



Pictures From The Past



NEWSLETTER OF THE
COLORADO ROCK ART ASSOCIATION (CRAA)
A Chapter of the Colorado Archaeological Society

<http://coloradorockart.org/>

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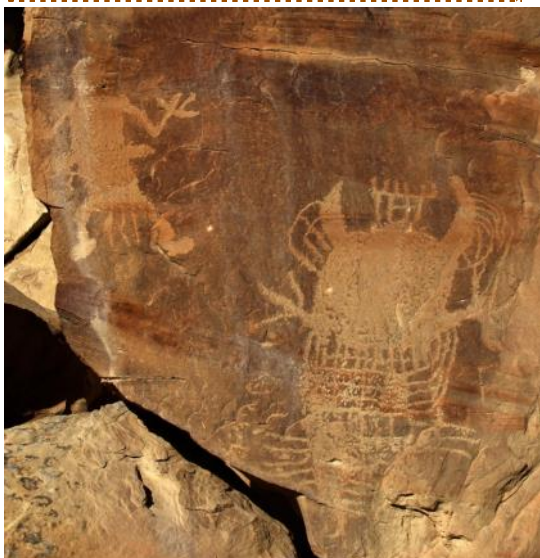
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Zoom link

<http://zoom.us/j/6136944443>

**Need webinar help?
see page 3**



March webinar: Dinwoody Tradition Rock Art As We Know It

Date & Time: Tuesday, March 26, 6:55 – 8:00 pm MST

Location: Click on <http://zoom.us/j/6136944443> any time after 6:45 pm. Program will start at 7 pm. See instructions on page 3.

Presenter: Michael T. Bies, O W Heritage Research L. C.

Description: Dinwoody Tradition rock art consists of human-animal composites, animals including large mammals, birds, insects, and supernatural beings. The tradition is found primarily within the Wind River and Bighorn River drainages and surrounding mountains in western Wyoming. This talk will define the Dinwoody Tradition based on published sources and observations. A standardized nomenclature will be provided including a Field Guide to recording Dinwoody Tradition Rock Art. It will also describe the geographic area within which the images are currently known and their topographic distribution. This webinar is based on research by Michael T. Bies, O W Heritage Research L. C. and Linea Sundstrom, Day Star Research.

Dinwoody figures at 48H031, courtesy of Mike Bies.

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2018-19 Colorado Rock Chapter Officers and Board

President	Teresa Weedin	Membership	Keith Fessenden
Vice-President	Joel Hurmence	Website	Joel Hurmence
Secretary	Betsy Weitkamp	Newsletter	Lucy Burris
Treasurer	Randy Tatroe	Field Trip Coordinators	Anne Whitfield & Betsy Weitkamp
Board Members	Donna Morgan, Darwin Thompson, Anne Whitfield (1 position open)	CAS Representative	Open
		Education	Betsy Weitkamp

To contact any of the above, email: coloradorockartassociation@yahoo.com

Upcoming Conferences, Meetings, and Events compiled by Lucy Burris

- Through May 26, **Longmont Museum**. Ansel Adams: Early Work exhibit. <https://www.longmontcolorado.gov/departments/departments-e-m/museum/exhibitions/ansel-adams-early-works>
- Through Sep 8, **University of Colorado, Museum of Natural History** (Hensderson), Anthropology Hall, **Boulder**. Exhibit of works by Master potter Maria Martinez, "Poveka" of San Ildefonso Pueblo, New Mexico. While you are at the museum check out the new "Unearthed: Ancient Life in the Boulder Valley" stone tool exhibit. <https://www.colorado.edu/cumuseum/poveka-master-potter-maria-martinez>
- March 1-15, **Pueblo City-County Library**, Rawlins InfoZone Museum, 2019 Southern Colorado Photography Society Photo Show. <https://pueblacitylibrary.evanced.info/signup/Calendar>
- March 5, 7-8:30pm, **University of Colorado**, Hale Science Building #270, **Boulder**. Dr. Steve Lekson presents "What's Old is New: Revival's in Pueblo Pottery". Seating is limited, doors open at 6:15. In conjunction with the Martinez pottery exhibit (see above) <https://calendar.colorado.edu/event/whats-old-is-new-revivals-in-pueblo-pottery>
- March 5, 6-7pm, **Archaeology Southwest**, Dr. Aaron Wright presents "What's West of Phoenix: Patayan Archaeology of the Lower Gila River". See link to join via Facebook Live. <https://www.archaeologysouthwest.org/event/whats-west-of-phoenix-patayan-archaeology-of-the-lower-gila-river/>
- March 9, **Arizona Archaeological and Historical Society**, Reprise of Casa Grande Backcountry Tour. <http://www.az-arch-and-hist.org/event/reprise-casa-grande-ruins-backcountry-tour/>
- March 9, 4pm, **Buck Recreation Center**, **Littleton**, and March 10, 2-3:30pm, **Denver Central Library**, Floor 5—Gates Meeting room, **Tesoro Historic Lecture Series**, Chip Colwell presents "Plundered Skulls and Sto-

(Continued on page 10)

Webinar (continued)

(Continued from page 1)

Presenter background: Mike is a member of the Society for American Archaeology, the Wyoming Association of Professional Archaeologists, the Wyoming Archaeological Society, and Plains Anthropological Conference. He also regularly participates in the meetings of the Rocky Mountain Anthropological Conference. Mike is a Past President of the Wyoming Association of Professional Archaeologists and a past recipient of the Wyoming Archaeological Society's Golden Trowel Award for his contributions to Wyoming Archaeology. He was also recognized as the Bureau of Land Management,

Wyoming, Cultural Heritage Specialist of the Year in 2007 and was recognized by the American Rock Art Research Association for his work on rock art with its 2013 Conservation and Preservation Award. Mike has served on the Washakie County Historic Preservation Commission since 1988 and is the current Chairman.

How do you join our web lecture?

Join from your PC, Mac, Linux, iOS or Android, includes tablets and smart phones.

Starting at 6:45 pm on Tuesday, March 26, you can join our web lecture using the information below.

1. Go to zoom.us and click "Join a Meeting" at top right and then enter our meeting number 613-694-4443. Follow the zoom application instructions. If you have used zoom before you will likely go straight to the lecture page. If you have problems, please call the help line below and Joel Hurmence will help you get online.
2. Click on this link <http://zoom.us/j/6136944443> Follow the zoom application instructions. If you have used zoom before you will likely go straight to the lecture page. If you have problems, please email the help line below and Joel Hurmence will help you get online.

Help line. If you do have issues email coloradorockartassociation@yahoo.com with a description of the issue you are experiencing. We will have someone monitoring the email account from 6:45 until 7:15.

Missed a past webinar?

Some speakers have allowed us to record their presentations. CRAA members can view those webinars by accessing the Members Only tab under "More" on the CRAA web site.

Notes from the CRAA Board compiled by Lucy Burris

- Consider serving on the board –a position is open.
- Next board meeting: March 18, 7:00pm via ZOOM. Contact Teresa Weedon to add agenda items or participate.

CRAA Field Trip

CRAA La Jara Canyon -submitted by Darwin Thompson

Dates: June 7 & 8, 2019

Where: La Jara Canyon and Canyon del Rancho, near Capulin, CO (south of Monte Vista)

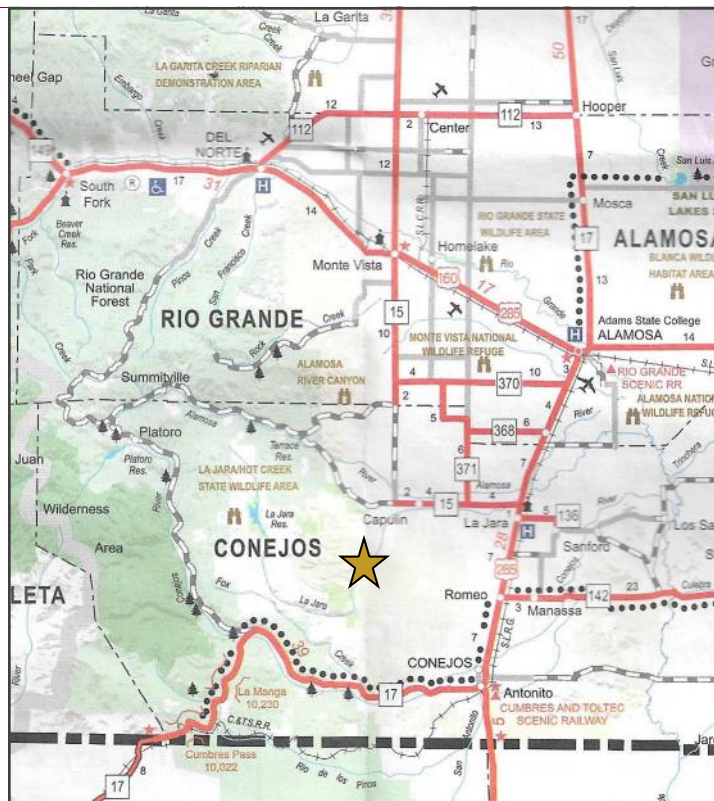
What to see: Pecked zoomorphic and anthropomorphic figures and more

Limit: 22 participants *

Vehicle requirements: 2-wheel drive with high clearance

Lodging: Camping, RV-ing, motels available in Monte Vista(40 miles), Alamosa (40 mi.) or Del Norte (60 mi.)**

Sign up: After April 30th but by May 24. Contact Darwin Thompsons at email : dthompson0481@gmail.com. or Ph. 719-850-1242



There may be an additional rock art recording project and other activities. More details to come!

* Must be a CRAA or CAS current member to participate.

** Participants are responsible for their own transportation, lodging, and food.

Spring PAAC Class Update

An additional Program for Avocational Archaeology (PAAC) class is now being offered by the Assistant State Archeologist. See the PAAC website for registration information <https://www.historycolorado.org/paac-event-schedule>

- March 9—11, Historical Archaeology, hosted by the Hisatsinom Chapter of the Colorado Archaeological Society at the Canyons of the Ancients Visitors Center and Museum, Cortez.
- May 31 – June 3, Geophysics and Remote Sensing, hosted by the San Juan Basin Chapter of the Colorado Archaeological Society at the Fort Lewis College Center for Southwest Studies, Durango.

Peter Faris Rock Art Blog



The moon rabbit (dark areas). Public domain.

Peter posted the following blogs on March 2, and February 2, 2019 at <https://rockartblog.blogspot.com>. Reprinted with permission.

1. Pareidolia

One phenomenon that we have to keep in mind when discussing meaning or intention in rock art is pareidolia.

"Pareidolia is a psychological phenomenon in which the mind responds to a stimulus, usually an image or a sound, by perceiving a familiar pattern where none exists.

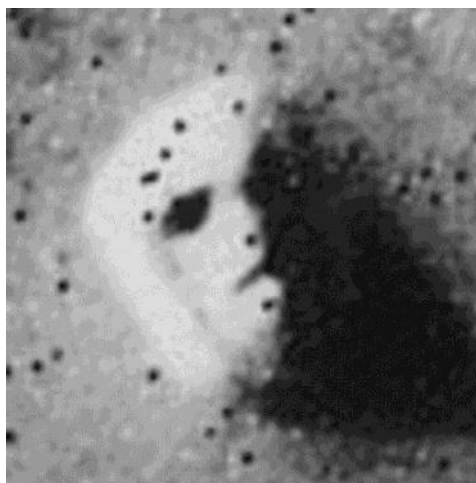
Common examples are perceived images of animals, faces, or objects in cloud formations, the Man in the Moon, the

Moon rabbit, hidden messages in recorded music played in reverse or at high- or lower-than-normal speeds, and hearing

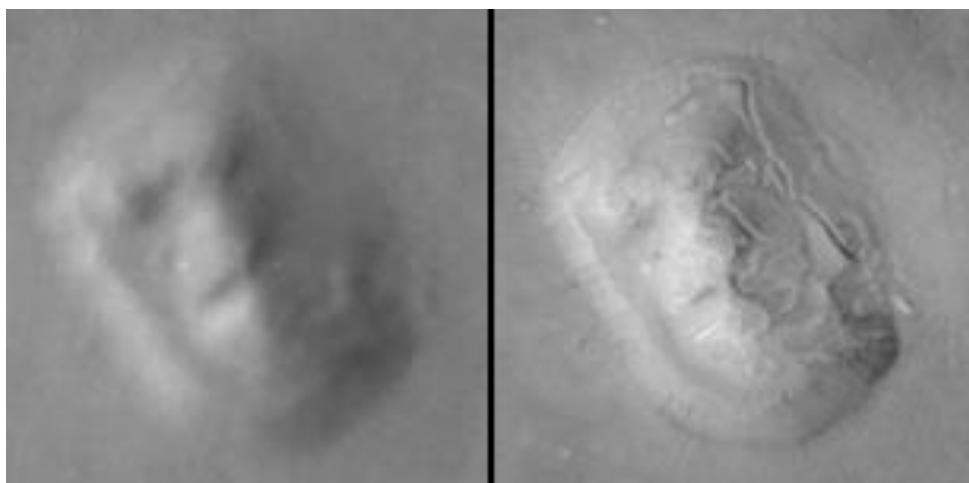
indistinct voices in random noise such as that produced by air conditioners or fans." (Wikipedia)

One example of pareidolia that recently received considerable attention among fringies was the so-called face on Mars, a rock formation that under certain lighting conditions resembles a human face, but under other lighting conditions can be seen to be just a mountain (of course that did not stop the fringies from adopting it as proof of alien civilization).

I can think of a couple of excellent examples of pareidolia in classic rock art. The first (literally the first discovered) is the bulls of Altamira. Even back in the 1960s in the very small unit on Cave Painting and



The mountainous face on Mars in the most favorable light. Public domain.



The so-called face on Mars under the more normal lighting conditions. Public domain.

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Peter Faris Rock Art Blog (cont).

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Paleolithic art in Gardner's *Art Through The Ages* we were told that the bulls were on the cave ceiling because natural rounded projections from the rock reminded the painter(s) of their shape, and they were painted to fit those contours and shapes.

The second example of pareidolia in cave painting that comes to mind is the Spotted Horse in Pech-Merle, where the horses head and placement were suggested by the shape of a rock projection on a corner of the cave wall. In both of these instances a form recognized in the shape of the rock suggested the content of the painting - pareidolia.

Robert Bednarik gave a number of examples of pareidolia in rock art in an excellent paper in 2016 (see below). Do yourself a favor and read it. What examples can you think of?



"Los toros," The bulls of Altamira, Spain. Public domain.



Spotted horses, Pech-Merle, France. Note: the horse's head fits shape of rock wall on the right. Public domain.

NOTE: Some images in this posting were retrieved from the internet with a search for public domain photographs. If any of these images are not intended to be public domain, I apologize, and will happily provide the picture credits if the owner will contact me with them. For further information on these reports you should read the original reports at the sites listed below.

REFERENCES:

Bednarik, Robert G. 2016 *Rock Art and Pareidolia*, *Rock Art Research*, Vol. 33, No. 2, pp. 167-181.

<https://en.wikipedia.org/wiki/Pareidolia>

(Continued on page 7)

Peter Faris Rock Art Blog (cont)

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2. A BISON ANTIQUUS PROTRAYED IN ROCK ART?



Upper Sand Island petroglyph panel, Utah. Photo provided by Ekkehart Malotki. Bison and mammoth are seen at the far right.

on November 6, 2011, I posted a column titled *The Upper Sand Island Mammoth Petroglyph, Utah*, about Ekkehart Malotki's identification of a petroglyph there as representing a Paleolithic mammoth. Malotki is incredibly knowledgeable about rock art of the American west and southwest, and I would personally give his interpretation of any rock art panel a great deal of credence. Now he is back with a paper that proposes



Closeup of bison and mammoth, Photo provided by Ekkehart Malotki.

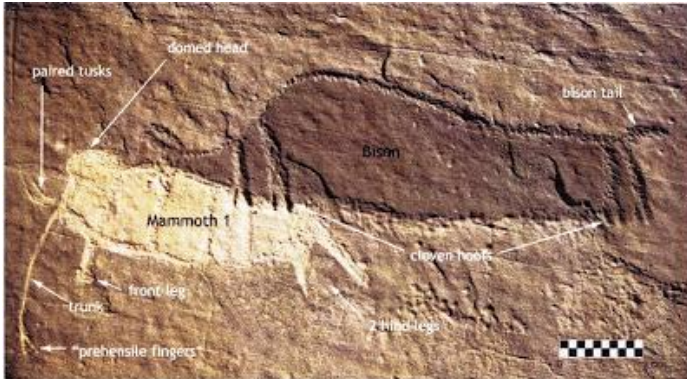
the identification of another quadruped on the same panel as a *Bison antiquus* of the Paleolithic period. *"The bison motif clearly dominates the scene not only due to its size but also because its more deeply scored silhouette partially cuts into the dorsal ridge of the underlying pachyderm. Anatomically inaccurate, the bison's legs are engraved all the way to its back: however, they do correctly end in split or cloven hooves. Taphonomically, the mammoth's more smoothly worn engraved lines and overall softer rock wear indicate that it must have experienced considerably more weathering than the bison,*

*consistent with an earlier date of creation. Determining the precise temporal difference between the two manufacturing episodes is impossible; based on the bison's grooving depth, however, the likelihood is small that it was made by contemporaries of the mammoth artist. Bison did not die out in the final Pleistocene but eventually evolved into the living species American bison (*Bison bison*) - popularly but inaccurately called buffalo. Nevertheless, a comparison with historic bison petroglyphs (see Fig. 37.13) makes a strong case that the over-printed animal with its massive shoulder hump actually represents a Late-Pleistocene or Early Holocene Ancient Bison or *Bison antiquus* (Fig. 37.12)."* (Malotki 2019:572)

Malotki generously also mentions an alternative identification proposed by archaeologist Winston Hurst, that this image illustrates an extinct musk ox, based on the observation that the creature's legs do not extend below the line of its belly, much as the long winter fur of a musk ox obscuring its legs and dragging on

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Peter Faris Rock Art Blog (cont.)



Closeup of bison and mammoth, mammoth, digital enhancement (mammoth white, bison brown) by Julia Andratschke, Photo provided by Ekkehart Malotki.

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the ground. (Malotki 2019:573) My personal observation is that the horns are too unlike a musk ox to give this idea any credence.

*"If my interpretation of a *Bison antiquus* depiction is accepted, its creator may have been a Paleoindian hunter-gatherer of Folsom cultural affiliation." (Malotki 2019: 574)*

*"While an *ars-gratia-artis* explanation that the bison would have been chiseled into the rock divorced of any specific function can probably be ruled out, more reasonable is the idea that it represented the totem animal with which members of a group felt a strong affinity. Carefully executed, the bison shows no sign that it was intended to desecrate or disfigure the underlying image. In the context of the universal phenomenon of sympathetic or compulsive magic which, based on the principle that "like affects like" and, in the case of rock art, that an image can stand as a substitute for its subject, the mere act of depicting it would have meant gaining control over the represented animal, both in the form of facilitating hunting success or assuring fecundity of the envisaged prey. Also by placing the bison over the mammoth, the former could have co-opted the assumed supernatural potency of the latter. Perhaps the mammoth as a mythical beast, imbued with powerful magic, was still alive in the traditional narratives of the later Folsom hunters." (Malotki 2019:575)*

While I am personally skeptical about its role as being a participant in hunting magic per se, I feel much more comfortable with Malotki's suggestion that it represented a totem animal for a specific group. I can imagine a representative of that group creating a picture of their totem bison to share in its mystical power and to provide a visual reminder of the group's identity, in the same way that a crucifix in the front of a Christian church endows the members of the congregation with feeling blessed, and identifies them as a specific group.

Unfortunately, to my way of thinking, Malotki then explains that position by invoking the S-word - shaman. *"From a shamanistic point of view, the bison could be regarded as symbolic of an auxiliary spirit with whose assistance the shaman, as a broker between this reality and that of a perceived other world, would have brought about blessings for his group. Ultimately, of course, we will never fathom what motivated the creation of the bison image. Still, it is hard to explain its depiction from a natural or functional perspective, its *raison d'être* is most credibly linked with the realm of ritual and spirituality." (Malotki 2019: 575)*

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Peter Faris Rock Art Blog (cont.)

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I questioned Ekkehart on this reference to shamanism because, if I have not made it clear before, I will go on record again now as decrying the over-use of the S-word (shamanism) in explaining rock art. Not that some examples might not actually represent activities that can be attributed to shamanism, I am sure there are some - somewhere. My problem with it is that it has become the fallback position for every example of rock art that cannot be explained in some other way, the same way that the term "ceremonial" was used by archeologists and students of rock art to explain everything that they could not otherwise explain a few decades ago. If it cannot be identified as something else it is identified as shamanistic. Ekkehart told me that this paper was originally written for a conference with a focus on religion and he felt he should emphasize all religious possibilities, and it is ". . . *an interpretation that - he no longer subscribes to.*" (Malotki and Dissanayake 2019, pp. 169-176). Malotki goes on - "*While the precise identification of the overlying zoomorph - bison or musk ox - will have to remain undetermined, neither Winston Hurst nor I concur with rock art specialist Polly Schaafsma's claim that the quadruped stylistically echoes historic Ute bison renderings. As Schaafsma correctly remarks, most known bison represented in the parietal art of the region, apart from a few recent examples attributable to Navajo artists, are Ute in origin.*" (Malotki 2019:576) I have to agree with Malotki and Hurst here, this figure does not seem to fit well with most of the Ute renderings of Bison bison from that region, although with the caveat that if we include Ute renderings from other parts of their historically occupied region we do find some wondrously strange depictions of bison. So, Ekkehart, once again you might have something here, something wondrous. Thank you for your work - and for sharing.



Bison antiquus skeleton, wikipedia.org - Public Domain, photo reversed digitally.

NOTE: Most of the illustrations here are used with permission of Ekkehart Malotki. The photograph of the Bison antiquus skeleton was retrieved from the internet with a search for public domain pictures. I urge anyone interested in this subject to read Ekkehart Malotki's complete paper listed below, and also the new book by Malotki and Dissanayake. Enjoy the wonderful photographs.

REFERENCES:

https://de.wikipedia.org/wiki/Datei:Bison_antiquus_p1350717.jpg

Malotki, Ekkehart. 2019. Columbian Mammoth and Ancient Bison: Paleoindian Petroglyphs Along the San Juan River Near Bluff, Utah, USA, in A. Klostergaard Petersen, e.s. Gilhus, L.H. Martin, J. Sinding Jensen, and J. Sorensen (eds.), Evolution, Cognition, and the History of Religion: A New Synthesis, Festschrift in Honour of Armin W. Geertz, 562-599, Leiden, Brill.

Malotki, Ekkehart, and Ellen Dissanayake. 2018. Early Rock Art of the American West, the Geometric Enigma, University of Washington Press, Seattle.

Upcoming Conferences, Meetings, and Events (cont.)

(Continued from page 2)

- len Spirits: Inside the Fight to Reclaim Native America's Culture". See the web site for live stream information. <https://www.tesoroculturalcenter.org/historic-lecture-series/>
- March 11, 7pm, **Denver Chapter of the Colorado Archaeological Society**. Cherry Creek Building, Room 241, Metro State. Dr. Jason Toohey presents "Early Ritual and Political Complexity in the Cajamarca Highlands of Peru". <http://cas-denver.org/activities/meetings>
 - March 14-19, **Colorado Council of Professional Archaeologists 41st Annual Meeting, Durango**. <http://coloradoarchaeologists.org/meetings-events/annual-meeting/2019-durango/>. Registration at the meeting.
 - March 14, 7pm, **Indian Peaks Chapter of the Colorado Archaeological Society**. OSMP Hub, **Boulder**. Dr. Sarah Kurnick presents "History, memories, and social change: Postclassic Maya built environments in the northeast Yucatan Peninsula". <http://www.indianpeaksarchaeology.org/ipcas-lectures/upcoming-lectures>
 - March 16, 1-3pm, **University of Colorado**, Butcher Auditorium, Jennie Smoly Caruthers Biotech Building, **Boulder**. Sarah Kurnick presents "Ancient Aliens and Contemporary Archaeology". <https://calendar.colorado.edu/event/ancient-aliens-and-contemporary-archaeology>
 - March 19, 7-9pm. **Pikes Peak Chapter of the Colorado Archaeological Society**. Fire Station #19, **Colorado Springs**. Scott Ingram presents "Demographic Decline in the Southwest: 1300 to 1500 CE". <https://www.historycolorado.org/event/demographic-decline-southwest-1300-1500-ce/2019/03/19>
 - March 20-23, **72nd Northwest Anthropological Conference, Kennewick, WA**. <https://www.nwaconference.com/>
 - March 26 12-1 pm, **Tread of Pioneers Museum, Steamboat Springs**. Sarah Gjertson presents "Human imprint: the structures, artifacts, and evidence of women at historic Colorado mining sites." <https://www.historycolorado.org/event/tread-pioneers-museum-presents-human-imprint-structures-artifacts-and-evidence-women-historic>
 - March 28, 6-7pm, **Fort Garland Museum & Cultural Center**, Fort Garland Mess Hall. **Borderlands Lecture Series** by Colorado State University-Pueblo. Dr. Holly Norton presents "Everyday experiences of the Borderland: The Archaeology of Fort Garland." <https://www.historycolorado.org/event/everyday-experiences-borderland-archaeology-fort-garland/2019/03/28>
 - March 29-30, **Museum of the West, Grand Junction**, Native American Arts Auction. <https://museumofwesternco.com/event/native-american-arts-auction/>
 - April 10-14, **Society for American Archaeology, 84th Annual Meeting, Albuquerque, NM**. <https://www.saa.org/>
 - April 26-28, **Montana Archaeological Society 61st Annual Meeting, Butte, MT**. <http://www.mtarchaeologicalsociety.org/23101.html>
 - April 27, 2-3:30pm, **Denver Public Library**, Central Conference Center. **Archaeological Institute Lecture**: Marilyn Martorano presents "Did these prehistoric stone artifacts play the first hard rock music? What we know today about lithophones in Colorado." <https://www.denverlibrary.org/event/archaeological-institute-lecture>. See more about lithophones in the November 2018 issue of *Pictures from the Past* or on Peter Faris' Rockart Blog.

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Upcoming Conferences, Meetings, and Events (cont.)

(Continued from page 10)

- April 27, 4pm, **Lone Tree Hub, Lone Tree**, and April 28, 2-3:30pm, **Denver Public Library**, Floor 5– Gates Meeting room, **Tesoro Historic Lecture Series**, Dr. Tom Noel presents “Colorado’s Best Buildings: From Mesa Verde to Bent’s Fort and More”. See the web site for live stream information and additional location. <https://www.tesoroculturalcenter.org/historic-lecture-series/>
- May 3-5, **Wyoming Archaeological Society Spring Meeting, Casper, WY**.
<http://www.wyomingarchaeology.org/2019-was-spring-meeting.html>
- May 20, 1-2pm and 7-8pm, **History Colorado Lecture Series, Denver**, Dr. Erica Ellingson presents “Ancient Light” (yearly lunar cycles at Mesa Verde, Chaco Canyon and Chimney Rock).
<https://www.historycolorado.org/event/ancient-light/2019/05/20>. Members \$9, non-members \$11.
- June 14-17, **American Rock Art Association, Conference**, Northern Arizona University, **Flagstaff**.
<https://arara.wildapricot.org/Conference-Info-2019>
- June 17, 1-2pm and 7-8pm, **History Colorado Lecture Series, Denver**, Dr. Tom Noel presents the “State Historian’s Address”. <https://www.historycolorado.org/event/state-historians-address-rethinking-colorados-native-american-heritage/2019/06/17>. Members \$9, non-members \$11.
- September 26-30, **Utah Rock Art Research Association Symposium, Saint George, UT**.
<https://urara.wildapricot.org/>
- September 27, **Utah State Historical Society 67th Annual Meeting, West Valley City**.
<https://history.utah.gov/ushs-conference-cfp/>
- October 3-5, **Rocky Mountain Anthropological Conference, Logan, UT**.
<http://www.rockymtnanthro.org/>
- October 11-13, **Colorado Archaeological Society Annual Meeting, Pueblo**.
- October 16-19, **77th Plains Anthropological Conference, Bloomington, IN**.
<https://plainsanthropologicalsociety.org/meeting>
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Information is accurate at the time of preparation but check the listed web sites for specific details and any changes. Check the listed web sites for any fees, membership, and advance registration requirements

Pictures from the Past Submission Guidelines compiled by

Lucy Burris

Pictures from the Past is published monthly September through May for the purpose of sharing information with members and friends of the Colorado Rock Art Association. Submissions are welcome and are used at the editor’s discretion and may be edited for content, length, and format. Common submissions include book reviews, event announcements, volunteer help requests, activity reports, and news items. Please follow the guidelines in the February 2019 issue of *Pictures from the Past*. Contact the editor with any questions or to submit content LBurris2@comcast.net. Submit materials by the **1st of the month**.