

ARARA 2010 Conference Program

Ramada Inn, Del Rio, Texas

Thursday, March 25, 2010

- 8:00 a.m. – 5:00 p.m. Board Meeting** – Executive Room
- 4:00 – 6:30 p.m. Conference Registration** – Sunblossom Room
- 5:00 – 6:30 p.m. Get Together** – Sunblossom Room
No-host Bar and Snacks
- 5:00 p.m. Required Meeting for Friday Field Trip participants** – Sunblossom Room
- 6:45 – 8:45 p.m. Public Lectures:** Dr. William Breen Murray will speak on “Rock Art Across the Border—Equinox alignment at Boca de Portrerillos, Mina, Nuevo Leon.” The program will also feature Jamie Hampson speaking on “Approaching Rock Art in Under-studied Regions: Case Studies from the Texas Big Bend and Beyond”
(Kennedy Room, Del Rio Civic Center, 1915 Veteran’s Blvd., Del Rio)
- 7:00 – 9:00 p.m. A Workshop in DStretch** presented by Jon Harman – Executive Room
Registration required – contact Donna Gillette

Friday, March 26, 2010

- All Day Field Trips**
We extend our special thanks to Field Trip Coordinator Jennifer Ramage and our field trip leaders, land owners, and site managers.
- 1:00 – 5:30 p.m. Registration** – Sunblossom Room
- 6:00 – 8 :00 p.m. Reception** – Casa de la Cultura, 302 Cantu Street, Del Rio
Casa de la Cultura Ballet Folklorico Dancers
- 8:30 – 10:00 p.m. Vendors and Posters Room Setup** – Grand Ballroom 1
- 8:30 – 10:00 p.m. Presenters** bring presentations to AV Coordinator Daniel McCarthy in the lobby by the Grand Ballroom
- 8:30 – 9:30 p.m. Auction items:** deliver to Auction Chair Teddy Stickney in the lobby by the Grand Ballroom

Saturday Morning, March 27, 2010

- 6:30 – 8:30 a.m. Vendor and Poster Room Set Up** – Grand Ballroom 1
Posters will be set up at the beginning of the meeting and left until Sunday afternoon. Authors will be at the posters 11:30 a.m. – 12:30 p.m. Saturday.
- 7:30 – 8:30 a.m. Publication Committee Meeting** – Executive Room
- 7:30 – 8:30 a.m. Conservation Committee Meeting** – Sunblossom Room
- 7:30 – 8:30 a.m. Vendor Room Open** (also open during breaks, lunch, and until 6 p.m.) – Grand Ballroom 1
Auction items accepted in Vendor Room when open.
- 8:00 a.m. – 5:00 p.m. Registration** – Grand Ballroom 2
- 8:30 a.m. Welcome and Announcements** – Grand Ballroom 2
Evelyn Billo, ARARA President
Carolyn Boyd and Jennifer Ramage, SHUMLA School
- 8:40 a.m. Carolyn Boyd:** SHUMLA Style: Experiencing the Past—Investing in the Future
- 9:10 a.m. Session 1: Texas Rock Art**
(Jennifer Huang, Moderator)
- Tim Roberts:** Decorated Pebbles and Cobbles of Southwest Texas and Beyond: Scratching, and Painting, the Surface (Paper)

Shirley Boteler Mock: Painted Pebbles: Women of the Lower Pecos Renew the World (Paper)
Jessica Joyce Christie: Pecos Anthropomorphs and Katsina (Western Pueblo) Iconography (Paper)

10:00 a.m.

BREAK

Vendor Room Open – Grand Ballroom 1. Auction items may be dropped off.

10:30 a.m.

Session 1: Texas Rock Art, continued

(Jennifer Huang, Moderator)

Charles Koenig: Atlatls in Pecos River Style Rock Art (Paper)

James Burr Harrison III: Digging into the Mind: Methods used in the Study of “Enigmatic Characters” in Pecos River Style Pictographs (Paper)

Reeda Peel: Meyers Springs: Images of Native American and Spanish Cultural Exchange in Southwest Texas (Paper)

Margaret Greco: “Renewing Reality” in the Light of 25 years: An Indigenous Interpretation of the Pecos River Style Pictographs (Paper)

11:30 a.m. – 12:30 p.m. **Poster Presentations – Grand Ballroom 1**

Authors will be by their posters

Robert Mark and Evelyn Billo: Using Super-high Resolution Panoramas (Gigapans) to Document and Study Rock Art Panels (Poster)

D. J. Mello: The Axial Gallery of Lascaux Cave: The Life Cycle of a Horse Fitted to and Related to the Sun’s Journey Through the Sky on a Given Day (Poster)

Reeda Peel: Winged Warriors, Metamorphosis, and a Mask: Additional Information from Cedar Springs, Southwest Texas (Poster)

Noon

LUNCH

Vendor Room Open – Grand Ballroom 1

Noon – 1:30 p.m.

Education Committee Meeting – Executive Room

1:00 – 1:30 p.m.

Final call for Auction items to be delivered to Vendor Room – Grand Ballroom 1

Saturday Afternoon, March 27, 2010

1:30 p.m.

Session 1: Texas Rock Art, continued

(Jennifer Huang, Moderator)

Angela Johnson: Lower Pecos Rock Art Recording and Preservation Project (Paper)

Mark D. Willis: Breathing New Life into Historic Rock Art Photos (Paper)

2:00 p.m.

Session 2: Red Linear Symposium

(Robert Mark and John Greer, Moderators)

Solveig A. Turpin (read by John Greer): Size Matters: The Transition from Monumental to Miniature in the Lower Pecos Region (Paper)

Bob Mark and Evelyn Billo: Fine-Line Miniature Pictographs from the Lower Pecos River Region (Texas) to the Guadalupe Mountains (New Mexico) and Beyond (Paper)

Carolyn Boyd & Marvin Rowe: Over and Under: A Re-examination of Red Linear Rock Art (Paper)

3:15 p.m.

BREAK

Vendor Room Open – Grand Ballroom 1

3:30 p.m.

Session 2: Red Linear Symposium, continued

(Robert Mark and John Greer, Moderators)

Eric Dillingham and Margaret Berrier: A Preliminary Description of the Guadalupe Red Linear Style Components at Ambush Two Hands Shelter and Lost Again Shelter, Guadalupe Mountains, New Mexico (Paper)

Mike and Barbara Bilbo: The Ambush Pictograph Site, Guadalupe Mountains, Southeastern New Mexico (Paper)

Marvin Rowe: Chemistry as a Criterion for Pictograph Selection for Radiocarbon Dating (Paper)

Karen Steelman: How Old Is It? Dating the Guadalupe Red Linear Style in Southeastern New Mexico (Paper)

Reinaldo Morales, Jr: Red Miniature Rock Art in the Americas (Paper)

Discussion: John Greer, Discussant

6:00 – 8:00 p.m.

AUCTION and NO HOST BAR – Sunblossom Room

Sunday Morning, March 28, 2010

7:00 – 8:00 a.m.

Website Committee Meeting – Executive Room

7:30 – 8:00 a.m.

Vendor and Poster Room Open – Grand Ballroom 1

Posters will be left up until 3:00 p.m.

8:00 a.m.

Registration – Grand Ballroom 2

8:00 – 8:55 a.m.

BUSINESS MEETING – Grand Ballroom 2

All members welcome

9:00 a.m.

Session 3: Mystery, Sounds, Elements, and Connections

(Ken Hedges, Moderator)

Janet Lever-Wood: What's in the Bag (Paper)

Steven Waller: Thunderous Reverberation and Rock Art Storm Imagery (Paper)

Derek Watts: Using Chromatography to Identify Paint Binders and Vehicles (Paper)

E. Gene Riggs: Rock Art at Trincheras Sites: Do Associations Exist? (Paper)

10:00 a.m.

BREAK

Vendor Room Open – Grand Ballroom 1

10:30 a.m.

Session 4: Western Scenes

(Mavis Greer, moderator)

Larry Loendorf and Laurie White: The Kobold Site: Petroglyphs at a Buffalo Jump in Southeastern Montana (Paper)

Wendy Lockwood: Horses of Dry Fork Canyon in Northeast Utah (Paper)

Ken Hedges and Steve Freers: A Remarkable Pictograph Site in Western San Diego County, California (Paper)

Ekkehart Malotki: Non-Iconic Paleoart of the American West: Explanatory Models (Paper)

William Nightwine: Emotional Expression Among the Anthropomorphs of the Agua Fria Area of Central Arizona (Paper)

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Noon **LUNCH**

Vendor Room Open – Grand Ballroom 1

Noon **Board Meeting** (to include newly elected members) – Executive Room

Sunday Afternoon, March 28, 2010

1:30 p.m. **Session 5: Lines, Ideas, and Quadrupeds**

(Breen Murray, moderator)

David Sucec: Falling Lines; The Parallel Line Motif as a Defining Feature of the Barrier Canyon Style (Paper)

Livio Dobrez: A New Approach to the Definition of a Rock Art Scene (Paper)

Peter Blystone: Sheep for Pete's Sake (Paper)

2:30 p.m. **BREAK**

Vendor Room Open – Vendor room closes at 3:00 p.m. – Grand Ballroom 1

3:00 p.m. **Session 6: World Series of Rock Art**

(Breen Murray, Moderator)

Megan Biesele: Rock Art Interpretation in Southern Africa: Ideas for the Lower Pecos (Paper)

Jon Harman: The Rock Art of the Kondoa Region, Tanzania (report)

Ilaz Thaqi: First Man's Attempts to Identify the Creator (Paper)

Patricia Dobrez: Deception Creek: An Architectural Petroglyph Site in South Australia (Paper)

George Poetschat: Location, Location, Location: Water-Related Petroglyphs in Italy's Valcamonica (report)

James Keyser: "Twisted" Perspective: An Example from Valcamonica, Italy (report)

Nahum Solís D.: Technology, Agency, and Society in South-Central Nuevo León: Rock Art at Loma de Barbechos (Paper)

Bill Whitehead: Do you Know the Way to Sao Raimondo? (report)

5:00 p.m. **Required meeting for Monday Field Trip participants** – meeting place to be announced

5:00 p.m. **NO HOST BAR** – Sunblossom Room

6:30 p.m. **BANQUET – Grand Ballroom**

Frank and AJ Bock Award for Extraordinary Achievement: Marvin Rowe

Conservation and Preservation Award: Pam and Quentin Baker

Education Award: SHUMLA School, Carolyn Boyd accepting

Mark Oliver Awards:

For Excellence in Photography: John Wimberley

For Technical Achievement: Jon Harman

"The Borderline Singers"

Del Rio's musical ambassadors, a group of friends who sing for the personal joy of Bluegrass music with a few other styles as well, all for fun.

Monday, March 29, 2010

All Day **Field Trips**

We extend our special thanks to Field Trip Coordinator Jennifer Ramage and our field trip leaders, land owners, and site managers.

2010 ARARA Conference Abstracts

Sorted Alphabetically by Author

Megan Biesele (Director, Kalahari Peoples Fund)

Rock Art Interpretation in Southern Africa: Ideas for the Lower Pecos

Interpreting rock paintings attributed to former San foragers of southern Africa has been contentious. Yet recently some harmony has emerged there among rock art disciplines. As ethnographer and folklorist, I outline interdisciplinary collaboration among archaeologists, ethnographers, and art historians in southern Africa. It was once thought contemporary foragers living in places like Australia and Africa could provide clues to ancestors' rock art, but that with "vanished" people like the hunter-gatherers of the Texas Lower Pecos, interpretation could only be speculative. I discuss integrating geographic and ethnohistoric information with regional indigenous religious and social perspectives to provide fruitful new approaches to Texas rock art. (Paper)

Mike and Barbara Bilbo

The Ambush Pictograph Site, Guadalupe Mountains, Southeastern New Mexico

During a preliminary Guadalupe Mountains rock art survey, a surprising pictograph site was found that exhibited characteristics different from what we anticipated and bore similarities to Lower Pecos design elements. The main part of the site depicts what is either an actual ungulate hunt—we think elk are depicted—or perhaps it is akin to what has been described as "hunting magic." It is interesting that humans are depicted small in relation to large-sized ungulates. We have come to realize this as a particular style, similar to other Guadalupe Mountains sites. (Paper)

Peter Blystone

Sheep for Pete's Sake

Rock art styles in the Coso Range and Glen Canyon depict bold sheep images, suggesting shamanic status. Coso sheep outnumber all other designs. In Basketmaker and early Puebloan periods, as agriculture dominates the Southwest, sheep motifs lose their iconic expression. During the middle Puebloan, sheep images randomly reappear, stamped on older rock art murals. I propose these images were left by Numic and Athapaskan hunter-foragers claiming territory and bringing new magic. Sheep images could ultimately resolve the debate of when these groups arrived. (Paper)

Carolyn Boyd (SHUMLA) and Marvin Rowe

Over and Under: A Reexamination of Red Linear Style Rock Art

Based upon subject content and two experimental radiocarbon dates, Red Linear Style is believed to have been produced around 1280 B.P. This would place production of these pictographs after the Pecos River style (4200 to 2750 B.P.), but prior to Red Monochrome (650 to 1350 B.P.). During recent rock art recording efforts, examples of Pecos River style rock art superimposed over Red Linear style pictographs have been documented. The superimposition of "older" Pecos River style images over "younger" Red Linear images highlights the need for further dating research and a reexamination of the stylistic classifications of rock art in the region. (Paper)

Jessica Joyce Christie (East Carolina University)

Pecos Anthropomorphs and Katsina (Western Pueblo) Iconography

A model of cultural shifts anchored in Pecos River pictographs is presented. I distinguish three main figures types: the large, adorned anthropomorphs, the "ancient gods"; the small simple anthropomorphs, "humans"; and mountain lions identified as mediators and shaman-helpers. They represent the protagonists in the Medicine-Hunt complex associated with hunter-and-gatherer societies such as the Pecos people in the lower Rio Grande. When agriculture spread from Mexico up the Rio Grande corridor, mask iconography and Katsina ceremonialism followed. Evidence from iconography and ethnography will be used to discuss the chronological development as well as the complex interactions between these two ritual-economic complexes. (Paper)

Eric Dillingham (Lincoln National Forest) and Margaret Berrier (ASNM)

A Preliminary Description of the Guadalupe Red Linear Style Components at Ambush Two Hands Shelter and Lost Again Shelter, Guadalupe Mountains, New Mexico

When Mark and Billo (2009) compared two pictograph sites in the Guadalupe Mountains, New Mexico, to the Red Linear Style (RLS) sites of the lower Pecos River, Texas, they mentioned the presence of three other possible Guadalupe Mountain RLS sites. A preliminary study of two of these sites shows that Guadalupe RLS variant is stylistically diverse from the Pecos River RLS as well as internally diverse. There may be considerable change over time that relates to later red monochrome fine-line hunting art found in the Guadalupe Mountains. Radiocarbon analysis from these two shelters provides chronological context. (Paper)

Livio Dobrez (Australian National University)

A New Approach to the Definition of a Rock Art Scene

Specific Rock art studies tend to define terms in pragmatic ways. These may be helpful in furthering the discourse of the discipline in a given point in time, but are also open to the charge of arbitrariness. This paper seeks to ground its definition of a key term, that of “scene,” on perceptual factors. Scene will be rigorously defined in terms of visual markers in a representation and of viewer reaction, this last understood in the light of Phenomenology and, specifically, Reception Theory. (Paper)

Patricia Dobrez (Australian National University)

Deception Creek: An Architectural Petroglyph Site in South Australia

Noting the turn to a landscape perspective in recent archaeological studies, this paper looks at particular ways in which an engraved area in south Australia reveals human adaptation of the naturally built environment, viz. architectural features, which might lend themselves to symbolic use. In the process of examining engravings as part of a possible architectural configuration, the paper returns to the unresolved issue of the definition of a “site.” (Paper)

Margaret Greco (Our Lady of the Lake University)

“Renewing Reality” in the Light of 25 Years: An Indigenous Interpretation of the Pecos River Style Pictographs

In 1984 I completed a master’s thesis focused on the Lower Pecos entitled “Renewing Reality: An interpretive Framework for Prehistoric Pictographs.” My research, derived from an indigenous perspective, reveals the potent role of imagery associated with ubiquitous seeps and flowing springs for the purpose of environmental renewal; a perspective challenging previous interpretations of Pecos River Style pictographs based on models of shamanic behavior. This paper reassesses my original proposition of “renewing reality” in light of 25 years of indigenous influence on the practice of archaeology. (Paper)

Jon Harman (www.DStretch.com)

The Rock Art of the Kondoa Region, Tanzania

In her 1982 book, *Africa’s Vanishing Art*, Mary Leakey documented the fascinating rock art of central Tanzania with detailed drawings made from painstaking observations. Much of the rock art is faded and visitors today can barely make out the figures so well documented by Leakey. On a recent trip to Tanzania I photographed and applied DStretch enhancement with spectacular results. Using a special DStretch camera I was able to visualize faint images while at the sites. I will show images and enhancements from several sites including the important site, Masange A13, which was not documented in Mary Leakey’s book. (Report)

James Burr Harrison, III (Independent Researcher)

Digging into the Mind: Methods used in the Study of “Enigmatic Characters” in Pecos River Style Pictographs

This paper describes the study and classification of a series of pictographic forms found within the Pecos River Style termed “enigmatic characters.” Each enigmatic character within this art form can be interpreted as something metaphysical. These figures play an active role in the art beyond that of a human, animal, plant, or article of material culture; although they are associated with all four subjects in various ways. With good context these visual associations aid in our understanding of these motifs. Each enigmatic character has identifying characteristics and is found repeatedly. Four different enigmatic characters are briefly introduced. (Paper)

Ken Hedges (Curator Emeritus, San Diego Museum of Man) and Steve Freers (Murrieta, California)

A Remarkable Pictograph Site in Western San Diego County, California

In 2001, the authors conducted a photo inventory of panels at two remarkable rock art loci on a tributary of the San Dieguito River in western San Diego County, California. Abundant water and lush growth of native vegetation provide a unique setting concealed like a miniature Shangri-la in the narrow depths of a small, steep-sided canyon. Panels include poorly preserved broad-line geometric motifs, a variety of other fragmentary paintings, and a collection of miniature fine-line dry pigment elements. This combination of an unusual assemblage of rock art elements and a unique geographical setting is unlike anything else in southern California. (Paper)

Angela Johnson (SHUMLA), Carolyn E. Boyd, Charles Koenig, and Ben Dwyer

Lower Pecos Rock Art Recording and Preservation Project

The Lower Pecos canyonlands of southwest Texas and northern Mexico houses some of the most complex and compositionally intricate prehistoric rock art in the world. Because of the uniqueness and incomparable richness of this cultural legacy, it is imperative to create a permanent visual and textual archive for future generations, while also promoting preservation through education. SHUMLA’s Lower Pecos Rock Art Recording and Preservation Project is meeting this need through documentation of rock art sites, creation of a digital rock art database, establishment of a multi-disciplinary research program, formation of a stewardship program, and continuation of hands-on education programs. (Paper)

James Keyser (Oregon Archaeological Society)

“Twisted” Perspective: An Example from Valcamonica, Italy

Perspective takes a variety of forms in rock art, many of which are not the same as our western concepts. Twisted perspective may be the most foreign. One scene of fighting horsemen at Valcamonica’s Bedolina site, evidences a heretofore undocumented “twist” in the use of perspective. (Report)

Charles Koenig (SHUMLA)

Atlats in Pecos River Style Rock Art

One of the most widespread, yet highly variable pictographic elements in the Pecos River style (PRS) rock art is the atlatl. Over 25 percent of the 300 anthropomorphic figures documented to date through SHUMLA’s rock art recording project are wielding this ancient weapon. There have been six distinct atlatl types identified within PRS rock art. Preliminary findings on the geographical distribution of atlatl types, archaeological examples of atlatls found in the region, and ethnographic data to determine the ritual use and symbolic meaning of atlatls beyond the mere use as a hunting tool will be presented. (Paper)

Janet Lever-Wood

What’s in the Bag

An enigmatic image in the rock art of the Colorado Plateau is sometimes described as a “medicine bag.” This paper compares data including photographs from sites, specific artifacts in collections, and ethnographies from other geographic locations. There are still stories present about the making of bags and the assemblages of tools, pigment and plants within them. Looking carefully through the eyes of a working artist, this presentation “twines” together image and text to bring attention to a small piece of the rock art research continuing today. (Paper)

Wendy Lockwood

Horses of Dry Fork Canyon in Northeast Utah

The University of Texas at Arlington sponsored a field school in Vernal, Utah in the late 1990s. The field school had a two-fold focus: an archaeological perspective of systematic, detailed recording of the rock art; and ethnographic interpretation of the petroglyphs. It was during the project that the presenter identified what appeared to be a new horse motif. After further investigation, seven full horses and eight partial horses were identified. Some figures had riders and gear. This report describes the horse motif and gives supporting evidence why the figure is that of a horse. (Report)

Lawrence Loendorf (Retired archaeologist) and Laurie White (Artist, art educator)

The Kobold Site: Petroglyphs at a Buffalo Jump in Southeastern Montana

Petroglyphs on the cliff wall of buffalo jumps are not common. This adds to the importance of the figures at the Kobold Jump in southeastern Montana. The Kobold petroglyphs are dominated by shields with four-pointed or morning star designs. Among the Hidatsa and Crow Indians, the rites associated with driving buffalo into a corral or over an embankment were given to them by Old Woman’s Grandson who subsequently went to the sky to become the morning star. The Kobold petroglyphs are significant because they represent rites associated with calling the buffalo, vision-questing, and warning outsiders that Kobold was Crow territory. (Paper)

Ekkehart Malotki (Northern Arizona University, Retired)

Non-Iconic Paleoart of the American West: Explanatory Models

Worldwide, all earliest mark-making traditions essentially consist of abstract-geometric patterns and motifs. This is also true for the rock art of American West. For the most part, non-figurative paleoart has been severely neglected because to many researchers it has seemed to offer no insights into the minds of its creators. Still, a number of explanatory theories exist. A brief overview of the most salient models, including Ellen Dissanayake’s “Artification Hypothesis,” which is evolutionarily informed, will be presented. A sampler of striking photographs of non-iconic petroglyphs and pictographs will accompany the talk. (Paper)

Robert Mark and Evelyn Billo (Rupestrian CyberServices)

Fine-Line Miniature Pictographs from the Lower Pecos River Region (Texas) to the Guadalupe Mountains (New Mexico) and Beyond

This paper will introduce the symposium on the Red Linear Style (Lower Pecos region of Texas) and similar figures in the Guadalupe Mountains (southeastern New Mexico), all believed to date to the Late Archaic. Human and animal figures are usually 1–20 cm in largest dimension, and arranged into active scenes of hunting and other activities, with humans commonly holding implements and nets. We will present an overview of these styles in both New Mexico and Texas. (Paper)

Robert Mark and Evelyn Billo (Rupestrian CyberServices)

Using Super-high Resolution Panoramas (Gigapans) to Document and Study Rock Art Panels

New robotic hardware and associated software permits capture and stitching of hundreds of telephoto high-resolution images into a large panorama file; on the order of a gigabyte in size. These images can be examined in programs such as Photoshop or exported into formats that permit panning and zooming in a browser, such as Zoomify. Lower Pecos examples will be presented. (Poster)

D. J. Mello

The Axial Gallery of Lascaux Cave: The Life Cycle of a Horse Fitted to and Related to the Sun's Journey Through the Sky on a Given Day

The Axial Gallery of Lascaux Cave has been called "The Sistine Chapel of Prehistoric Art." This presentation introduces the idea that a viewer of the Axial Gallery is intended to see the life cycle of a horse related to the sun's journey through the sky on a given day. It seems the paintings in the Axial Gallery that illustrate this idea were structured around a natural golden circular splotch on the cave wall, which appears to symbolize the sun at the peak/middle of its journey through the sky on a given day. (Poster)

Shirley Boteler Mock

Painted Pebbles: Women of the Lower Pecos Renew the World

The female body has special significance in the portable rock art of the Lower Pecos. New interpretations reveal that female artists incorporated this core paradigm into new symbols over time such as spiders, butterflies, and insects with new complex meanings. These iconographical changes are reflected to other cultural and environmental changes in these canyonlands. (Paper)

Reinaldo Morales, Jr. (University of Central Arkansas)

Red Miniature Rock Art in the Americas

Several styles of rock art typically characterized by small, naturalistic, red-monochrome paintings of anthropomorphs and zoomorphs (usually in groups) are addressed. The paper investigates the formal (as opposed to iconographic) similarities between these styles over vast distances to determine if these similarities suggest a shared painting tradition. Examples from New Mexico, Texas, Utah and Northeast Brazil are used for analysis. (Paper)

William Nightwine (Arizona Rock Art Coalition)

Emotional Expression among the Anthropomorphs of the Agua Fria Area of Central Arizona

The Age of Representation in Western rock art is characterized by the artist's attempt to represent human action, emotion and intention. One of the earliest techniques developed to express human emotion was the technique of positive or negative reaction to an external object. Use of this technique communicates the emotion of the artist, positive or negative, to the beholder of the image. Its employment necessitates a unique combination of visual characteristics that identifies any image that incorporates the technique. These characteristics appear to be present in rock art imagery of the Agua Fria River area in central Arizona. (Paper)

Reeda Peel (Center for Big Bend Studies, Sul Ross State University)

Meyers Springs: Images of Native American and Spanish Cultural Exchange in Southwest Texas

Meyers Springs is a Trans-Pecos oasis in Terrell County, Texas. Located in a crossroads area of great arid expanse, the springs were a magnet for man from earliest times. The pictographs range from barely perceptible images of the Pecos River Style, to historic Plains Biographic Tradition images of Native American interactions with Spanish explorers and clergy. Ethnographic information based on a lexicon developed from the study of Plains Indian bison robe paintings and ledger art, plus Spanish records, offer informed interpretation of several panels of rock art within this extensive site. (Paper)

Reeda Peel (Center for Big Bend Studies, Sul Ross State University)

Winged Warriors, Metamorphosis, and a Mask: Additional Information from Cedar Springs, Southwest Texas

Documentation at the Cedar Springs site in the lower Pecos resulted in the discovery of a previously unrecognized outline mask image in blue-green pigment and also provided a new perspective of several large pictographs that dominate the large pictograph panel. Previous research described the pictographs as "centrystyled" or "skeletonized" anthropomorphic shaman figures; however, new research identifies the images as the life cycle of flying insects, such as dragon fly, fish fly, and owl fly and their metaphorical transmutation to shaman figures. (Poster)

George Poetschat (Oregon Archaeological Society) and James D. Keyser, (US Forest Service)

Location, Location, Location: Water-Related Petroglyphs in Italy's Valcamonica

Rock art associated with a natural water feature occurs in two places at the Bedolina site in Italy's Valcamonica. We recently recorded these two water-related rock art scenes. One uses a natural bowl in glaciated sandstone bedrock which forms a small lake-like feature

with associated petroglyphs of a fish and a hunting scene. The other uses a large natural depression with a pecked outlet to “water” one of the three large map-like features pecked at the site. (Report)

E. Gene Riggs (Cochise College)

Rock Art at Trincheras Sites: Do Associations Exist?

Rock art is frequently present at “Cerros de Trincheras” man-made rock-terraced hill sites in northwestern Mexico and the southwestern US. This paper will focus on four Trincheras petroglyph sites in the international four corners region, two in Chihuahua, Mexico, one in Arizona, and one in New Mexico. The presence of rock art at these sites does not imply either a temporal connection to, or cultural association with, the builders of the terraces. Certain rock art elements and iconography, however, do indicate possible cultural association with identifiable prehistoric populations. (Paper)

Tim Roberts (Cultural Resources Coordinator, Texas Parks and Wildlife Dept.)

Decorated Pebbles and Cobbles of Southwest Texas and Beyond: Scratching, and Painting the Surface

Research surrounding decorated pebbles from west Texas and adjacent regions dates to the 1950s and 1960s, when excavations conducted ahead of the Lake Amistad dam construction, produced numerous specimens. This research consisted primarily of artifact descriptions and establishment of a chronology. Motifs are often difficult to identify, but may include human attributes, suggesting that these artifacts served as substitutes for real people in curing and fertility rites. The power of these items may not rest solely in the design element, but also in context, ritual activity surrounding the creation of decorated stones, use of corresponding paraphernalia, or a combination thereof. (Paper)

Marvin W. Rowe (Texas A&M University), R. Mark, M. Berrier, E. Billo, K. Steelman, and E. Dillingham

Chemistry as a Criterion for Pictograph Selection for Radiocarbon Dating

We used portable X-ray fluorescence spectrometry to non-destructively assay the iron content of more than 75 pictographs in Lost Again Shelter, Guadalupe Mountains, New Mexico. Some pictographs at this site are similar to Red Linear style in the Lower Pecos River region of Texas. This style in Lost Again Shelter often shows iron contents lower than usual for iron ochre paints; but some contain paints with significantly higher iron content, suggesting multiple paint recipes and different painting episodes, and possibly significantly different ages. These findings inform future scientific methodology for the selection of individual pictograph images for radiocarbon dating. (Paper)

Naham Solís, Araceli Rivera, and Daniel Herrera (Escuela Nacional de Antropología e Historia, Instituto Nacional de Antropología e Historia—Nuevo León)

Technology, Agency, and Society in South-Central Nuevo León: Rock Art at Loma de Barbechos

This paper discusses the strategies and techniques that hunter-gatherers South-central Nuevo León adopted to carry out a group action: the “construction” of rock art. We use proposals such as Agency Theory (Bourdieu) and Anthropology of Technical Systems (Leroi-Gourhan and Lemonnier)—particularly the concept of Operative Chain in whose sequence the action type is included in the material that is being processed, as well as the tool used, material type, duration, etc. We focus on one of the features of material culture of those groups: rock art, as a social product exemplifies how human groups conceptualized their position within the world. (Paper)

Karen L. Steelman (University of Central Arkansas), Eric Dillingham, Marvin W. Rowe, Margaret Berrier, Sarah Stoeckel, Thomas P. Guilderson, Robert Mark, and Evelyn Billo

How Old Is It? Dating the Guadalupe Red Linear Style in Southeastern New Mexico

Comparisons made between the fine-line paintings of the Guadalupe Mountains and the Lower Pecos River region of Texas have sparked a dialogue about what defines the Red Linear Style. While sharing many artistic attributes, there are no absolute dates from the Guadalupe to compare with ages of 1280 BP for two Lower Pecos Red Linear Style paintings. We sampled six red paintings from Turkey Canyon in the Lincoln National Forest of New Mexico for radiocarbon dating. While dating Red Linear Style figures is difficult due to their small size, it is crucial to understand their temporal and geographical range. (Paper)

David Sucec (BCS Project)

Falling Lines: The Parallel Line Motif as a Defining Feature of the Barrier Canyon Style

Widespread among the Archaic Period rock art styles on the Colorado Plateau, the parallel line motif is commonly called a “rake” but, in the Barrier Canyon style, the lines are longer—more like a broom—with incremental spacing, and are most often vertical. It is this lengthy verticality that makes the parallel line motif a defining feature of the Barrier Canyon rock art style. (Paper)

Ilaz Thaqi (Head, Kosovo Rock Art Research Association)

First Man's Attempts to Identify the Creator

Rock art can provide insights into man's first ideological conceptions about the creation of the universe. All around the world rock art provides evidence of man's attempts to be closer to the powers of the universe. From early prehistoric times to Michelangelo's "Creation of Adam," man has strived to touch his creator. Rock art may exemplify man's first attempts to depict god. From Asia to Europe and from Africa to the Americas, thanks to the researchers of rock art, we may understand man's first efforts to depict god and the universe. (Paper)

Solveig A. Turpin (Institute of Latin American Studies, University of Texas, Austin)

Size Matters: The Transition from Monumental to Miniature in the Lower Pecos Region

The Red Linear artists entered a world peopled by ancestral spirits whose ghostly presence on the shelter walls sometimes provided a backdrop for their animated portrayal of everyday life. The fate of the Pecos River artists has long been debated, often with the romantic notion that they simply vanished, fate unknown. A small number of sites in the mountains of northern Coahuila illustrate a trend towards miniaturization and narration that are consistent with changes in economy and settlement that led in turn to the demise of the monumental art and made way for the introduction of the Red Linear style. (Paper)

Steven J. Waller (Rock Art Acoustics)

Thunderous Reverberation and Rock Art Storm Imagery

Thunder myths around the world contain thunder god descriptions matching rock art motifs found in reverberating locations. Thunderbirds are found on echoing cliffs of the Americas, and reverberating shelters of the Southwest contain wide-eyed Tlaloc figures: Mesoamerica's rain/thunder god. Australia has the Lightning Brothers. In Europe, hoofbeats from mythical horses and goats of Odin and Thor reverberated through the skies, and the Bull God's voice is the roar of thunder; over 90 percent of European cave art depicts ungulates, typically thundering stampedes in portions of caves reverberating the loudest. An acoustical connection with rock art storm imagery is explored. (Paper)

Derek Watts (University of Central Arkansas) Saki Fukuda, Michelle McClain, and Karen L. Steelman

Using Chromatography to Identify Paint Binders and Vehicles

Our laboratory is searching for organic materials added to ancient paint as a binder or vehicle. Using gas chromatography, liquid chromatography, and laser desorption ionization with mass spectrometric detection, we have so far focused upon fatty acid analysis in paint samples from the Lower Pecos River region of Texas. Our results show that differences in pretreatment and sample preparation affect measured values. These studies will help archaeologists and rock art researchers understand how paint was manufactured by highlighting the technological skill and use of the surrounding environment by past cultures. (Paper)

Bill Whitehead

Do You Know the Way to San Raimondo?

The trip to Brazil for the 2009 International Rock Art Conference (IFRAO) was an adventure unto itself. (Report)

Mark D. Willis (Blanton & Associates, Inc.)

Breathing New Life into Historic Rock Art Photos

A new technique for integrating historic photographs of rock art with more recent images to create three dimensional models will be discussed. The technique uses free software and is capable of recreating surfaces of rock art that have been damaged or defaced. The steps needed for others to utilize this technique will be provided using examples from sites in west Texas. (Paper)