



# Rock Art 2021

SDRAA  
Virtual Symposium  
November 6, 2021

## 10:00 A.M. SESSION 1

### **Stringbeans and a Few Friends: Anthropomorphic Variation in Eastern Zimbabwe's Prehistoric Rock Art [Part I]**

Anne Stoll, photography by George Stoll (Claremont, California)

Thoughtful research has divided San Bushman rock art images found in Eastern Zimbabwe into four convenient categories: humans, semi-humans, animals and "Inanimates." That last category includes the enigmatic "formlings," previously discussed as a symbolically important theme in the Harare area rock art. Also analyzed in a prior presentation are the remarkable animal figures so commonly seen passing in parade across the walls of San shelters, elephants, kudu and sable antelope, buffalo, warthogs, zebra, and the like. Focusing now on the human and semi-human images acknowledges that the "hunters" are by a large margin the most frequently painted subject. Females, non-gendered humans and children are also quite often noted, many with variations in pose and accoutrements that are unquestionably significant to their symbolic function. Last but definitely not least are images of "semi-humans"—particularly the distinctive figures we have playfully nicknamed "the Stringbeans"—which we will present with attention to their defining characteristics, associations, and distribution. As presenting even a glimpse of the full range of variation in the painted anthropomorphic figures at the 52 sites at which we photographed in Eastern Zimbabwe, we begin here with the Stringbeans and their friends for comparison.

### **New Findings in Rancho Bernardo Style Rock Art**

Steve Freers (San Diego Rock Art Association)

Our understanding of Rancho Bernardo Style rock art continues to expand. Digital enhancement technology has allowed researchers to more fully analyze the design elements and discover heretofore unnoticed panels. This paper will describe two previously unrecorded Rancho Bernardo Style (RBS) sites in western Riverside County, and compare and contrast additional examples of RBS rock art from that region with the main corpus in the type site area.

**Capture of screens and images during presentations is not allowed.**

## **The Atlantic Style Labyrinths in the Northwest of the Iberian peninsula**

Estrela García (Doctorate researcher, Universidade de Santiago de Compostela, Galicia, Spain)

The labyrinth is one of the most known, studied, discussed, and at the same time scarce figures in the corpus of Atlantic Style rock art. These peculiar images are especially concentrated in the Iberian Peninsula, specifically in the Northwest area with the Galician and León cases. Through the case of Peñafadiel in Lucillo (León) and Mogor in Marín (Pontevedra), we will study the formal characteristics and their cultural significance within the historical and archaeological context of Recent Prehistory in the Atlantic coast of the Iberian Peninsula, as well as the singularities that concern each of these sites.

## **Monos de Santo Domingo: Birthplace of the Black Face Patch?**

Jon Harman (DStretch.com)

Monos de Santo Domingo is a Great Mural site in the southwest of the Sierra de Guadalupe in Baja California Sur. It contains a panel of large *monos* (as anthropomorphs are called in the language of the Great Murals). Although they are faded, DStretch is able to make the figures recognizable. Many of these figures, five in total, contain black face patches. Harry Crosby (author of *The Cave Paintings of Baja California*) commented on the rarity of this decoration at the sites he visited. All other sites I know of have only one black face patch figure at the site. This paper will review those sites and present images from Monos de Santo Domingo, which Crosby did not visit. This may indicate that Monos de Santo Domingo is the origin of this interesting image feature.

### **1:00 P.M. SESSION 2**

## **Diablo Rimrock Shrine, Hudspeth County, Texas**

Margaret Berrier (Independent Researcher, Las Cruces, New Mexico)

The recent acquisition of the Sunset Ranches in west Texas by The Archaeological Conservancy highlights the need to document the archaeology of that region. Not far from the parcels of land in the newly established TAC Sunset Ranches is the only spring known in the region. Near that spring is a collection of complex pictographs and a large collection of cupules and mortars surrounded by culturally complex petroglyphs. A brief survey of the area will be presented. Considering the location of the spring and the complexity of the rock art, part of this site may have been used as a shrine.

## **Kumeyaay Summer Solstice Observatory in Carrizo Canyon**

Angeline Duran (Calabasas, California)

A split boulder shelter complex located in Carrizo Canyon, in the southern Anza-Borrego Desert State Park, has been documented by Begole (1973) as housing the “best pictographs in one color seen in Southern Desert.” This paper demonstrates the results of further observation by the writer that support the interpretation of this shelter complex as a Kumeyaay June solstice observatory. Multiple hierophanies display in various sectors of the shelter complex throughout the day and exclusively during the June solstice calendrical period. These hierophanies include sun daggers that morph into animated sun snakes, shadow alignments with pictographs, and deep morteros ground into naturally occurring and symmetrical light/dark shadow phenomena, as well as a possible pictograph-viewing stone engraved with the petroglyph of a Kumeyaay constellation that becomes visible in the night sky at the beginning of the summer season.

## **Revealing New Rock Art at El Murillo**

Greg Erickson (San Diego Rock Art Association)

TEl Murillo (EM) is a large village site in northern Baja California about 20 miles south of the El Vallecito Archaeological Site, the type site for the La Rumorosa Style rock art. EM lies along the western edge of the Sierra Juarez Mountains among outcrops of large granite boulders. During a day hike in 1971, we came across several EM painted rock shelters. This talk describes the rock art in EM-2. The significant finds include a very rare green digitate anthropomorph wearing a feathered headdress, a puzzling half figure featuring human, bird,

and lizard forms, and an intriguing fertility scene showing insemination. An unusual find is that the backside of the main room is heavily painted with some novel imagery. These and other observations will be presented and discussed.

### **Digging Deeper with DStretch**

Ken Hedges (San Diego Rock Art Association)

Jon Harman's DStretch has proved to be one of the most useful tools in the annals of rock art research. Often it appears that decisions are arbitrarily made that one particular DS enhancement is the "proper" one for analyzing a panel, and it is apparent that the intensity frequently is dialed up too high. I do not have the patience or the technical knowledge to fully utilize the intricacies of DStretch, but it is still easy to work through the many "point-and-shoot" options in the program, not only for pictographs, but also for other kinds of rock art. Different settings enhance different pigments and elements, often requiring multiple views to get a complete picture of a panel, and it is important to realize that DStretch used in conjunction with other Photoshop techniques can greatly augment the usefulness of Jon's magnificent program.

### **3:00 P.M. SESSION 3**

#### **California Sunshine**

E. C. Krupp (Griffith Observatory, Los Angeles, California)

Ceremonial mobilization at the solstices helped integrate southern California's Chumash Indian communities with the seasonal changes that modulated Chumash life. Horizon observation of the solstitial sun by Chumash specialists is documented ethnographically, and more recent field studies of Chumash rock art have identified possible Chumash exploitation of solstitial light-and-shadow events. Although many of the most significant and elaborate Chumash pictograph sites are on the Carrizo Plain, the astronomical potential of the primary Carrizo sites remained unexamined until a systematic study was undertaken from 1994 through 1996. This investigation, unreported until 2019, demonstrated the absence of persuasive light-and-shadow events at all of the primary sites and no compelling evidence for horizon observations of the California sun in conjunction with the well-known rock art. These studies did, however, identify an overlooked feature that has all of the "right stuff" to have operated as a Chumash horizon calendar station at Painted Rock (SLO 79), a large natural sandstone amphitheater on the Carrizo and the most monumental rock art site in California. As a consequence, in 2006 this location was incorporated, without detailed identification, into the "California Indian Horizon Calendar" component of the "Using the Sky" exhibit at Griffith Observatory in Los Angeles.

#### **Above and Below Union in Rock Art**

John Rafter (Pico Rivera, California)

The Luiseño of the Riverside area and the Juaneño of the San Juan Capistrano area both were recorded as having creation stories in which the Sky was perceived as male, and Earth, a female, was perceived as a sister to Sky. It was through their incestuous relationship that Earth became Mother to all that exists. These stories told by the Luiseño were recorded as early as 1907–08 by Constance DuBois, and similar stories told by the Juaneño were recorded as early as 1822 by Fray Gerónimo Boscana at Mission San Juan Capistrano. The author-investigator observed a large pictograph design near Perris, Riverside County, that may echo the same concept of the union between Sky and Earth. In fact, it may be a "Rosetta Stone" for all the other rock art designs with similar features located and photographed by the author. If true, the story of the union between Sky and Earth can be traced and followed throughout the southern California deserts. The "grand finale," which may validate this interpretation and the extent it has travelled, was found and recorded by the author near Joshua Tree and Coyote Hole Canyon.

## The Houston Solar Marker Matrix

Gordon L. Houston (Houston, Texas)

The Houston Solar Marker Matrix (HSMM) is a tool to verify the operation of solar markers, the interaction of light and shadow on rock art. It also is a guide for researchers to discover new solar markers. The HSMM was first presented at the Rock Art Congress in Albuquerque in 2013. The HSMM is always up for revisions or additions, and the current revised edition will be presented. A definition of a solar marker will be discussed, and suggested terminology to use in describing and recording the operation and sequence will be offered.

## The Correlation Between the Lion Panel from the Chauvet Cave and the landscape of Pont d'Arc

Johan Ellefsen (Fredonia, New York)

Right below the ancient entrance to the Chauvet Cave is the natural bridge of Pont d'Arc pierced by the Ardeche River. It is possible that the artists of the Chauvet Cave may have attributed some significance to this unusual topography. Comparing the shapes of the Pont d'Arc with the main panels of the Chauvet Cave, I found a possible correlation between the position and shapes of certain animals painted in the Lion Panel in the End Chamber and the rock formations of Pont d'Arc. The animals painted in the Lion Panel correspond to certain rock reliefs found in Pont d'Arc that resemble the head of a rhinoceros, the "ball-feet" of the mammoths, or the head of a bison. Similarly, the positions of certain rhinoceros emerging from recesses in the cave's wall have a correlation with cavities found in the vicinity of the Pont d'Arc. The proximity of the Chauvet painting and Pont d'Arc, and the number of these correlations suggest the association of the painting and the rock formation is not by chance. It is likely the landscape around the Pont d'Arc formation may have been the basis to organize the composition of the Lion Panel.



About the 2021 Logo: Our logo design is adapted from a petroglyph motif from the Arrow Canyon Narrows in Nevada. Original photograph by Ken Hedges.

*Rock Art Papers, Volume 19* is available at the low price of \$20 from our distributors, Sunbelt Publications. Visit them at [www.sunbeltpub.com](http://www.sunbeltpub.com).

*Volume 20* has been further delayed by Covid-19 and our movement to virtual reality, but have faith: work is progressing, albeit slowly. When it is available, we will announce it via our mailing list, which will be updated from your registrations for this conference.

Whether In-Person or Virtual, we will return next year for **Rock Art 2022**—visit [www.sdraa.org](http://www.sdraa.org) next summer for our announcement of next year's Symposium.

For details on Membership and Programs of the San Diego Rock Art Association, visit our website at

**[www.sdraa.org](http://www.sdraa.org)**

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