

ARARA 2008 Conference Program

Best Western Inn & Suites, Farmington, New Mexico

All sessions and meetings will be held at the Best Western Inn & Suites

Thursday, May 22, 2008

- 8:00 a.m. – 5:00 p.m.** **Board Meeting** — Board Room
- 4:00 – 7:00 p.m.** **Conference Registration** — Atrium
- 5:00 – 7:00 p.m.** **Evening Social Gathering**— Garden Cafe
No-host Bar and snacks. Friday Field Trip participants pick up their trip materials
Conference Registration will be open
- 7:00 p.m.** **Public Lecture** — Farmington Library, 2101 Farmington Ave.
“Protecting the Rock Art of Chaco Canyon” by Jane Kolber

Friday, May 23, 2008

- All day** **Field Trips** — Meeting locations to be announced by Field Trip Coordinators
- 4:00 – 5:30 p.m.** **Salmon Ruins Guided Tour**
Conference Registration will be open at Salmon Ruin
- 5:30 – 7:30 p.m.** **Reception — Salmon Ruins** (located on Highway 64, 8 miles east of Farmington)
Blackhorse Mitchell, a Diné Teacher, Artist, Writer, and Musician, will present a program of singing and dancing
Conference Registration will be open at Salmon Ruin
- 8:00 – 10:00 p.m.** **Vendor Room Setup**

Saturday Morning, May 24, 2008

- 6:30 – 8:00 a.m.** **Vendor Room and Poster Set Up**
Posters will be set up at the beginning of the meeting and left up until Sunday afternoon.
Authors will be at posters from 1:15 to 1:45 p.m. during lunch breaks (see Schedule)
- 7:00 – 8:00 a.m.** **Publication Committee Meeting** — Board Room
- 7:00 – 8:00 a.m.** **Vendor Room Open** (Vendor Room will be open during breaks and lunch)
- 7:00 a.m. – 5:00 p.m.** **Conference Registration** (closed during sessions)
- 8:00 a.m.** **Welcome & Announcements** — Ballroom
Mavis Greer, ARARA President & Donna Gillette, Conference Committee Chair
- 8:30 a.m.** **Presentation of the Oliver Award for Rock Art Photography**
Craig Law: The Harvest Scene in the Maze District. *Oliver Award Winner*
Award Presentation by Bill Hyder
David Sucec: Alone In The Crowd, A Small Figure At The Harvest Panel, Canyonlands National Park (Contributed Paper)
- 9:00 a.m.** **Session 1. Southwest: New Mexico Rock Art**
Ken Hedges, Moderator
E. C. Krupp: Rock Star (Contributed Paper)

James D. Keyser: The Cora Dutton Petroglyphs: An ARPA Case on the Lincoln National Forest, New Mexico (Contributed Paper)

LeRoy J. Unglaub: Apache Iconography at Alamo Mountain, New Mexico (Contributed Paper)

Rebecca Grace Stoneman-Washee: Faces on the Landscape: Rock Art Traditions of the Salinas Interface (Report)

E. Gene Riggs: The Unique Rock Art of Canador Peak (Report)

10:15 a.m.

Break — *Vendor Room Open*

10:45 a.m.

Session 2. Southwest: Hohokam & Patayan

Jim Keyser, Moderator

Aaron M. Wright and Todd W. Bostwick: Technological Styles of Hohokam Rock Art Production in the South Mountains (Contributed Paper)

Will G. Russell and Aaron M. Wright: Footprints to the South: Hopi Clan Symbols in the Rock Art of the South Mountains (Contributed Paper)

William Nightwine: McDowell Mountain Rock Art Inventory (Contributed Paper)

Caitlin J. Guthrie: Menstruation in South Mountain Rock Art (Report)

Robert Mark, Evelyn Billo, and Donald Weaver, Jr.: Sears Point, Arizona: BLM Recording Project Progress Report (Report)

Ken Hedges: Placing the Sears Point Style in Regional Context (Contributed Paper)

12:15 p.m.

Lunch — *Vendor Room Open*

12:15 – 1:15 p.m.

Education Committee Meeting — Board Room

1:15 – 1:45 p.m.

Poster Presentations

Terry Ballone, Hubert A. Allen, Jr., Teresa Bennett, Sandy Ashworth: Evidence of a Cross-Quarter Sun Dagger in New Mexico: A Time-Lapse Comparison

Brooks Marshall and Michael C. Marshall: Exposing Archaeoastronomy Aspects of Rock Art Motifs Using Efficient and Inexpensive Tools.

Joseph O'Connor, Alberto Tesucun, and Josué Martinex Ramirez: Ancient Mayan Graffiti/Arte Rupestre

Reeda Peel and Mark Willis: Kite Aerial Photography and Photogrammetry of the Graef Site (41RV50)

Tim Roberts: The “Art Mobileur” of Texas and Northern Mexico: The Transition from the Representational Female Forms of Painted and Etched Pebbles and Cobbles to the Naturalistic Forms of Ceramic Artifacts

Steven J. Waller: Sonic Cave Replicas: Why and How

Saturday Afternoon, May 24, 2008

1:45 p.m.

Special Presentation

David Casey: The Hadlock Collection: Pioneering Work in Rock Art Preservation in Northwest New Mexico

- 2:05 p.m.** **Session 3. Chaco Canyon Rock Art**
 Jane Kolber, Session Coordinator
Jane Kolber: An Overview of Ancient Chacoan Rock Art (Contributed Paper)
Donna Yoder: Overview of Chaco Navajo Rock Art (Contributed Paper)
G. B. Cornucopia: The Rock Stars of Chaco: Archaeoastronomical Interpretations of
 Rock Art In Chaco. (Contributed Paper)
David M. Brugge: Warfare in Navajo Rock Art (Contributed Paper)
Ramona Begay: Chaco Canyon Rock Art from a Local Navajo Point of View
 (Contributed Paper)
- 3:30 p.m.** **Break — Vendor Room Open**
- 4:00 p.m.** **Session 3 continued: Chaco Canyon Rock Art**
Pamela Baker: Painted Sites of the Ancestral Puebloans in Chaco Canyon Culture
 National Historical Park, New Mexico (Contributed Paper)
Polly Schaafsma: The Jog-toed Sandal Enigma: On Chaco Sandstone and Other Rocks
 (Contributed Paper)
Ann Phillips Inscriptions in Chaco Canyon (Contributed Paper)
Belinda C. Mollard: Chaco Rubbings: The Field Results (Contributed Paper)
- 5:15 – 6:15 p.m.** **Conservation Committee Meeting — Board Room**
- 5:15 p.m.** **Happy Hour — No-Host Bar, Atrium**
- 6:00 p.m.** **AUCTION — Atrium**
 Silent Auction begins at 6:00 p.m. Live Auction begins at 7:00 p.m.
 Dell Crandall, Auctioneer

Sunday Morning, May 25, 2008

- 7:00 – 8:00 a.m.** **Web Site Committee Meeting — Board Room**
- 7:00 – 8:00 a.m.** **Vendor Room Open**
- 7:00 a.m. – 12:15 p.m.** **Conference Registration** (closed during sessions)
- 8:00 – 8:55 a.m.** **Business Meeting — Ballroom**
- 9:00 a.m.** **Session 4. Southwest**
 Evelyn Billo, Moderator
James M. Copeland: Álííl: Ceremonial Clothing and Adornment in Diné'tah Rock Art,
 A.D. 1500–1754, Northwest New Mexico (Contributed Paper)
Lorna Gail LaDage and David Grenoble: Human Destruction of a Rock Art Site in
 Waterflow, New Mexico (Contributed Paper)
Jennifer K.K. Huang: Social Organization on Perry Mesa: What the Rock Art Suggests
 (Contributed Paper)
- 9:55 a.m.** **Break — Vendor Room Open**

10:20 a.m.

Session 5. World Rock Art

Breen Murray, Moderator

Martín Cuitzeo Domínguez Núñez: “Las Manitas” Rock Art Site in Cañada de Cisneros, Tepotzotlán, México: An Analysis Using Semiotic Tools/El conjunto rupestre “Las Manitas” en la Cañada de Cisneros, Tepotzotlán, México: Un análisis con herramientas semióticas. (Contributed Paper)

Daniel Herrera Maldonado and Martín Cuitzeo Domínguez Núñez: Analysis of the Rock Art Feline Picture in Cueva de la Malinche, Hidalgo, Mexico/Análisis de la imagen rupestre de un felino en la Cueva de la Malinche, Hidalgo, México. (Contributed Paper)

Elena Hegly-Delfour: Bear Images and Symbols in Paleolithic Art (Contributed Paper)

Ilaz Thaqi: Kosovo Rock Art: Methodical Transliteration (Contributed Paper)

Elyssa Figari: Qurta: Lascaux along the Nile? (Contributed Paper)

Grant S. McCall and Marie R. Richards: San Initiation in Ethnography and Rock Art: Making Sense of Images, Scales, and Landscapes (Contributed Paper)

12:15 p.m.

Lunch — *Vendor Room Open*

12:15 p.m.

Board Meeting with New Board Members — Board Room

12:15 p.m.

Presenters Meeting — Ballroom podium

1:15 – 1:45 p.m.

Poster Presentations

Hubert A. Allen, Jr. and Teresa Bennett: The Petroglyph Calendar: An Archaeoastronomy Adventure

Jessica Joyce Christie: Rock Art—An Artistic Medium Favored by the Egyptian God Aten

Martín Cuitzeo Domínguez Núñez: “Las Manitas” Rock Art Site in Cañada de Cisneros, Tepotzotlán, México: An Analysis Using Semiotic Tools

Robyn Johnson: Ibex Hollow and Trapper Cliffs: Two Valued but Compromised Rock Art Sites in South-central Idaho

Paula L. McNeill and Arlevia (Art) Snyder: Remembering Dr. E. E. Snyder, Jr: "A Far Out Hypothesis About an Unusual Petroglyph Design"

Sunday Afternoon, May 25, 2008

1:45 p.m.

Session 6. Approaches to Rock Art Research

Jenny Huang, Moderator

George Poetschat and James D. Keyser: The Rock Art of Atherton Canyon: Relationships to the Bear Gulch Complex (Contributed Paper)

Alice M. Tratebas: Use of Abrasion in Central Plains Rock Art (Contributed Paper)

Ben H. Swadley: Suggested Approaches to Rock Art Site Management (Contributed Paper)

Jon Harman: Using DStretch to Reveal Patterns of Figure Placement at Two Great Mural Sites in the Sierra de San Juan, Baja California (Contributed Paper)

Alexander K. Rogers: An Analytical Tool for Assessing Potential Solar-Oriented Archaeoastronomy Sites (Report)

- 3:10 p.m.** **Break** — *Vendor Room Open (closed after this break)*
- 3:40 p.m.** **Session 7. Great Basin and Beyond**
 Caroline Maddock, Moderator
- Don Christensen:** Go With the Flow: Rock Art of the Cinder Cone Lava Beds, Eastern Mojave Desert, California (Contributed Paper)
- Reeda Peel:** Abstract Eyes and Owl Faces (Report)
- Courtney Smith and Jeffrey F. LaFave:** PBAs and PBZs: An Overview of Patterned Body Rock Art in the Western United States (Contributed Paper)
- Carolynne Merrell:** Research Results from Two Idaho Petroglyph Sites (Contributed Paper)
- Ekkehart Malotki:** The Western Archaic Rock Art Tradition: A "Geocentric" Expression. (Contributed Paper)
- 5:15 p.m.** **Happy Hour** — No-Host Bar, Atrium
- 6:15 p.m.** **BANQUET** — Atrium
 Presentation of Awards
 Founders' Forum — Featuring those who were present at ARARA's birth!

Monday, May 26, 2008

All Day **Field Trips**

Abstracts of Papers

Hubert A. Allen, Jr., and Teresa Bennett (Hubert Allen and Associates)

The Petroglyph Calendar: An Archaeoastronomy Adventure (Poster)

Research on a triangular petroglyph carved on a horizontal plane of granite, at the base of the Sandia Mountains, New Mexico, suggests that it was an ancient calendar. Evidence includes naked-eye observation of sunsets across the year and alignments created with the triangle; observations showing significant correlation to solstices; measurement of prominent alignments through the petroglyph and correlation with mathematically calculated solar azimuth positions; description of the possible calendrical scale and similarities to other calendrical examples found across the Southwest. Use of a triangle in relation to ancestral and historic Southwestern Native American sun symbolism is explored.

Pamela Baker (URARA)

Painted Sites of the Ancestral Pueblos in Chaco Canyon Culture National Historical Park, New Mexico (Contributed Paper)

ABSTRACT: Chaco Canyon in northwestern New Mexico has long been the focus of intense archaeological research. Use of the area at diverse times by Ancestral Pueblos and later Navajo peoples has resulted in a rich display of imagery on the canyon walls. The rock art in the canyon, however, has not been as thoroughly reported as the monumental architecture and associated road segments. This paper will examine the painted sites in the canyon executed by the Early Chacoans/Ancestral Pueblos.

Terry Ballone, Hubert A. Allen, Jr., Teresa Bennett, and Sandy Ashworth (Hubert Allen and Associates)

Evidence of a Cross-Quarter Sun Dagger in New Mexico: A Time-Lapse Comparison (Poster)

During a February 2007 field trip near San Ysidro, New Mexico, two of our team noticed sunlight interacting across a petroglyph panel about midday. A long, thin beam of sunlight aligning with the center of the largest concentric circle petroglyph caught the team's attention and guided a series of research visits. Observation and time-lapse and still photography were used at 10 time periods over 14 months. A sun dagger interaction appeared strongest at the November/February cross-quarters. Time-lapse films compare the light and shadow interactions across the year, at significant astronomical points.

Ramona Begay (Chaco Culture National Historical Park)

Chaco Canyon Rock Art from a local Navajo Point of View (Contributed Paper)

Rock art in the form of petroglyphs and pictographs from the prehistoric and historic periods is very common throughout the southwest. As a tribal member of the Navajo Nation, I live and work in the Chaco Canyon area where it is believed that the prehistoric Indian civilization

is known to have had a very popular history in the prehistoric period according to today's western archaeologists, anthropologists, and astronomers. The area has a mass of rock art in the canyon. My presentation will give me the opportunity to share some photographs of the rock art found in Chaco Canyon and to also provide my perspective of the art based on my traditional values and knowledge.

David M. Brugge (Retired)

Warfare in Navajo Rock Art (Contributed Paper)

Perhaps some insights can come of studies of war and peace, so we must not ignore this aspect of humanity's history. Navajo rock art depicts scenes with warriors, soldiers, and battles long ago when war was common on a smaller scale. Indications of dress, weapons, and even tactics appear in these panels, in some cases connecting to Navajo oral tradition, in others showing events also present in recorded history and some known only from the images. Contrasts in the treatment of war by Navajo artists with those by Plains Indians, New Mexican Hispanics, and Anglo Americans reveal cultural differences that are of interest.

David Casey (San Juan County Archaeological Research Center and Library—Salmon Ruins Museum)

The Hadlock Collection: Pioneering Work in Rock Art Preservation in Northwest New Mexico (Contributed Paper)

Harry and Sally Hadlock dedicated more than two decades to the recording of rock art throughout the vast Middle San Juan Drainage, an area of more than two-thousand square miles. From 1959 to 1978, they recorded, described, and registered more than two-hundred rock art sites: ninety-four Ancestral Puebloan and one hundred-four Navajo (Diné). The Hadlock Collection is composed of twenty-two notebooks containing over two thousand photographs, site registration forms, and special identification notes. A vertical file and more than fifty rare or out-of-print publications address the origins and purpose of more than five-hundred rock art panels. The purpose of this paper is to provide a brief overview of the collection with particular emphasis on the highly productive Gobernador Phase of Diné history (A.D. 1700–1775). Links between the origins and purpose of Diné ceremonialism, sand painting, and rock art will be highlighted and will complement scheduled tours to the Diné'tah for viewing of rock art panels.

Don Christensen (Archaeoimagery)

Go With the Flow: Rock Art of the Cinder Cone Lava Beds, Eastern Mojave Desert, California (Contributed Paper)

The Eastern Mojave Desert contains abundant rock art dispersed throughout the region with some significant concentrations. One of these is the Cinder Cone Lava Beds, a small subregion with over 6,000 recorded engravings and paintings. Throughout the Desert West proximity to water and travel corridors seem to be major associations with rock art sites. The lava beds present restricted access and limited food and water. The area does occupy a location central to several major regional resources. However, the amount of rock art present suggests that major ritual/ceremonial importance was attached to some locales within the lava beds as a construct of the cultural landscape. This study examines the context and distribution of rock art sites in the region and attempts to ascertain the rationale for site location and function.

Jessica Joyce Christie (School of Art and Design, Jenkins Fine Arts Center, East Carolina University)

Rock Art—An Artistic Medium Favored by the Egyptian God Aten (Poster)

I discuss how Pharaoh Akhenaten (Eighteenth Dynasty, ca. 1345 B.C.) used rock art to construct political space in his capital city Amarna. Akhenaten began his reign as Amenophis IV in the New Kingdom capital of Thebes, but soon he revolutionized the Egyptian political and religious system by raising the sun disc Aten to the status of sole supreme deity, naming himself Aten's only messenger and servant. He founded a new capital at Amarna and defined its urban area by means of 14 huge rock stelae carved into the surrounding cliffs. Placement, iconography, and text of these stelae visualize the state ideology of Akhenaten centered on Aten.

James M. Copeland (Bureau of Land Management, Farmington, New Mexico)

'Álilil: Ceremonial Clothing and Adornment in Diné'tah Rock Art, A.D. 1500–1754, Northwest New Mexico (Contributed Paper)

Over 90 years of observation concerning the ceremonial rock art and archaeological specimens of Diné'tah and over 100 years of ethnographic documentation of Diné ceremonies and associated paraphernalia shows a strong continuity between ceremonial rock art images from the 16th–18th centuries and ongoing traditional ceremonies first documented in print in the late 1800s. Some of the strongest and most robust evidence is found in pictographs where ornamentation, clothing, and other paraphernalia details are most evident. Although continuity is evident, change was also at work as the Diné began formalizing certain ceremonial depictions.

G. B. Cornucopia (Chaco Culture National Historical Park)

The Rock Stars of Chaco: Archaeoastronomical Interpretations of Rock Art In Chaco (Contributed Paper)

As a long-term interpreter in Chaco, especially interested in astronomy and archaeoastronomy, the author sees sandtraps inherent in certain archaeoastronomical interpretations of rock art. The traps only get more treacherous when the public's perceptions become part of the story. The challenges and possible antidotes are discussed.

Martín Cuitzeo Domínguez Núñez (Archaeologist)

"Las Manitas" Rock Art Site in Cañada de Cisneros, Tepetzotlán, México: An Analysis Using Semiotic Tools/El conjunto rupestre "Las Manitas" en la Cañada de Cisneros, Tepetzotlán, México: Un análisis con herramientas semióticas (Contributed Paper and Poster)

We are going to analyze the rock art site "Las Manitas" located in Cañada de Cisneros, Tepetzotlán, Estado de México, México. The goal it is going to try to understand, tentatively, the topics of the representation using some semiotic tools. Semiotic tools are to us the concepts

of sign, relation, reference, and corpus, but also we are going to use other concepts. The first step it is going to be the identification of the main elements in the pictorial representation, then we are going to set up the relations between the elements. Finally we are going to make a general corpus to interpret the rock art site.

Se realizará el análisis del panel con manifestaciones gráfico rupestres. "Las manitas" ubicado en Cañada de Cisneros, Tepotzotlán, Estado de México, México. El objetivo será acercarnos, tentativamente, al contenido del conjunto rupestre empleando herramientas semióticas. Por herramientas semióticas entendemos los conceptos de signo, relación, referente y corpus entre otros. El primer paso será identificar los elementos que componen al panel, para después establecer relaciones y patrones entre dichos elementos. Posteriormente, con base en los resultados.

Elyssa Figari (Belgian Archaeological Mission to Qurta)

Qurta: Lascaux along the Nile? (Contributed Paper)

An international team of archaeologists recently completed two seasons of fieldwork at Qurta, a newly discovered petroglyph site in southern Egypt, believed to contain the oldest rock art in Egypt. This presentation will discuss the findings of this ground-breaking excavation and the archaeological evidence supporting the hypothesis that the petroglyphs are 15,000 years old. The Qurta site contains three concentrations of petroglyphs running several kilometers along vast sandstone cliffs overlooking the Nile River. Over 100 pecked and incised images are present, consisting primarily of bulls and a variety of hippopotami, birds, fish, and gazelles.

Caitlin J. Guthrie (Arizona State University)

Menstruation in South Mountain Rock Art (Report)

Menstruation is a biological certainty for most women, and myths, practices, and art relating to it are prevalent throughout the world. The perception that menstruation symbolizes purity vs. pollution is pervasive in Euro-American worldviews. In some cases, this etic perspective has been unwarrantedly attributed to non-western cultures. This paper focuses on a Hohokam petroglyph of a menstruating woman in the South Mountains of Phoenix, Arizona. By examining this image in its local context as well as ethnographic accounts, including mythological descriptions of menstruation, from potential Hohokam descendent communities, this paper sheds light on how the Hohokam may have perceived menstruation.

Jon Harman (DStretch.com)

Using DStretch to Reveal Patterns of Figure Placement at Two Great Mural Sites, Sierra de San Juan, Baja California (Contributed Paper)

At two Great Mural sites in the Sierra de San Juan I use the image enhancement program DStretch to reveal patterns in the placement of figures. The form of Great Mural figures has been well studied. In this paper I will argue that the placement of figures with respect to each other can be intentional in Great Mural art. I will present examples from Cueva Santa Gertrudis Norte and Cueva El Muerto of Mono (human) figures that were intentionally arranged in pairs with limbs overlapping.

Ken Hedges (San Diego Museum of Man)

Placing the Sears Point Style in Regional Context (Contributed Paper)

The Sears Point Style describes a distinctive body of rock art confined to a restricted area along the lower Gila River in southwestern Arizona. This paper provides an overview of style characteristics that distinguish the Sears Point Style from Gila Petroglyph Style rock art characteristic of Hohokam regions to the east and from other Patayan styles to the west, and places the rock art in a broader regional context of Patayan rock art styles in western Arizona, southern Nevada, eastern and southern California, and northern Baja California.

Elena Hegly-Delfour (Museum National d'Histoire naturelle - Département de Préhistoire)

Bear Images and Symbols in Paleolithic Art (Contributed Paper)

Through a naturalistic approach to cave and portable art, which is the main symbolic behavior of the Upper Paleolithic, this study presents the first results of my Ph.D. thesis being done at the National Museum of Natural History in Paris, France. I have chosen Bears because, during prehistoric times, they are not insignificant animals. Not often hunted, they are still Man's main rivals, fighting for territories, both for living and hunting. They also share human stature by the standing position. I have considered it essential to observe how this ambiguous animal may be represented in art, one of the only testimonies of the mental structures of our ancestors, *Homo sapiens sapiens*.

Daniel Herrera Maldonado and Martin Cuitzeo Domínguez Nuñez (ENAH)

Analysis of the Rock Art Feline Picture in Cueva de la Malinche, Hidalgo, Mexico/Análisis de la imagen rupestre de un felino en la Cueva de la Malinche, Hidalgo, México (Contributed Paper)

In this work we are going to analyze a rock art picture that possibly represents a feline. The pictograph forms part of the biggest rock shelter system, called "Cueva de la Malinche," in the town of Hierbabuena, Estado de Hidalgo, Mexico. We are going to adapt iconographic methods developed by Irwin Panowski, and use the approach of Carlo Ginzburg, in trying to identify the subject, chronology, and the possible cultural affiliation of the feline. This analysis allows us a first approach in the interpretation of the picture.

El presente trabajo realizará el análisis de una imagen rupestre que evoca la posible representación de un felino. La pictografía forma parte de uno de los varios conjuntos de motivos rupestres en el abrigo rocoso "Cueva de la Malinche", localizado en el poblado de la Hierbabuena, Estado de Hidalgo, México. Con base en la adaptación del método iconográfico propuesto por Irwin Panowski y del empleo del paradigma indiciario formulado por Carlo Ginzburg intentaremos identificar la temática, ubicación temporal y posible filiación cultural del felino. El análisis anterior permitirá un primer acercamiento a la interpretación del significado de la imagen.

Jennifer K.K. Huang (US Bureau of Reclamation)

Social Organization on Perry Mesa: What the Rock Art Suggests (Contributed Paper)

Perry Mesa, in the Agua Fria National Monument of central Arizona, is the site of an interesting conundrum. At least seven large pueblo groups, all dating to the Pueblo III-Pueblo IV time periods (A.D. 1250–1425), are situated fairly evenly around the mesa's perimeter, yet the people who lived there remain essentially—archaeologically—misunderstood. This paper presents an in-depth content/context relationship study of the petroglyphs at one of those pueblos, and incorporates rock art data from several other pueblos on the mesa to develop a hypothesis about the origins and social configuration of the people known only as the Perry Mesa Tradition.

Robyn Johnson (Colorado State University; Center for Public History and Archaeology)

Ibex Hollow and Trapper Cliff: Two Valued but Compromised Rock Art Sites in South-central Idaho (Poster)

Ibex Hollow and Trapper Cliffs, two petroglyph sites near Oakley, Idaho, contain numerous images associated with female fertility represented as vulva forms and birthing scenes. A unique landscape feature may offer clues as to why such images were placed at these locations. Unfortunately, the integrity of the sites has been seriously diminished by carvings including historic names from the 1800s–1900s, graffiti, and attempts to mimic some of the aboriginal motifs. The context of the land form and its possible relationship to the rock art will be shown through several well narrated images. An attempt will also be made to identify the original petroglyphs from the probable imitations.

James D. Keyser (Oregon Archaeological Society)

The Cora Dutton Petroglyphs: An ARPA Case on the Lincoln National Forest, New Mexico (Contributed Paper)

Sometime between late 2001 and December 2004 petroglyph boulders were stolen from the Cora Dutton site in Lincoln County, New Mexico, on the Smokey Bear Ranger District, Lincoln National Forest. In December 2004, Scott Daniel reported the boulders missing and the following month National Forest law enforcement officers discovered them at a house in Capitan, New Mexico. In March 2005 archaeologists from the Lincoln National Forest and the USDA–Heritage Design conducted an Archaeological Resources Protection Act damage assessment and recorded the stolen boulders. Analysis shows that the petroglyphs are Jornada Mogollon style rock art, dating between A.D. 1050 and 1400.

Jane Kolber

An Overview of Ancient Chacoan Rock Art (Contributed Paper)

Chaco Canyon rock art is as vast and diverse as its other cultural remains. It varies in location, care of execution, style, time period and form. The most striking difference is in its visibility as Chacoan rock art often tends to be nearly invisible. Lack of patina and difficult placement distracts us. However, close examination of the walls and boulders of Chaco within and beyond the Park boundaries reveals all the common figures of Puebloan and Navajo rock art imagery in addition to unique and unusual examples.

Dr. E. C. Krupp (Griffith Observatory)

Rock Star (Contributed Paper)

Star/crescent combinations in prehistoric Southwest rock art are broadly accepted as representations of the A.D. 1054 Crab supernova. The number of reported star–crescent combinations has increased significantly since the first report of two northern Arizona panels in 1955, and each new example has been promoted as another depiction of the singular Crab event, despite critical review of this interpretation on cultural and chronological grounds. The supernova interpretation relies on a restricted read of the star/crescent iconography, but a reexamination of one star/crescent pair demonstrates the iconography does not illustrate the Crab supernova, a circumstance that inspires skepticism of the others.

Lorna Gail LaDage (retired educator) and David Grenoble (retired physician)

Human Destruction of a Rock Art Site in Waterflow, New Mexico (Contributed Paper)

The Pictured Cliffs of Waterflow, N.M., consist of over 1200 petroglyphs which date from Basketmaker through Pueblo III. The glyphs are on a sandstone cliff facing a four-lane highway and the San Juan River beyond. The Navajo Reservation borders the river to the south. The site has received extensive human damage, including numerous bullet holes, graffiti, and destruction by chiseling. In addition, likely public entities have painted over large rock art panels in order to cover obscenities. Despite two rock art surveys completed in 1967 and 1972, protection of the site has not been accomplished. The authors will discuss the challenges of conserving and protecting this site. The importance of the site and its unusual design motifs will be presented using a multi-media format.

Ekkehart Malotki (Northern Arizona University)

The Western Archaic Rock Art Tradition: A "Geocentric" Expression (Contributed Paper)

On a global scale, all earliest making traditions consist of abstract-geometric motifs and non-figurative patterns, regardless of whether they occur on portable objects or on rock surfaces. This is also true for the American West which houses a wealth of non-representational images, both painted and engraved. To shed light on this most enigmatic yet fascinating imagery, which to many rock art researchers is of little interest since it seems to offer no insights into the minds of its creators, I resort to human universals and cutting-edge ideas gleaned from neuroscience and evolutionary psychology. In addition to presenting novel ideas, my PowerPoint presentation hopes to heighten awe and respect for the area's rock art legacy through striking photographs.

Robert Mark, Evelyn Billo (Rupestrian CyberServices), and Donald Weaver, Jr. (Plateau Mountain Desert Research)

Sears Point, Arizona: BLM Recording Project Progress Report (Report)

During four weeks of fieldwork in 2008, we mapped and documented almost 700 petroglyph panels with volunteer help. In addition, we map and document other archaeological features including rock alignments and prehistoric trails. Innovations include creating overnight "just in time" printed panel forms using sub-meter GPS coordinates and color digital panel photographs, and mug boards created to use magnetic letters. ArcView GIS is used for cartography and Portfolio is the image database. Panel forms are generated from FileMaker Pro and printed on a color laser printer. Experienced volunteers with good knees are needed to continue the project next winter.

Brooks Marshall (Four Corners Computer, retired) and Michael C. Marshall (University of Georgia)

Exposing Archaeoastronomy Aspects of Rock Art Motifs Using Efficient and Inexpensive Tools (Poster)

Assessment of new Astronomy Sites has been hindered by high equipment costs and extensive time commitment. Alternate light-on-rock relationships are revealed using altitude-azimuth alignment tools and multiple cameras at multiple angles. Eleven rock art motifs were recorded over an 8-hour period at Crow Canyon, New Mexico, by one person. Database coordination at field sites and optimizing new technologies may facilitate the cataloging and protection of Rock Art Sites.

Grant S. McCall (Tulane University) and Marie R. Richards (University of Iowa)

San Initiation in Ethnography and Rock Art: Making Sense of Images, Scales, and Landscapes (Contributed Paper)

Anthropology has long been the social science that has recognized most clearly the active processes involved in the constitution of social roles along the lines of age and gender. Foremost among these processes is the initiation of adolescents into adults with defined gender roles. This paper explores variation within ethnographic accounts of initiation among modern San groups, and seeks further information from the archaeology of rock art in Southern Africa. The paper discusses Ndedema Gorge as a case study, and suggests that initiation accounts for a great deal of spatial patterning and rock art content.

Paula L. McNeill (Valdosta State University) with Arlevia (Art) Snyder (Retired Science Educator, Phoenix Country Day School)

Remembering Dr. E. E. Snyder, Jr.: "A Far Out Hypothesis About an Unusual Petroglyph Design" (Poster)

In preparing the late Dr. E. E. Snyder, Jr.'s papers for future deposition at Arizona State University Archives, Pueblo Grande Museum archives, or some other institution, Paula McNeill and Art Snyder discovered an unpublished manuscript, "A Far Out Hypothesis About an Unusual Petroglyph Design," he intended to report during the 1980 Symposium of ARARA. Dr. Snyder was one of the founding members of ARARA. His study included petroglyph designs and variations thereof that have been recorded at 20 or more widely scattered sites in south central Arizona in the heart of the Hohokam cultural area. In this presentation McNeill and Snyder will present Dr. Snyder's hypothesis in his own words accompanied by petroglyph images he photographed circa 1980.

Carolynne Merrell (Archaeographics)

Research Results from Two Idaho Petroglyph Sites (Contributed Paper)

Indian Writing Waterhole and Tom's Spring are two petroglyph sites at the northern edge of the Great Basin rock art tradition. They appear representative of many similar petroglyph sites located at water sources in an area of exposed basalt lava flows in the Bennett Hills of Idaho. Although dominated by ancient curvilinear and geometric abstract designs, there are also petroglyphs of more recent origin. Documentation of these two sites includes Cation-ratio dates and varnish microlamination (VML) ages of several patinated elements as well as the discovery of quartz crystals imbedded in a scratched pattern overlying one ancient pecked motif.

Belinda C. Mollard (New Mexico State University)

Chaco Rubbings: The Field Results (Report)

The goals of this project were to make a record of 105 muslin cloth rubbings of petroglyphs located in Chaco Culture National Historical Park, to locate the rock art in the park, and place all the information into a database. The rubbings were donated to the NMSU museum by Elinore Herriman in 2002. A field study to learn the location and a basic field damage assessment were completed to help assess any damage the rubbing process may have caused and what conservation measures may be useful. Finally, all the information obtained was included in a user-friendly database.

William Nightwine

McDowell Mountain Rock Art Inventory (Contributed Paper)

Now, just as in the past, the McDowell Mountains of central Arizona serve as home to a population expanding North from the Phoenix Basin. Golf courses and luxury homesites replace earlier run-off control structures and pithouse habitations on the mountain's slope. Analysis of rock art left by the earlier residents supports the contention that they were people from the Hohokam irrigated communities along the Salt River who occupied the mountains about the middle of the 11th century.

Joseph O'Connor, Alberto Tesucun, and Josué Martinex Ramirez

Ancient Mayan Graffiti/Arte Rupestre (Poster)

Mayan graffiti, dating from as old as the entrada of Teotihuacanos in A.D. 378, were discovered on the walls of Tikal buildings and other Mayan ruins at Nakum and Yaxchilan. These graffiti are similar to arte rupestre from caves and other ancient graffiti reported from the

walls of different Tikal buildings, but many represent probable war-related or ceremonial activities, such as the bearing of palanquins. Some glyphs identified as artist signatures on well-known monuments seem to have been added after the carving of the monument and could be considered graffiti/arte rupestre.

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

Abstract Eyes and Owl Faces (Contributed Paper)

The Graef Petroglyph Site is a horizontal bedrock site located in the central Trans Pecos region of Texas. Kite Aerial Photography furnished an aerial view of the 357 square meters of rock art spread over approximately 3 acres. The overall aspect of the art conforms to the Chihuahuan Desert Abstract Style of the Western Archaic Tradition, but the site is punctuated with abstract eyes, owl faces, a therianthrope with a ceremonial headdress, 374 cupules, and mortar holes. Five similar rock art sites identified in the region offer hope of establishing the first rock art style unique to the Trans Pecos.

Reeda Peel (Rock Art Research, Center for Big Bend Studies, Sul Ross State University) and Mark Willis (Blanton & Associates)

Kite Aerial Photography and Photogrammetry of the Graef Site (41RV50) (Poster)

Kite Aerial Photography provided a bird's eye view of the Graef Site, a horizontal petroglyph site in Reeves County, Texas. The poster explains the methodology of kite aerial photography and photogrammetry as they were utilized by Mark Willis of Blanton & Associates for this Center for Big Bend Studies rock art documentation project. The program, set up on a laptop, plus a three dimensional model of the therianthrope petroglyph produced from dimensions gathered by the photography, offer an interesting hands-on experience for conference attendees interested in this unique process.

Ann Phillips (University of Colorado, Museum of Natural History, Research Associate)

Inscriptions in Chaco Canyon (Contributed Paper)

In the keynote address at the ARARA Conference in 2006, Fred Blackburn challenged us to consider inscriptions on stone, not as graffiti but rather as an aspect of the historic record. Navajo, Hispanic and Anglo signatures were inscribed on the walls of Chaco Canyon as early as 1858. Other than the identities of those individuals that left their names, what can be determined from their signatures about the use of the Chaco Canyon environment and the changing socio-political climate of the Southwest from the mid-Nineteenth Century?

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

The Rock Art of Atherton Canyon: Relationships to the Bear Gulch Complex (Contributed Paper)

Atherton Canyon (24FR3) has long been known to be related to the Bear Gulch Site. Recent research by the Oregon Archaeological Society details the numerous similarities between the two site—especially with the Shield-Bearing Warriors—but also illustrates some key differences between them. Newly recorded information indicates that Atherton Canyon was used earlier and later than Bear Gulch and the art there shows a wider range of probable functions.

E. Gene Riggs (Cochise College and AAS)

The Unique Rock Art of Canador Peak (Report)

Canador Peak is a trincheras site with numerous walled terraces. Located in southwest New Mexico, it overlooks the Gila River, which flows westward into nearby Arizona. Above the terraces, huge geometric petroglyph panels occur on cliff faces and boulders. A variety of unusual anthropomorphic figures are also present, some five feet or more in height. In this southern "four corners" area, the Canador Peak rock art has no counterpart. In terms of panel size and concentration, none are equal. Stylistically, the rock art does not appear to be related to that of any published rock art sites in the Southwest.

Tim Roberts (Texas Parks and Wildlife Department)

The "Art Mabileur" of Texas and Northern Mexico: The Transition from the Representational Female Forms of Painted and Engraved Pebbles and Cobbles to the Naturalistic Forms of Ceramic Artifacts (Poster)

The painted and engraved pebbles/cobbles of Texas and northern Mexico, with their linear and geometric designs, are thought by some researchers to be representative of female figures. Water, the source from which the raw materials for the decorated pebbles and cobbles are found, is linked to female processes in the worldview of Native Americans, and is the home of ancestral spirits, game animals, and female deities. As a result, these pebbles/cobbles may have been considered to have certain inherent powers, powers which were accentuated and their effectiveness increased with the addition of symbolic designs or other modifications to the original stone, and their frequent placement within rockshelters. Nonetheless, these decorated stones, with their postulated powers, gradually gave way to more naturalistic representations of females in portable ceramic figurines. The present poster shows this transition, and suggests possible reasons for the transition.

Alexander K. Rogers (Maturango Museum)

An Analytical Tool for Assessing Potential Solar-Oriented Archaeoastronomy Sites (Report)

Rock art scholars often need to evaluate potential equinox and solstice markers at rock art sites. Unfortunately, the mathematics can be daunting, especially if the marker involves an elevated sight-line. This paper presents an easy-to-use analytical tool based on Microsoft Excel, which computes solar azimuth and elevation as a function of time on any specified day of the year. The mathematics are fully described for both morning and afternoon solar position, and the exact formulas to enter into Excel are provided. The Plot Wizard in Excel can be used to create plots of the data to carry into the field.

Will G. Russell (Arizona State University) and Aaron M. Wright (Archaeological Research Institute)

Footprints to the South: Hopi Clan Symbols in the Rock Art of the South Mountains (Contributed Paper)

Hopi emergence and migration stories list certain clans as having come from /Palatkwapi/, a desert oasis arguably synonymous with the Hohokam core area (i.e., Phoenix Basin). In conjunction with the South Mountain Rock Art Project, we have identified a compelling number of "Hohokam" petroglyphs which could be interpreted as proto-Hopi clan symbols. In seeming accordance with Hopi oral tradition, the clans potentially represented are, by and large, those affiliated with /Palatkwapi/. Our research lends credence to longstanding Hopi claims of Hohokam descendancy and validates Indigenous contributions to the fields of rock art research and archaeology.

Polly Schaafsma (Museum of Indian Arts and Culture/Laboratory of Anthropology)

The Jog-toed Sandal Enigma: On Chaco Sandstone and Other Rocks (Contributed Paper)

Jog-toed sandal images occur on rare occasions in Ancestral Pueblo II and III petroglyph sites from Chaco Canyon to the Colorado River. This brief study describes these depictions and evaluates their significance at Chaco and beyond. Since this sandal shape is repeated as an icon in other media, it is likely that it held some symbolic significance. It was hoped that rock art, iconographic contexts, and locational features might illuminate its meaning. Unfortunately no consistent associations were found. Six-toed Chaco kings wearing custom-made shoes as symbols of hierarchy is not a viable hypothesis!

Courtney Smith and Jeffrey F. LaFave (Independent Researchers)

PBAs and PBZs: An Overview of Patterned Body Rock Art in the Western United States (Contributed Paper)

Patterned body anthropomorphs (PBAs) and patterned body zoomorphs (PBZs) are an important part of the rock art corpus of the western U.S. Indeed, PBAs and PBZs are often used to create classification frameworks and are some of the most recognizable elements of the resulting rock art styles. They are present from the archaic onwards and occur in paintings and petroglyphs. Possible explanations of why some rock art has patterning include that the patterns represent visual images and symbols, phosphenes, cultural heroes, and items of material and decorative culture such as body paint, garments, textiles, jewelry, shields, and ceremonial objects.

Rebecca Grace Stoneman-Washee (Curator, Edge of the Cedars State Park Museum)

Faces on the Landscape: Rock Art Traditions of the Salinas Interface (Report)

The Flaming Crown pictographic image, as first described in 1580 by Spanish historian and scribe Lujan, can be found in concentration along the middle Rio Grande. It is most predominant in the rock art images of the region known as the Salinas Province, the locus of multicultural interface during the Pueblo IV period. This paper presents some imagery that may represent Lujan's "flaming crown" figure and explores the possible significance of and associations for this notable pictographic icon.

Ben H. Swadley (Arkansas State Parks)

Suggested Approaches to Rock Art Site Management (Contributed Paper)

This paper covers site management techniques using Rock House Cave at Petit Jean State Park in Arkansas and other sites as examples of successful site management techniques. Although each site has its unique threats and problems that change over time, there are general concepts of visitor management and site protection methods that may be adapted from many sources and combined to form a plan for managing a particular site and abating vandalism. The most important guiding principal in managing rock art sites is to evaluate and address problems by becoming proactive instead of reactive to existing and anticipated threats.

David Sucec (BCS Project)

Alone In The Crowd, A Small Figure At The Harvest Panel Canyonlands National Park (Contributed Paper)

The Archaic Barrier Canyon style is best known for a score of large, billboard-size galleries, such as the Great Gallery and the Harvest Panel in Canyonlands National Park. Unlike the Great Gallery, The Harvest Panel contains several form types or variants, including the stylized and extremely elongated, Maze Variant. One small figure stands out by its difference in scale, color and form. In fact, this figure appears quite similar to a painted figure found north of the junction of the Green and Colorado rivers. This paper will discuss the images found at the Harvest Panel and particularly the small figure that stands alone in the crowd.

Ilaz Thaqi (Kosova Rock Art Research Association [KRARA])

Kosovo Rock Art: Methodical Transliteration (Contributed Paper)

The Zatriqi inscription is engraved on an open air surface in horizontal position. Just in zone A we have 272 signs and symbols in 72 association groups. They are very interesting compositions of symbols linked with a script letter system, expressing thinking about social life, beliefs, and prayers. I have done some transliterations of these compositions and, based on analogy with conventional ancient scripts, they express very significant themes. The composition and style of writing is schematic, like ideograms in Chinese script. Topographic, sexual, origin, and energy symbols may help us to know much more about Neolithic society and mind. In this place it is very interesting to say some words about rite de Passage. In the same place is a stone with a passageway underneath, suggesting an ancient ritual practice about youth and symbolic transformation into a new role in society, in which adolescents make a passage through the tube from bottom to top, attended by a respected leader of the community. I try to present this inscription system in a gradual decoding and transliteration so that we may understand some of the messages in a local language.

Alice M. Tratebas (BLM)

Use of Abrasion in Central Plains Rock Art (Contributed Paper)

Using abrasion to create images or prepare a surface for painting or engraving is widespread across the Central Plains. Although diverse styles employed abrasion, it usually co-occurs with incising, especially deeply incised images, and rarely with pecking. In addition to forming entire images, it is also used for components of images, such as bodies, heads, feet, and vulvas, while the remainder of the image is incised. Abrasion is integral to one of the oldest rock art traditions, but also occurred as a component in several other traditions. Aside from use to improve the aesthetics of images, abrasion tends to be used to convey a limited range of themes.

LeRoy J. Unglaub (RARA, URARA, SNRAA)

Apache Iconography at Alamo Mountain, New Mexico (Contributed Paper)

Alamo Mountain is a major rock art site in Southern New Mexico comparable to Three Rivers and Petroglyph National Monument in terms of quantity of images. Its predominant rock art style is Jornada-Mogollon but it also has significant amounts of archaic and Apache rock art. In fact it is probably the major Apache rock art site in Southern New Mexico and far West Texas. This paper will discuss the characteristics of Apache rock art and illustrate them with a wide variety and seldom seen iconography such as shield figures that are found at this site.

Steven J. Waller (Rock Art Acoustics)

Sonic Cave Replicas: Why and How (Poster)

Cave replicas of Lascaux, Niaux, etc., reproduce the caves' shapes to the millimeter and the paintings to the brushstroke, yet lack the profound echo effects that can be heard in the real caves. Ancient myths explained echoes as emanating from spirits dwelling in rock, revealing the cultural significance of such sound reflections. Archaeoacoustic data showing a correspondence of echoes and art placement suggests sound played a role in motivating rock art. A sound system with convolution reverberator software can replicate a space's acoustical characteristics, enabling interactive immersive sonic cave replicas—a step toward documenting/conserving rock art soundscapes.

Aaron M. Wright (Center for Desert Archaeology) and Todd W. Bostwick (Pueblo Grande Museum)

Technological Styles of Hohokam Rock Art Production in the South Mountains (Contributed Paper)

Archaeologists employ two conceptual frameworks to address "styles" observable in material culture; one regards the visual attributes of artifacts while the other concerns the methods and techniques employed in their production. Stylistic analyses of rock art tend to focus on the images' visual qualities. It has long been suggested, however, that production techniques, or technological style, can also aid in elucidating relationships between rock art, identity, and ritual practice. This paper reviews the various technological styles of Hohokam rock art in Arizona's South Mountains and hypothesizes several social implications of consistency and diversity in rock art production techniques.

Donna Yoder

Overview of Chaco Navajo Rock Art (Contributed Paper)

Rock art was an early permanent visual representation of the Navajos. Navajo oral tradition places Navajo occupation of Chaco Canyon contemporaneously with the Ancient Chacoans. The earliest tree ring dates, however, place Navajos in the Canyon in the early to mid 1700s. A variety of rock art subjects and techniques are represented. Placement in the landscape revealed some grouping by subject and age. A comparison of Chaco Navajo rock art with that in the Dinétah and Canyon de Chelly reveals differences in the numbers of subjects as well as the various techniques used to create the rock art.