

La Pintura

2006 Conference Program
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Program & Abstracts

American Rock Art Research Association

33rd Annual Conference

Bluff, Utah

May 19 – 22, 2006



Bluff, Utah

May 19 – 22

2006

ARARA

American Rock Art Research
Association

Welcome to Bluff

Leigh Marymor, ARARA President

WELCOME EVERYONE TO BLUFF, UTAH, and the 33rd Annual American Rock Art Research Association Conference. This year we gather in the heart of Canyon Country along the banks of the beautiful San Juan River in the shadow of extraordinary 300-foot sandstone bluffs from which our host town takes its name. Southeast Utah is rich in history, and prehistory, a cultural landscape woven in a tapestry of the many peoples who have contributed to its culture—Navajo, Paiute, Ute, and Mormon.

Our conference slate of presentations holds the promise of introducing us to the latest in regional and national rock art research. This year's field trips and self-guided tours which are available from every avenue of approach and departure to and from Bluff offer some of the finest rock art site viewing in the country. We hope you have brought plenty of film and camera batteries! We are especially proud this year to welcome the members of the Utah Rock Art Research Association to our gathering—not only are URARA's members in the vanguard of protection for Utah's rock art heritage, but their members have been instrumental in working with ARARA to bring you a unique and memorable experience.

The challenges of staging this year's conference with its many participants gathered together in a small, rustic town which is large on charm and shorter on amenities has been a big challenge amply met by our Conference Planning Committee and the good people and businesses of Bluff. It's always amazing to witness the amount of planning time and energy on the parts of so many people that go into making an opportunity like ARARA in Bluff possible—all the more amazing because ARARA operates on 100% volunteer contributions! There are many opportunities to volunteer your time with ARARA, and if you haven't done so already, know that you are welcome to join the year-round efforts of our many committees and activities. Simply introduce yourself to one of our Board members or Committee Chairpersons, or drop us a line at ARARABoard@gmail.com—we are happy to greet you and include you in ARARA's mission.

The Board would like to thank a big list of indispensable volunteer contributors, those who are named here and with our regrets any whom we may have inadvertently left off this list: Conference Coordinating and Planning Committee: Donna Gillette and Chris Gralapp; Program Chair: Mavis Greer; Program Layout and Production: Ken Hedges; ARARA Webmaster: Frank Cox; Education Program: Amy Leska and Susie Dexter; Conservation Project: Jack Sprague; Registrar & Registration Volunteers: Melissa Greer, Lisa Werner, Sharon Urban, Donna Yoder, Pamela Baker, Quentin Baker, Linda Fisk, Shelley Rasmussen, Trudy Mertens, Terry Moody, Sherry Eberwein, Joyce Alpert, and Sid Alpert; Field Trips: Deborah Marcus, John Noxon, Troy Scotter, Kevin Jones/Range Creek, and all of our field trip leaders; Vendor Area: Janet Lever-Wood; BLM Agency Liaison: Jim Carter, Sandy Meyer; Audio/Visual Committee: Sandy Rogers, Daniel McCarthy; Reception committee: Anne Phillips, Janet Lever-Wood, Diane Orr, Wendy Smith, Joanne Morgan; Reception Reading: Mark Meloy, Karen Chamberlain; Auction Committee: Rick and Carol Bury; Auctioneer: Dell Crandall; Awards: Jane Kolber; Edge of the Cedars Museum: Teri Paul, Marsha Hadenfeldt, Museum Staff; Local Coordinators: Dawn Dilego, Susie Dexter; Local Assistance: Mitch McComb, Amanda Lincoln, Bluff Volunteer Fire Department, The LDS Church Bluff Branch; Bluff Businesses and Institutions: Andrea and David Carpenter at Comb Ridge Coffee, Bluff Community Center, Bluff Elementary School, Wesley Hunt and the College of Eastern Utah in Blanding, Cottonwood Steakhouse, Decker House Inn, Desert Rose Inn, DesignBuildBluff, Father Ian Corbett and St. Christopher's Episcopal Mission, Far Out Expeditions, Kokopelli Inn, Lab Dogs Bluegrass Band with Kevin Jones, San Juan Foundation, Twin Rocks Café, and Wild Rivers Expeditions. We wish to extend a special thanks to Troy Scotter and the Board and members of the Utah Rock Art Research Association.

2006 Conference Logo



THE LOGO DESIGN for the 2006 Conference is by Chris Gralapp. The source of this year's logo, a conjoined double-spiral motif, can be found in San Juan County, Utah, at a location that the District BLM Office has requested we not disclose.

2006 ARARA Meeting Schedule

Desert Rose Inn and Community Center Bluff, Utah

Thursday, May 18, 2006

- 8:00 a.m. – 4:00 p.m. Board Meeting — Desert Rose Inn Meeting Room
7:00 p.m. – 10:00 p.m. Informal Get Together — Ancestral Park, behind the Desert Rose Inn

Friday, May 19, 2006

- 8:00 a.m. – 2:00 p.m. Conservation Committee Workshop — Pre-registration Required — Community Center
12:00 – 4:00 p.m. Registration – Community Center
3:30 – 4:30 p.m. Conservation Committee Meeting — Community Center
6:00 – 8:00 p.m. Reception — Edge of the Cedars Museum, Blanding, Utah. Featuring the Opening of Diane Orr's exhibit of large landscape works. Conference Registration available. Blanding is located about 30 minutes north of Bluff.
8:30 p.m. – 10:00 p.m. Informal Get Together — Ancestral Park, behind the Desert Rose Inn

Saturday Morning, May 20, 2006

- 6:30 – 8:00 a.m. Vendor and Poster Set Up — Community Center
7:00 – 8:30 a.m. Publication Committee Meeting — Twin Rocks Cafe
8:00 a.m. – 5:00 p.m. Registration — Community Center
7:45 – 8:30 a.m. Continental Breakfast available for purchase — Community Center
8:00 – 8:30 a.m. Vendors Open (also open during breaks, lunch, and until 6 p.m.) — Community Center
8:30 – 8:40 a.m. Welcome — Community Center
Leigh Marymor, ARARA President
Sandra Meyers, Field Office Director, Bureau of Land Management, Monticello, Utah
8:40 – 8:50 a.m. Announcements — Community Center
Donna Gillette

SESSION: KEYNOTE SPEAKER — Community Center

Introduction by Leigh Marymor

- 8:50 – 9:50 a.m. *Historic Inscriptions: Graffiti or History, Preservation or Destruction*
Keynote Address by Fred Blackburn
9:50 – 10:20 a.m. BREAK
Vendors Open — Community Center

SESSION: UTAH ROCK ART — Community Center

Troy Scotter, Moderator

- 10:20 – 10:40 a.m. Kevin Jones: *Current Challenges and Opportunities in Utah Archaeology* (Contributed Paper)
10:40 – 11:00 a.m. Troy Scotter: *An Overview of the Prehistory of Utah: Putting Rock Art In Context* (Contributed Paper)

- 11:00 – 11:20 a.m. Layne Miller: *Ute Style Rock Art* (Contributed Paper)
 11:20 – 11:40 a.m. Scott Edwards: *Balancing Preservation with Appreciation of Rock Art and Archaeology in Grand Gulch: What Does, and Does Not, Work* (Contributed Paper)
 11:40 – 12:00 noon Ann Phillips: *The Procession Panel and the Significance of Lobed Circles* (Contributed Paper)
 12:00 – 1:30 p.m. LUNCH
 Education Committee Meeting — Community Center
 Vendors Open — Community Center
 Ann Phillips — Informal talk at Sand Island

Saturday Afternoon, May 20, 2006

SESSION: SOUTHWEST — Community Center

William Breen Murray, Moderator

- 1:30 – 1:50 p.m. Todd Bostwick: *Forgotten Rock Art of Phoenix* (Contributed Paper)
 1:50 – 2:10 p.m. Jesse Warner: *The Art of Sacred Coupling: Less Obvious Sex at Bluff* (Contributed Paper)
 2:10 – 2:30 p.m. Evelyn Billo and Robert Mark: *Panoramas of Desert View Watchtower Murals: Grand Canyon National Park* (Contributed Paper)
 2:30 – 2:50 p.m. Don D. Christensen: *Preformative And Early Formative Rock Art Of The Kanab Creek Wilderness Area, Arizona* (Contributed Paper)
 2:50 – 3:00 p.m. Lloyd Anderson: *Symbols in the San Juan Basketmaker Anthropomorphic Style—Linguistic Analysis* (Report)
 3:00 – 3:20 p.m. BREAK
 Vendors Open — Community Center

SESSION: SOUTHWEST — Community Center

Don Christensen, Moderator

- 3:20 – 3:40 p.m. Gerald E. Snow: *Petroglyph Calendar Panel at Chavez Pass, Arizona* (Contributed Paper)
 3:40 – 4:00 p.m. Donald E. Simonis: *Possible Moon and/or Sun Symbols with 19 Pointed Rays* (Contributed Paper)
 4:00 – 4:20 p.m. William Nightwine: *Perry Mesa Rock Art Documentation Project—Baby Canyon* (Contributed Paper)
 4:20 – 4:40 p.m. David Sucec: *Holy Ghost in Space: A Consideration of Form in Prehistoric Barrier Canyon Style Rock Art* (Contributed Paper)
 4:40 – 5:00 p.m. Suzan Bradford: *The Eye-Witnesses: Sun-Grazing Comets, Taurid Debris, Petroglyphs, and SNRs* (Contributed Paper)
 5:00 – 6:00 p.m. Vendors Open — Community Center
 Fred Blackburn — Book signing at Community Center
 6:00 – 8:00 p.m. AUCTION and Reception — Desert Rose Inn Meeting Room

Sunday Morning, May 21, 2006

- 7:00 – 8:00 a.m. Website Committee Meeting — Twin Rocks Cafe
 7:45 – 8:30 a.m. Continental Breakfast available for purchase — Community Center
 8:00 a.m. Registration — Community Center

POSTER SESSION — Community Center

8:00 – 8:30 a.m. Posters will be set up at the beginning of the meeting and left up Saturday and Sunday.
Authors will be at posters at least from 8:00 to 8:30 a.m. Sunday morning.

Poster Presenters:

Alice Tratebas: *Traveling Exhibit on Rock Art: Sample Exhibit Panels*

Evelyn Billo, Robert Mark, Solveig Turpin, Terry Burgess, and Kathleen Burgess: *Rock Art Foundation's Lewis Canyon Petroglyph Project*

Kenneth Zoll: *Sinagua Sunwatchers: An Archaeoastronomy Survey of the V-V Heritage Site*

Terry Moody, Seija Karki, Kendra Przekwas, Kelli Barns, and Pamela Rasfeld Owens: *A Presence on the Rocks: Rock Art of Piñon Canyon Maneuver Site, Southeast Colorado*

8:30 – 10:00 a.m. BUSINESS MEETING — Community Center

10:00 – 10:20 a.m. BREAK

Vendors Open — Community Center

SESSION: RESEARCH APPROACHES AND OTHER COUNTRIES — Community Center

Kyle Ross, Moderator

10:20 – 10:50 a.m. O. Winston (Bud) Hampton: *Seminal Religious Art Symbols, Metaphors, and Icons from Stone Age Eyeball-Pressing Phosphene and Ophthalmic Migraine Patterns and Colors, Part Two.* (Contributed Paper)

10:50 – 11:10 a.m. Donna Gillette: *Validating Rock Art Research Through Multiple Methods of Inquiry: A Case Study from California* (Contributed Paper)

11:10 – 11:30 a.m. Ken Hedges: *Will the Real Shamanism Please Stand Up* (Contributed Paper)

11:30 – 11:50 a.m. Janet Lever-Wood: *Rock Art and Medicine: Landscape, Culture and Healing* (Contributed Paper)

11:50 – 12:05 p.m. Marvin W. Rowe: *Rock Art in a Land Almost Without Rocks—Qatar* (Report)

12:05 – 1:30 p.m. LUNCH

Vendors Open — Community Center

Presenter's Meeting — Community Center at podium, hosted by Publication Committee

Board Meeting (to include newly elected members) — Community Center

Ann Phillips — Informal talk at Sand Island

Sunday Afternoon, May 21, 2006**SESSION: RESEARCH APPROACHES, continued — Community Center**

Chris Gralapp, Moderator

1:30 – 1:50 p.m. Hans Martin: *Too Many Alignments—Exploring Some Sites in North America* (Contributed Paper)

1:50– 2:10 p.m. George Poetschat, James D. Keyser, and Terry Fifield: *Kosciusko Island Alaskan Rock Art* (Contributed Paper)

2:00 – 2:20 p.m. Dan Reeves, Rick Bury, and David Robinson: *Invoking Occam's Razor: An Alternative Source for the Enigmatic Blue and Green Pigments At CA-KER-77* (Contributed Paper)

2:20 – 2:40 p.m. James D. Keyser: *Bear Comes Out: A Distinctive Plains Rock Art Shield Image* (Contributed Paper)

2:40 – 3:00 p.m. Amy Leska: *Newberry Cave, Mojave Desert, California: A New Synthesis* (Contributed Paper)



3:00 – 3:30 p.m. BREAK
Vendors Open (closed after this break) — Community Center

SESSION: VARIOUS STATES AND RESEARCH APPROACHES — Community Center
Jeff LaFave, Moderator

- 3:30 – 3:50 p.m. Carolynne Merrell: *Pictographs from Lava Tube Caves in the Area of the Great Rift* (Contributed Paper)
- 3:50 – 4:10 p.m. Grant S. McCall: *Rock Art and the Archaeology of Modern Human Origin* (Contributed Paper)
- 4:10 – 4:30 p.m. Richard A. Rogers: *Overcoming the Preservation Paradigm: Toward a Dialogic Approach to Rock Art and Culture* (Contributed Paper)
- 4:30 – 4:50 p.m. Leigh Marymor: *New U.S.–China Collaborative Research Opportunities* (Contributed Paper)
- 4:50 – 5:10 p.m. Maarten van Hoek: *Atypical Cupules at Two Rock Art Sites in Southeastern Utah, U.S.A.* (Contributed Paper)
- 5:15 – 6:00 p.m. Informal Get Together — Outside at Pavilion
- 6:30 p.m. BANQUET — Informal BBQ at St. Christopher's Episcopal Mission (Highway 163, Bluff)
Awards Presentations
Oliver Award for Rock Art Photography, presented by Bill Hyder
Frank and A. J. Bock Extraordinary Achievement Award, presented by Daniel McCarthy
Entertainment by The LAB DOGS, a Bluegrass Band of Archaeologists

Monday, May 22, 2006

All Day Field Trips.

Thank you to the following conference sponsors and supporters:

Jim Carter, BLM

Edge of the Cedars Museum for donation of their facilities for the reception and allowing members to visit the museum following the Conference. Although there will be no charge for admission for ARARA members, the museum does accept donations.

Bluff Community Members

Notes

2006 ARARA Conference Abstracts

Anderson, Lloyd B. (Ecological Linguistics) (Report)

Title: *Symbols in the San Juan Basketmaker Anthropomorphic Style—Linguistic Analysis*

Abstract: The San Juan Basketmaker anthropomorphs carry symbols which are not primarily pictorial. Which of these symbols are distinctive? Which of these symbols are variants of each other in different regions? These are the sorts of questions linguists ask about symbolic systems. Focusing on the Second Basketmaker II level (Michael Robins: “Modeling the San Juan Basketmaker Socio-Economic Organization”), we can consider the hypothesis that the “plumed” and “bifurcated” headdresses are alternatives, mostly not in contrast within one and the same symbolic system, and thus carrying the same or similar meanings rather than distinct meanings.

Billo, Evelyn (Rupestrian CyberServices), Robert Mark (Rupestrian CyberServices), Solveig Turpin (University of Texas), Terry Burgess (Shumla School), and Kathleen Burgess (Shumla School) (Poster)

Title: *Rock Art Foundation’s Lewis Canyon Petroglyph Project*

Abstract: Lewis Canyon petroglyphs are pecked into a vast expanse of flat bedrock overlooking the Pecos River, above its confluence with the Rio Grande in Texas. The site contains over 1000 petroglyphs, many of which were unknown until the Rock Art Foundation began site documentation in 1990. Lewis Canyon is an anomaly in the Lower Pecos Region, which is far more famous for its extensive and elaborate pictographs. Dozens of volunteers removed sediment, photographed and recorded glyphs, installed interpretive signs, built a low rock wall that functions as a sediment trap and blocks vehicular traffic, and continue service as site stewards.

Billo, Evelyn, and Robert Mark (Rupestrian CyberServices) (Contributed Paper)

Title: *Panoramas of Desert View Watchtower Murals: Grand Canyon National Park*

Abstract: Desert View Watchtower, a three-story building—open in the center—was designed by Mary Jane Colter and dedicated in 1933. Murals painted by Hopi artists Fred Kabotie and Chester Dennis and Euro-American artist Fred Geary include rock art and pottery designs. Interpretations of some of the images will be discussed. In order to photograph the murals to create five panoramas, a special T-shaped rig was built and a laser plumb used to orient our remote controlled camera in the center of each level. To our knowledge, this was the first complete photographic record of the deteriorating murals.

Blackburn, Fred (Keynote Address)

Title: *Historic Inscriptions: Graffiti or History, Preservation or Destruction*

Abstract: Jack House, last of the Ute Mountain Ute hereditary chiefs, left on the rock walls of Sandal House two inscriptions. The first is a pictograph of a hand print within the painted symbol of the sun. Jack House’s traditional Ute name translates to “Hand in the Sun.” Inscribed nearby is Jack’s assigned European Ute name, “Jack House.” The dilemma of “history or graffiti” is explored in this presentation. Examples of viewing cultural change as well as scientific methods of documenting expeditions and exploring expeditions are explained.

Bostwick, Todd (Pueblo Grande Museum) (Contributed Paper)

Title: *Forgotten Rock Art of Phoenix*

Abstract: The Phoenix metropolitan area, home to nearly 4 million people and visited by millions more, contains a surprisingly large number of rock art sites that have received little attention from archaeologists and are now being threatened by development. Many of these rock art sites are located on easily accessible private land or in heavily visited public parks, yet the sites are not well known and often have not been thoroughly recorded, if at all. This paper describes some of those sites and the efforts being made by the City of Phoenix Archaeology Office to record and/or save them from development, sometimes successfully, sometimes not. In addition, the paper discusses a recent Arizona SHPO grant awarded to the City Archaeology Office and Arizona State University for a long term program for rock art documentation, training, and management in the South Mountains.

Bradford, Suzan (Taos Archaeological Society and Archaeological Society of New Mexico) (Contributed Paper)

Title: *The Eye-Witnesses: Sun-Grazing Comets, Taurid Debris, Petroglyphs, and SNRs*

Abstract: Ancient Astronomers of the Upper Rio Grande left notations as petroglyphs on basalt of the celestial happenings they observed above them. They recorded wide-tailed comets, the periodicity of two visits of Halley’s Comet, comets splitting apart, a sun-grazing comet near a red Sun, comets with detachment events roiling down their tails—miles apart on the Rio Grande, cometary debris falling earthward, the “noise” of Tunguska-type explosions above them, the slamming-in of Shoemaker-Levy 9-type cometary debris, comets rising tail-first at the horizon, and some of the ten or so historically visible supernovae—often on boulders that helped to tell the guest star’s story.

Christensen, Don D. (Archaeo-Imagery, Costa Mesa, California) (Contributed Paper)

Title: *Preformative And Early Formative Rock Art Of The Kanab Creek Wilderness Area, Arizona*

Abstract: The Kanab Creek Wilderness occupies 75,300 acres of the Kanab Plateau north of the Grand Canyon. Ninety-nine rock art sites were recorded within the wilderness by the author and his associates between 1992 and 2005. Thirty of those sites contained images attributed to the Preformative and Early Formative Periods, which date approximately from 1000 B.C. to A.D. 900. This paper deals with two rock art styles, the Snake Gulch and the Cave Valley, which are presumed to be representative of this time period. It attempts to clarify their descriptive attributes, discusses the environmental and archaeological context of the sites, and examines the chronological placement of the styles.

Edwards, Scott (Grand Gulch Ranger) (Contributed Paper)

Title: *Balancing Preservation with Appreciation of Archeology in Grand Gulch: What Does, and Does Not, Work.*

Abstract: Grand Gulch has one of the highest concentrations of archeology in the state of Utah. It's high profile means that it also receives a lot of visitors who are intent on seeing and experiencing this archeology. Scott will share the lessons that the Grand Gulch ranger team has learned over the past decades at how to be successful in managing the interface of the public with fragile and mobile archeological resources.

Gillette, Donna (University of California, Berkeley) (Contributed Paper)

Title: *Validating Rock Art Research Through Multiple Methods of Inquiry: A Case Study from California*

Abstract: The inability to scientifically date petroglyphs poses the question of how mainstream archaeology confers credibility to the often marginalized field of rock art studies. By approaching research through multiple methods of inquiry, substantial data can be generated to validate rock art studies and their contribution to archaeology. The Pecked Curvilinear Nucleated (PCN) tradition, found at more than 100 sites in the Coastal Ranges of California provides a case study for this approach. Placing the tradition in both cultural and geographical landscape context, utilizing GIS, ethnographic analogy, and laser scanning, the generated data will enhance the corpus of knowledge of California Prehistory.

Hampton, O. Winston (Bud) (University of Colorado Museum, Boulder) (Contributed Paper)

Title: *Seminal Religious Art Symbols, Metaphors, and Icons from Stone Age Eyeball-Pressing Phosphene and Ophthalmic Migraine Patterns and Colors, Part Two.*

Abstract: Part One (May, 2005, ARARA meeting, Sparks, Nevada) established that Neolithic Stone Age shamans and their male religious groups in the Highlands of Irian Jaya (now Papua), Indonesia, journeyed without hallucinogens from the world of the seen into the world of the unseen by conscious, personally controlled eyeball-pressing phosphene experiences to see and commune with their peoples' spirit deities, spirit helpers, and other spirits. The recorded entoptic visual patterns and colors from my own ophthalmic migraine seizures since 1975 and longitudinal research since 1979 with eyeball-pressing phosphene experiments furnish a provocative research link to posited Stone Age origins of form constant seminal religious signs that were created by both phosphene eyeball-pressing techniques and ophthalmic migraines. The uses since origins of these religious signs (including luminous entoptic forms of that bright white light, jagged-edged arcs, catenary curves, nimbus patterns, meanders, dots and stars, and combinations of the above) are seen in prehistoric rock art and historic religious art, cross-culturally, through time, until the present.

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

Title: *Will the Real Shamanism Please Stand Up*

Abstract: Recent critiques by Kehoe, Bahn, and Helvenston take rock art researchers to task for excessive and imprecise shamanistic interpretations. This paper examines 1) the validity of applying classic definitions of Siberian shamanism in criticism of North American interpretations in the context of shamanism as understood in American ethnology since the 19th century; 2) the confusing overlap in definitions of dreams, visions, and trance; 3) the persistent use of the simplistic three-stage neuropsychological model; 4) the ways knowledge of "visionary" imagery can inform our interpretations of rock art; and 5) classic interpretations of Great Basin rock art re-examined in light of ethnographic data.

Jones, Kevin (Utah State Archaeologist) (Contributed Paper)

Title: *Current Challenges and Opportunities in Utah Archaeology*

Abstract: Following a brief welcome to Utah, a discussion will be held on the recent changes in laws protecting antiquities in Utah, and the effects the changes may have on protection of rock art and other archaeological sites. A brief overview of the archaeology of Range Creek in eastern Utah will be offered.

Keyser, James D. (US Forest Service) (Contributed Paper)

Title: *Bear Comes Out: A Distinctive Plains Rock Art Shield Image*

Abstract: Bear Gulch, an extensive rock art site in central Montana, has more than 700 shield-bearing warriors among the several

thousand images recorded there. Among these shields are several specific designs, shown as the heraldry of numerous warriors. Among these heraldic designs are several examples of a distinctive shield image that shows a bear emerging from its den. This design is known from both ethnographic shields and other rock art images across the Northwestern Plains, including two shields at the Castle Gardens site in Wyoming. The comparison of the designs from Bear Gulch with others from both ethnographic sources and other rock art sites illustrates part of the potential contained in the images recorded in Plains pictographs and petroglyphs.

Leska, Amy (Educator) (Contributed Paper)

Title: *Newberry Cave, Mojave Desert, California: A New Synthesis*

Abstract: Newberry Cave, located in San Bernardino County, CA, is home to the only known green pictographs in the Central and Eastern Mojave Desert. It is the only archaic site with prehistoric pictographs of quadrupeds, some of which seem to mimic split twig figurines. The rich artifact assemblage includes split twig figurines, in a rare association with rock art. Pigment stones found in the cave match the paint on the walls and on some artifacts. New examination under a scanning electron microscope, obsidian hydration tests, and a full recording of rock art yielded more detailed information on a truly unique place.

Lever-Wood, Janet (Contributed Paper)

Title: *Rock Art and Medicine: Landscape, Culture, and Healing*

Abstract: Once more with feeling, an alternative approach to rock art research: this paper examines the journey through time and space that allows us to enter a specific site and learn something about our own perceptions, our own health. The process of making art and the activities that surround discovery, documentation, and analysis of rock art imagery may well lead to our own intellectual balance and physical well-being. Places of power were often associated with medicine. Using the ethnographic record as well as personal notes and photographs, I hope to generate a discussion centered on the mystery of art and healing.

Mark, Robert (Rupestrian CyberServices), Evelyn Billo (Rupestrian CyberServices), Donald Weaver (Plateau Mountain Desert Research) (Contributed Paper)

Title: *Picture Canyon: Petroglyphs and Politics*

Abstract: Kilometer-long Picture Canyon is on the eastern margin of Flagstaff, Arizona. The basalt canyon is rich in archaeological sites, including over a hundred panels of Northern Sinagua petroglyphs. This land is "owned" by the Arizona State Land Department and is subject to sale for development. Recently, a large group of interested governmental agencies, organizations, and individuals held a stakeholders meeting to work toward its protection and management. A subcommittee, headed by Dr. David Wilcox, Museum of Northern Arizona archaeologist, is working on the preparation of a National Register nomination. Volunteers will do much of the work. Help is needed.

Martin, Hans (Contributed Paper)

Title: *Too Many Alignments—Exploring Some Sites in North America*

Abstract: I measured my first alignments in the early 1980's at Peterborough, Ontario, and Kejimikujik Park in Nova Scotia using a forty-five pound (20 kg) theodolite. Over a period of about ten years and 15 field trips, I learned two things: a theodolite is an inconvenient tool to drag through the bush, and second, there are too many alignments. Perhaps "too many alignments" should read "few, if any, real alignments." The point is that at a site with dozens of carvings and geologic features and perhaps structures, and a choice of astronomical features, the possibility for identifying unintentional alignments is great. Added to this, there seems to be a practice of many in the field to designate alignments casually without rigorous measurements. This paper discusses measurements at Peterborough and Kejimikujik, plus Three Rivers, NM, Gila Bend, AZ, and Wupatki, AZ, using a one-pound, solar compass.

McCall, Grant S. (Department of Anthropology, University of Iowa) (Contributed Paper)

Title: *Rock Art and the Archaeology of Modern Human Origin*

Abstract: Prehistoric art is an important archaeological characteristic of the emergence of modern humans because it is widely seen as an indication of the capacity for symbolic thought and communication. This paper points out that the oldest known rock art in the world comes from Europe and Australia—peripheral corners of the early modern human world and colonized relatively recently. In contrast, Africa and the Near East (for the most part) lack very early rock art, despite the presence of very early anatomically modern humans. This paper explores the implications of this pattern for modern human origins.

Merrell, Carolynne (Archaeographics) (Contributed Paper)

Title: *Pictographs from Lava Tube Caves in the Area of the Great Rift*

Abstract: During the past 3 to 4 million years basalt lava flows across the Snake River Plain created long tubes through which lava flowed. When the lava ceased, drainage occurred, leaving underground channels. These tubes, with roofs that often collapsed, permitted access by people and animals. A number of these caves have pictographs along with other archaeological material. Pictographs include patterns of tally marks, shields, bison, bear, ungulates, anthropomorphs, and abstract designs. While detailed

interpretation is tenuous for many of the pictographs, there are valued observations that can be made offering the potential to learn more about the people who used these caves and shelters in the past.

Moody, Terry, Seija Karki, Kendra Przekwas, Kelli Barns, and Pamela Rasfeld Owens (ICI LLC contractors for the Directorate of Environmental Compliance and Management, Department of the Army, Fort Carson, Colorado) (Poster)

Title: *A Presence on the Rocks: Rock Art of Piñon Canyon Maneuver Site, Southeast Colorado*

Abstract: The Piñon Canyon Maneuver Site is managed by Fort Caron's Directorate of Environmental Compliance and Management, Department of the Army. Over 5,100 archaeological sites have been inventoried, of which at least 350 contain rock art. A sampling of rock art resources will illustrate the rock art styles, temporal diagnostics, and geographic characteristics. Rock art themes to be presented will include hunting and faunal, ceremonial use, and prehistoric and historic migration and settlement.

Miller, Layne (Contributed Paper)

Title: *Ute Style Rock Art*

Abstract: The Ute Indians inhabited much of the West at one time and left their petroglyphs and pictographs over much of the Four Corners, including Nine Mile Canyon. Nine Mile is a terrific place to study Ute rock art, because there are numerous examples left behind and because it can be studied in relation to Fremont examples and other style in the canyon. Ute rock art can also be used to trace the monumental changes that took place to the traditional Ute lifestyle of hunting and gathering, once they obtained the horse in the late 1600s and early 1700s.

Nightwine, William (Arizona Archaeological Society) (Contributed Paper)

Title: *Perry Mesa Rock Art Documentation Project – Baby Canyon*

Abstract: The Perry Mesa Rock Art Documentation Project, a volunteer effort in cultural resource inventory of the Agua Fria National Monument, had as its objectives the location of rock art in the monument and the description of its relationship to archaeological sites. Among the over 800 rock art images located a number employed artistic conventions and motifs recognized as hostile, violent, or warlike. The project looked to the current literature in anthropology for analysis of these "norms of war imagery" to shed light on prehistoric settlement patterns in the Agua Fria National Monument.

Phillips, Ann (University of Colorado Museum of Natural History) (Contributed Paper)

Title: *The Procession Panel and the Significance of Lobed Circles*

Abstract: Four lines of anthropomorphs converging toward a large circle, lobed circles, flute players, and anthropomorphs with staffs or canes and are some of the key elements on the well-known Procession Panel near the top of Comb Ridge overlooking Comb Wash. These motifs, attributed to the Late Basketmaker time period, are found on other petroglyph panels dating to approximately the same time period in southeastern Utah. This paper will attempt to place these images in a context of time and space and examine some of the social and economic implications they suggest.

Poetschat, George (Oregon Archaeological Society), James D. Keyser (U.S. Forest Service), Terry Fifield (Tongas National Forest) (Contributed Paper)

Title: *Kosciusko Island Alaskan Rock Art*

Abstract: The 2002 and 2004 Kosciusko Island Rock Art Projects led to the recording of three petroglyph sites. Local Tlingit tribal members, U.S. Forest Service archaeologists, and volunteers recorded Northwest Coast Basic and Classic Conventionalized design motifs. While the stylistic simplicity of most images suggests they were created by non-specialists seeking supernatural contact, others were probably made by shamans in their efforts to affect the everyday and supernatural worlds. More complex images, such as the bear copper and the therianthrope birdman, may have been carved by master artists commissioned by chiefs to designate clan or tribal ownership of an area.

Reeves, Dan (Rock Art Documentation Group), Rick Bury (Rock Art Documentation Group), and David Robinson (University of Cambridge) (Contributed Paper)

Title: *Invoking Occam's Razor: An Alternative Source for the Enigmatic Blue and Green Pigments At CA-KER-77*

Abstract: In 1824 the coastal Chumash revolted against the oppressive Mission system and fled to interior mountains. Lee (1979) hypothesized that unusual pigments at the interior rock-art site of KER-77 may have been brought from Santa Barbara Mission during this revolt. Documentation from 1999-2003 included several investigations to learn more about the makeup of these pigments. Experiments with locally available minerals were performed in efforts to reproduce similar exotic colors. Ethnographic sources suggest traditional usages of these colors, while the results presented here imply pigment sources are likely to be nearby and local, rather than farther afield and imported.

Rogers, Richard A. (Northern Arizona University) (Contributed Paper)

Title: *Overcoming the Preservation Paradigm: Toward a Dialogic Approach to Rock Art and Culture*

Abstract: This essay critically analyzes how contemporary marks on rock are differentially valued through deployment of the terms graffiti and vandalism, and links those evaluations to the preservation paradigm. Vandalism is a normative category relying on presuppositions regarding the value (or lack thereof) of marks on rock. Preservation, a concept implicated in the salvage paradigm, essentializes culture and assumes that the authenticity of sites is maintained by freezing them in their (pre)historic condition, thereby discouraging an understanding of rock art sites as spatially grounded, asynchronous dialogues. If rock art sites are forums for such dialogues, their “essence” becomes not the culture or cultures which made the rock art, but the relationship between those cultures.

Rowe, Marvin W. (Department of Chemistry, Texas A&M University–Qatar) (Report)

Title: *Rock Art in a Land Almost Without Rocks—Qatar*

Abstract: I will present pictures taken at the only known rock art site(s) in Qatar. The ancient petroglyphs in Qatar, a tiny peninsular country on the Arabian Gulf, are found on almost the only rocks found in Qatar, a flat desert country (highest elevation ~30 meters). The rocks are ancient limestone beds running parallel to the East coast of Qatar about 40-50 km north of Doha, lying ~7 meters above sea level. The petroglyphs are about 1-2 km inland on generally flat horizontal exposures. In ancient times the area was inhabited by nomads and seafarers in the pearl trade.

Scotter, Troy (Contributed Paper)

Title: *An Overview of the Prehistory of Utah: Putting Rock Art In Context*

Abstract: This presentation provides a context for the prehistory of Utah and the rock art you will be seeing during the symposium. Brief explanations of who has lived in Utah, when, and where will be provided along with examples of their rock art.

Simonis, Donald E. (Bureau of Indian Affairs, Navajo Regional Office) (Report)

Title: *Possible Moon and/or Sun Symbols with 19 Pointed Rays*

Abstract: A rare, but very specific symbol is present in rock art and on ceramics in southwestern Colorado and central and southern Arizona during the A.D. 1000 to 1300 time period. In rock art, the petroglyph symbol is large, isolated from other glyphs, sometimes done with a negative design, and has natural rock features incorporated into it. The interior dots located between concentric circles and the exact number of 19 pointed rays is certainly more than coincidence. The symbol may be related to the 18.61 year lunar standstill observed at Chimney Rock, Mesa Verde, and other sites.

Snow, Gerald E. (Museum of Northern Arizona) (Contributed Paper)

Title: *Petroglyph Calendar Panel at Chavez Pass, Arizona*

Abstract: An east-facing petroglyph panel with a large shadow-casting rock in front of it overlooks the Chavez Pass Pueblo site, inhabited A.D. 1150-1450. Between late January and late April, and from mid-August to mid-November, the rising sun casts almost vertical shadow lines across this panel, interacting with four major elements, “sun-in-it’s-house,” a circle dot, a hooked cross, and a large spiral. After sunrise, in the second week in May, a sundagger forms at the top of the spiral and works its way down the spiral until summer solstice and then recedes and leaves the spiral after the first week of August. The Hopi Patki clan have cultural ties to this site and probably were the calendar keepers, as they are today at First Mesa.

Sucec, David (BCS PROJECT) (Contributed Paper)

Title: *Holy Ghost in Space; A Consideration of Form in Prehistoric Barrier Canyon Style Rock Art*

Abstract: Framed by a shallow arch, the Holy Ghost Group is the physical and aesthetic center of the Great Gallery. Surprisingly, the Holy Ghost has the appearance of visual depth or three dimensions. Accustomed as we are to seeing convincing representations of three dimensional space in the paintings of today, prehistoric rock art was, for tens of thousands of years, dominated by a flat-looking, frontal or profile, two-dimensional image and format. This paper will undertake an analysis of the visual form of the Holy Ghost composition, particularly, the spatial dynamics that set this group of figures apart from most prehistoric imagery.

Tratebas, Alice (Bureau of Land Management) (Poster)

Title: *Traveling Exhibit on Rock Art: Sample Exhibit Panels*

Abstract: The BLM in Wyoming is developing a traveling exhibit on rock art, which we expect to have completed by September 2006. The exhibit will cover basic information about rock art and answer questions frequently asked by the public, such as: How do you date it? What does it mean? This poster will show a sample of the exhibit panels, one on varnish dating of petroglyphs and another on interpreting rock art using ethnographic data.

Van Hoek, Maarten (Contributed Paper)

Title: *Atypical Cupules at Two Rock Art Sites in Southeastern Utah, U.S.A.*

Abstract: Cupules are important rock art manifestations, yet often underestimated. A true cupule may be defined as “a more or less cup-shaped, non-utilitarian and definitely anthropic mark of fixed maximum-minimum dimensions that has been pecked, ground or pounded into a natural rock surface.” Cupules having deviant shapes and/or sizes are “atypical” cupules. This paper

describes, and attempts to explain anthropic depressions occurring at two rock art sites in southeastern Utah that clearly are “atypical” cupules. These atypical cupules are found together with smooth lancet-shaped depressions, both features probably more expressing an intimate relation with the rock and/or the site than with the figurative imagery.

Warner, Jesse (Contributed Paper)

Title: *The Art of Coupling: Less Obvious Sex at Bluff*

Abstract: This presentation will consider the type of coupling as a symbolic convention which probably implies a special type of sacred sexual situation. The purpose for such obscure metonymic references seems to be an attempt to keep the sacred nature of the symbols secret.

Zoll, Kenneth (Poster)

Title: *Sinagua Sunwatchers: An Archaeoastronomy Survey of the V-V Heritage Site*

Abstract: The V-V Heritage Site in the Coconino National Forest near Sedona, Arizona, is the largest petroglyph site in the Verde Valley with over 1,030 images produced by the Southern Sinagua. In March 2005 it was observed that the site appeared to present a sun shaft to mark the vernal equinox. At the suggestion of Forest Archaeologist Peter Pilles, a 12-month documentation survey of the site was undertaken. This survey has revealed what is believed to be a full 12-month calendar marking agricultural and ceremonial events using intricate geometric alignments involving eleven glyphs and rock formations. Demonstrations of the effects can be found at the survey's website: <http://www.sinaguasunwatchers.com>.

Notes

Book Review

Ethnography Informs Superb Discussion of Black Hills Rock Art

Storied Stone: Indian Rock Art of the Black Hills Country, by Linea Sundstrom, 2004. University of Oklahoma Press, Norman. Soft cover (ISBN 0-8061-3596-4, \$24.95) and hardcover (ISBN 0-8061-3562-X, \$44.95), 238 pages, 205 illustrations.

Reviewed by Ken Hedges

STORIED STONE is the product of more than two decades of fieldwork and research to document the complex cultural history that produced the equally complex rock art of the Black Hills in western South Dakota and eastern Wyoming. Chapters include a background to the Black Hills region and its cultural history, a concise presentation of the problems of context and interpretation, a review of previous exploration and research, discussion of the roles filled by rock art in Plains Indian culture, and eleven detailed chapters on the styles and themes that make up the corpus of Black Hills rock art, followed by commentary on site preservation and vandalism, and a concluding chapter that neatly sums up the history of Black Hills rock art. Throughout, the well-written text is marked by scholarly professionalism, but is eminently accessible to informed general readers.

Storied Stone benefits greatly from the author's extensive use of ethnography to provide context and meaning for the region's rock art. Here, ethnography is used not to justify an overriding interpretation to explain all of the art, but rather to document the remarkable variety and complexity of its various styles and themes. Remarkably specific interpretations can be applied to some of the art—elk dreamers and eagle catchers, for example—and well documented connections to cultural themes both historic and prehistoric include warrior art (sometimes attributable to specific tribes), or affinities with the Southeastern Ceremonial Complex art tradition. Two chapters document the special characters of rock art related to specific localities: "A Place Apart" highlights the distinctive and complex arrays of rock art in caves, rockshelters, and narrow canyons that "are natural portals to the underground world or isolated places where people can seek solitude [p. 125]." Often these sites are well known shrines where offerings were placed by most of the cultures who inhabited the region over the last 2,000 years. In "Below Sacred Mountains" the author examines the special character of rock art associated with the major sacred landforms in the Black Hills. All of these and more are exciting departures from the more standard rock art approaches of design element tabulation and conventional stylistic analysis, although these, too, play an important role.

The author's guidelines to interpreting rock art are the focus of "Windows to the Past," which should be required reading for all of us who deal with our often enigmatic subject. She is not afraid to tell us that, "Like much of archaeology, rock art studies

are as much educated guesswork as science. Rock art, like other kinds of artifacts, is more akin to historical documents..." for which research is a matter of "...placing them in an accurate historical context, and interpreting their meaning in a way consistent with other information [p. 24]." Eschewing the use of grand interpretive theories such as hunting magic, archaeoastronomy, or shamanism—but not avoiding their appropriate use—Sundstrom prefers to "...develop theories that more realistically account for all the rock art" by "...analyzing particular sets of rock art within their larger cultural context [pp. 26, 27]." Thus, "hunting magic" is out, but a strong hunting theme marks the earliest rock art in the region, phosphenes are used without apology to interpret pecked abstract art, and shamans often show up in the discussion. I could go on, but instead, I recommend you read this for yourself.

I wish to apologize for this belated review of an important book. If you haven't encountered *Storied Stone*, you should get your copy right away.

Mexican Student Seminar Held

Reported by William Breen Murray

ON FEBRUARY 23–24, 2006, the archaeology students of the National School of Anthropology and History (E.N.A.H.) held the First Conference of Students of Rock Paintings and Carvings, subtitled "Tribute to Barbro Dahlgren," in the Roman Piña Chan Auditorium of the school.

The conference began with a special tribute to Barbro Dahlgren. Although Dr. Dahlgren's long professional career in Mexico involved field research on many different questions, she was remembered on this occasion as a pioneer in the early exploration and documentation of the famous Baja California cave paintings at San Borjitas and other sites beginning in 1949.

Over 20 papers were presented by students from the school and the National University of Mexico (U.N.A.M.) during the two-day event. Reports covered Mexican territory from one extreme to the other, with sites from the states of Sonora, Nuevo León, Guanajuato, Hidalgo, Guerrero, and Chiapas illustrated and analyzed using a wide variety of theoretical approaches. Each presentation was based on supervised field work which will soon result in professional theses and new field research projects..

The conference closed with a roundtable discussion in which Dr. Roberto Martínez González (Instituto de Investigaciones Antropológicas, U.N.A.M.), Mtro. Raúl González Tejeda (E.N.A.H.), and your editor were the invited participants, taking up the question: can rock art be interpreted? While the conclusions on this critical topic were cautiously positive, even more importantly, the overall quality of the student papers was very high and showed how it can be done. The presentations also demonstrated the great upsurge in interest in rock art studies among the Mexican archaeology students, and plans are already afoot for a second conference next year.

Call for Papers for *La Pintura*

ARARA members would love to read about your new rock art discovery, recording project, or new idea for interpretation. *La Pintura* needs members to submit articles on current research or fieldwork. Doing so will make *La Pintura* a better journal. Editorial guidelines can be found on the inside back cover of every issue.

Editorial Deadlines for *La Pintura*

To insure timely publication of each issue of *La Pintura*, please follow the following schedule of deadlines for all Editorial copy and other submissions:

Issue 1: August 1

Issue 2: November 1

Issue 3: February 1

Issue 4: May 1

(Note: Issue 4 is the Annual Conference Program Issue, but includes additional Editorial matter as in any other issue)

Send all materials for inclusion in *La Pintura* to the Editor, William Breen Murray, via e-mail:
wmurray@udem.edu.mx

International Newsletter on Rock Art

INORA—*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 \$20 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 \$20 **made out to ARARA** to:

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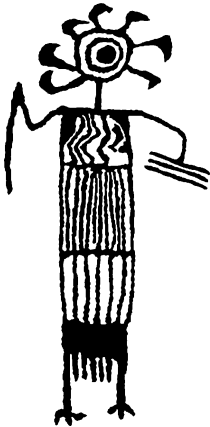
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For current information on **ARARA** and its events, officers, bylaws, publications, and membership, visit:

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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:

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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*, one copy of *American Indian Rock Art* for the year, 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:

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La Pintura is published by the American Rock Art Research Association. All Editorial material for *La Pintura* should be sent via e-mail to the **Editor**, William Breen Murray, at wmurray@udem.edu.mx. Opinions expressed in signed articles are those of the authors and do not necessarily represent the views of the American Rock Art Research Association. *La Pintura* solicits articles, news, letters to the editor, and other items of interest to its readers. Please observe the following criteria for all manuscripts submitted. **Letter to the Editor:** No special format necessary. **News Items:** Please indicate all pertinent information such as the event, time, place, cost (if any), group or person in charge, who to contact, addresses, and deadlines. **Articles:** Manuscripts of original research are always welcome. They should embrace sound principles of investigation and present data in a clear and concise manner. Consult *American Antiquity* for body copy, notes, literature citations, and the proper format for References Cited. Articles are subject to editing for length. If possible, please submit all materials intended for publication via e-mail (wmurray@udem.edu.mx). Please include author's name, title or profession, affiliation, city, state, and return e-mail address. Line drawings and sharp, black-and-white photographs are an asset to articles submitted. Materials that cannot be e-mailed may be sent to the mailing address: *La Pintura*, 8153 Cinderella Place, Lemon Grove, CA 91945-3000.

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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 sub-surface 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.

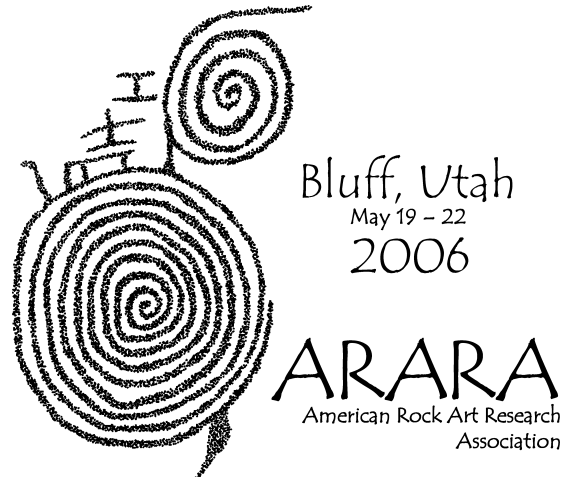
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The **ARARA** Code of Ethics, points 1 through 5, was adopted at the annual business meeting on May 24, 1987. The Code of Ethics was amended with the addition of the opening paragraph at the annual business meeting, May 28, 1988.

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