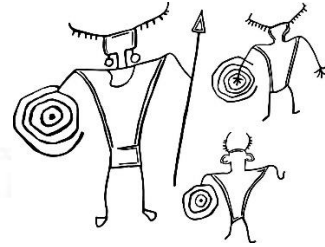


VESTIGES



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Monthly Newsletter of URARA, the Utah Rock Art Research Association

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From the Prez

Steve Acerson

Thanks to everyone who has helped with our monthly field trips. They are enjoyed by all and are a great way to develop community among rockarters.

Don't forget to sign up for the upcoming URARA summer picnic, July 12-15. We have a different venue this year, Fremont Indian State Park near Richfield. And, signup is open for the Payson Red Paint field trip August 2-5. See web page for details: <https://urara.wildapricot.org/>

Look for Symposium registration information in August Vestiges.

Vintage BCS Style Presentations Available

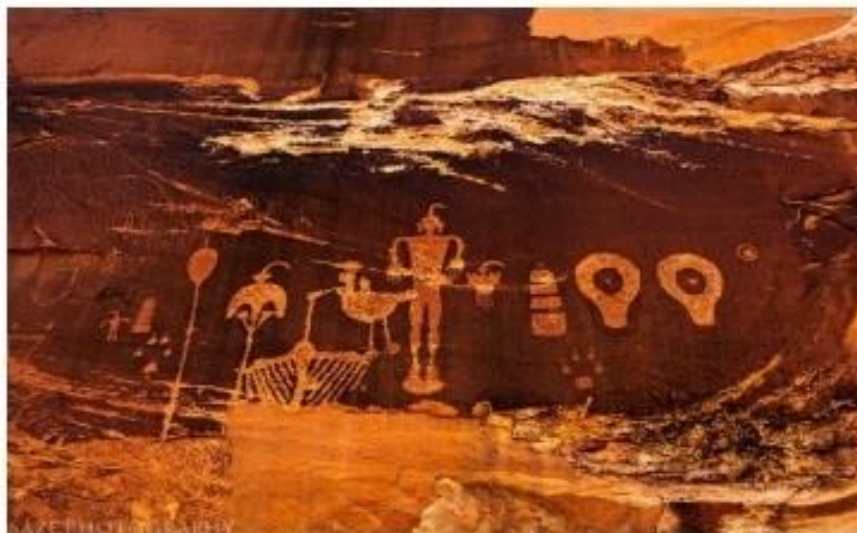
Dennis Devore

I have been working this past year to recover previously unavailable symposium presentations from the past. This has been made possible by our new website, which provides a stable home for these valuable papers. The latest upload consists of eleven David Sucec presentations for the years 1997, 2001, and 2006 - 2015. His subject is always the Barrier Canyon Style, and of course, vintage David Sucec, meaning they are lively and informative. Lots of photos of BCS style from - yes, the era before digital. On the web page go to publications>symposium presentations.

July 2018

Last Call for Symposium Presentations

David Sucec



Basketmaker Panel, Butler Wash

Utah Rock Art Research Association 38th Annual Symposium

Call for Proposals for Presentations

Deadline for proposals is August 07, 2018

The Symposium Committee announces a call for proposals for presentations for the Utah Rock Art Research Association 38th Annual Symposium, October 04 – 08, 2018 in Bluff, Utah.

Proposals should have a Title and Abstract and abstracts should not be more than 200 words. The deadline for proposals is August 07th, 2018. We ask that everyone submitting a proposal for consideration honor the deadline so we can finalize the program in a timely manner.

Preference will be given to presentations that relate to Utah rock art. Presentations will be allowed a maximum of 30 minutes; site reports a maximum of 20 minutes. Abstracts will be reviewed for suitability, balance of points-of-view, and to ensure that the number of papers does not exceed the time available for presentations. All presentations must be in Power Point.

Accepted presenters will receive a \$100 Honorarium to help with expenses, free Symposium registration, and will be guests of URARA at the banquet.

Deadline for proposals is August 07, 2018.

* Please send abstracts to David Sucec, Presentations Coordinator, preferably by email to bcsproject@xmission.com or by mail to 832 Sege Ave, Salt Lake City UT 84102.

Symposium Featured Speakers

Ellen Dissanayake

Ellen Dissanayake is the author of three books, *What Is Art For?* (1988), *Homo Aestheticus: Where Art Comes From and Why*, translated into Chinese and Korean (1992), and *Art and Intimacy: How the Arts Began* (2000). With co-author Ekkehart Malotki she has recently published *Early Rock Art of the America West: The Geometric Enigma*. She has also published over seventy academic papers and general articles, as well as lecturing nationally and internationally to audiences in numerous fields, including art theory and criticism, philosophy of art, art therapy and arts in healthcare, art education, music education, anthropology, archaeology, human ethology, cognitive science, and neuroaesthetics. Using insights drawn from fifteen years of living and working in India, Africa, and southeast Asia, she has developed a perspective of the arts as normal, natural, and necessary components of human nature.

She graduated *summa cum laude* from Washington State University in Pullman, with a degree in Humanities, specializing in Music and Philosophy. She has an M.A. in Art History from the University of Maryland in College Park. In May 2013 she was awarded an honorary doctorate (Doctor of Humane Letters) from Maryland Institute College of Art, in Baltimore.

She has received grants from the Harry Frank Guggenheim Foundation and the Institute for Advanced Studies in the Humanities at the University of Edinburgh, Scotland and has held Distinguished Visiting Professorships at Ball State University in Indiana, the University of Alberta, Edmonton, and the University of Western Australia, Perth. Additionally, she has taught at the National Arts School in Papua New Guinea, the University of Peradeniya in Sri Lanka, Sarah Lawrence College, and the New School for Social Research in New York City. She is currently an Affiliate Professor at the University of Washington in Seattle. (See her website www.ellendissanayake.com and her page at academia.edu).

James Farmer

As of June of this year, Jim Farmer has retired from Virginia Commonwealth University, Department of Art History, in Richmond, Virginia, where for 26 years he was an Associate Professor of Art History, including seven years as the Chair of the department. He received his Ph.D. from University of Texas, Austin in 1992. His dissertation, "Style and Variation in Early Anasazi Art: The Green Mask Site in Grand Gulch," attests to his early interest in the prehistoric rock art in Utah. Jim served on the URARA Board of Directors from 2014 thru 2017, and has been the Chair of the Board of the BCS Project since 2007.

Jim Farmer has been studying rock art and archaeology in Utah since the early 1980's. During the early years, he used to drive out from Texas and camp in a 2-WD Chevy Blazer. His first visit to the *Harvest Panel* was a cross-country backpack from Hans Flat Station. Jim became more focused on *Barrier Canyon* (BCS) style imagery in 1989 when he was researching his dissertation on the *Green Mask* site in Grand Gulch. He is mainly interested, as an art historian, in the BCS and other ancient American styles as "great painting" styles, and in promoting their exposure in traditional art history scholarship, comparable to those of Paleolithic Europe or Australia.

Featured Speaker Abstracts

Geometric Rock Art: Questions and Answers

Ellen Dissanayake, University of Washington, Seattle

To most people, the term “rock art” first brings to mind the breathtaking animal paintings on the walls of Ice Age caves in southwest Europe or panels of mysterious figures on cliff walls and rock faces in Australia and the Americas. Few people think first of non-figurative geometric designs, although they appear to be the earliest and most widespread marks made by our remote and recent ancestors. They have been largely neglected by scholars, perhaps because it is impossible to decode what they “mean.” From crude zigzags made by *Homo erectus* in Java 500,000 years ago to Neanderthal cupules and lattice-patterns in Europe, to parallel lines in South Africa 99,000 years ago, and to a large proportion of complex geometric assemblages in our own American West, the majority of deep-time paleoart everywhere is and has been non-pictorial.

Can we explain why the earliest rock art (in the Americas as elsewhere) should consist of geometric or abstract primitives? What hypotheses best account for the origins and functions of these non-representational markings? Most paleoarchaeologists assume (assert) that all rock art is symbolic, yet recent discoveries of marks made by early hominins belie that assumption. If they aren't symbols, what are they? Why did mark-making arise in the first place and what does it tell us about the early human mind?

Drawing upon research and ideas from her recent book (co-authored with Ekkehart Malotki), *Early Rock Art of the American West: The Geometric Enigma*, Ellen Dissanayake will discuss these questions. In conclusion, she will suggest that if we think of rock art as *mark-making*, something that people do (rather than only as the finished product that we see), we expand our appreciation of rock markings and the people who made and even today respond to them. Her lecture will be illustrated with examples from the Western Archaic Rock Art Tradition, considered the foundational iconography for all of North America, from sites all over the western United States.

Ignorance, Knowledge, and “De-Romancing” the Stone: On the Evolution of Southwestern Rock Art Research and the Case of the Barrier Canyon Style

James Farmer, Virginia Commonwealth University

American rock art research and scholarship has evolved rapidly during the past 20 years. Rock art studies have long been hampered and marginalized from mainstream academic disciplines by several problematic areas of analysis. However, recent advances in the scope and techniques of basic documentation, technical means of recording and analyzing rock art imagery, dating techniques, and updated use of ethnographic information have vastly expanded the understanding and interpretations of original contexts and purposes of the creation of ancient imagery. In addition, redefined roles and closer engagement of rock art research with and within the more traditional academic fields of study (such as anthropology, archaeology, and art history, among others) have elevated rock art research to a more respected position in the fields of ancient American research. This presentation offers the case of the Barrier Canyon Anthropomorphic (aka. “BCS”) style as an example and intellectual road map in the evolution of these recent interpretations of American rock art. In large part because of the establishment in 1992 of the BCS Project, focused study on the BCS style has revealed a highly sophisticated ancient painting tradition centered in south-central Utah and in full bloom by at least as early as 1000 bce (perhaps earlier). Beginning with only 19 documented BCS style sites, the current catalog of total documented BCS style sites now exceeds 400. This vastly expanded catalog of images provides much more in-depth study and interpretive opportunities.

Early studies of the BCS style emphasized highly romanticized themes of shamanism, spiritual transformation, or related spiritual qualities as the primary content or subject matter of BCS imagery; its primary “meaning”. BCS images display highly sophisticated techniques of paint application, a nuanced understanding and depiction of spatial organization and illusionistic perspective, extreme degrees of intricate detail and scale, and a complex conceptual approach to composition and the visual integration of rock art imagery with the surrounding stone wall. Many of these traits are more often associated with so-called “more advanced” styles of Western art, such as the European Renaissance. Paralleling this formal sophistication is recent research revealing a complex iconographic program in many BCS scenes presenting depictions of possible gods and related acts of creation, which may be tied to later Pueblo and Mesoamerican ethnographic sources. Long-standing scholarship on the BCS style found few direct cultural ties with documented historic Native American groups, thus opening the door for more speculative, highly romanticized scholarly interpretations emphasizing generalized themes of shamanic transformation or spirituality, often exasperated through widespread dissemination in popular culture and media. Recent breakthroughs however suggest that BCS style paintings may actually depict subjects directly ancestral to historic Puebloan peoples, thus establishing direct iconographic roots of Puebloan art and religious thought extending well into the archaic past.

Milford Field Trip Report

Oscar Olson

I was nervous as we began these trips as many of the co-leaders suddenly found themselves unable to attend. Lynn and Betty Benson were able to stay on, and they were a great help to the success of the trips. The wind was hot and dry, but it helped cool us down for our short hikes near Milford. We met at the Chevron station, but soon moved across the street to the UPRR Park for registration. It was an enthusiastic group, and my fear vanished as I got to know many fantastic new members.

There were 2 two-day trips: Thursday/Friday and Saturday/Sunday. The first segment was attended by 14 people, including myself. We visited sites near Black Rock, Utah, north on SR-257. We looked for a lost site that I found 15 years ago with no luck. After returning to Milford, eight of us enjoyed a dinner together at Penny's 24-hour Restaurant. People camped or stayed in local motels.

We started day 2 by exploring a red painted site near Milford, then set out west on SR-21 to Pine Valley to look for a site Gary Burningham and Nina Bowen had suggested. With the help of GPS we were able to locate it by afternoon; it was a great "new" site. We did not stay long due to the heat and hard winds.

The second segment on Saturday (wherein there were 8 in attendance) also included visiting the Black Rock sites. On the second day we visited the Milford site, the red painted pictographs site, and then proceeded to a Manderfield, Utah site. After lunch in Beaver, Utah, we all headed to our home destinations. Everyone was enthusiastic in spite of the heat. At first the winds helped, but by late afternoon they grew too intense. I enjoyed my time and hope everyone else did too.



Oscar Olson, Chad Carter, Jeff Frey, at the "Many Hands" site, June 17



Bill Hirt at Mud Springs June 15, 2018



"Many Hands" June 15, 2018



Resting up after the hike to Black Rock, June 14, 2018

Rock Art in the News

Numero 6 Cuadernos de Arte Prehistorico (Journal of Prehistoric Art, vol 6) has been published
<http://www.cuadernosdearteprehistorico.com/Inicio/>

New Book: *Native American Rock Art in the Contemporary Cultural Landscape*
<https://uofupress.lib.utah.edu/petroglyphs-pictographs-and-projections/>

Parowan Gap doc to be shown at solstice event

<https://www.thespectrum.com/story/news/2018/06/21/parowan-gap-solstice-st-george-art-museum-opening/723285002/>
 (better late than never)

Calendar and URARA Fieldtrips 2018

July 12-15	URARA Summer Picnic, Fremont State Park
August 2-5	URARA Central Utah Red Paint Tour, two 2-day sessions
August 6-10	OCTA in Ogden http://www.octa-trails.org/news/ogden-utah-convention-august-6-10-2018
August 9-12	81 st Pecos Conference, Flagstaff www.pecosconference.org
Sep 13-16	URARA Field Trip, Nine-Mile Canyon, two 2-day sessions
October 4-8	URARA Symposium, Bluff, Utah
Nov 3	San Diego Rock Art Association Symposium
Nov 7-10	Great Basin Anthropological Conference, Salt Lake City, NHMU https://greatbasinanthropologicalassociation.org/
Nov 10-11	URARA Field Trip, San Rafael Swell
December 8-9	URARA Field Trip, Utah Lake area

URARA field trips are available to members only. For info or sign-up, please go to <https://urara.wildapricot.org/events>, or contact Oscar Olson at 801-485-0862. Registration will open approximately (45) days prior to the start of the field trip. At that time you will be able to register until the set number of participants is filled; then your name will be added to the waiting list.

Southern Nevada Rock Art Association (SNRAA) meets on the 4th Monday of the month; see: <http://snraa.org/snraa.org/EVENTS.html>

Dixie Archaeological Society (DAS) meets on the second Wednesday of the month; see: <http://www.dixierockart.com/>

San Diego Rock Art Association (SDRAA) meets at the Kumeyaay Center in Poway every other month, sometimes on the first Sunday, sometimes not. <http://sandiegorockart.org/meetings>

URARA Board and Contacts

Utah Rock Art Research Association: Box 511324, Salt Lake City, UT 84151-1324. www.utahrockart.org.

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