

2005 ARARA Conference Program

John Ascuaga's Nugget Hotel and Casino
Sparks, Nevada

Thursday, May 26, 2005

9:00 a.m. – 5:00 p.m. Board Meeting — Nugget, Donner Room; Lunch Rotisserie Front Room (with buffet line)
7:00 p.m. Public Lecture, Polly Schaafsma — Desert Research Institute, Reno
Meaning and Metaphor in Pueblo Warfare Imagery in Late Prehistory

Friday, May 27, 2005

8:00 a.m. – 2:00 p.m. *Conservation Committee Pre-Conference Workshop* — Pre-registration Required. Meet in
Nugget, Tahoe Room
1:00 – 5:00 p.m. REGISTRATION — Nugget, Pavilion Foyer
3:00 – 4:00 p.m. Conservation Committee Meeting — Nugget, Tahoe Room (2nd Floor)
6:30 p.m. RECEPTION — Pyramid Lake Visitor Center
Located 35 miles north of Reno on the Northern Paiute Indian Reservation.
Shuttle bus service from the Nugget with advance registration.

Saturday Morning, May 28, 2005

6:30 – 8:00 a.m. Vendor and Poster Set Up — Nugget, Pavilion A Room
7:00 – 8:30 a.m. Publication Committee Meeting — Nugget, Donner Room
7:00 a.m. – 4:00 p.m. Speaker Ready Room Open — Nugget, Carson Room
8:00 a.m. – 5:00 p.m. REGISTRATION — Nugget, Pavilion Foyer
8:00 – 8:45 a.m. Vendor Room Open (also open during breaks, lunch, and until 6 p.m.) — Nugget, Pavilion
A Room
8:45– 9:00 WELCOME — Nugget, Pavilion CDE Room
Leigh Marymor, ARARA President
Dr. Alanah Woody, Local Program Chairman
9:00 – 9:10 ANNOUNCEMENTS — Nugget, Pavilion CDE Room

All Sessions are in the Nugget, Pavilion CDE Room

Session: Nevada Rock Art — Leigh Marymor, Moderator

9:10 – 9:30 Alvin R. McLane, Dave M. Lee, and Courtney R. Smith: *The Shooting Gallery
Archaeological District of Lincoln County, Nevada* (Contributed Paper)
9:30 – 9:50 Alanah Woody, Angus R. Quinlan, Cherlyn Bennett, and Ralph Bennett: *The Lagomarsino
Canyon Project: A Long-Term Partnership* (Contributed Paper)
9:50 – 10:10 Sue Ann Monteleone: *Rock Art in Context – A Review of Captain Jack Shelter* (Contributed
Paper)
10:10 – 10:30 Amy Gilreath and Daron Duke: *Sloan NCA Archaeology and Rock Art* (Contributed Paper)
10:30 – 10:50 BREAK
Vendor Room Open — Nugget, Pavilion A Room

Session: Nevada Rock Art, continued — Garry Gillette, Moderator

- 10:50 – 11:10 Signa Pendegraft: *Ground Stone and Pecked Rock: Results of the High Basins Motif Analysis, Washoe County, Nevada* (Contributed Paper)
- 11:10 – 11:25 Oyvind Frock and Alanah Woody: *An Experimental Approach to Pigment Analysis – Six Years Later* (Report)
- 11:25 – 11:45 Terry Birk, Greg Haynes, and Pat Barker: *ARPA and the Protection of Rock Art Sites on Federal Lands* (Contributed Paper)
- 11:45 a.m.–12:05 p.m. Angus R. Quinlan, Gary Ballew, and Barry Morgan: *Space and Meaning: The Theory and Research Potential of Intra-Site Spatial Analysis in Rock Art Research* (Contributed Paper)
- 12:05 – 1:30 LUNCH
Vendor Room Open — Nugget, Pavilion A Room
Education Committee Meeting — Nugget, Washoe Room

Saturday Afternoon, May 28, 2005

Session: Southwestern Rock Art — Jeff LaFave, Moderator

- 1:30 – 1:50 Don D. Christensen and Jerry Dickey: *The Tusayan Style: Archaic Rock Art in the Grand Canyon Region, Arizona* (Contributed Paper)
- 1:50 – 2:10 Grant McCall: *Perspectives on the Pueblo IV Transition and the Rock Art of Abo Pueblo, New Mexico* (Contributed Paper)
- 2:10 – 2:30 Milford Fletcher and Maynard Merkt: *Geographic Information Systems and Petroglyph Frequency Analysis* (Contributed Paper)
- 2:30 – 2:50 Steven J. Waller: *The Divine Echo Twin Depicted in Rock Art: Acoustic Testing to Substantiate Interpretations* (Contributed Paper)
- 2:50 – 3:10 Dan Frey: *New Sites in the Chiricahua Mountains: The Pictographs of Rock Canyon* (Contributed Paper)
- 3:10 – 3:30 BREAK
Vendor Room Open — Nugget, Pavilion A Room

Session: Rock Art and Belief Systems — Lloyd Anderson, Moderator

- 3:30 – 3:50 Alan Garfinkel and Geron Marcom: *Cultural Crisis and Rock Art Fluorescence: Numic Ghost Dance Paintings and Coso Petroglyphs* (Contributed Paper)
- 3:50 – 4:10 Richard Stewart, Russell Kaldenberg, and Alexander Rogers: *Petroglyphs: Providing Text for Ritual and Tradition and Recounting the “Power” Experience* (Contributed Paper)
- 4:10 – 4:30 O. Winston (Bud) Hampton: *Archetypal Origins of Seminal Religious Art Symbols, Metaphors and Icons* (Contributed Paper)
- 4:30 – 4:50 Jesper Christensen: *Petroglyph Sites: Accumulation or Composition* (Contributed Paper)
- 4:50 – 5:10 Priscilla Murr: *The Cave in the Mind: A Jungian Analyst Looks at Rock Art* (Contributed Paper)
- 5:10 – 6:00 p.m. Vendor Room Open — Nugget, Pavilion A Room
- 6:00 – 8:00 p.m. AUCTION and NO HOST BAR — Courtney Smith, Auctioneer — Nugget, Pool Side Terrace Room

Sunday Morning, May 29, 2005

7:00 a.m. – 4:00 p.m. Speaker Ready Room Open — Nugget, Carson Room

8:00 a.m. REGISTRATION — Nugget, Pavilion Foyer

8:00 – 8:30 a.m. Vendor Room Open — Nugget, Pavilion A Room

Poster Session

8:00 – 8:30 a.m. Authors will be at posters from 8:00 to 8:30 a.m. Posters will be set up and left up all day.
Presenters:

Jon Harmon: *Using Decorrelation Stretch to Enhance Rock Art Images*

Robert C. Jones, Harold Drollinger, and Colleen M. Beck: *Rock Art of East Cat Canyon on the Nevada Test Site*

George Poetschat: *Biographic Rock Art Near LaBarge, Wyoming*

Angus R. Quinlan, Gary Ballew, and Barry Morgan: *GPS Mapping of the Lagomarsino Canyon Petroglyph Site (northern Nevada)*

Katherine Wells: *Vecinos del Rio Rock Art Recording Project*

Lisa M. Werner: *Using Adobe Photoshop To Enhance Rock Art Photographs*

8:30 – 10:00 a.m. BUSINESS MEETING — Nugget, Pavilion CDE Room

10:00 – 10:20 BREAK

Vendor Room Open — Nugget, Pavilion A Room

All Sessions are in the Nugget, Pavilion CDE Room

Session: *Miscellaneous Topics and States* — Rick Bury, Moderator

10:20 – 10:50 Kenneth Burkett: *On the Rocks at Parkers Landing* (Contributed Paper)

10:50 – 11:10 Ken Hedges: *Toward a Functional Classification of San Luis Rey Rock Art Sites* (Contributed Paper)

11:10 – 11:25 Teddy Stickney: *INRA Students* (Report)

11:25 – 11:45 Janet Lever-Wood: *Sight to Site and Home Again* (Contributed Paper)

11:45 a.m.–12:05 p.m. M. Leigh Marymor: *Saving the World Entire: Grassroots Rock Art Site Conservation in an Urban Setting* (Contributed Paper)

12:05 – 1:30 LUNCH

Vendor Room Open — Nugget, Pavilion A Room

Presenter's Meeting — Nugget, Pavilion CDE Room at podium

Board Meeting (to include newly elected members) — Nugget, Donner Room

Sunday Afternoon, May 29, 2005

Session: *Miscellaneous Topics and States, continued* — Mavis Greer, Moderator

1:30 – 1:45 Priscilla Murr and Charles Hixson: *A Neglected Site in Central Texas* (Report)

1:45 – 2:00 Teddy Stickney: *41VV1284 Deer Shelter (Hunting Magic)* (Report)

2:00 – 2:20 Alfredo Acosta Figueroa: *Ancient Footprints of the Colorado River* (Contributed Paper)

2:20 – 2:35 Kiyoshi Abe: *Comparative Studies on Hawaiian and Far Eastern Cupules (In Search of the Homeland of Cupules)* (Report)

2:35 – 3:00 BREAK

Vendor Room Open — Nugget, Pavilion A Room

Session: *Other Countries* — John Greer, Moderator

- 3:00 – 3:20 Reinaldo Morales, Jr., and Karen L. Steelman: *Style and Chemistry: Dating Rock art in Brazil* (Contributed Paper)
- 3:20 – 3:40 Diego Martinez Celis and Pedro Argüello Garcia: *How Much Information Comes to the Researcher: Reflections on the Taphonomic Process in Rock Art: A Colombian Case* (Contributed Paper)
- 3:40 – 4:00 W. Breen Murray and Alejandro Espinosa: *The Natural Setting of Sheephorn Petroglyphs in the Eastern Sierra Madre* (Nuevo León-Coahuila, Mexico) (Contributed Paper)
- 4:00 – 4:20 Pedro Argüello Garcia and Diego Martinez Celis: *Education and Restoration: Two Lines of Development for Rock Art Conservation in Colombia* (Contributed Paper)
- 4:20 – 4:40 Nobuhiro Yoshida: *Comparative Studies on Hawaiian and Japanese Rock Features: Looking for Their Origins* (Contributed Paper)
- 4:40 – 6:00 p.m. Vendor Room Open — Nugget, Pavilion A Room
- 5:30 – 6:30 p.m. No Host Bar — Nugget, Bonanza ABC Room
- 6:30 p.m. BANQUET — Nugget, South Pacific Room, 3rd Floor
Awards
Speaker: Polly Schaafsma

Monday, May 30, 2005

- 8:00 a.m. – 8:00 p.m. *Digital Education Workshop* — meet in Nugget, Genoa Room. Pre-registration Required.
- All day *Field Trips.*

2005 Abstracts of Papers

Kiyoshi Abe (Report)

Comparative Studies on Hawaiian and Far Eastern Cupules (In Search of the Homeland of Cupules)

Abstract: There is abundance of cupules carved on petroglyph fields in Hawaiian islands as well as in the Far East. According to “Hawaiian Petroglyphs” written by Prof. Harry Cocks and Dr. Edward Stasack, “Hawaiian cupules and petroglyphs were made by some seafaring people who came to Hawaii in the late stage of prehistoric ages.” We see quite similarities between Hawaiian, Korean and Japanese ones. Among all at Risshakuji Temple, Yamagata pref., there are typical ones, which may give us a clue to trace back the history of cupules show the culture crossed the Pacific to reach Hawaiian islands. This paper tries to investigate the enigmas of the cupules and the carriers of such cultures to Hawaii.

Alfredo Acosta Figueroa (Contributed Paper)

Ancient Footprints of the Colorado River

Abstract: Based on my 46-year investigation of Aztlan, the place of origin of the Mexica/Azteca, this presentation discusses the metamorphosing of Cuauhtemoc (Eagle that descends) on Eagle Mountain as revealed during the Summer Solstice, June 21-23. Before he was captured on August 13, 1521, by Hernán Cortés, Cuauhtemoc said, “Our sun has gone from our vision and will remain in the house of darkness [Mictlan], but our house will shine again upon us.” Petroglyphs are examined in light of the Mexica Codices to provide support for placing the Cradle of Aztlan along the lower Colorado River from Spirit Mountain north of Laughlin, Nevada, down to the Gulf of California, centered in the Palo Verde/Parker valley.

Pedro Argüello Garcia and Diego Martinez Celis (Contributed Paper)

Education and Restoration: Two Lines of Development for Rock Art Conservation in Colombia

Abstract: A project of rock art conservation, sponsored by the Instituto Colombiano de Antropología e Historia (ICANH), was developed along themes of education and restoration. Details of the project and its effectiveness are discussed.

Terry Birk, Greg Haynes, and Pat Barker (Contributed Paper)

ARPA and the Protection of Rock Art Sites on Federal Lands

Abstract: In 1979 Congress enacted the Archaeological Resources Protection Act to ensure, “the protection of archaeological resources and sites which are on public lands.” This paper examines four issues related to the protection of rock art sites and prosecution of ARPA cases: 1) establishing commercial value of rock art is difficult without a legal market; 2) dating rock art is essential but problematic; 3) site documentation, both before and after a violation, is critical 4) management options are limited and sometimes contradictory. Examples from the Peavine Mountain rock art theft on the Humboldt-Toiyabe National Forest illustrate these points.

Kenneth Burkett (Contributed Paper)

On the Rocks at Parkers Landing

Abstract: First reported and published by Dr. James Swauger in 1966 as part of his early petroglyph studies, the Parkers Landing Petroglyphs (36CL1) was the first archaeological site recorded in Clarion County, Pennsylvania. The recent completion of a comprehensive exploration and re-evaluation of this site has identified a large number of previously unknown and unrecorded figures that cumulatively now make this site the most intensively utilized rock art location known within the Upper Ohio River basin. The considerable quantity, variable styles and assortment of figures at Parkers Landing suggests that the sites formation was by multiple individuals over a long period of time, possibly beginning in the Middle Woodland period ca 1000 B.C. and extending into the late 18th or early 19th century. This paper will present an updated review of this important site and discuss its figural groupings, usage and apparent relationship to other regional rock art sites.

Don D. Christensen (Archaeo-Imagery, Costa Mesa, California) and Jerry Dickey (Archaeo-Imagery, Cypress, California) (Contributed Paper)

The Tusayan Style: Archaic Rock Art in the Grand Canyon Region, Arizona

Abstract: Documentation of 56 rock art sites on the South Rim of the Grand Canyon and the adjacent Kaibab National Forest has revealed the presence of a previously undescribed style. On the basis of superimposition, the Tusayan Style is proposed to date to the Late Archaic (3000 to 1000 B.C.). The monochromatic paintings are characterized by fine line geometric designs, elongated bodied anthropomorphs, and significant numbers of unglates. The focus of this paper will be on a description of the Tusayan Style, its context, the rationale for its projected age, and its relationship to other regional Archaic rock art.

Jesper Christensen (Contributed Paper)

Petroglyph Sites: Accumulation or Composition

Abstract: The Cottonwood Canyon Petroglyph Site is located in an area known as the Middle Gila. In spite of the disparity of motifs and variety of styles at major rock art sites, we must be alert to certain basic concepts that may have motivated the original choice of a site as well as the continued use, even when this involves time spans of hundreds or thousands of years. Foremost among such structural concepts may be cosmological ideas and corresponding myths. A presentation of select motifs at “Surprise Tank,” Mojave Desert, serves to identify the organizational factors at work at this old Great Basin site and to illustrate the relevance of compositional elements for interpretative efforts.

Dan Frey (Contributed Paper)

New Sites in the Chiricahua Mountains: The Pictographs of Rock Canyon

Abstract: Southeastern Arizona was a cultural crossroads long before the current US-Mexico border. In 2001, five new pictograph sites were recorded by a Cochise College class and by a Passport in Time project of the US Forest Service. Though located within a mere one-half mile radius in the Chiricahua Mountains, the sites include a wide variety of previously identified styles, from Archaic to Apache. Also present were unusual elements that may reflect a local style derived from the nearby 14th century Ringo and Kuykendall archaeological sites. Recording and studying these sites has added to our understanding of the pre-contact history of the little-studied Sulphur Springs Valley.

Oyvind Frock (AmArcs, Nevada Archaeological Association) and Alanah Woody (Nevada State Museum & Nevada Rock Art Foundation) (Report)

An Experimental Approach to Pigment Analysis—Six Years Later

Abstract: In July 1999, the authors processed minerals used in creating pictographs, and mixed them with a variety of binders. A number of rocks were painted with various motifs and set outdoors to weather naturally. Observations were made in September of 2000 and a paper presented at the Great Basin Anthropological Conference in October of that year. In this paper, we discuss the condition of the “pictographs” six years later.

Milford Fletcher (Rock Art Field School of the Archeological Society of New Mexico) and Maynard Merkt (Rock Art Field School of the Archeological Society of New Mexico) (Contributed Paper)

Geographic Information Systems and Petroglyph Frequency Analysis

Abstract: For more than a decade the Rock Art Field School of the Archeological Society of New Mexico has used geographic information systems and global positioning systems to record and analyze petroglyph distribution and frequency of their occurrence. Two large sites, Petroglyph National Monument and a large site in the Galisteo Basin, have been surveyed and computerized and include approximately 30,000 petroglyphs. Animal figures are much more common at the Galisteo site (16.7%) than at Petroglyph National Monument (6.9%) but recent graffiti is more common at Petroglyph National Monument (20.6%) than at the more remote Galisteo site (6.9).

Alan Gold Garfinkel (California Department of Transportation) and Geron Marcom (Contributed Paper)

Cultural Crisis and Rock Art Fluorescence: Numic Ghost Dance Paintings and Coso Petroglyphs

Abstract: In the far southern Sierra and California desert a series of remarkable, historic, polychrome paintings exhibit similarities with petroglyphs manufactured almost a thousand years earlier. Many times the painted images are so vibrant they appear to have been manufactured just a short time ago. The element forms, subjects, locations and dating make it probable that they were associated with Ghost Dance ceremonies practiced by Numic groups. The production of historic rock paintings in secluded settings on a non-basalt canvas indicates a radical discontinuity with pecked petroglyphs found on lava canyon walls and boulders. Such evidence supports an ethnic distinction and population replacement by pre-Numic populations.

Amy Gilreath (Far Western) and Daron Duke (Far Western) (Contributed Paper)

Sloan NCA Archaeology and Rock Art

Abstract: The rock art concentrated in Sloan Canyon prompted Congress to recently designate this National Conservation Area, south of Las Vegas. One-fourth of the Sloan NCA has now been intensively surveyed, allowing us to identify the prehistoric period and nature of use of the dry, rugged environment. Materials unambiguously document use between 500 and 1500 years ago. Though the Sloan NCA had just this one brief pulse of activity, pottery and rock art point to use by different groups. The nature of its prehistoric land-use is considered vis-à-vis ethnically diverse Native peoples.

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

Archetypal Origins of Seminal Religious Art Symbols, Metaphors and Icons

Abstract: This paper presents the author's direct observations of a shaman's inward Stone Age transcendental journey into the world of supernatural beings to see and commune with his peoples, god-power spirit deities, spirit helpers and other spirits. The author has combined: 1) his ethnographic work (1982-1997) in the Central Highlands of Irian Jaya (now Papua), Indonesia, 2) records of his own internal visual experiences during ophthalmic migraine seizures since 1975, 3) longitudinal research with personal eye-pressing induced phosphenes since 1979 and 4) both open- and closed-eye styles of concentration/meditation with literature reviews to identify Stone Age origins of seminal religious signs that were created by both the Phosphene Eye-Pressing Technique and ophthalmic migraines. Key religious signs which originated in the Stone Age have been used in religious art, cross-culturally through time since origins.

Jon Harman (Poster)

Using Decorrelation Stretch to Enhance Rock Art Images

Abstract: Decorrelation stretch, an image enhancement technique first used in remote sensing, can be usefully applied to rock art. In pictograph images from Baja California, California, and Nevada I demonstrate its ability to bring out elements nearly invisible to the eye and to improve visualization of difficult sites. A decorrelation stretch plugin to the imaging program ImageJ is available from the author, free for personal use.

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

Toward a Functional Classification of San Luis Rey Rock Art Sites

Abstract: For the San Luis Rey style of southern California, relatively abundant ethnographic information confined primarily to the somewhat limited girls' puberty ritual context for the paintings has been applied indiscriminately to a wide range of San Luis Rey rock art sites, even when site context and the art itself argue against the puberty rite interpretation. In this paper, a simplified classification of San Luis Rey rock art sites based on morphology of the rock outcrops and structure of the painted panels is examined in the light of ethnographic data to suggest interpretations specific to the art and its physical context.

Robert C. Jones, Harold Drollinger, and Colleen M. Beck (Poster)

Rock Art of East Cat Canyon on the Nevada Test Site

Abstract: Rock art elements in East Cat Canyon of the Nevada Test Site are significantly similar in style when compared to those found in the Fortymile Canyon area. Although similar, some of the elements recorded in Cat Canyon are unique and have not been found in other areas. Furthermore, the setting of Cat Canyon rock art varies when compared to Fortymile Canyon rock art locations.

Janet Lever-Wood (Contributed Paper)

Sight to Site and Home Again

Abstract: This paper returns to earlier exploration of VISION, our primary sense. The question of how we view a particular site and our multi-level response is addressed. When we enter a rock art site the experience can be likened to “coming home.” This is the power of art: physical, emotional and even spiritual.

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

Perspectives on the Pueblo IV Transition and the Rock Art of Abo Pueblo, New Mexico

Abstract: This paper discusses the rock art of Abo pueblo in the context of perspectives on the Pueblo IV transition. This time period saw a dramatic suite of culture changes, including aggregated site use, new social and religious structures, and an explosion of rock art imagery. This paper examines two basic perspectives on the transition: conflict and integration. The paper concludes that, while conflict is probably a dominant theme in this rock art, neither conflict nor integration alone are adequate explanations of the observed changes. In this respect, rock art research may play an important role in understanding this problem.

Alvin R. McLane, Dave M. Lee, and Courtney R. Smith (Contributed Paper)

The Shooting Gallery Archaeological District of Lincoln County, Nevada

Abstract: The Shooting Gallery Archaeological District is a large complex of petroglyphs and pictographs, well-developed habitation areas, and stacked rock features (cairns, ducks, upright rocks, walls and rings) located between the Pahrnagat and East Pahrnagat ranges of Lincoln County, Nevada. In 2002, a group of rock art researchers and volunteers (including the authors) produced maps, drawings, and photographs of fifteen rock art sites and three rock feature sites. The project was finished in June 2004. This paper provides a detailed description of the District and its physical and cultural context.

Diego Martinez Celis and Pedro Argüello Garcia (Contributed Paper)

How Much Information Comes to the Researcher: Reflections on the Taphonomic Process in Rock Art: A Colombian Case

Abstract: Based on an example of differential preservation of rock paintings in central Colombia, this paper reflects on the variable amount of information available to the research observer. Identification of taphonomic process affecting the rock art record is important since such effects condition which parts, and how much, of the original paintings are left, as well as any subsequent explanation or interpretation of those figures or panels.

M. Leigh Marymor (Contributed Paper)

Saving the World Entire: Grassroots Rock Art Site Conservation in an Urban Setting

Abstract: We watch with alarm, sorrow and despair as many of the world's cultural heritage sites are lost to the vagaries of time, encroaching modern development, unintentional damage, and too often, senseless vandalism. It is easy to feel overwhelmed, at times, by the magnitude of that which is already lost to us, and by that which is slipping away before our eyes. There is, however, an inspiring adage from the Babylonian Talmud, which instructs us that “he who acts to save a single life, saves the world entire.” The merit of acting in those small ways which are possible for us is equal to the merit of saving the world entire. This presentation, the story of one community's efforts to protect a neglected Native American petroglyph site in a small urban park, is a story of saving an entire world.

Reinaldo Morales, Jr. (Assistant Professor of Art History, University of Central Arkansas) and Karen L. Steelman (Assistant Professor of Chemistry, University of Central Arkansas) (Contributed Paper)

Style and Chemistry: Dating Rock art in Brazil

Abstract: The Nordeste Tradition in Brazil, some of the oldest surviving American Indian rock art, probably dates back to c. 9,000 B.C. The population thought to be responsible for this tradition is considered to have disappeared from the region by c. 5,000 B.C. The recent dating of a rock painting from Serrote da Bastiana (Piauí) to c. 2500-1850 B.C., potentially broadens the chronological persistence of the Nordeste Tradition by several millennia. This paper proposes a modified chronology for the Nordeste Tradition and an alternative reading of how the rock art reflects, or is reflective of, changes in the archaeological record.

Sue Ann Monteleone (Nevada State Museum) (Contributed Paper)

Rock Art in Context – A Review of Captain Jack Shelter

Abstract: It is often good to review and re-assess, especially when new ideas and approaches to rock art analysis and interpretation are developing. Captain Jack Shelter is a good subject for review, having been first analyzed in the early 1990s. The art, archaeological and ethnographic contexts that were the basis of the original interpretation will be reviewed in order to assess subsequent developments in rock art analysis and interpretation. Discussion will consider whether more recent concepts offer alternative interpretations for the variety of paintings at Captain Jack Shelter.

Priscilla Murr (Contributed Paper)

The Cave in the Mind: A Jungian Analyst Looks at Rock Art

Abstract: Many rock art specialists have tried to explain the presence of rock art through shamanism, entoptics, etc. None of them have turned to modern psychology as a potential source for clarifying certain rock art. Jung's theory of the unconscious, based on his own experience and that of his patients, can add a dimension to understanding not only consciousness but also the unconscious. Jung shows us how the individuation process arises as a result of an encounter between the conscious and the unconscious mind, both of which are altered through the experience. It appears to a Jungian analyst as almost self-evident that much rock art is the expression of this experience. Many modern patients present with similar symbolism.

Priscilla Murr and Charles Hixson (Report)

A Neglected Site in Central Texas

Abstract: A rare pictograph site on the Edwards Plateau in Central Texas has been neglected since first recorded in 1950. The paintings appear stylistically unrelated to any other rock art sites in the region. The depiction of a bison (an unusual occurrence in Texas) gives a clue to the age of the site since these animals have been present in this region infrequently in the last 10,000 years. During our visit to the site, paint was taken from a damaged pictograph and later radio-carbon dated to A.D. 1200, coinciding with the beginning of the last appearance of bison in Central Texas.

W. Breen Murray and Alejandro Espinosa (Nuevo León-Coahuila, Mexico) (Contributed Paper)

The Natural Setting of Sheephorn Petroglyphs in the Eastern Sierra Madre

Abstract: Sheephorn petroglyphs are very rare in Northeast Mexican rock art, but their presence at two sites in particular, San Bernabé (Nuevo León) and El Barril (Coahuila), confirms the existence of this species in the natural habitat of the basin-and-range landscape of the Eastern Sierra Madre, even though it is no longer found there today and is nearly extinct in the rest of Mexico as well. As part of its environmental activities, Cementos Mexicanos initiated a program of re-introduction of mountain sheep in the Sierra del Carmen (Coahuila). The two sites where sheephorn petroglyphs occur are in natural habitats especially favourable for this species, thus pointing out potentially suitable areas for further re-introductions as well as providing information about the relation between petroglyphs and prehistoric hunting activities in this region.

Signa W. Pendegraft (Anthropology Department, University of Nevada, Reno) (Contributed Paper)

Ground Stone and Pecked Rock: Results of the High Basins Motif Analysis, Washoe County, Nevada.

Abstract: The Dry Lakes Recording Project 2004 motif analysis is put in its archaeological context. This area lies atop the High Basins/Dry Lakes of the Pah Rah Range. Likely exploitation of the area's resources was by seasonal task groups beginning in early Spring focusing on plant resources. This correlation is found in other western and northern Great Basin areas. House rings and grinding equipment preside in the area, along with a generalized lithic tool kit, thus task groups included women and children. The petroglyphs are archaeological features strongly associated with the house rings and some concentrated milling areas. Motif patterning from this first session of the recording project will be presented.

George Poetschat (Oregon Archaeological Society) (Poster)

Biographic Rock Art Near LaBarge, Wyoming

Abstract: Four rock art sites near LaBarge Wyoming have spectacular Biographic rock art. Gateway shows very early Biographic period stick figure shield bearing warriors with long spears. This art predates the introduction of the horse into this area. South Piney has some of the earliest Indian carvings of boat shaped horses. Names Hill has carvings of tepees, guns, naturalistic horses, and humans interspersed with historic Oregon Trail Registry names and dates. The most recent late Biographic images are horses and riders, humans with detailed faces, clothing and headgear, and even an early railroad train which are all found at LaBarge Bluffs.

Angus R. Quinlan (Summit Envirosolutions and Nevada Rock Art Foundation), Gary Ballew (Nevada Department of Transportation) and Barry Morgan (Nevada Rock Art Foundation) (Contributed Paper)

GPS Mapping of the Lagomarsino Canyon Petroglyph Site (Northern Nevada)

Abstract: The Lagomarsino Canyon Petroglyph Site (northern Nevada) is currently in the process of being fully recorded. The documentation of spatial data is an important part of this project. Rock art panels and other archaeological features are mapped using GPS methods. Panels are then classified by motif category and digitally overlain on a geometrically corrected aerial photograph, and a hard copy image plotted by the Nevada Department of Transportation, Location Division. This poster describes the methodology used during the 2003 and 2004 field seasons and reports some preliminary results of spatial analysis.

Angus R. Quinlan (Summit Envirosolutions and Nevada Rock Art Foundation), Gary Ballew (Nevada Department of Transportation) and Barry Morgan (Nevada Rock Art Foundation) (Contributed Paper)

Space and Meaning: The Theory and Research Potential of Intra-Site Spatial Analysis in Rock Art Research

Abstract: Intra-site spatial analysis of archeological materials is an important research theme that addresses site meaning and function. Although GPS mapping of rock art is usually carried out as a management strategy to recognize any loss to the record, it is also a potentially valuable research tool. In this paper we discuss how intra-spatial analysis of rock art imagery has been constrained by the properties of rock art sites and by current interpretive frameworks. Using data from the Lagomarsino Canyon Petroglyph Site we illustrate the potential of intra-site spatial analysis in providing an informing context for interpretation of rock art imagery.

Richard Stewart, Russell Kaldenberg, and Alexander Rogers (Curator of Archaeology and Staff Archaeologist, Maturango Museum) (Contributed Paper)

Petroglyphs: Providing Text for Ritual and Tradition and Recounting the "Power" Experience

Abstract: This paper presents an interpretation suggested by beliefs of the Owens Valley Paiute, Akimel O'odham, Zuñi, and Japanese for a selection of petroglyphs in Lower Renegade Canyon, California. We examine the panels as a storyboard for recounting past hunting events or magic, and as ritual symbolism. Examples include a personal account of hunting ritual as it existed among the Big Pine Band of Owens Valley during the 1950s; a documented example of "power" manifested to Willie Frank, a Northern Paiute from Schurz, Nevada; Steward's biography of Jack Stewart which recounts obtaining "power"; and Owens Valley Paiute mythology on obtaining "power."

Teddy L. Stickney (Report)

41VV1284 Deer Shelter (Hunting Magic)

Abstract: This shelter is located in the Lower Pecos Rock Art Style. The number of deer painted on the shelter's wall doesn't fit into the Lower Pecos Style of art. The of number and style of deer is very suggestive of hunting magic or hunting shamanism.

Teddy L. Stickney (Report)

INRA Students

Abstract: This will be a review of the two day event working with the four Students. First session was reviewing rock art and what was rock art. There were good discussion exchanges during this session. Rock Art recording was conducted at two rock art sites for the Student to become familiar the various problems that occur in the field with various rock art forms.

Steven J. Waller (Contributed Paper)

The Divine Echo Twin Depicted in Rock Art: Acoustic Testing to Substantiate Interpretations

Abstract: Spider Woman then said to the twin on her left, "You are Palongawhoya... send out sound so that it may be heard throughout all the land. When this is heard you will also be known as 'Echo', for all sound echoes the Creator." Certain rock art panels have been interpreted as the Divine Twins of Pueblo mythology. Since the younger Twin is called "Echo", depictions of him are tantamount to depictions of echoes. Acoustic testing could serve to help substantiate interpretations that are related to echo mythology. Cases of Twins are presented, including those in echo-rich Fremont Indian State Park.

Katherine Wells (Poster)

Vecinos del Rio Rock Art Recording Project

Abstract: Mesa Prieta is a large land form flanking the west bank of the Rio Grande in Northern New Mexico. It is estimated that there are as many as 20,000 archaic, Pueblo IV and historic petroglyphs and other archaeological features there. Most are on private land. Volunteers working with Vecinos del Rio, a local conservation organization, are recording the rock art under the direction of a part-time coordinator. Well-known archaeologists and rock art experts assist the program. Project partners include San Juan Pueblo, the BLM and others. Programs working with youth from local pueblos and communities have been very successful.

Lisa M. Werner (Poster)

Using Adobe Photoshop To Enhance Rock Art Photographs

The Poster will show before and after illustrations of what one can accomplish by using Adobe Photoshop software to manipulate rock art photographs. Examples will run the gamut from practical uses of the software to art for art's sake. Practical uses will include retouching, restoring and removing both natural and manmade damage, such as eliminating graffiti. Other samples will illustrate the use of filters, exploding pixels, and converting a color photograph to a black and white pencil drawing. There will also be examples of fun lighting effects, such as how to insert a fake sunrise into a rock art landscape to create drama. Another series demonstrates how to change the mood of a rock art site by adding realistic cave-like shadows.

Alanah Woody (Nevada State Museum and Nevada Rock Art Foundation), Angus R. Quinlan (Summit Envirosolutions, Inc., and Nevada Rock Art Foundation), Cherlyn Bennett (Nevada Rock Art Foundation), and Ralph Bennett (Nevada Rock Art Foundation) (Contributed Paper)

The Lagomarsino Canyon Project: A Long-Term Partnership

Abstract: The Lagomarsino Canyon petroglyph site, owned by Storey County, is among the most spectacular rock art sites in the western Great Basin. The subject of a long-term recording project partnering the Nevada Rock Art Foundation and Storey County, this paper discusses the potential and problems of recording and managing a large-scale site over a long period of time, staffed mainly by volunteers. Protection of the site and endangered environmental resources, the role of building community capacity as a conservation strategy, and the broader research questions that can only be addressed at a site of this scale will be discussed.

Nobuhiro Yoshida (President of Japan Petroglyph Society and Professor at the Savant Institute & Japan Academic Center) (Contributed Paper)

Comparative Studies on Hawaiian and Japanese Rock Features: Looking for Their Origins (Report)

Abstract: Hawaiian Heiaus are said to have been made by sea-going people who came to Hawaii in prehistoric ages and that their homeland has not been known. Heiaus are familiar in Hawaiian islands, but their roots are not known. We, Japan Petroglyph Society and our members, have found surprising rock formations which are similar to Hawaiian heiaus, and among all a big wood tower (which looks like a watch tower or a ritual tower) in Japan. This paper intends to analyze the similarities of Heiaus and the big tower by Heiaus so as to try to look for the origin of those constructions as well as their homeland.