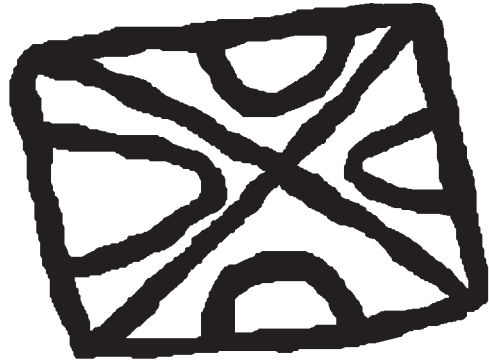


# La Pintura

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2004 Conference Program  
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AMERICAN  
ROCK ART  
RESEARCH  
ASSOCIATION



NUEVO CASAS GRANDES  
CHIHUAHUA, MEXICO  
MAY 28 – 31, 2004

31st Annual Conference  
Program & Abstracts

## Welcome to Nuevo Casas Grandes!

We are pleased this year to be in Nuevo Casas Grandes for the 31st Annual Conference of the American Rock Art Research Association. It is exciting to be holding our first meeting south of the border, and with our fellow Rock Art Researchers from Mexico.

We offer our thanks and appreciation to Mercedes Jiménez, Directora, and the Museo de las Culturas del Norte, Paquimé, Chihuahua, for their hard work to give ARARA a warm welcome and for planning and hosting our annual reception and helping with the planning of our marketplace; to Elsa Rodríguez, Directora, Centro INAH, and to the Instituto Nacional de Antropología y Historia for their support of the conference, and for approval of the use of images from Arroyo de los Monos in our logo design. We thank Richard O'Connor for providing a photo of the Arroyo de los Monos panel for use in logo design. Thanks to our reception entertainment, the Dance Group from Centro de Bachillerato Tecnológico Agropecuario #112, and our musicians, Grupo Música Coral Vida. We also thank Imelda Dávila Torres and Maria Christina Almedia of the Hotel Hacienda, our meeting venue.

Thanks to our Banquet speaker César Quijada López, and our translators, Maria de Jesús Velasco Acuña and José Luis Leyva.

Special thanks to Sandi Casillas of Casas Grandes in assisting with the organization and contributing to our Marketplace—which replaces our customary Vendor Room this year and provides an opportunity for local artisans to display and vend their wares—to Nicolas Quezada for his Mata Ortiz Pottery demonstration, and to local pottery artisan Julian Hernandez.

ARARA extends our special thanks to José Luis Punzo Díaz (formally of the Museo de las Culturas del Norte), who worked diligently on our conference until his move to Durango in January of this year. We owe a special debt of gratitude to Ben Brown, our local chairperson, who worked with our dedicated conference planner, Donna Gillette. The often thankless task of on-site registration (not to mention pre-registration) falls on our Secretary and Treasurer, respectively, Sharon Urban and Donna Yoder, who often miss many papers in the process of keeping things running smoothly. Mavis Greer processed the paper abstracts and assembled the program, Ken Hedges did program layout, Ben Brown arranged and managed the field trips, and Teddy Stickney organized the pre-conference workshop for students from Mexico City. Without the generous help of all these dedicated people, this conference would not have been possible. We apologize for any omissions and extend our heartfelt thanks to all!

Finally, we wish to thank those folks who volunteered to lead the Monday field trips: Carroll and Judy Welch, Eduardo Gamboa, Julian Hernandez, Ben Brown, Elena Baca, César Hernandez, Paul Minnis and Mike Whalen, César Quijada, Jane Kolber, Júpiter Martínez, and Rudi Roney. Changes may have taken place after this list was published, so we wish to express our thanks to all who give of their time to take the rest of us to see the rock art.

## Marketplace Update

This year's special Marketplace, which for this Conference replaces our usual Vendor Room, will take place on Saturday afternoon from 4:00 to 7:00 in the "Bar" at the Hotel Hacienda. We have moved the event inside to accommodate a special demonstration by Nicolas Quezada, brother of Juan Quezada and artisan of Mata Ortiz Pottery. Additional art objects will be provided by Sandi Casillas and others. Those wishing to also observe the firing process for Mata Ortiz pottery are invited to return to the Paquimé Museum in Casas Grandes to the workshop of Julian Hernandez (in front of the entrance) from 5:00 to 6:30 p.m.

# ARARA 2004 Conference Program

Nuevo Casas Grandes, Chihuahua, México

## Thursday, May 27, 2004

10:00 a.m. – 5:00 p.m. Education and Conservation Workshop for Students

## Friday, May 28, 2004

9:00 a.m. – noon Education and Conservation Workshop for Students

1:00 – 4:30 p.m. Board Meeting – Hacienda

5:00 – 7:00 Reception and Registration – Museum

7:00 – 8:00 Opening and Folk Dance Program – Museum

Saturday Morning, May 29, 2004

7:00 – 8:15 a.m. Publication Committee Meeting – Hacienda

8:00 Registration – Hacienda

8:30 – 8:40 Welcome and Announcements – Hacienda

## Session: *Mexican Rock Art* – Hacienda

### **Ben Brown (Museo Historico ex-Aduana Fronteriza de Ciudad Juárez), Moderator**

8:40 – 9:00 Luis García Moreno: Arte Rupestre en Coahuila, México (Contributed Paper)

9:00 – 9:20 Richard O'Connor: Report of Four New Rock Art Sites in the Casas Grandes Region (Contributed Paper)

9:20 – 9:40 Moisés Valadez Moreno and Jesús Gerardo Ramírez Almaraz: Armas, Herramientas y Objetos Rituales en el Arte Rupestre de Nuevo León (Contributed Paper)

9:40 – 10:00 Jessica Christie: Pictographic Record of an Early Classic Maya Period Ending Ceremony in Joljá Cave (Contributed Paper)

10:00 – 10:20 Elanie Moore: Cataloguing The Images at Cueva Pintada, BCS, Mexico (Contributed Paper)

10:20 – 10:40 Aline Lara Galicia and Erika Moales Vigil: Del Cuacatl al Cosmos: Pintura Rupestre en la Sierra Norte de Puebla (Contributed Paper)

10:40 – 11:00 BREAK

11:00 – 11:20 James R. Van Dyke: The Twins Maize Gods and an American Janus (Contributed Paper)

11:20 – 11:40 Martha Monzón Flores and Luis Felipe Nieto Gamiño: El Tejaban De La Piedra y al Andar Dejamos Huella (Contributed Paper)

11:40 a.m. – noon David Lagunas Arias: Cuestiones de Antropología y Turismo: Las Pinturas Rupestres (Contributed Paper)

noon – 12:20 p.m. Julio Vicente López: Algunos Petrograbados de Sinaloa (Contributed Paper)

12:20 – 12:40 Dan Frey, Cesar Quijada, and Jane Kolber: The Petroglyphs and Pictographs of La Pulsera, Cucurpe, Sonora, Mexico (Contributed Paper)

12:40 – 1:00 Cesar A. Quijada and Jane Kolber: Las Pinturas Rupetres de El Pulpito, Sonora (Contributed Paper)

1:00 – 3:00 LUNCH (Education Committee Meeting – Hacienda)

**Saturday Afternoon, May 29, 2004****Session: Mexican Rock Art – Hacienda****César Quijada López (Centro INAH Sonora), Moderator**

- 3:00 – 3:10 MaRio Canek Huerta: Towards an Interpretation of Narratives in Rock Art: History, Narration and Account in the Sierra de San Francisco, Baja California (Report)
- 3:10 – 3:20 Carlo del Razo Canuto: Una Observación Sobre la Sierra de Icamole, Nuevo León (Report)
- 3:20 – 3:30 Adriana Medina Vidal: Un Observatorio Astronómico en Valle de las Cuevas (Report)
- 3:30 – 3:40 César Vázquez Vázquez: Los Petrograbados de la Proveedora, Sonora (Report)
- 3:50 – 4:00 Martín Domínguez: Pintura Rupestre y Liminaridad: un Enfoque Metodológico (Report)
- 4:00 – 7:00 Marketplace (Hacienda Tennis Courts)
- 7:00 Conservation Committee Meeting – Hacienda

**Sunday Morning, May 30, 2004**

- 8:15 a.m. Registration – Hacienda
- 8:45 – 9:45 BUSINESS MEETING – Hacienda
- 9:45 – 10:00 BREAK

**Session: Diverse Geographic Locations – Hacienda****Luis Felipe Nieto G. (Centro INAH Guanajuato), Moderator**

- 10:00 – 10:20 Lauren D Benz and James B. Harrison III: Aboriginal Scratching of Archaic Period Rock Art: Lower Pecos Region, Texas (Contributed Paper)
- 10:20 – 10:40 Leslie F. Zubieta: Mwanana wa Chentcherere II Rock Shelter: Girls' Initiation Rock Art in Central Africa (Contributed Paper)
- 10:40 – 11:00 Alice M. Tratebas, Ronald I. Dorn, and Niccole Cerveny: Effects of Fire on Rock Art: The Microscopic Evidence (Contributed Paper)
- 11:00 – 11:20 Reinaldo Morales and Melisa Quesenberry: A Niche in Time: JD-5, Caribbean Cave Art, and the Fourth Dimension (Contributed Paper)
- 11:20 – 11:30 Belinda Mollard: Historic Cloth Rubbings of Chaco Petroglyphs (Report)
- 11:30 – 11:40 BREAK
- 11:40 a.m. – noon Gaea Bailey: Beyond Stargazing: Preservation and Organization of Data regarding the Navajo Star Ceilings of Canyon de Chelly and Canyon del Muerto (Contributed Paper)
- noon – 12:20 p.m. Sara Scott and Carl Davis: Rock Art Conservation, Dating and Protection on the Helena National Forest, West-Central Montana (Contributed Paper)
- 12:20 – 12:40 Linda Stryker: Rock Art of Armenia and the Four Corners (Contributed Paper)
- 12:40 – 1:00 Lloyd B. Anderson: Mesoamerican Cosmology Extending North of the Rio Grande (Contributed Paper)
- 1:00 – 3:00 LUNCH (2004-2005 Incoming & Continuing Board Meeting)

**Sunday Afternoon, May 30, 2004****Session: Theoretical and Conservation Considerations – Hacienda****Eduardo Gamboa Carrera [Centro INAH Chihuahua], Moderator**

- 3:00 – 3:20 Ken Hedges: Rock Art in Town: "Pilgrim Marks" in Santillana del Mar (Contributed Paper)
- 3:20 – 3:40 Sven Ouzman: The Frankenstein Project: An Archaeology of Graffiti (Contributed Paper)



- 3:40 – 4:00 E. Gene Riggs: Images in Stone: Frontiers of the Classic Mimbres (Contributed Paper)
- 4:00 – 4:20 Kelly Burrow: The Serpent Motif of Barrier Canyon: Ritual and Symbolism in Ancient American Rock Art (Report)
- 4:20 – 4:40 Melissa Tiergues: Endangered Site in Northern Peru (Special Presentation from Conservation Committee)
- 6:00 – 7:00 Reception – Hacienda
- 7:00 BANQUET – Hacienda
- Awards
- Speaker: César Quijada López

**Monday, May 31, 2004**

**Field Trips.**

## Abstracts of Papers

*Anderson, Lloyd B. (Linguist, Washington, D.C.) (Contributed Paper)*

**Title: Mesoamerican Cosmology Extending North of the Rio Grande**

*Abstract:* Cosmological concepts of Post-Classic Central Mexico (Codex Fejérváry-Mayer p.1; Huichol mola) were partly shared in North America by Puebloan traditions transmitted to the Navajo (sandpaintings). Four feathered serpents in spiral design (Codex Borgia plate 72 with  $4 \times 13 = 52$  dots) appear on engraved shells from Spiro, Oklahoma. Mississippian shell gorgets link the central Spider to the Sun (cross-in-circle-with-rays, seen also in rock art from Galisteo). Mississippian “crib” designs with that same Sun in the center resemble the Patolli game, whose center in Mesoamerica can contain the symbol “change” or “succession.” So-called “mazes” of southern California may reflect this same symbolism.

**Título: Cosmología mesoamericana extendiéndose al norte del Río Grande**

*Resumen:* Conceptos cosmológicos del México central post-clásico (Codex Fejérváry-Mayer p.1; Huichol mola) fueron en parte compartidos en Norte América por tradiciones de los grupos Pueblo transmitidas a los Navajo (pinturas con arena). Serpientes con cuatro plumas en diseño espiral (Codex Borgia lámina 72 con  $4 \times 13 = 52$  puntos) que aparecen grabadas sobre conchas en Spiro, Oklahoma. Gargantillas de concha de Mississippi unen a la imagen central de la Araña al Sol (cruz-en-el-centro –con-rayos, encontrado también en el arte rupestre de Galisteo). Diseños de “cuna”, con ese mismo Sol en el centro, tienen parecido con el juego Patolli, cuyo centro en Mesoamérica puede contener el símbolo de “cambio” o “sucesión.” Los llamados “laberintos” del sur de California pueden reflejar este mismo simbolismo.

*Bailey, Gaea (Phoenix, Arizona) (Contributed Paper)*

**Title: Beyond Stargazing: Preservation and Organization of Data Regarding the Navajo Star Ceilings of Canyon de Chelly and Canyon del Muerto**

*Abstract:* Navajo star ceilings of the Four Corners region are comprised of equilinear cross pictographs on the ceilings of ledges and caves. Diversity in pattern, intensity, shape, and color foster questions about origin and purpose. Recently, a thirty-year collection of “ceiling” slides was preserved in digital format to safeguard these images. Nearly 1500 of these single stars have been analyzed and organized to help answer such questions. Fieldwork continues to expand this database. Preserving this data for further study also helps maintain the story of the place of the Dine` and the Ancient Ones that preceded the Dine’s arrival.

**Título: Más allá de mirar las estrellas: preservación y organización de datos acerca de los cielos estrellados Navajo del Cañón de Chelly y del Cañón del Muerto**

*Resumen:* Los cielos estrellados Navajo de la región Four Corners están compuestos de pictografías de cruces equilineales en los techos de bordes salidizos y cuevas. La diversidad de patrones, formas, colores e intensidad albergan preguntas acerca de su origen y propósito. Recientemente, una colección de treinta años de dispositivos de “cielos” fue preservado en formato digital para resguardar estas imágenes. Cerca de 1500 de estas estrellas individuales han sido analizadas y organizadas para ayudar a contestar tales preguntas. El trabajo de campo continúa expandiendo esta base de datos. El preservar estos datos para más estudios, también ayuda a mantener la historia del lugar de los Dine` y de los antiguos pobladores que precedieron a su arribo.

*Benz, Lauren D. (University of Arizona), and James B. Harrison III (Texas A&M University) (Contributed Paper)*

**Title: Aboriginal Scratching of Archaic Period Rock Art: Lower Pecos Region, Texas**

*Abstract:* Pecos River Style rock art often exhibits deliberate destruction of sections of the paintings produced by scratching with a sharp implement. Based on re-patination of the limestone, this scratching appears to have taken place well in prehistory. This paper presents the analysis of scratched imagery from three rock shelters: 41VV83, 41VV696, and 41VV612. The types of motifs scratched and preliminary evaluations of these patterns are discussed.

**Título: Rasguños aborígenes del Período Arcáico del arte rupestre: región baja de Pecos, Texas**

*Resumen:* El arte rupestre estilo Río Pecos a menudo exhibe la destrucción deliberada de secciones de las pinturas por incisiones con un implemento puntiagudo. Basándose en el re-patinamiento de la piedra caliza, estas incisiones parecen haber sido hechas también en la pre-historia. Este documento presenta un análisis de las imágenes raspadas en tres albergues rupestres: 41VV83, 41VV696, y 41VV612. Se hablará acerca de los estilos de los motivos raspados y de las evaluaciones preliminares de estos patrones.

*Burrow, Kelly (Art Historian, Hopewell, Virginia) (Contributed Paper)*

**Title: The Serpent Motif of Barrier Canyon: Ritual and Symbolism in Ancient American Rock Art**

*Abstract:* This paper suggests that serpent imagery found in Barrier Canyon style art is analogous to ritual imagery of the Hopi Snake Dance. In the Hopi Snake Dance, participants combine live snakes, specific gestures, and various implements to serve as an intercessor to the gods for the request of rain. Although the origin of the ritual and the imagery used within is not known, iconographic similarities in the ritual imagery between Barrier Canyon style art and the Hopi Snake Dance suggest more than coincidence. This paper supports that the existence of a deep-seated tradition is indicated based on this ritual imagery.

**Título: El motivo de serpiente del Cañón Barrier : rituales y simbolismo en el arte rupestre de América Antigua**

*Resumen:* Este documento sugiere que la imagen de serpientes que se encuentra en el arte del estilo que se halla en el Cañón Barrier es análogo con las imágenes de los rituales del Baile de la Serpiente Hopi . En este baile Hopi, los participantes combinan serpientes vivas, gestos específicos y varios implementos para que sirvan de intercesores con los dioses para la petición de lluvia. Aunque el origen del ritual y de las imágenes usadas es desconocido, las similitudes iconográficas entre las imágenes de los rituales del estilo del arte encontrada en el Cañón Barrier y el Baile de la Serpiente Hopi sugieren más que una coincidencia. Este documento apoya que la existencia de una tradición profundamente arraigada está indicada basándose en este imaginario ritual.

*Canek Huerta, MaRio (National School of Anthropology and History, México) (Report)*

**Title: Towards an Interpretation of Narratives in Rock Art: History, Narration and Account in the Sierra De San Francisco, Baja California.**

*Abstract:* La Pintada cave in Baja California reveals manifestations of rock art as ritual traces. This paper is an effort to continue some of the recent interpretative research, particularly that of *shaman rock art* which includes the neuropsychological perspective. Our line of research grants the graphic expressions the quality of a *narrative*, where it “might well be considered a solution to a problem of human concern, namely the problem of *how to translate knowing into telling*” as indicated by Hayden White in 1987. We depart from the idea that the images on the rocks can in fact be interpreted from the triad *history-narration-account* as suggested by Gerard Genette in 1998. Our attempt is to interpret the graphic expressions of *shaman rock art* as a *narrative* and to record how it reveals worldviews, modes of life, and specific surroundings.

**Título: Hacia una interpretación de las narrativas en el arte rupestre: historia, narración y relato en la Sierra de San Francisco, Baja California.**

*Resumen:* La Cueva La Pintada en Baja California revela manifestaciones de arte rupestre como trazos rituales. Esta ponencia es un esfuerzo por continuar con algunas de las investigaciones interpretativas recientes, particularmente la del arte rupestre shamánica que incluye la perspectiva neuropsicológica. Nuestra línea de investigación proporciona a las expresiones gráficas, la calidad de una *narración*, en donde “podría considerarse una solución a un problema de preocupación humana, es decir el problema de *cómo traducir el saber en narración*” como lo indicó Hayden White en 1987. Partimos de la idea de que las imágenes de las rocas pueden de hecho ser interpretadas desde el trío *historia-narración-relato* como lo sugirió Gerard Genette en 1998. Intentamos interpretar las expresiones gráficas del *arte rupestre shamánica* como una *narración* y registrar cómo éste revela visiones del mundo, modos de vida, y entornos específicos.



*Christie, Jessica (Assistant Professor, East Carolina University) (Contributed Paper)*

**Title: Pictographic Record of an Early Classic Maya Period Ending Ceremony in Joljá Cave**

*Abstract:* I will investigate the cultural context of a painting in Joljá Cave, Chiapas, Mexico, which depicts two figures framing a 9 Ajaw glyph in Early Classic style. This Ajaw glyph is understood as the painted version of Giant Ajaw Altars known at Caracol, Tonina, and Tikal. Giant Ajaw Altars exhibit a numbered Ajaw sign within a quatrefoil frame. In the Maya calendar, each cycle ends in the day Ajaw. The quatrefoil symbolizes an opening in the underworld into which the Ajaw is sinking. Colonial sources inform us that the Yucatec Maya personified time periods as numbered Ajaw Lords. I will discuss what kind of Period Ending rites might have taken place at Joljá a Cave.

**Título: Registro pictográfico de una ceremonia terminal del del Período Clásico Temprano Maya en La Cueva Joljá**

*Resumen:* Investigaré el contexto cultural de una pintura en la cueva Joljá, Chiapas, México, que representa a dos figuras enmarcando un glifo 9 Ajaw del estilo del Clásico Temprano. Este glifo *Ajaw* se toma como la versión en pintura de los Altares Gigantes de Ajaw que se encuentran en Caracol, Tonina, y Tikal. Los Altares Gigantes de Ajaw exhiben un símbolo Ajaw con número dentro de un marco *quatrefoil*. En el calendario Maya, cada ciclo termina con el día Ajaw. El *quatrefoil* simboliza una apertura al inframundo dentro del cual el Ajaw está hundiéndose. Fuentes coloniales nos informan que el Maya yucateco personificó períodos del tiempo como caballeros Ajaw numerados. Discutiré que tipos de ritos de periodos terminales pueden haber tenido lugar en la Cueva Joljá.

*del Razo Canuto, Carlo (Report)*

**Title: An Observation About the Icamole Mountain Range, Nuevo León**

*Abstract:* Among the hunter gatherer groups it was common to come together at certain times of the year to celebrate rituals related to hunting. This is why physical space forms an important part of the rituals carried out as a totality that includes the same space as part of the symbolization of the ritual. The Icamole Mountain Range is a site with petroglyphs where you can observe the symbolic sacrament of space. Taking this into consideration I attempted to identify the elements that allow us to determine the relation between geographic space and symbolical space, where landforms, vegetation, and climate are factors that determine where the groups of this region would settle.

**Título: Una observación sobre la Sierra de Icamole, Nuevo León**

*Resumen:* Entre los grupos cazadores recolectores era común que en determinadas épocas del año se reunieran a la celebración de rituales relacionados con la caza. Es por ello que el espacio físico forma parte importante de la ritualización como una totalidad que incluye al mismo espacio como parte de la simbolización del rito. La sierra de Icamole es un sitio con petrograbados, en él se puede observar la sacralización simbólica del espacio. De acuerdo con esto, se buscó identificar los elementos que nos permitieran conocer la relación entre el espacio geográfico y el espacio simbólico, en donde la geomorfología, vegetación y clima son factores que determinan la elección de asentamientos de los grupos de esa región.

*Dominguez, Martín (Report)*

**Title: Rock Art and *Liminaridad*: A Methodological Focus**

*Abstract:* This work analyses the rock art from two perspectives. *Liminaridad* considers rock art sites as borders between the spirit world and the human world. The other focus considers the entirety of the physical medium's elements as factors that determined that a place was considered as a border between worlds, the world of the gods and the world of humans. Both perspectives are applied to the rock art sites La Derrumbada and El Mitote located in the State of Hidalgo, México.

**Título: Pintura rupestre y liminaridad: un enfoque metodológico**

*Resumen:* Este trabajo analiza las pinturas rupestres bajo dos perspectivas: la liminaridad que consiste en considerar los sitios con pintura rupestre como fronteras entre el mundo de los espíritus y el mundo de los humanos. El otro enfoque toma en cuenta a los elementos del medio físico en su conjunto, como factores que determinaban cuando un lugar podía ser considerado como frontera entre mundos: el mundo de los dioses y el de los seres humanos. Ambas perspectivas son aplicadas a los sitios la Derrumbada y el Mitote ubicadas en estado de Hidalgo, México.

*Frey, Dan, Cesar Quijada (Centro INAH Sonora), and Jane Kolber (Bisbee, Arizona) (Contributed Paper)*

**Title: The Petroglyphs and Pictographs of La Pulsera, Cucurpe, Sonora, Mexico**

*Abstract:* The site La Pulsera is located in north-central Sonora, where the San Miguel River begins. In Spring 2000, the work of recording the petroglyphs and pictographs began. This is the only site in the Cucurpe area that contains both of these cultural manifestations in the same location. The petroglyphs are located where access to the cave begins. The majority are geometric figures, such as circles, spirals and crosses. The paintings are located inside the cave and consist of

anthropomorphs and geometric forms in white, red, and black paint. The easy access to the site and the proximity of the modern town of Cucurpe put the site in danger of vandalism. For this reason, a description and detailed recording of the site based on the work in 2000 are herein presented to the Conference.

***Título: Petroglifos y pinturas rupestres de La Pulsera, Cucurpe, Sonora, Mexico***

*Resumen:* El sitio de “La Pulsera” se ubica en la región norte-centro del estado de Sonora, donde inicia la cuenca del Río San Miguel. En la primavera del 2000 se iniciaron los trabajos de registro de los grabados y las pinturas de este sitio, ya que es el único en la región de Cucurpe que tiene estas dos manifestaciones culturales juntas. Los grabados se localizan al inicio del acceso de la cueva y son en su mayoría de forma geométrica como círculos, espirales y cruces. Las pinturas ubicadas en el interior son representaciones antropomorfas y geométricas en color blanco, rojo y negro. Su fácil acceso y la cercanía a la población moderna de Cucurpe representan su mayor peligro, por lo que se realizó una descripción y registro fotográfico minucioso del lugar basado en el trabajo del 2000, el cual presentaremos en esta conferencia.

*Galicía, Aline Lara, and Erika Moales Vigil (ENAH) (Contributed Paper)*

***Title: From Cuacatl to the Cosmos: Rock Art from the Northern Sierra of Puebla***

*Abstract:* The community of Zautla is located in the high valleys of the northern mountains of Puebla, which contains the archaeological site known as Tenampulco. Two outcrops with rock paintings were registered within the settlement. The second one, which we will be dealing with, contains anthropomorphic, zoomorphic, *phytotomic*, and geometric painted motifs in different tones of red. In this presentation, the first results of this investigation joins the rock art and the astronomical characteristics encompassing them with the archaeological site's evidences.

***Título: Del Cuacatl al cosmos: pintura rupestre en la Sierra Norte de Puebla***

*Resumen:* En los valles altos de la Sierra Norte de Puebla se localiza el municipio de Zautla que alberga el sitio arqueológico conocido como Tenampulco. Dentro del asentamiento se registraron dos afloramientos con pintura rupestre. El segundo, del que trataremos, comprende motivos antropomorfos, zoomorfos, fitomorfos y geométricos pintados en distintos tonos de rojo. En esta ponencia se explicarán los primeros resultados de esta investigación reuniendo las características del arte rupestre y las astronómicas englobándolas con las evidencias del sitio arqueológico.

*García Moreno, Luis (Sabinas, Coahuila, Mexico) (Contributed Paper)*

***Title: Rock Art in Coahuila, Mexico***

*Abstract:* The families that settled the Coahuila, Mexico, territory left a great testimony of their way of life and of their way of seeing the universe manifesting itself on rocks, through rock art, which is quite abundant in the state of Coahuila; our ancestors used engraving and painting as a language to communicate their beliefs, fears, and vision of their surroundings. This art constitutes a cultural patrimony, not only for Coahuila or Mexico, but should be considered a universal patrimony.

***Título: Arte rupestre en Coahuila, México***

*Resumen:* Las familias que poblaron el territorio de Coahuila, México, dejaron un gran testimonio de su modo de vida y su forma de ver el universo, manifestándolo en rocas, a través del arte rupestre, muy abundante en el estado de Coahuila. Nuestros antepasados utilizaron el grabado y la pintura como un lenguaje para comunicar sus creencias, temores y visión del entorno. Este arte constituye un patrimonio cultural, no sólo de Coahuila o de México, sino universal.

*Hedges, Ken (San Diego Museum of Man) (Contributed Paper)*

***Title: Rock Art in Town: “Pilgrim Marks” in Santillana del Mar***

*Abstract:* Rock art researchers in many areas encounter enigmatic panels of simple grooves. Often called tool grooves or sharpening grooves, they may occur by themselves or in combination with cupules and incised geometric motifs. Grooves, like cupules, evoke basic concepts of interaction with stone, and this paper is designed to place into the record an account of grooved panels in northern Spain that may provide further insight into the ultimate meaning of these puzzling rock art features.

***Título: Arte rupestre en el pueblo: “marcas de los peregrinos” en Santillana del Mar***

*Resumen:* En muchas áreas los investigadores del arte rupestre han encontrado paneles enigmáticos de surcos sencillos. A menudo referidos como surcos de herramienta o surcos de afilación, pueden aparecer solos o en combinación con cúpulas o motivos geométricos incisos. Los surcos, como las cúpulas, evocan conceptos básicos de interacción con la piedra y este documento está diseñado para colocar dentro de los registros un recuento de los paneles de surcos del norte de España que pueden proporcionar una mirada más profunda del último significado de estas características confusas del arte rupestre.





*Lagunas Arias, David (Universidad Autónoma del Estado de Hidalgo) (Contributed Paper)*

**Title: Anthropology and Tourism Matters: Rock Art**

*Abstract:* Tourism touches contemporary scenes and turns them into imagined scenery that expresses symbolic and political-economic strategies that construct the local, regional, and national identity. The tourist is taken as a re-colonizer in its roll as *ad hoc* consumer of the products created in response to their demand. Underlying this re-conquest process of spaces and places is a dissertation, interposed by the enlargement of images, about their authenticity and their exoticness. Rock art represents one of the many products for the cultural *gourmet* consumerism. This document proposes an attempt that reflects about the contribution of the anthropology of tourism in relation to these subjects.

**Título: Cuestiones de antropología y turismo: las pinturas rupestres**

*Resumen:* El turismo trastoca los escenarios contemporáneos y los re-convierte en imaginarios que dan cuenta de estrategias simbólicas y político-económicas de construcción de la identidad local, regional y nacional. Se plantea al turista como re-colonizador en su papel de consumidor *ad hoc* de los productos creados en función de su demanda. Subyace a este proceso de re-conquista de los espacios y lugares, un discurso mediado por la inflación de las imágenes, acerca de la autenticidad y lo exótico. Las pinturas rupestres representan uno de tantos productos dispuestos para el consumo del *gourmet* cultural. En esta ponencia se propone una tentativa de reflexión acerca de la contribución de la antropología del turismo respecto de estos temas.

*Medina Vidal, Adriana (Report)*

**Title: An Astronomical Observatory in the Valley of the Caves**

*Abstract:* In this work I propose an interpretation from the arching astronomy of a group of rock art paintings from Tau Cave, located in the Sierra Madre of Chihuahua, in the Valley of the Caves. They are 7 white figures, which form a calendar calculation system since the number of points of each geometric figure refers, to known time intervals and the fact of being painted on rock gives them a character of permanence; that is why I think that the site was a center of observation. Astronomy was related to a particular economic activity: agriculture. It was also tied to social rhythms: cosmic rites generate social, religious rhythms. The interpretations have been very limited, which is why in this work I will make a description of each figure and its meaning coming from arching astronomy.

**Título: Un observatorio astronómico en Valle de las Cuevas**

*Abstracto:* En este trabajo propongo una interpretación desde la arqueo-astronomía de un conjunto de pinturas rupestres de la Cueva Tau, ubicada en la Sierra Madre de Chihuahua, en el Valle de las Cuevas. Son 7 figuras de color blanco que forman un sistema de cómputo calendárico, pues el número de puntos de cada figura geométrica se refiere a los intervalos de tiempo conocidos. El hecho de estar pintados en roca le confiere un carácter de permanencia; por eso pienso que el sitio fue un centro de observación. La astronomía estaba ligada a una actividad económica particular: la agricultura. También estaba ligada a los socio ritmos: los ritos cósmicos generan ritmos socio-religiosos. Las interpretaciones han sido muy limitadas. Por lo tanto, en este trabajo haré una descripción de cada figura y de su significado partiendo de la arqueoastronomía.

*Mollard, Belinda (New Mexico) (Report)*

**Title: Chaco Rubbings: Destruction or Preservation**

*Abstract:* Between 1974 and 1975, Elinore Herriman, wife of the superintendent of Chaco Culture National Historic Park, made muslin cloth and oil pastel rubbings of 105 different petroglyphs in the park. Mrs. Herriman has recently donated these rubbings to the New Mexico State University Museum, where I have begun to study them. My short-term goal is to learn, as best possible, the site where each rubbing was made, and identify the individual petroglyphs within the sites. The ultimate goal is to learn what damage the rubbing process did to the petroglyphs.

**Título: Frotaciones Chaco : destrucción o preservación**

*Resumen:* Entre 1974 y 1975 Elinore Herriman, esposa del superintendente del Parque Histórico Nacional de la Cultura Chaco, hizo frotaciones en tela de muselina y frotaciones de pastel de aceite de 105 diferentes petroglifos en el parque. Recientemente, la Sra. Herriman ha donado estas frotaciones al Museo de la Universidad del Estado de Nuevo México, donde he empezado a estudiarlos. Mi meta a corto plazo es aprender, como mejor sea posible, el sitio donde fue hecho cada frotamiento e identificar los petroglifos individuales dentro de los sitios. La meta final es el entender que daño fue causado a los petroglifos por el proceso de las frotaciones.



*Monzón Flores, Martha (Profesora Investigadores del Centro INAH Guanajuato), and Luis Felipe Nieto Gamiño (Profesor Investigadores del Centro INAH Guanajuato) (Contributed Paper)*

**Title: Stone's Rooftop**

*Abstract:* In the north of Guanajuato there exists a great quantity of rock art graphic images that demonstrate the movement of human groups that, due to changes in the climate, were constantly on the move. The pictographic mural that we analyzed has anthropomorphic, zoomorphic, *phytotomic*, and symbolic representations formed by a group that is marking a moment in the nomadic lives of these human groups.

**Título: El tejaban de la Piedra y al andar dejamos huella**

*Resumen:* En el norte de Guanajuato existen una gran cantidad de manifestaciones gráfico rupestres que evidencian el paso de grupos humanos que, ante los cambios climáticos, se desplazaban constantemente. El mural pictográfico que analizaremos tiene representaciones antropomorfas, zoomorfas, fitomorfas y simbólicas conformadas en un conjunto que está marcando un momento en la vida transeúnte de estos grupos humanos.

*Morales, Reinaldo (Art Historian, Clarion University of Pennsylvania), and Melisa Quesenberry (Art Historian, Pennsylvania) (Contributed Paper)*

**Title: A Niche in Time: JD-5, Caribbean Cave Art, and the Fourth Dimension**

*Abstract:* In the circum-Caribbean pre-Columbian world, caves were places of origin and the locus of ancestral, mythological and supernatural forces—transitional spaces between present and past. Modified speleothems were one aesthetic reaction to this sacred relevance. These modifications were varied, ranging from simple line engravings to relief sculptures. This paper will discuss the cave art of JD-5 in southern Puerto Rico, introducing a sophisticated integration of rock art and geomorphology. The JD-5 “effigy niche,” as we have called it, features sculpture and painting in concert with existing “found” forms creating a unique aesthetic delineation of space within the sacred context of the cave.

**Título: Un nicho en el tiempo: JD-5, arte en cavernas caribeñas, y la cuarta dimensión**

*Resumen:* En el mundo circun-caribeño pre-colombino, las cuevas eran lugares de origen y el lóculo de fuerzas ancestrales, mitológicas y sobrenaturales—espacios de transición entre el presente y el pasado. *Speleothems* modificados fueron una reacción estética a esta revelación sagrada. Estas modificaciones fueron variadas, desde grabados de líneas sencillas hasta esculturas al relieve. Esta ponencia discutirá el arte de la caverna JD-5 en el sur de Puerto Rico, introduciendo una integración sofisticada del arte rupestre y la geomorfología. El “nicho de la efigie” JD-5, como lo hemos llamado, presenta esculturas y pinturas en conjunto con formas “encontradas” existentes, creando una delineación estética única de espacio dentro del contexto sagrado de la cueva.

*Moore, Elanie (California) (Contributed Paper)*

**Title: Cataloguing the Images at Cueva Pintada, BCS, Mexico**

*Abstract:* After many years of visual research by the author, the aboriginal imagery at Cueva Pintada, BCS, Mexico, can now be catalogued and cross-referenced by headdresses, body types, style, etc. This paper will present the beginning of that monumental task. Due to time constraints and an enormous number of images, only the more unique and heretofore unfamiliar ones will be illustrated in the slides; however, the published paper will contain all.

**Título: Catalogando las imágenes en Cueva Pintada, BCS, México**

*Resumen:* Después de muchos años de investigación visual por el autor, las imágenes aborígenes en Cueva Pintada, BCS, México, se pueden ahora catalogar y analizar, en referencia cruzada, por los tocados, tipos de cuerpos, estilos, etc. Este documento presentará el inicio de esta tarea monumental. Debido a los límites de tiempo y a un número enorme de imágenes, sólo las más singulares y por lo tanto las menos conocidas serán mostradas en las dispositivas, sin embargo el documento publicado las contendrá todas.

*O'Connor, Dr. Richard D. (California) (Contributed Paper)*

**Title: Report of Four New Rock Art Sites in the Casas Grandes Region**

*Abstract:* Rock art sites in the Casas Grandes Region have not been studied extensively. This report of four undocumented sites supplements work published earlier by Polly Schaafsma (1997). Two new sites are located in the Rio Piedras Verdes drainage. The Rio Pacheco and Rio Garcia sites exhibit both petroglyphs and pictographs. The third site is located in a side canyon of the Arroyo Seco drainage, while the fourth site is in the hills immediately east of Mata Ortiz on the Rancho Quezada.



**Título: Reporte de cuatro nuevos sitios de arte rupestre en la región de Casas Grandes**

*Abstract:* Los sitios de arte rupestre en la región de Casas Grandes no han sido extensamente estudiados. Este reporte de cuatro sitios no registrados complementa un trabajo publicado anteriormente por Polly Schaafsma (1997). Dos sitios nuevos ubicados en el desagüe del Río Piedras Verdes. Los sitios del Río Pacheco y del Río García exhiben petroglifos y pictografías. El tercer sitio está ubicado en un cañón lateral del desagüe de Arroyo Seco, mientras que el cuarto sitio está en los cerros inmediatamente al este de Mata Ortiz en el Rancho Quezada.

*Ouzman, Sven (University of California at Berkeley, Fulbright Scholar) (Contributed Paper)*

**Title: The Frankenstein Project: An Archaeology of Graffiti**

*Abstract:* “Graffiti” is considered a “fringe” artifact, yet research shows an impressive archaeological pedigree—humorous words at Pompeii ca. 79 CE; Cyrillic words “defacing” the Reichstag during WWII; Basquiat’s “SAMO” movement in New York during the 1980s. “Graffiti” fits into a wider tradition of resistive visual culture like San/Bushman political resistance rock arts of the 19th century in southern Africa and Native American imag(in)ings of Spanish colonists. Archaeology provides analytical techniques through which to understand the meanings and antiquity of “graffiti” and resistance arts, moving us also into more multi-sensorial understanding that have implications for conservation philosophies and practices.

**Título: El Proyecto Frankenstein : una arqueología de graffiti**

*Abstract:* El “Graffiti” es considerado un artefacto “marginal,” no obstante la investigación demuestra un importante estirpe arqueológico—palabras humorísticas en Pompeii c. 79 CE; palabras cilíricas “mutilando” al Reichstag durante la Segunda Guerra Mundial; el movimiento “SAMO” de Basquiat en Nueva York durante los 1980s. El “graffiti” queda dentro de una tradición más amplia de cultura visual de resistencia como el arte rupestre de resistencia política de San/Bushman del siglo XIX en el sur de África y las imágenes de colonialistas españoles de la América indígena. La arqueología proporciona técnicas analíticas a través de las cuales se entiende el significado y la antigüedad del “graffiti” y de las artes de resistencia, llevándonos también hacia un entendimiento más multi-dimensional que tiene implicaciones para las filosofías y prácticas de la conservación.

*Quijada, Cesar A. (Centro INAH Sonora), and Jane Kolber (Bisbee, Arizona) (Contributed Paper)*

**Title: El Pulpito, Sonora Rock Art**

*Abstract:* The El Pulpito mountain is located in the center of western Sierra Madre, very near the limits of the states of Sonora and Chihuahua. There more than 40 anthropomorphic and geometric paintings in white and red were located and registered by archeologists from the Sonoran INAH Center in the spring of 2003. These representations do not seem to be related to the Apache group but seem to be older, probably related to agricultural groups. This is a different site from the one of the paintings shown in the book *The Apache Diaries: A Father-son Journey* by Greville and Neil Goodwin, published in 2000.

**Título: Las pinturas rupestres de El Pulpito, Sonora**

*Resumen:* En medio de la Sierra Madre Occidental, muy cerca de los límites entre los estados de Sonora y Chihuahua, se localiza la montaña de El Pulpito donde se encontraron y registraron más de 40 pinturas antropomorfas y geométricas en color blanco y rojo, por arqueólogos del Centro INAH Sonora, en la primavera del 2003. Las representaciones parecen no estar relacionadas con el grupo Apache, mas bien parecen ser más antiguas, probablemente relacionadas con grupos agricultores. Se trata de un sitio diferente al de las pinturas que muestra el libro *The Apache Diaries: A Father-son Journey* de Greville y Neil Goodwin publicado en el 2000.

*Riggs, E. Gene (Consultant and Curator for Cochise College, Arizona) (Contributed Paper)*

**Title: Images In Stone: Frontiers of the Classic Mimbres**

*Abstract:* This presentation will examine five rock art sites which demonstrate the wide-ranging influence of the culture that produced the Classic Mimbres period black-on-white ceramics. Sites to be discussed include one near the heartland of the Mimbres culture area in southwest New Mexico; another to the west in the Chiricahua Mountains of Arizona; a third in the Three Rivers area east of the Rio Grande in New Mexico; a fourth to the southeast near Diablo Dam east of El Paso, Texas; and the fifth further south, in Mexico at the Cerro Juanaqueña trinchera site near Janos, Chihuahua.

**Título: Imágenes en piedra: fronteras del Mimbres Clásico**

*Resumen:* Esta presentación examinará cinco sitios de arte rupestre que demuestran el amplio campo de influencia de la cultura que produjo las cerámicas negro sobre blanco del período Mimbres Clásico. Los sitios que se discutirán incluyen uno cerca del corazón de la tierra de la cultura Mimbres en el suroeste de Nuevo México; otro al oeste en la Sierra Chiricahua de Arizona;

el tercero en el área de los Tres Ríos al este del Río Grande en Nuevo México; el cuarto al sureste cerca de la Presa Diablo al este de El Paso, Texas y el quinto más al sur, en México, en el sitio de la Trinchera Cerro Juanaqueña cerca de Janos, Chihuahua.

*Scott, Sara (Helena National Forest, Montana), and Carl Davis (Helena National Forest, Montana)*  
(Contributed Paper)

**Title: Rock Art Conservation, Dating and Protection on the Helena National Forest, West-Central Montana**

*Abstract:* Since 1997, the USDA-Helena National Forest has maintained an active rock art research and conservation program in the Big Belt Mountains of west-central Montana. Two of the largest Big Belt rock art sites in Hellgate Gulch (24BW9) and the Gates of the Mountains (24LC27) have been recorded in detail, revealing complex stratigraphy and superimpositioning of images. A large forest fire in the north Big Belts in 2000 precipitated post-fire erosion control at the Hellgate pictographs, rock art survey in the burn area, and site condition and conservation assessments. In 2002, AMS radiocarbon dating was conducted at four Big Belt pictograph sites. The results of these various investigations and their implications for future studies are discussed in this paper.

**Título: La Conservación, fechado y protección del Bosque Nacional Helena, Montana Centro-Occidental**

*Resumen:* Desde 1997, el Bosque Nacional Helena-USDA ha mantenido un programa activo de investigación y conservación del arte rupestre en la Sierra Big Belt de Montana centro-occidental. Dos de los más grandes sitios de arte rupestre Big Belt en Hellgate Gulch (24BW9) y Gates of the Mountains (24LC27) han sido registrados en gran detalle revelando imágenes de posiciones estratigráficas complejas y sobre-impuestas. Un gran incendio en el norte de las Big Belt, en el 2000, precipitó el control de la erosión en las pictografías de Hellgate después del incendio, inspección del arte rupestre en el área quemada, y la evaluación de la condición y conservación del sitio. En 2002, se llevó a cabo fechado por radiocarbono de AMS en cuatro sitios con pictografías de Big Belt. Los resultados, de estas varias investigaciones y sus implicaciones para los estudios futuros, son discutidos en este documento.

*Stryker, Dr. Linda (Professor, ASU West, Phoenix)* (Contributed Paper)

**Title: Rock Art of Armenia and the Four Corners**

*Abstract:* Photographic images of selected rock-carving sites in Arizona, Utah, and Armenia are shown and discussed. Several similarities of figures (both animal and human) are found. Armenian petroglyphs are found throughout the Ararat valley beginning in the 5th to 4th millennia BCE and continuing into the Iron Age. This area contains tens (perhaps hundreds) of thousands of figures. Chronologies can be traced through stylistic changes and pottery ornamentation found at other sites in the area and through radiocarbon dating.

**Título: Arte rupestre de Armenia y las Cuatro Esquinas**

*Resumen:* Imágenes fotográficas de sitios de grabados en piedra en Arizona, Utah y Armenia son mostrados y discutidos. Se encuentran varias similitudes en las figuras (tanto de animales como de humanos). Existen petroglifos de Armenia a través de todo el Valle Ararat empezando del 5to al 4to milenio BCE y continuando hasta la Edad de Hierro. Esta área contiene miles (tal vez cientos de miles) de figuras. Las cronologías se pueden seguir a través de cambios en los estilos y los ornamentos en la cerámica encontrados en otros sitios del área y por fechado con radiocarbono.

*Tierrgues, Melissa (France)* (Special Presentation, Conservation Committee)

**Title: Endangered Site in Northern Peru**

*Abstract:* The Quebrada de Sto. Domingo is a historical and scenic 32-square-km dry river valley off the Rio Moche leading to Cerro La Mina in Peru. The archaeological evidence in this valley indicates human ritual activity from 10,000 B.C. to A.D. 1400 and includes shelters, platforms, canals, ceremonial paths, and a dense distribution of geoglyphs dating from 5000 B.C. to A.D. 600 depicting zoomorphs, anthropomorphs, hunting scenes, and complex spirals. In the past three years the local Chavimochic Irrigation Canal authorities have begun quarrying, bulldozing, and sale of land in this previously isolated zone. Victor Corcuera of Peru is leading an active campaign with limited resources to alert authorities and the press to this destruction of archeological remains. The local archeologists are reticent to protest the destruction of the zone because each one struggles to fund projects or find paid employment. The local public is more concerned with just surviving. This request for help presumes that international pressure may lead the local people and authorities to realize the treasure they are destroying and includes organizing a petition to send to Peruvian authorities, writing to the international press, mobilizing the international community of archeological professionals and amateurs to learn about and research this



spectacular site, and seeking aid and organizational help to solve the urban-growth problem which menaces the historical and natural environment.

**Título: Sitio en peligro en el norte del Perú**

*Resumen:* La Quebrada de Sto. Domingo es un valle histórico y escénico de 32 km cuadrados que sale del Río Moche hacia el Cerro La Mina en Perú. La evidencia arqueológica en este valle indica actividad ritual humana de 10,000 A.C. a 1400 D.C. e incluye albergues, plataformas, canales, veredas ceremoniales y una densa distribución de *geoglifos* fechados de 5000 A.C. al 600 D.C. representando zoomorfos, antropomorfos, escenas de casería y espirales complejos. En los pasados tres años las autoridades locales del Canal de Irrigación Chavimochic han empezado a explotar, arrasar y vender la tierra en esta zona previamente aislada. Víctor Corcuera del Perú está dirigiendo una campaña activa con fondos limitados para alertar a las autoridades y a la prensa de esta destrucción de restos arqueológicos. Los arqueólogos locales están reticentes a protestar la destrucción de esta zona porque cada uno lucha por consolidar sus propios proyectos o por encontrar empleo pagado. El público local está más preocupado con sólo sobrevivir. Esta petición de ayuda presume que la presión internacional puede llevar a la gente y autoridades locales a darse cuenta del tesoro que están destruyendo e incluye el organizar una petición que se enviará a las autoridades peruanas, el escribirle a la prensa internacional, el movilizar a la comunidad internacional de arqueólogos profesionales y aficionados para que se aprenda de este sitio espectacular y se investigue, buscando auxilio y ayuda de organizaciones para resolver el problema del crecimiento urbano que amenaza el medio ambiente histórico y natural.

*Tratebas, Alice M. (Bureau of Land Management, Newcastle, Wyoming), Ronald I. Dorn (Arizona State University), and Niccole Cerveny (Arizona) (Contributed Paper)*

**Title: Effects of Fire on Rock Art: The Microscopic Evidence**

*Abstract:* Optical microscopy of ultra thin-sections, backscattered electron microscopy, X-ray (energy dispersive and wavelength dispersive) analysis of cross-sections, and high resolution transmission electron microscopy reveal different clues about the importance of fire in the weathering and erosion of petroglyphs. Fire ash with a clear potassium spike strongly adheres to rock varnish on petroglyphs, even if the ash is not readily recognizable in the field. Rock varnish on top of petroglyphs experiences spalling within the varnish itself, where the erosion surface rests on porous zones of strong cation-leaching. Comparison of pre-fire and post-fire samples using high resolution transmission electron microscopy does not appear to reveal any nanoscale alteration in the nature of the quartz minerals. However, mineral grains in the sandstone experienced fire-induced thermal fracturing that will increase future panel spalling. In addition, previously weathered rock that is millimeters beneath the panel surface proved too weak to support the outer millimeter of the panel, and this key part of many panels spalled after the fire.

**Título: Los efectos del fuego en el arte rupestre: la evidencia microscópica**

*Resumen:* La microscopía óptica de secciones ultra delgadas, microscopía de electrones retrocesos, rayos-X (dispersión de energía y dispersión de las ondas) análisis de cortes transversales, y la microscopía de transmisión de electrones de alta resolución revelan diferentes claves acerca de la importancia del fuego en la alteración y erosión de los petroglifos. La ceniza, con pernos de potasio claros, se adhiere fuertemente a rocas barnizadas en los petroglifos, aún cuando la ceniza no es fácilmente reconocible en el campo. El barniz rupestre sobre los petroglifos experimenta el astillamiento dentro del mismo barniz, donde la superficie erosionada se encuentra en zonas porosas de lixiviación de catión fuerte. La comparación de muestras de antes del fuego con las muestras de después del fuego, usando la microscopía de transmisión de electrones de alta resolución, no parece revelar ninguna alteración a escala minúscula en la naturaleza de los minerales de cuarzo. Sin embargo, los granos minerales en la piedra caliza que experimentaron fracturas termales inducidas por el fuego incrementarán el astillamiento del pánel a futuro. Además, la roca previamente alterada que se encuentra a milímetros debajo de la superficie del pánel, probó ser demasiado débil para tolerar el milímetro exterior de éste, y esta parte clave de muchos pánels se astilló después del fuego.

*Valadez Moreno, Moisés (CENTRO INAH NUEVO LEÓN), and Jesús Gerardo Ramírez Almaraz (CENTRO INAH NUEVO LEÓN)*

**Title: Weapons, Tools, and Ritualistic Objects in the Rock Art of Nuevo Leon**

*Abstract:* Different painting and petroglyph sites in the State of Nuevo León contain motifs of artifacts such as projectile points, atlatls, knives with handles, scarifiers, and spine perforator handles whose characteristics have permitted us to recognize the morphology, uses, and possible chronology, as compared with material remains in different archeological contexts of the region. This opens a new interpretation and dating of rock art graphic manifestations in northeast Mexico.

**Título: Armas, herramientas y objetos rituales en el arte rupestre de Nuevo León**

*Resumen:* Distintos sitios de pintura y petroglifos del estado de Nuevo León, presentan motivos de artefactos como puntas de proyectil, atlatl, cuchillos enmangados, escarificadores y guarda púas, cuyas características nos ha permitido reconocer su morfología, usos y posible cronología, en comparación con restos materiales en diferentes contextos arqueológicos de la región, abriendo una nueva perspectiva de interpretación y fechamiento relativo de las manifestaciones gráfico rupestres del noreste mexicano.

*Van Dyke, James R. (Oregon City, Oregon) (Contributed Paper)*

**Title: The Twins Maize Gods and An American Janus**

*Abstract:* The Penutian language group of Western America is related to the languages of the Maya and the Zoque of Mesoamerica. A more significant connection between these tribal groups is found in their Neolithic art. They all used Quincunz Itz stones as boundary markers for the four Cardinal directions. Their rock art motif is similar to that of the Maya. Zoomorphic forms include caimans, snakes, turtles, peccaries, and simian busts. Anthropomorphic forms include busts of different warriors. Many examples of these busts are a Janus like representation of a man facing the viewer's left and a simian form facing the right.

**Título: Los Dioses Gemelos del Maíz y el Janus Americano**

*Resumen:* La familia lingüística penutiana de América occidental está relacionada con los lenguajes de los Mayas y de los Zoque de Mesoamérica. Una conexión más significativa entre estas tribus se encuentra en su arte neolítico. Todos usaban piedras Quincunz Itz como marcadores de límites para las cuatro direcciones cardinales. Su *motif* rupestre es parecido al de los Maya. Las formas zoomórficas incluyen caimanes, serpientes, tortugas, jabalís y monos. Las formas antropomórficas incluyen diferentes guerreros. Muchos de los ejemplos de estos bustos son un tipo de representación Janus de un hombre visto en la izquierda y una forma de simio visto de la derecha.

*Vázquez Vázquez, César (Report)*

**Title: The Petroglyphs of La Proveedora, Sonora**

*Abstract:* The study of the graphic rock art manifestations of the La Proveedora site, located in the State of Sonora, revolves around the understanding of the relation of the petroglyphs with the system which they are part of. For this reason it is important to know what type of settlements define the site, to be able to comprehend the type of social organization and the way of life in which the form to modify and transform the material at hand is involved. Everything seems to indicate that this complex formed part of the Trincheras archeological tradition. The three *macizos* hold a close relation since they share the presence of the petroglyphs, of ceramic material, of square and circular structures, and of braids, all of them similar.

**Título: Los Petrograbados de la Proveedora, Sonora**

*Resumen:* El estudio de manifestaciones gráfico rupestres del sitio la Proveedora, ubicado en el estado de Sonora, gira en torno a la comprensión y entendimiento de los petrograbados como correspondencia del sistema en el cual están inmersos. Por esta razón, es importante saber qué tipo de asentamientos definen al sitio, con el fin de comprender el tipo de organización social y su forma de vida, en la cual esta involucrada la forma de modificar y transformar la materia disponible. Todo parece indicar que este complejo formó parte de la tradición arqueológica de Trincheras. Los tres macizos guardan una estrecha relación, ya que comparten la presencia de petrograbados, de material cerámico, de estructuras cuadrangulares y circulares y de terrazas; todos ellos similares.

*Zubieta, Leslie F. (University of the Witwatersrand) (Contributed Paper)*

**Title: Mwanana wa Chentcherere II Rock Shelter: Girls' Initiation Rock Art in Central Africa**

*Abstract:* Mwanana wa Chentcherere II, a rock shelter in the Dedza District of Central Malawi, contains one of the few rock art traditions in the world that we know was made solely by women and which deals only with women's concerns and views upon the world. I will discuss some of the ways in which the major rock art tradition at the site—what has been named the White Spread-eagled Tradition—was related to girls' initiation ceremony (*Chinamwali*) of the Chewa people and played a crucial role in the life of the people who inhabited Malawi some generations ago. I will also discuss the symbolism of the paintings and propose a number of possible meanings of some of the figures at this site through an ethnographic and contextual approach. Although the tradition of painting in rock shelters for girls' initiation ceremonies is no longer performed, some of the Chewa women still remember when Mwanana wa Chentcherere II was used as a place that embraced some part of the *Chinamwali*. However, Chewa ceremonies have been changed over the last fifty years and it will not be long before the relationship between the paintings and the ceremony is completely forgotten.



**Título: Mwanana wa Chentcherere II, albergue rupestre: iniciación de mujeres en el arte rupestre en África Central**

*Resumen:* Mwana wa Chentcherere II, un albergue rupestre en el distrito Dedza de Malawi Central contiene una de las pocas tradiciones de arte rupestre en el mundo de la cual se sabe fue hecho sólo por mujeres y que cubre únicamente preocupaciones y puntos de vista del mundo de las mujeres. Discutiré algunas de las formas en las cuales la tradición de arte rupestre más grande del sitio - la que ha sido llamada la Tradición White Spread-eagled — estaba relacionada a la ceremonia de iniciación de las jóvenes del pueblo (*Chinamwali*) y jugaba un papel crucial en las vidas de la gente que vivía en Malawi hace algunas generaciones. También discutiré el simbolismo de las pinturas y propondré varios significados posibles de algunas de las figuras de este sitio, a través de un enfoque etnográfico y contextual. A pesar de que ya no se lleva a cabo la tradición de pintar los albergues rupestres para la ceremonia de iniciación de las jóvenes, algunas de las mujeres Chewa aún recuerdan cuando Mwana wa Chentcherere II era usada como un lugar donde se llevaba a cabo parte del *Chinamwali*. Sin embargo, las ceremonias Chewa han sido cambiadas a través de los últimos cincuenta años y no faltará mucho para que la relación entre las pinturas y la ceremonia sea completamente olvidada.

*Vicente López, Julio (Centro INAH-Sinaloa) (Contributed Paper)*

**Título: Algunos petrograbados de Sinaloa**

*Resumen:* El grabar dibujos sobre las piedras es una actividad que ha realizado el ser humano desde tiempos inmemorables. Tanto en cualquier país como en cualquier continente. Las técnicas utilizadas, los temas y los tipos de representaciones son muy variadas y abarcan un inmenso campo cognitivo. Reflejo de la interacción del hombre con su medio social y con su entorno natural. En el estado de Sinaloa no esta la excepción. Existen gran cantidad de sitios con petrograbados localizados a lo largo y ancho del territorio; tanto en el norte, centro y sur del estado, como en la planicie costera, en la sierra o en el mar. El objetivo de este escrito es dar a conocer algunos de estos sitios con petrograbados, sus características geográficas y estilísticas.

## In Memoriam: Jack McCreery

We are extremely sad to report the recent death of Jack McCreery. *La Pintura* is pleased to publish this remembrance from A. J. Bock.

ARARA has lost another early, integral member. Jack McCreery, 83, passed away on Monday, March 29, 2004. His association with ARARA was exemplary, a characteristic trait of Jack. He was deeply involved at all our conferences, making sure that everything needed for each meetings was there and working well. When the participants took breaks before, during, and after each session, he made certain that everyone got coffee and other refreshments so they could return to the sessions rejuvenated. Jack was elected the fifth Vice-President of ARARA in 1982–1986 when Ken Hedges was installed as President.

Jack's support in the early days of the organization's existence was keenly felt. When the ARARA finances for the publication of *La Pintura* were inadequate, Jack and Pat were there to help financially with the publication of the quarterly newsletter. This same philanthropy extended to his and Pat's efforts for the preservation and protection of the country's national parks. Jack and Pat were board members of the Archaeological Conservancy.

There were many times when calls for help in recording rock art came from various parks or archaeological sites. One major park was Petrified Forest National Park, and his wife Pat volunteered for the work there, a complex assignment that continued for years. In turn, they contacted other

ARARA members and several of those members—including the Bocks, Don Christensen, Jack and Esther Schwartz, and Jim and Kitty Stoddart, to name a few—pitched in to help.

On those recording projects, Jack was kept busy photographing, scrambling over sandstone cliffs and basalt outcrops like a bighorn sheep. He was meticulous in his work, producing an excellent pictorial history of early American Indian petroglyphs.

Jack was a native Californian who grew up in Coronado. He was a student at San Diego State College and left to join the Army Air Corps in 1941. He graduated as a second lieutenant and made the Air Force his career for 30 years. While training as an Army Air Corps pilot, he was stationed at Gardner Field and met Pat in Taft, California.

Jack was an instructor and on one training flight, he and his squadron got lost and landed on a road in Darwin. During his career he piloted various planes, including the P-51 Mustang and the F-102 fighter jet F-102, as well as several other planes. Jack participated in the first H-bomb experiments at Eniwetok and Kwajalien. He retired as a Colonel in 1970 and settled his family in San Luis Obispo, California.

Jack is survived by his wife Pat, two sons, two daughters, and six grandchildren. He will be sorely missed.



## B.C. Rock Art Field Guide Recalled

Leigh Marymor

*In October, 2003, a new rock art field guide, Exploring B.C.'s Pictographs: A Guide to Native Rock Art in the British Columbia Interior (Nankivell and David Wyse, Musio Ventures, Ltd., 2003), was brought to the attention of the ARARA Conservation Committee. The Committee was troubled by the publication on several counts, including its wholesale publication of GPS coordinates to rock art sites on both public and private lands. It soon became clear that the authors had not received adequate permission to publish directions to the sites from the various land owners and managers, and despite their inference to the contrary, they did not have the support of the local First Nations Bands in publishing these sites. The further fact that 2000 volumes had been printed and were being distributed through a highly commercial distributor of tourist guide books only made matters worse—would these fragile sites eventually be trampled to death by scores, or hundreds, of enthusiastic rock-art-hunting feet?*

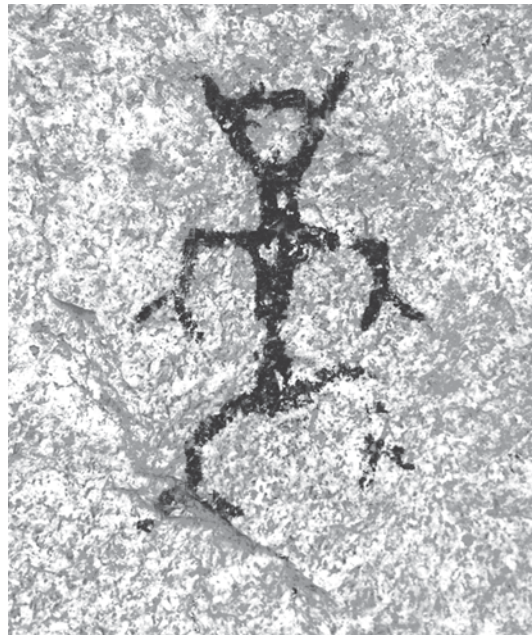
*The ARARA Conservation Committee immediately took action by contacting the authors, the publishers, regional governmental offices, and First Nations Band offices with a directed request that the publication be recalled. Letters and e-mails ensued back and forth with local supporters of the recall in the B.C. archaeological community and by March 2004, ARARA received an e-mail from Brenda Gould, Manager of the Archaeology and Cultural Resource office of the Upper Similkameen Band, thanking us for our instrumental assistance in procuring the successful recall of the “misguided” guide. Positive outcomes of the Upper Similkameen’s efforts include important policy concessions won from the regional Provincial Government, and germination of a new regional rock art association.*

*A summary of the successful recall, submitted by Brenda Gould, follows.*

The Upper Similkameen Indian Band is a small but progressive First Nation from the Upper Similkameen River (Princeton and Hedley), British Columbia. The Band’s Archaeology & Cultural Research Department has been active in archaeology for the past six years. In the heart of the Band’s traditional territory is the densest concentration of pictographs in British Columbia. Zu’tsamEn (Tulameen), “the place where red earth was sold,” is the name for an ancient trading place near an ochre bluff that is of spectacular quality, containing all of the four sacred colours.

Protecting the pictographs has always been of high priority to the Band and when *Exploring B.C.’s Pictographs* was distributed, the Band became extremely concerned

about these sites. Following an unsuccessful attempt to stop the book from being printed in May of 2003, the Band went public with a widely distributed press release and gave notice to bookstores that they would be boycotted if they sold the book. The major television networks ran the story as well as McLean’s Magazine, CBC radio, and all the local newspapers.



One of the major criticisms of the book was that it included GPS coordinates for many of the pictograph sites. Although the book only represented a small number of the sites from the Band’s traditional territory, it was concerned enough to pursue the Provincial Government Archaeology & Registry Services Branch for assistance in remedying this issue as the authors had been provided with information in order to assist them with the production of this book.

The Band was relentless in their efforts to see this book recalled, or at the very least, to curb sales as much as possible. Negotiations and meetings with municipal, regional, and Provincial Government officials and the Minister of Sustainable Resource Management over several months finally produced a resolution to this issue.

The Band is proud to say that the book has been officially recalled with the Provincial government providing the financial assistance. The publisher has agreed not to publish any further material on pictographs. The Provincial Government has amended policy to provide further assurances that this type of information is not published in the future. The Band is working with the Regional District and the Provincial Government to provide additional protective mechanisms at a more local level. The Band also hopes to





form an association to educate the public and promote the protection, conservation, and management of rock art sites in British Columbia.

The Band is now in possession of the print run and is contemplating what to do once the books have been altered to remove the sensitive information. The altered books will firstly be offered at no charge to those First Nations in British Columbia whose pictograph sites were exploited and there will be some available for researchers. It is not known yet if any will be destroyed.

The only loose end is the fact that the Band has not been able to communicate with the authors and there is the fear that they may try to publish this information again in the future. The Band is only hoping that this does not happen.

Brenda Gould, BA hon.  
Manager, Archaeology & Cultural Research Department  
Upper Similkameen Indian Band  
Bgould@telus.net

## New Website on Rock Art in Bolivia

The Bolivian Rock Art Research Society SIARB (Sociedad de Investigación del Arte Rupestre de Bolivia) now has a Web site:

<http://www.siarb-bolivia.org/>

It informs in Spanish, English and German on current activities by SIARB, publications, its Board of Directors, and regional representatives. In a "gallery" (in the Spanish section) a map shows the distribution of rock art sites in Bolivia, and 10 sites in the nine departments of Bolivia are presented: petroglyphs of Abuná river, Pando; engravings of Serranía de San Simón, Beni; historic paintings in the Dept. of La Paz; Pintatani, a site at Lake Titicaca; El Buey, Cochabamba; Calacala, Oruro; paintings in the Dept. of Potosí; Incamachay, Chuquisaca; Paja Colorada, Vallegrande, Santa Cruz; and cupules in the Dept. of Tarija.

Texts and photos emphasize the need of protection of sites as more and more places are affected by vandalism. The editors of the web site remind of the correct visitor etiquette ("Ten Commandments for visitors of archaeological sites").

There is also information on new projects by SIARB, such as work in the archaeological parks of Calacala and Incamachay, protection of the cave Paja Colorada, a new project in Chiquitanía (Dept. of Santa Cruz), and an exhibition on rock art in Bolivia and Southwest North America.

For further information, contact:

[siarb@accelerate.com](mailto:siarb@accelerate.com)

## Call for Papers

29th Great Basin Anthropological Conference

October 14th-16th, 2004

Sparks, Nevada.

Anyone working in Great Basin rock art who wants to offer a paper at this year's Great Basin Anthropological Conference should email Alanah Woody at:

[alanahwoody@charter.net](mailto:alanahwoody@charter.net)

or Angus Quinlan at:

[angus.quinlan@btinternet.com](mailto:angus.quinlan@btinternet.com)

for a session abstract and further details. The session is broad in scope and will provide an opportunity for discussion of Great Basin rock art's broader archaeological context as well as debate of related theoretical issues.

## Guatemalan Rock Art Colloquium Announced

The School of History of the University of San Carlos, Guatemala, invites archaeologists, historians, rock art enthusiasts, and the general public to the fifth Guatemalan colloquium on rock art.

The V Coloquio Guatemalteco de Arte Rupestre will take place September 1-4, 2004, at the Museo Popol Vuh in Guatemala City. Themes for discussion in the colloquium include rock art parks; shamanism, myths, beliefs, and altered states of consciousness in rock art; and contributions of rock art to archaeology. Topics for the colloquium may be submitted until June 30, 2004.

For further information, contact Colloquium Organizer Lucrecia de Batres at:

[ldebatres@hotmail.com](mailto:ldebatres@hotmail.com)

or Oswaldo Chinchilla at:

[ofchinch@ufm.edu.gt](mailto:ofchinch@ufm.edu.gt)

or write to the following address:

Marlen Garnica  
Cubículo 18, Escuela de Historia  
Universidad de San Carlos de Guatemala  
Edif. S-1, Ciudad Universitaria zona 12  
Ciudad de Guatemala.  
Guatemala

### DUES NOTICE!

ARARA Membership is payable on July 1.  
Use the membership form  
in this issue of *La Pintura*  
and RENEW NOW!



## Call for Papers for *La Pintura*

This year we continue the new tradition of making the fourth issue of *La Pintura* the Annual Conference Program, so all ARARA members have the benefit of the Abstracts of papers presented. Ordinarily, this issue should have additional content, but at the moment the *La Pintura* coffers are dry. We seriously need members to submit articles on current research or fieldwork. Doing so will make *La Pintura* a better journal.

Layout and time constraints prevented completion of our special Book Reviews feature planned for this issue. If you have read a good rock art book lately, consider doing a review for *La Pintura* and submitting it for the next issue. We have reviews of four new books in the offing, with the possibility of a few more.

If you know of an author (or yourself) who has written a new book on rock art, encourage him or her to have the publisher send a review copy to *La Pintura* so others may know about it.

### International Newsletter on Rock Art

**I**NORA—*The International Newsletter on Rock Art*, edited by Jean Clottes and published in French and English three times a year (February, June, November)—is available to ARARA members for \$18 a year. Subscribe through ARARA and save the \$10 French bank charge. The 32-page newsletter contains the latest international rock art news. To subscribe, send a check for \$18 **made out to ARARA** to:

Donna Gillette  
1642 Tiber Court  
San Jose CA 95138  
Phone: (408) 223-2243  
e-mail: rockart@ix.netcom.com

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## ARARA Addresses

ARARA has several addresses. To get the most timely response, please send your inquiry to the right place.

### Membership

For **all Membership matters**, including new and renewal memberships (see full information on ARARA memberships on inside back cover), replacement of undelivered issues of *La Pintura*, and corrections or changes in membership information and addresses, contact:

ARARA Membership  
Arizona State Museum  
University of Arizona  
Box 210026  
Tucson, AZ 85721-0026  
1 (888) 668-0052  
Fax 1 (888) 668-0052 attn: Sharon Urban  
e-mail: surban@email.arizona.edu

### *La Pintura* Editorial Matters

For **editorial matters relating to *La Pintura***, including letters and articles for publication (see guidelines on inside back cover), contact:

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Ken Hedges, Editor  
8153 Cinderella Place  
Lemon Grove, CA 91945-3000  
e-mail: LaPintura@earthlink.net

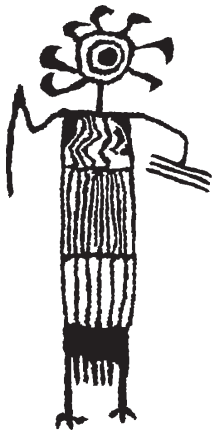
### Archive, Library, Book Orders

For information on the **ARARA Archive, Library, and publications** available for sale, contact:

ARARA Archive  
Deer Valley Rock Art Center  
P.O. Box 41998  
Phoenix, AZ 85080-1998  
Phone (623) 582-8007  
e-mail: dvrac@asu.edu

## DUES NOTICE

ARARA dues for the 2004-2005 membership year are due and payable by **July 1, 2004**. If you received *La Pintura* at the ARARA 2004 Conference, membership may be paid at the Registration Table (if you did not pay with your registration). See the insert in this issue or the inside back cover for full membership details.



The **American Rock Art Research Association** is a non-profit organization dedicated to encourage and to advance research in the field of rock art. Association members work for the protection and preservation of rock art sites through cooperative action with private landowners and appropriate state and federal agencies.

The **Association** strives to promote non-destructive utilization of rock art for scientific, educational, and artistic purposes. This is accomplished through a wide-ranging program to inform and educate the members as well as the general public regarding the rock

art heritage of the United States as well as worldwide. These goals are communicated through the quarterly newsletter, *La Pintura*. Annual three-day conferences give both members and others interested in rock art the opportunity to share professional papers, slide presentations, and informal discussions.

Membership in the **American Rock Art Research Association** is open to all with an active interest in research, non-destructive use, and preservation of rock art, regardless of their nationality or country of residence. Membership fees are:

Donor . . . . .	\$100.00
Sustaining . . . . .	\$40.00
Family . . . . .	\$30.00
Individual . . . . .	\$20.00
Student* . . . . .	\$15.00

\*Student rate requires photocopy of current student ID.

Foreign members please add \$5.00 for Canada/Mexico, \$10 for other countries.

Membership runs from July 1 through June 30 of each year. The Association is concerned primarily with American rock art, but membership is international in scope. Benefits include *La Pintura*, reduced conference fees, and current news in the field of rock art. More importantly, membership means a shared concern for the ongoing conservation and preservation of one of the most significant elements of our heritage. Send memberships to:

ARARA Membership  
Arizona State Museum  
University of Arizona  
Box 210026  
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Phone (888) 668-0052, Fax (888) 668-0052 (attn: Sharon Urban)  
e-mail: surban@email.arizona.edu

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## ARARA Code of Ethics

The **American Rock Art Research Association** subscribes to the following Code of Ethics and enjoins its members, as a condition of membership, to abide by the standards of conduct stated herein.

1. All local, state, and national antiquities laws will be strictly adhered to by the membership of **ARARA**. Rock art research shall be subject to appropriate regulations and property access requirements.
2. All rock art recording shall be non-destructive with regard to the rock art itself and the associated archaeological remains which may be present. No artifacts shall be collected unless the work is done as part of a legally constituted program of archaeological survey or excavation.
3. No excavation shall be conducted unless the work is done as part of a legally constituted excavation project. Removal of soil shall not be undertaken for the sole purpose of exposing subsurface rock art.
4. Potentially destructive recording and research procedures shall be undertaken only after careful consideration of any potential damage to the rock art site.
5. Using the name of the **American Rock Art Research Association**, the initials of **ARARA**, and/or the logos adopted by the **Association** and the identification of an individual as a member of **ARARA** are allowed only in conjunction with rock art projects undertaken in full accordance with accepted professional archeological standards. The name **ARARA** may not be used for commercial purposes. While members may use their affiliation with **ARARA** for identification purposes, research projects may not be represented as having the sponsorship of **ARARA** without express approval of the Executive Committee.

The **ARARA** Code of Ethics, points 1 through 5, was adopted at the annual business meeting on May 24, 1987. The Code of Ethics was amended with the addition of the opening paragraph at the annual business meeting, May 28, 1988.

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# ARARA 2004 Conference Program



Volume 30, Number 4

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