys).



BLM public information officer Lisa Bryant has supplied NABS with the following statement:

BLM-Moab has restricted roped activities, including swinging, for about 37 acres of BLM administered public lands, including Corona Arch (and nearby Bowtie Arch) and Gemini Bridges. The rest of the Moab Field Office area is still open for roped activities and includes several focus areas specifically for climbing and activities such as base jumping and highlining.

Gemini Bridges and Corona Arch are two outstanding geologic formations located northeast of Moab, Utah, in spectacularly scenic settings reached by short hiking trails. Corona Arch was acquired May 8, 2014 through the Utah Recreational Land Exchange, although the hiking trail leading to the arch has always crossed BLM managed lands.

Both features have been very popular destinations for hikers, sightseers and photographers for many years. It is estimated that 40,000 people visit Corona Arch and 50,000 people visit Gemini Bridges each year. Both geological features, but especially Corona Arch, are among the most often photographed sites on BLM lands.

"We do have incidents of graffiti and vandalism," says Lisa Bryant, who's with the Bureau of Land Management in Moab. "That does seem to be on the rise just with the increase in visitation."

Bryant says over 2.8 million people visit the geologically rich area around Moab annually. She stresses that the vast majority of people are good stewards of the land.

She stresses that the vast majority of people are good stewards of the land.

Make Memories & Leave No Trace

Your eyes stare in wonder, your breath catches, and you can't stop taking pictures. Surrounded by such beauty, it's easy to see why this place was deemed worthy of protection as a national park. Created to protect "gigantic arches, natural bridges, 'windows,' spires, balanced rocks and other ... sandstone formations," Arches National Park is an exceptional place—with a very common problem: graffiti on those unique and beautiful rocks.

You might be shocked: "Graffiti? In a national park?" Nearly every day, rangers find words or shapes drawn, carved, scratched, or painted on rocks at Arches. Over one million people visit every year, and many may not know that all graffiti in the park is vandalism—no matter how small or superficially drawn.

Leaving a mark is in our nature. Across the Colorado Plateau, [American Indians](#), [settlers](#), and [cowboys](#) all left signs of their presence. These marks are part of regional history, dating back hundreds of years. But the world is a different place now: there are more people and more choices in how we express ourselves. Writing on the walls isn't necessary, and in a national park, it's illegal.



Chalking, carving, and scratching are all types of graffiti. Depending on the damage, it may take a significant amount of work to remove.

NPS Photos

Our

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Latin - detected



English

propter nos



for the sake of us



Hallyn here quotes the counterpremise of a world created *for us* that is central to Copernicus's assertion that, because of his divinely created origin, man could come to know a creation whose processes of functioning were rule governed, because created "for our sake" and bound by *this end*. As Hallyn cites Copernicus:

For a long time, then, I reflected on this confusion in the astronomical traditions concerning the derivation of the notions of the universe's spheres. I began to be annoyed that the movements of the world machine, created for our sake (*propter nos*) by the best and most systematic artisan of all, were not understood with greater clarity by the philosophers, who otherwise examined so precisely the most insignificant trifles of this world. (Quoted in Hallyn 1990:54)

Yet this counterpoetics of the *propter nos* was also common to the range of humanist thinkers, among them writers such as Ficino and Lorenzo Valla. It was, in effect, the generalization of this poetics that was to make possible the positing of a *rule-governed model of divine creation*, in which the end or cause of the Creation had necessarily bound the Divine Creator with respect to *what* the organizing principles of his ostensibly, *potentia absoluta* (absolute power), would necessarily have to be. In this context, Columbus's fervent apocalyptic millenarian belief in Christ's

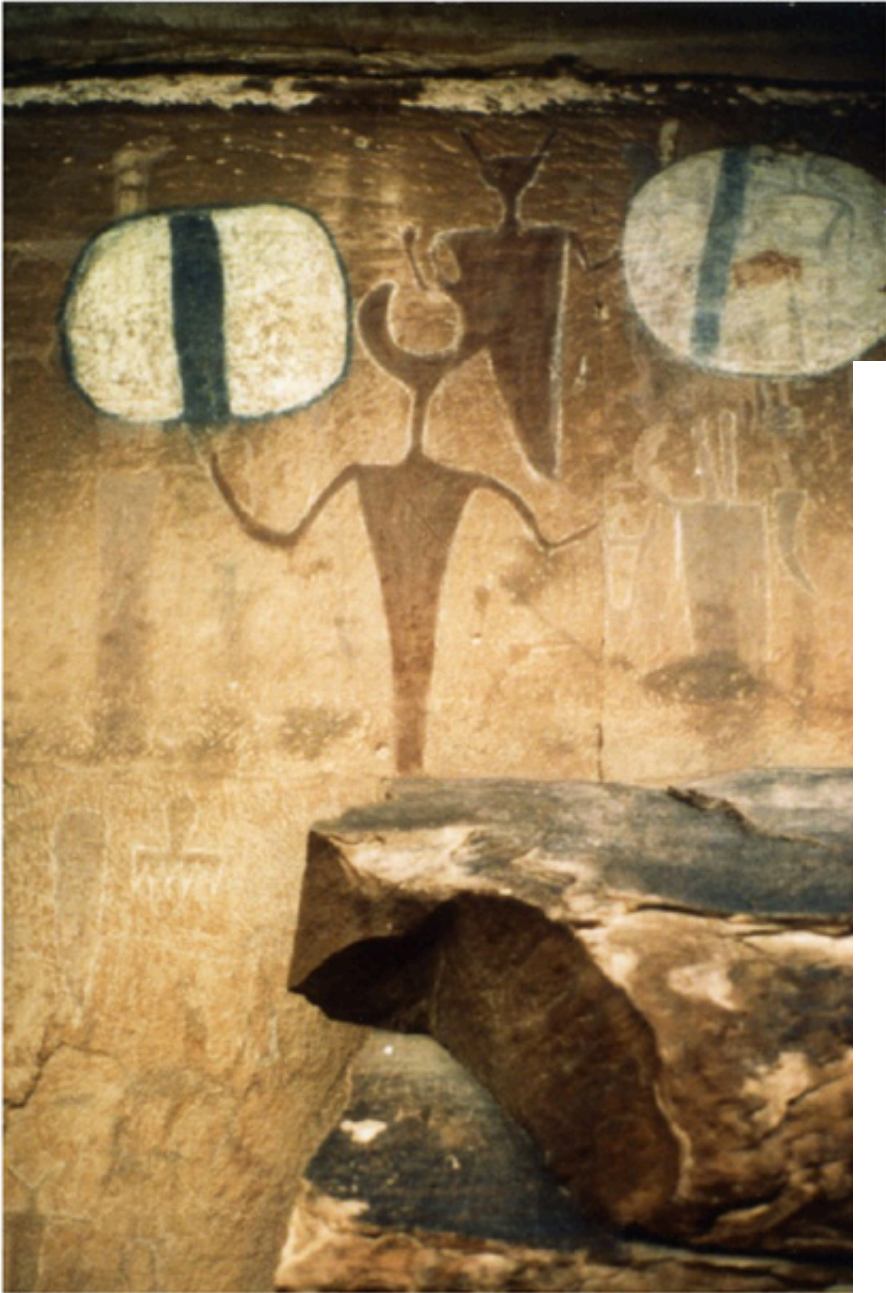


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OUR

From The Zephyr Archives:

The magnificent rock art at the mouth of Courthouse Wash had survived centuries of wind and rain. Thousands of people had admired the brilliantly painted pictographs.



But on the morning of April 16, 1980, park rangers were horrified to discover the panel had been severely vandalized during the night. Historian John Hoffman interviewed Ranger Tom Wylie who remembered “getting out of the car and looking up there, and having a sinking feeling.”



The vandals had used wire brushes and soap and water to literally scour the images from the ancient sandstone.

The Park Service hired art restorer Connie Silver to repair the damage. She was able to restore some of the figures but the colorful shields were lost.

No one was ever caught or punished for the crime.

JS



TOGETHER WE CAN STOP ARCHAEOLOGICAL VANDALISM!

We're losing Utah's history. Every day, visitors to Utah's outdoor wonderland take home pieces of our past, such as arrowheads and pottery. Leaving artifacts in place and respecting archaeological sites ensures that these sites stay with us for thousands of years to come.

Archaeologists call anywhere that past people lived or used an archaeological site, and each archaeological site is an important piece to understanding our past. Some archaeological sites may still be visited by descendant groups, like Indigenous rock imagery sites, or may be important to cultural identity, like Chinese and Italian railroad camps.

Here in Utah, damage to archaeological sites is on the rise. Any damage to an archaeological site, including destruction or looting, is archaeological vandalism and may be illegal under federal or state laws. Not only that, but archaeological vandalism damages places that many people consider special or even sacred.

The governance of the prior splits time into "before the colonial ships hit the shores of the Western Atlantic" and after; it creates the identities of Indigenous and Settler in this temporal breach; and it locates the authenticity, i.e., the truth of people, across two social tenses. Settlers attempt to trap Indigenous truth, i.e., authenticity, in an imaginary frozen homogeneous time before "the event" of colonial massacres and dislocations. They then contrast their truth to this imaginary object as an inner unfolding of goodness and justice hurtling toward an ever deferred horizontal completion. I should repeat what I said in the beginning lest we think this is merely an American and Australian problem. This breach constitutes a European identity as much as an American one, even if each have their different grammars. In both, Indigenous voices are relegated to the cold storage of the unbridgeable pre-invasion past as they continue to die in the afterbirth of liberal democratic capitalism. For both, the massive deathscapes of African and First Nations

· The Future Is Watching · BE AWESOME TO THE PAST



Birdling Stone Petroglyphs (AP 1220) 1850s, Kane Creek Wash
Design by Todd Anderson

Stop Archaeological Vandalism
history.utah.gov/stop-archaeological-vandalism

For both, the massive deathscapes of African and First Nations people provided the conditions of their birth and inhabit their sacred words like "liberalism," "demos," "capitalism," "freedom," "friendship," "neutrality," and "reason." If there is a general economy of Western hauntology, it is because their social and political houses are riddled with a specific ghostly presence of the massacred bodies they cannot manage or get rid of because they are the condition of their most intimate inside. This helps us understand the feverish gaze with which they look past actually existing Indigenous (black and brown) bodies for some trace of the before-all-this. They are looking into a mirror that will not cast back their own bloody hands and engorged guts.

Public Trust

The Fight for America's Public Lands



The Racist Defacing of Petroglyphs Is a Teaching Moment

The more we learn an incomplete fairytale of Indigenous peoples and our history in this country, the more we perpetuate acts of ethnocide, like the ones we've seen in recent weeks in southern Utah

Often there is a disconnect between the way Indigenous people and non-Native people view and experience the landscape, Thompson said. "There is a settler-colonial attitude that not just climbers, but outdoor recreational hikers and mountain bikers, have, that make them feel entitled to claim whatever they want, regardless of climbing bans and what the Indigenous peoples in those areas think or want." Many non-Native visitors don't realize that the public lands they enjoy were created at the expense of the original inhabitants, who were forcibly evicted, Thompson said. "Indigenous people have been murdered, battled, and removed, so that settlers could have access to these lands."



modes of being human generic to our uniquely hybrid (*bios* and *logos*) species.

This misequation then functions strategically to absolutize the behavioral norms encoded in our present culture-specific conception of being human, allowing it to be posited *as if* it were the universal of the human species, and ensuring thereby that all actions taken for the sake of the well-being of its referent model continue to be perceived *as if* they were being taken for the sake of the human-in-general: *propter nos homines*. This belief, in the face of the mounting evidence of its costs to the planetary environment (physical and organic), as well as to the world-systemic



UNITED

Columbus's apocalyptic conviction of a providential destiny for the spread of Christendom to be effected through the vessel of the earthly state and its quest for territorial expansion would therefore impel him to call in question the "categorical models" and "mobile classificatory labels" of the "normal" paradigms of the geography of his time. However, it would be the same dynamic that would also impel him—once he arrived in an *antipodes* where for his learned antagonists *there should have been no land*—to see the non-Christian peoples of his newly found world as "idolaters," *within* the terms of the emergent state's equally juridico-theological categorical models. He therefore saw their lands and original sovereignty as legitimately expropriable (that is, gainable), and they themselves as even enslavable, within the overall logic of the mode of "subjective understanding" that was now to be instituting of the state, as that which he had challenged had been of the feudal order.

Both Columbus and his fellow-Spaniards therefore behaved toward the Tainos or Arawak peoples in ways prescribed by the term *idolater*; and therefore, as to a group who were legitimately put at the service of securing the well-being of the particularistic *nos* of Christendom. At the same time, this *nos* was represented as if it were the *propter nos* of the human species itself, and was so believed to be within the logic of the apocalyptic dream of "one sheepfold, one flock, one shepherd." In point of fact, the term *idolater* was as meaningless *outside* the mode of subjective understanding of Judeo-Christianity in its serial variant as had been the term *Zanj* of medieval Islamic geography outside that of medieval Islam. Instead, both were classic cases of the deployment of mobile classificatory labels whose "truth" depended on their oppositional meaningfulness within their respective classificatory schemas. I propose here that such schemas are normally unchallengeable because they enable human orders both to enact the role allocations of their social structures (including the division of labor) and to legitimate them as they do so, at the same time as they induce the specific modes of *generalized altruism* on whose basis they are integrated as dynamic living systems of a unique level of existence—that is, as a hybridly *bios* and *logos*, organic and "linguaging" level, the behaviors of whose subjects are regulated by the narratively instituted "programs" that are the conditions both of *humanity*, the mode of the *nos*, and therefore of the cognitive phenomenon defining of the human, in other words, the mind.

Columbus would share from "us" the same world.

US

Whitewash is extremely moral. Suppose there were a decree requiring all rooms in Paris to be given a coat of whitewash. I maintain that that would be a police task of real stature and a manifestation of high morality, the sign of a great people.

—Le Corbusier¹

A shocking call for compulsory whitening is made at the end of a key modernist manifesto. The pronouncement is associated with the signature whiteness of modern architecture—an aesthetic regime that was presented as a complete revolution of the built environment in the 1920s and became the unconscious default setting of everyday life. Just look at the predominantly white background of most of the kitchens, offices, living rooms, bedrooms and bathrooms around the world that, since the outbreak of COVID-19, have been stitched together into a single shared space of connection between friends, families, classmates, and colleagues. Much of the contemporary awareness of racialization and disease, along with the recognition of the urgent need for sustained confrontation with whiteness, occurs within a vast yet unremarked white interior. This white surface in the background sits exactly at the intersection of epidemic and racialization, even acting as its very engine.

The whiteness of architecture pulsates. Whiteness is not a fixed thing but the idea of a fixed thing constructed by repetition. It is repeated not just through endless rewhitenings, but in the belief that each rewhitening is a whole new beginning; that white is always “fresh” because it enacts a “clean start,” a return to zero. It paradoxically takes such a huge labor to construct this sense of zero. A great effort is required to make a surface that is seen to precede all making, all history even, as a non-statement statement—the seemingly simple but remarkable belief that whiteness is blankness (literally from the word *blanc*). To experience white as zero requires both the huge labor to manufacture whiteness and a parallel labor of denial of that effort, an even more sustained effort to act as if white was always there: that it is the ultimate background to all action; that it is, as it were, not just the host of all colors and forms but the host of history itself. Paradoxically, then, white keeps returning as that which is supposedly already there, that which is unmarked and therefore reveals all marks; preceding the history it reveals. The history of architecture involves a millennial series of historically specific appeals to the supposedly trans-historical status of white. The question of sickness, the very idea of it even, is never far away from this repetition and its associated violence.

Because the truths or modes of subjective understanding of each such order necessarily serve to induce both the mode of intertextual symbolic connectivity and of the proper use on which each human order is based, and are a function, therefore of the socialization of each order's subject, as well of the regulation of their modes of perception and correlated behaviors, all such “truths,” once put into place, must necessarily be not only “imperious to philosophical attack” but imperious also to empirical counterevidence. Given that each such mode of

What is remarkable in the end is this trans-historical resilience of whiteness, the very property it is credited with that paradoxically allows it to be repeatedly forgotten and revived as if it never left, as if it never goes anywhere since it supposedly precedes everything and can be invoked to control anything. This is the veritable plague of architecture itself as the violent law of whiteness that lurks in the background as the all too guilty image of innocence. Whiteness is the real disease. It orchestrates life and death. It is the most lethal of pandemics. Chronic whiteness is organized around a millennial fantasy about the health of a certain kind of surface, a fantasy about the background that is sustained by a continuous hidden labor and has to be repeatedly foregrounded, confronted, and defaced.

Instructions

Step 1

Finish all repairs with a final light sanding to ensure a satin smooth finish and seamless blending between the patch and the wall.



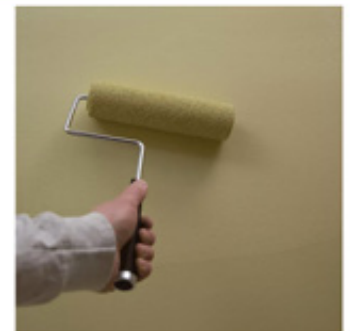
Step 2

Cover with a coat of primer, and let dry.



Step 3

Finish with paint.





13 OFFICER TURK: So I went 17 miles from the
14 chapter house. There's nothing there. And so I



Dr. Len Necefer

May 7, 2021

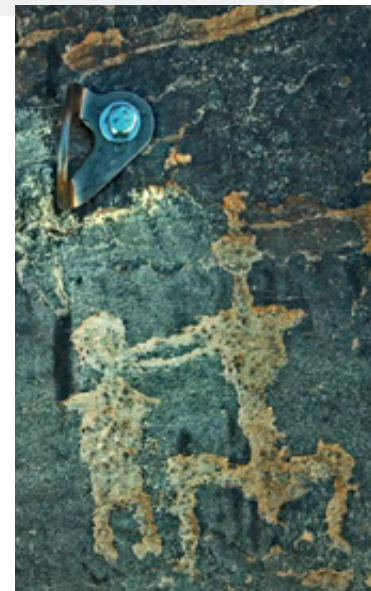
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In late April, former congressman and presidential candidate Rick Santorum proclaimed in a speech: “We birthed a nation from nothing. I mean, there was nothing here. I mean, yes we have Native Americans, but candidly there isn’t much Native American culture in American culture.” His remarks sparked outrage from many within the Native American community. Santorum’s speech came a week after a white climber bolted over a petroglyph panel on the Sunshine Wall Slabs north of Arches National Park, and a day before an unidentified party defaced another with white supremacist phrases.

As an Indigenous person living in this country, I see these events as directly connected. We have inherited an incomplete understanding of the history of the U.S., and that understanding allows for egregious acts of dehumanization of Indigenous peoples. I know because I received the same education as most of white America growing up in Kansas.

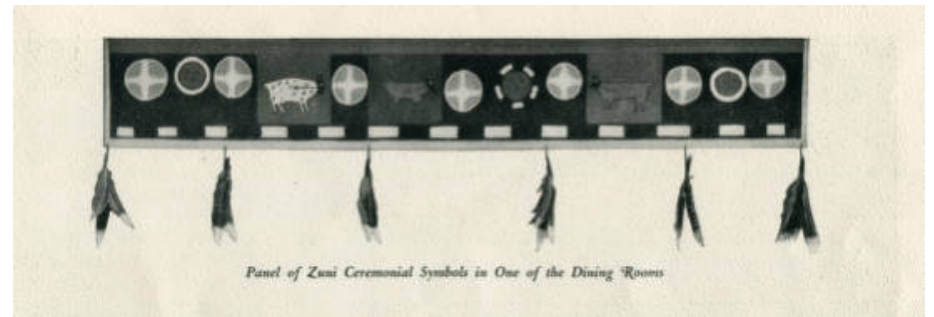
On Tuesday, January 29, 2019, Judge Don M. Torgerson gave his ruling from Utah’s Seventh District Court: Willie Grayeyes is indeed a resident of San Juan County who lives on the Utah side of Navajo Mountain. The ruling says, “He is also from Paiute Mesa in the traditional sense—he was raised there, his umbilical cord is buried there, and his family counts the area as their place of origin.” Judge Torgerson wrote, “He is connected to San Juan County as deeply as any resident of the County. In practice, he has always participated in the voting process in San Juan County. And his rich cultural history adds to his connection—he has always returned to the area and will always intend to return to the area when he has traveled away.”

The controversy led by Kelly Laws and other white residents of Blanding, Utah, as to whether or not Willie Grayeyes had the legal right to be a county commissioner, ended. He





A promotional item published in the *Arizona Daily Star* in 1890 even went so far as to designate Tucson a place to cure serious pulmonary diseases.² The rhetoric in these advertisements often framed the Sonoran Desert as “empty,” a place to be “discovered,” as if the Western lands of the continent had remained unoccupied and untouched all along. The process of “Man-Building” advertised by the Sunshine-Climate Club, therefore, carries a double meaning: building oneself and building one’s environment.



Panel of Zuni Ceremonial Symbols in One of the Dining Rooms

Despite the generous application of native iconography and mythology in the sanatorium's literature, few measures were taken to actually care for the infected people in local indigenous communities. By the early twentieth century, indigenous communities, along with other poor minority groups in Arizona had the highest rate of tuberculosis in the region.¹⁶ The Indian Bureau only began to take measures— such as building Indian sanatoria next to Indian schools in order to serve indigenous groups—after the rise of sanatoria and the spread of the disease through the vectors of sick tourists to native populations. These facilities, such as Phoenix East Farm Sanatorium, were run by volunteers and were drastically underfunded and underequipped compared to the Desert Sanatorium and other tourism hospitals.¹⁷

Furthering this intended “embrace” of the desert’s cultural heritage, the sanatorium even provided tours for patients to visit indigenous communities in Grand Canyon as part of its leisure amenities.¹³ These tours sparked the tourists’ imagination of an idealized healthy native body living in the desert landscape.

These buildings positioned the sick as the agents of a new form of settler colonialism, advancing the nation’s wider aims to displace and outnumber indigenous communities. At the same time, the architectural strategies employed worked to hide not only the injustice and violence of these territorial transformations, but also the historical signs of settler occupation and war in the previous century. To that end, pulmonary diseases (including tuberculosis) were a medical condition as well as an environmental construct, one inscribed with lifestyle, class, and racial asymmetries in its diagnosis and treatment.³

“The point I made is: Destruction of rock art panels is more than just offensive and revolting,” Baco said. He said that the “objectifying” of native peoples and associated destruction of their cultural artifacts constituted “inciting harm on me, my family, and my ancestors.”



Two Women Sitting Down

In Australia, at least, Indigenous groups gain rights to fixed compensations through participating in land-claim hearings, during which they testified that they believe that specific features of the landscape such as Old Man Rock and Two Women Sitting Down are sentient, and equally important, that, as the human descendants of these still sentient sites, they are obligated to act on this belief.¹³ A fierce insistence that rocks listen creates an enjoyable kind of difference because it does not (or did not) unsettle the belief of those assessing these claims, and the majority settler public listening in, that rocks cannot perceive or intend or aim; that they are nonlife (*geos*), not life (*zoe* or *bios*). The rights that Indigenous groups receive from the state are not the right to make their view the norm but to attach a small spigot in the larger pipeline of late liberal approaches to geontology. Thus, unsurprisingly, the

The court considering the desecration of Two Women Sitting Down did not consider what the sacred site desired or intended as a living or vital matter. They did not seem to care whether it wished to stay in place, to commit suicide as a political statement, or to suffer a transformation so that settler Australians could accumulate more capital from Indigenous lands. They simply assumed that Nonlife has no capacity to intend, desire, or seek. They simply assumed that the Indigenous men and women had a cultural belief about things rather than a probing analytics of their existence.

we erected.

This parallel “general upheaval” of our time was the one that began during the 1950s and 1960s, born out of the conjunctural phenomena both of the anticolonial movements (the uprising of the intermediate category of the nonwhite colonial natives) and their challenges to the structures of the global world order that had been put in place over the centuries in the wake of 1492. In this context, the black Civil Rights movement that followed on the Montgomery bus boycott and the collective refusal, by the extreme category of an ostensibly dysseparated Otherness, of its proscribed apartheid and categorial (that is, torrid zone, Western Hemisphere) role and place, triggered a sequential series of such movements by other nonwhite groups, including, centrally, that of the indigenous peoples of the Americas. These latter would now begin the process of co-identifying themselves, trans-ethnically, as, self-definingly, *Indians*. It was to be their counterperspective on 1492, as a perspective arising out of, and developed in the new area of Native American studies, that would, for the first time, challenge the “stereotyped images” of the official account of the “Columbus-discovered-America” legend of 1492, a legend that represented as transculturally “true” (rather than as only culture-specifically so) has served, since the fourth century, as a central variant of the “evolutionary” origin narrative of “Progress” founding to our present techno-industrial order. Hence, the paradox that their question “How could Columbus have discovered America, when we were here first?” has the same resonance for our times as Columbus arguing against his learned antagonists—that yes, indeed, God could have put land there in the Western Antipodes! In fact He had to!—had for his.

With their challenge...

Let's leave aside the easy target of white supremacists and the pretendians. Instead, let's ask why, even for someone like me—who can write her ancestral relation to a place stretching back to the eleventh century rich with the fourth voice, the tragedies of dispossession and inheritance as the survivance of absence—we should not abstract the survivance and heritability of my pre-European, pre-national “nativity” into a historically undifferentiated Indigeneity. What forms of affiliation might emerge from a shared experience of survivance that locates its inheritance in the present, in a world structured to care for the existence of some and not others?



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