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***A northerners view on rock art.  
Aspects, mobility and materiality on the  
Scandinavian Rock Art.***

Johan Ling, Sweden, *Swedish Rock Art Research Archives, Department of Historical Studies: Göteborgs Universitet, Sweden*

Jan Magne Gjerde, *Department, of History and Religious Studies. UiT - The Arctic University of Norway, Norway.*

The intention of this session is to shed light on Scandinavian rock art regardless of regions , traditions time and space. There has been a tendency among rock art research to merely focus on either the Northern Rock Art Tradition (NT) or the Southern Tradition (ST). There exists some general similarities in terms of the location of rock art, narratives, chronology and formats used in time and space between these traditions but also obvious differences. Thus, the objective with this session is to stimulate different perspectives and themes that highlights the intersection between these two rock art traditions in Scandinavia.

## ***Advances in Rock Art Research from the Kimberley, North-West Australia.***

Peter Veth, *Centre for Rock Art Research, The University of Western Australia, Crawley, Australia*

Jane Balme, *Centre for Rock Art Research, The University of Western Australia, Crawley, Australia*

Sue O'Connor, *School of Culture, History & Language, ANU College of Asia and the Pacific, Australian National University, Canberra, Australia.*

This session aims to profile a suite of current and past Australian Research Council and other research projects from across the Kimberley over the last decade

### **a) Regionalism in Kimberley rock art**

The Kimberley has been characterized as a style province for over 40 years even though it shares many style elements with Arnhem Land. There are also significant variations within the Kimberley repertoire at the regional and sub-regional level. Clearly different scales of spatial resolution will be fruitful in addressing both a) shared style elements over larger areas, and b) understanding variability at the (sub)regional level as a product of socio-linguistic, demographic and temporal factors. Issues to be addressed include the identity of the individual and group; the transmission of new traditions through time and space; art in mediating demographic, environmental and social dynamics; and the relationship of changes in graphic vocabulary and regional technological organization as deduced from habitation records.

### **b) Advances in dating rock art**

Multi-institutional projects are developing novel methods and techniques to date the stylistically distinct art periods from the Kimberley. These include U-series dating of mineral crusts (beyond oxalates), cosmogenic radionuclide dating of scars and roof fall events, and a combination AMS and OSL dating of mud-wasp nests and plasma oxidation pre-treatment for AMS dating. A suite of new absolute dates are being generated for the Kimberley which will extend the known age of the early figurative traditions and provide far greater resolution for styles initiated at the Pleistocene-Holocene transition and through the Holocene. These advances will be profiled likely with discussion of new comparative dating frameworks emerging from Arnhem Land.

### **c) Art within archaeological contexts**

The excavation of occupation sites associated with art production has increased in northern Australia, adopting an archaeo-morphology approach as advocated from work in the Aurignacian-aged cave systems of France (such as Grotte Chauvet) and sites like Nwarla Gabarnmang in the Northern Territory. The approach can recover plaques with pigment art fallen from rockshelter walls and re-fitted using laser techniques. Micro-fragments of ochre as well as crayons can be recovered as well as paint splashes and other forensic traces. In addition, other types of symbolic behaviours (such as ornament production and ochre application on human bodies, wooden artefacts and stone tools) can also be deduced from recovered assemblages. Recent research projects adopting these approaches will be profiled.

#### d) Contact rock art

The North-West of Australia has a long history of contact spanning the era 1606 until the 20th century and possibly earlier from pre-Macassan voyagers from SE Asia. These encounters and sometimes economic and social relations are captured in contact art ranging from various sailing vessels from SE Asia, Europe and the Americas through to pastoral themes such as the buggy, horse and rifle. The contact art of the Kimberley speaks to Indigenous resilience in the face of European colonization and the new economies which emerged from pearling, pastoralism, mining and missionary expansion. Art illustrating social relations over large geographic areas will be profiled here from northern Australia.

#### e) Advances in theory

Both existing and new theoretical approaches deployed to understand Kimberley rock art will be profiled in this strand with a focus on their utility in describing changes in wider occupation patterns through space and time. They will also be situated within recent forums on rock art theory such as the 2016 ACRA 3 Conference in Alta, Norway and the 2017 Wenner-Gren Foundation Conference "Innovating Rock Art Research Theory and Practice Workshop" in Salzburg. Approaches will likely include: formal methods, style aesthetics and context; information exchange theory; engendered and subaltern approaches; group boundary formation models; relational ontologies; phenomenological approaches, personhood and identity; and PCA analysis of style and language congruence.

## ***And the Holocene arrived: Post Palaeolithic Rock Art around the World.***

Hipólito Collado Giraldo, *ACINEP - Asociación Cultural Instituto de Estudios Prehistóricos, Spain*

José Julio García Arranz, *Universidad de Extremadura, Departamento de Arte y Ciencias del Territorio, ACINEP - Asociación Cultural Instituto de Estudios Prehistóricos, Spain*

Manuel Bea, *Área de Prehistoria. Dpt. Ciencias de la Antigüedad. Universidad de Zaragoza, Spain*

Many times, we have read that the most important and fruitful stage of prehistoric rock art finished with the end of the Palaeolithic Age. This is so because the traditional research and the people in general, have tended to value more the indisputable aesthetic criteria and the greater antiquity of Palaeolithic rock art, in contrast to the more synthetic and conceptual expressions of post-Palaeolithic rock art.

However, against this simplistic assumption, this Session will be attend those aesthetic values of the post-Palaeolithic rock art manifestations around the world and also its intrinsic values as cultural expression of human groups. Over the last 10,000 years human groups were able to surpass an hunters-gatherers economic bases to reach new productive systems, linked initially to agriculture and livestock and further on to the increased exchange of surpluses and the new technological achievements in the exploitation and use of metals (copper, bronze and iron), that will lead to increasingly complex societies.

A social, technological and cultural evolution/revolution that is, in every time, closely linked to different rock art expressions, unique in every part of the world, but common in its interpretative and functional value. A lot of questions arise: Is it possible to observe thematic and stylistic analogies depending on the socio-economic bases of each group in different parts of the World? What factors could influenced the artistic expression of each group in each moment and in each territory?; Are Naturalism and Schematism tendencies different stylistic responses according to particular socio-economic developments, or are they styles associated with evolution and cognitive development processes?; Is it possible to observe the same evolution (stylistic, symbolic, functional) in post-Palaeolithic art all over the world or can we seek some aspects evolving in response to regional factors?

This session, aims to be a pooling of this worldwide post-Palaeolithic rock art, a platform for the presentation of new and more important findings, a discussion forum to address interpretative, terminological, chronological, technical aspects to improve our knowledge about every one of these expression forms.

## ***Anthropomorphic images in rock art.***

G. Terence Meaden, *British Rock Art Group, Oxford, UK*

Herman Bende, *Hanwakan Center for Prehistoric Astronomy, Cosmology and Cultural Landscapes, Fond Du Lac, WI, USA*

Anthropomorphic images appear widely across the world of rock art from the Upper Palaeolithic through to the Neolithic and Bronze Age, and for some continents to later yet still prehistoric times. Artwork relevant to this session may be paintings, engravings or scratchings on cave walls, or as images pecked into rocky surfaces or on standing stones. The session is directed at anthropomorphic images in which the possibility of recovery of the meanings intended by the artists and sculptors exists. Such prospects might relate to known or inferred legends, myths or folklore, and include matters that recognize the unremitting importance of human, animal and crop fertility to humankind. Art forms may be present in whole or as *pars pro toto*, in which a part stands for or symbolizes the whole. Images or artistic compositions may articulate, in ways more or less manifest, scenes of dramatic action as with hunting and dancing, mating and birthing, ritual and ceremony, some of which may overtly or latently express yearnings for the rewards of fruitful fecundity.

## ***Archaeoacoustics for rock art studies.***

Steven J. Waller, *Rock art Acoustics, Lemon Grove, CA, USA*

Igor Reznikoff, *Département de Philosophie Université Paris-Nanterre X, France*

This “Archaeoacoustics for rock art studies” session will focus on multidisciplinary approaches to the study of sound relative to rock art. Topics will cover a wide range, including:

- theoretical frameworks of acoustical archaeology;
- the physics of various sound phenomena;
- quantitative methodologies for accurately documenting and presenting acoustical characteristics of rock art site soundscapes vs. surrounding non-decorated locations;
- psychoacoustics of sound perceptions and neurological processing;
- use of ethnography and mythology for comparing and contrasting cultural influences in ancient vs. modern scientific cultures;
- analysis of rock art iconography for evidence of response to sound, such as representations of musical instruments, dancing, mythical noise-making beings, thunder, and potential abstract symbols of sounds;
- Valcamonica rock art sites, as well as global archaeological sites.

Key questions and considerations to be addressed include:

- best practices for studying the interactions of the dimensions of sound and sight;
- how to address changes over time in the sonic qualities of archaeological sites, as well as changes in the culturally influenced cognitive perceptions of those sounds;
- the future role of rock art studies in archaeoacoustics, and how archaeoacoustics can inform rock art studies.



## ***Challenges and changes for rock art research in the digital age.***

Julian Jansen van Rensburg, *Freie Universität Berlin, Dahlem Research School, Berlin, Germany*

Bernadette Drabsch, *School of Creative Industries, Faculty of Education and Arts, University of Newcastle, Australia*

Rebecca Döhl, *Humboldt-Universität, Department of Archaeology, Berlin, Germany*

Rock art research has undergone a radical transformation over the last few decades as researchers are finding alternative ways to document, analyse and present their research. Much of this is based around digital enhancement and recording technologies that are providing us with new and innovative ways to capture, process, visualise and interact with rock art and rock art sites. Additionally, these technologies are creating a new set of practical challenges related to the curatorship and management of these digital rock art archives.

In this session we aim to draw attention to these alternative methodologies and the challenges that rock art researchers are facing by focusing on a series of themes related to:

Recording and dissemination of rock art

Digital curatorship of rock art

Rock art heritage management

Rock art outreach

The intention of this session will be to bring together speakers that are using new, innovative and alternative ways to deal with rock art and provide a platform from which they are able to share the challenges and changes these methodologies have brought. We envisage that this session will provide a stimulating setting for enriching discussions and allow for interesting heuristics that can help challenge and transcend many of the common regional and conceptual departmentalised rock art studies.

## ***Cultural context and significance of Eastern Polynesia and Easter Island's rock art and pictographs.***

Patricia Vargas Casanova, *Departamento de Antropología, Santiago, Universidad de Chile*

Claudio Cristino-Ferrando, *Easter Island and Oceania Studies Centre, Departamento de Antropología, Santiago, Universidad de Chile*

Pictographs and petroglyphs are one of the most numerous archaeological features recorded throughout the archaeological landscape of numerous Polynesian islands. They are the residue, often extremely fragmentary, of a human activity. In turn, as a cultural object, they are the material expression of a concurrent set of alternative actions and these actions are the reflection of patterned behavior. Our object of study is thus the reflection of an activity that we suppose recoverable and intelligible. We discuss the iconographic analysis (Leroi-Gourhan, 1975, Echo, 1978, 1985) of a sample of rock art, in its archaeological context, certainly critical in its structural interpretation, which offers interesting correlations with patterns of relevance in the reconstruction of the sociopolitical and religious evolution of Polynesian Pre-European culture. We examine a subject of considerable discussion in contemporary archeology: Is the 'recovery of the mind' or reconstruction of prehistoric cognitive patterns - an attainable archaeological goal? We will use the rich ethnographic tradition of phylogenetically related cultures in Polynesia to develop interpretations of the meaning of Polynesian rock art.

Keywords: Eastern Polynesia, Rapa Nui, petroglyphs, archeology, iconography, cognition, cultural change.

## ***Current Research in the Rock art of the Eastern Sahara.***

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Maria Carmela Gatto, *School of Archaeology and Ancient History, University of Leicester, UK*

Pawel Lech Polkowski, *Poznan Archaeological Musuem, Poznan, Poland*

Heiko Riemer, *Institute of Prehistoric Archaeology, University of Cologne, Germany*

Frank Förster, *Ägyptisches Musuem der Universität Bonn, Bonn, Germany*

The area of the Eastern Sahara (Egypt and Sudan) has been a crossroads for people, goods and ideas from the Paleolithic onward and their inhabitants have left testimony of their lives, beliefs and history on the rocky landscape across deserts and along the Nile.

In the last decades, research on rock art has increased considerably breaking grounds in advancing theoretical and methodological approaches, as well as in contextualizing art in its cultural and natural settings.

This session aims at discussing current research in the rock art of the Eastern Sahara, focusing on the following topics:

- Regional overviews and rock art distribution
- Rock art and the landscape
- Style analysis
- Chronology and advances in dating rock art
- Rock art within archaeological contexts
- Multidisciplinary approaches
- Interpretation
- Recent discoveries

## ***Distribution, chronology and territoriality of upper Palaeolithic rock art. New discoveries and new approaches towards a review of the the phenomenon.***

Dario Sigari, *Università degli Studi di Ferrara, Erasmus-Mundus International Doctorate, Ferrara, Italy*

Marco Garcia Diez, *Universidad del País Vasco (UPV) Euskal Herriko Unibertsitatea (EHU), departamento Geografía, Prehistoria y Arqueología, Vitoria-Gasteiz, Spain*

Valerie Feruglio, *PACEA, UMR5199, Université de Bordeaux, France*

During the last ten years, new Palaeolithic rock art sites have been discovered and important reviews of already known sites have been carried out. We are now called to rethink and reframe this heritage in the light of the latest investigations.

Two new visions are marking the new research perspectives: a) the “*beyond its territory*” approach and b) the expansion of knowledge of non-strictly-European rock art complexes. The open air rock art of Gobustan, Azerbaijan, and Qurta, Egypt, has incredibly stretched the boundaries of this cultural expression. From the easternmost foothills of the Caucasus, to the north-east of Portugal and passing through Egypt, it appears that symbols and figurative styles might potentially be shared. This territorial “expansion” marks a change of Palaeolithic rock art, showing a greater complexity and graphic variability within a same formal, conceptual and possibly interpretative tradition.

In this context, it is very important to know the chronology of cave art, to be able to characterise specific moments and to establish links and graphical networks. Applications such as the <sup>14</sup>C AMS, the Uranium and OSL series represent a development in our knowledge, as well as graphic trends of stylistic, technical and territorial type. The so-called cave art has seen an important review of its chronology and distribution, thanks to new dating methods and new discoveries, e.g. recently discovered caves in North of Spain.

Chronology and territoriality are the two variables at the centre of the debate about Palaeolithic rock art, which would be sterile if limited to an abstract analysis of these topics. Rock art should be considered as a cultural witness of societies, as a unique element to be added to other prehistoric disciplines, in the understanding of the social processes that occurred during the Upper Palaeolithic.

In 2007, Bicho *et al.* wrote: “*In the future it will be necessary to continue this line of research to really understand Paleolithic graphic imagery in relationship to the territorial dimension of human groups. To do otherwise would be to undervalue the complex territorial reality that characterized the end of glacial times in Europe*”.

Ten years later we suggest a development of this proposal, discussing the new discoveries and the new research approaches relating to the territorial dimension of human groups and to the social processes occurred during the Upper Palaeolithic during its different phases.

## ***Experiences of Colonisation: Rock art as a ‘subaltern’ narrative of Indigenous and First Nation Peoples lived experiences during colonial times.***

Daryl Wesley, *Indigenous Liaison Coordinator, College Administration, ANU College of Asia & the Pacific, Canberra, Australia*

Cristiane Buco, *IPHAN - Instituto do Patrimônio Histórico e Artístico Nacional, Fortaleza, Fundação Museu do Homem Americano, Brazil*

It can be argued that rock art is likely to reflect moments of culture-contact that has occurred between very different cultural groups throughout human history. This session examines the evidence of culture-contact that was experienced by Indigenous and First Nation peoples during the more recent phases of European colonisation that took place in many regions of the world. In particular this session draws on the ‘subaltern history movement’ or ‘history told from below’ where the historiographic writing has questioned dominant nationalist narratives where they represent only the history of ‘elites’ or the colonial state. There is greater understanding from this historical research of the ways that Indigenous and First Nation peoples engaged with the colonial state and settler society. The objective is to draw attention to the differing Indigenous and First Nation people’s understandings of colonialism by bringing together global examples of the colonisation experiences as demonstrated in their rock art. Rock art produced during colonial periods of history illustrate distinct maritime and terrestrial themes including ships, structures, wagons, objects, firearms, introduced animals and various scenes of interaction notably with an emphasis on conflict. Therefore we would like to invite papers that investigate rock art from this colonial period and have explored the narratives that were being communicated by the production of these rock art assemblages.

## ***Inscriptions in rock art.***

Stefania Casini, *Civico Museo Archeologico di Bergamo, Bergamo, Italy*

Angelo Eugenio Fossati, *Università Cattolica del Sacro Cuore, Milano; Cooperativa Archeologica "Le orme dell'Uomo", Italy*

Blanca María Prósper, *Departamento de Filología Clásica e Indoeuropeo, Universidad de Salamanca, Spain*

Joan Ferrer i Jané, *LITTERA Group, Universidate de Barcelona, Spain*

Mohammed Maraqtan, *Center for Humanities and social Sciences, Qatar University, Doha, Qatar*

The research of inscriptions is often an underrated subject within the field of rock art studies. These inscriptions document the appearance of writing in different regions supporting the different chronologies around the globe.

This session will welcome reports concerning: the different writing traditions in the world from their origins to the present day; the techniques of their production on the rocks; the paleographic analysis; chronologies; meanings and contexts.

Priority is given to the following issues:

- Alphabets
- Inscriptions at high altitude and at passes and crossings
- Funerary inscriptions
- Didactic inscriptions
- Inscriptions of chronicles
- Votive and religious inscriptions
- Border inscriptions

## ***The history of rock art research.***

Jamie Hampson, *Centre for Rock Art Research and Management, University of Western Australia, Australia*

Joachim Goldhahn, *School of Cultural Sciences, Linnæus University, Kalmar, Sweden; School of Humanities Languages and Social Science, Griffith University, Gold Coast Campus, Australia*

Sam Challis, *Rock Art Research Institute University of the Witwatersrand, Australia*

Histories of archaeology (e.g. Willey & Sabloff 1974; Fagan 1995; Murray & Evans 2008) often imply that, until recently, there were no systematic studies of rock art. Some studies (e.g. Trigger 1989; Kehoe 1998) devote two or three pages to rock art studies; others do not mention rock art at all. This bias has many roots, one being the lack of incorporating personal and institutional archive materials into rock art studies; indeed, most archaeological research before the Modern Era of Christian Jürgensen Thomsen and others did not end up in printed books. Implicit theoretical biases within the discipline of archaeology have also led to the privileging of stratigraphic excavation in describing the history of archaeology. Ironically echoing the famous notion that 'American archaeology is anthropology or it is nothing' (Willey & Phillips 1958: 2), the implication in these histories is that without stratigraphy, archaeology is nothing.

Rock art researchers have in fact successfully married data collection with theory for more than 300 years. Indeed, some researchers were pioneers in defining the intellectual concepts and frameworks that are still used in cognitive, heuristic, and problem-oriented research today (see, e.g., Whitley & Clottes 2005; Hampson 2015). We do not suggest that there is a single factor that unites or united rock art researchers; nor do we claim that there is a neat evolutionary tale running through the history of rock art research. In this session, however, we invite speakers to concentrate on the aims and successes of both famous and less well-known rock art studies, both chronologically and thematically, and show that rock art researchers helped to shape the discipline of archaeology. We aim to demonstrate that rock art research did and does matter.

## ***Made for being visible. Developing 3D methodologies for the study of rock art carvings. Managing suitability in sites with Rock Art.***

Miguel Carrero-Pazos, *Departamento de Historia, GEPN-AAT, Universidade de Santiago de Compostela, Spain*

Benito Vilas-Estévez, *Departamento de Historia, Arte e Xeografía, Universidade de Vigo, Spain*

Alia Vázquez-Martínez, *Departamento de Historia, GEPN-AAT, Universidade de Santiago de Compostela, Spain*

Doubtless, the expansion of computer research throughout archaeological science had contributed to the growth of new different approaches in archaeological research, and one of them had been the representation and study of archaeological sites and objects by their virtual reconstruction (3D). This is particularly clear in rock art studies where 3D modelling had been one of the most important revolution, in which corresponds to documentation methods and evaluation of the rocks. However, there is a clear lack of standards concerning which are the best methods to use or which is the basic workflow to ensure the most accurate reproduction.

The purpose of this session will be to present different case-studies, centred on the application of 3D modelling and post processing techniques in relation to the study of rock art carvings. It seeks for examples where the use of different virtual documentation methods had implied a better understanding and knowledge in rock art panels.

In this sense, the aim of the meeting will be to learn from those heterogeneous experiences, and show how the use of 3D techniques might help to a better documentation in rock art studies, a main step in which it corresponds to interpretation. Four lines of interest are proposed, such as:

- Current methods for rock art recording. From traditional (hand-made) methodologies to the use of New Technologies (Laser scanner, photogrammetry).
- Constructing the mesh. The first (main?) part of the workflow?
- Post processing techniques. Artificial lights, automatic ways to enhance the motifs.
- Going over the 3D model. Generate virtual tracings of rock art panels.

Communications and posters will be welcome. Especially those that deal with new computer approaches to study rock art 3D models. Demonstrations of software or 3D analysis are also welcome in this session, in order to get a more practical meeting rather than a traditional one.



## ***Managing sustainable rock art sites.***

Tiziana Cittadini, *Centro Camuno di Studi Preistorici, Capo di Ponte, Italy*

Ramon Montes, *Itinerarios Culturales del Consejo de Europa “ Caminos de arte rupestre Prehistórico”, Universidad de Santander, Spain*

Luis Jorge Gonçalves. *Cieba, Centro de investigação e de estudos em belas-artes, Universidade de Lisbon, Portugal*

In the 1980s, at least in Europe, rock-art sites, in their own right, became part of the great family of museums. This led to a need for diverse measures in areas open to the public, in terms of infrastructure (roads and access routes, cover, fencing, etcetera) and improved accessibility (trails with moderate slopes, guardrails, facilitated routes, and so on), as well as educational resources (explanations, signage and so forth). On one hand, the measures greatly enhanced enjoyment and cultural recognition of the heritage, but on the other, quite changed the context of landscapes in which rock-art occurs, affecting the relationship between rock surfaces and encompassing environment, as well impinging on scientific research.

This session aims to open a debate on issues facing those (academics and managers) who work in these contexts, analyse problems that have emerged in recent years, examine different cases and prospective solutions—in essence, how to reconcile the dynamics of museum display with the maintenance of the environmental context of rock-art sites.

The issues to be addressed (supported by concrete examples) include the following: visitor sustainability (needs and demands required by museological display of a site) and mitigating the degradation of original environmental contexts, technologies and their applicability in rock-art sites, the original document and proposals for augmented reality, educational comparison.

## ***‘Mens simbolica’ (Symbolic mind): questions on the mythic-symbolic process, from prehistory to the present day.***

Umberto Sansoni, *Dipartimento Valcamonica e Lombardia, Centro Camuno di Studi Preistorici, Capo di Ponte, Italy*

Pier Luigi Bolmida, *A.A/S.S./L.L. della Regione Piemonte, Italy*

Federico Mailland, *CISPE - International Centre of Prehistoric and Ethnologic Studies, Associazione Lombarda Archeologia*

Gabriella Brusa Zappellini, *Università Associazione Lombarda Archeologia,*

The Session focuses on the symbolical investigation in the frame of the prehistoric and ethnologic rock art. There will be contributions both on the universal subjects, defined as archetypes, paying attention to the widespread iconographic convergences, and on the individual cultures with derived diffusion phenomena.

In line with several similar circumstances, the approach will be interdisciplinary: based on the archaeological evidences, comparisons will be presented with historical-religious, ethnographic, psychoanalytic and, in general, anthropological and phenomenological perspective.

## ***Modern (re)uses of rock art: art, identity and visual culture.***

Andrzej Rozwadowski, *Institute of Eastern Studies, Adam Mickiewicz University, Poznan, Poland*

Jamie Hampson, *Centre for Rock Art Research and Management, University of Western Australia. Australia*

Marta Smolinska, *University of Fine Arts in Poznan, Poland*

Contrary to significant advances in archaeological approaches, little research has been done on contemporary uses of rock art: How does rock art influence and shape different spheres of contemporary societies? Often 'arranged' into protected sites open for tourists, and accessible through books and the internet, rock art is now easily reached by people today. Rock art is increasingly a popular topic of visual culture – it is used politically, socially, ideologically, religiously and artistically. In this session, we look for examples of such reuses of rock art from different places and cultures all over the world. Questions we ask include: What inspires contemporary artists (and not only artists) to use rock art? Is it simplicity of form?, assumed simplicity of meaning?, or assumed complexity of ideas hidden in rock art? To what extent are contemporary artists inspired by or influenced by scientific interpretations of rock art? How does the reuse of rock art differ in the Western world as opposed to within indigenous societies? How and why is rock art used to promote concepts of country, state, region, and culture? How is rock art presented in the media? Can rock art be a new source of cultural or ethnic identity? To what extent does professional archaeological and anthropological research influence contemporary uses of rock art?

## ***New research in the rock art traditions of the Alps.***

Andrea Arcà, *Coop. "Le Orme dell'Uomo" & Università di Pisa, Dipartimento di Scienze dell'Antichità e Archeologia, Italy*

Angelo Eugenio Fossati, *Coop. "Le Orme dell'Uomo" & Università Cattolica di Milano, Italy*

Damien Daudry, *Société Valdôtaine de Préhistoire et d'Archéologie, Aosta, Italy*

Silvia Sandrone, *Musée départemental des Merveilles, Tende, France*

Several rock art traditions are evident in the alpine areas of Europe, among the most known are those of Mont Bego and the Valcamonica-Valtellina engravings, although various alpine valleys have evidence of engravings or paintings on rocks or within shelters or caves. Among these traditions similarities and differences in chronologies and themes have been outlined, however there are still many aspects that require further investigation.

We welcome papers focusing on new discoveries of rock art sites, panels or figures; new interpretations of old data; new chronological proposals and perspectives; and the history of rock art research in the regions.

## ***On the shoulders of giants - people and oral history in rock-art***

Mila Simões de Abreu, *Unidade de Arqueologia, Dep. Geologia Universidade de Trás-os-Montes e Alto Douro, CETRAD – Centro de Estudos transdisciplinares para o desenvolvimento*

Pamela Jane Smith, *McDonald Institute for Archaeological Research, Oral History Project, University of Cambridge, Cambridge, UK*

Guillermo Munoz, *GIPRI - Grupo de Investigación de Arte Rupestre Indígena, Colombia*

Cristina Gastaldi, *Centro Camuno di Studi Preistorici, Capo di Ponte, Italy*

The intent of the congress is the recognition of many endeavours by many researches and the pivotal pioneering studies they have advanced. Rock-art, in all its different aspects, has evolved enormously since the first “Valcamonica Symposium” held in Boario in 1968.

In this session, we shall be willing to receive contributions on the history of research around the world and from different periods.

The session will be divided in two parts: one with papers on diverse facets of the history of our discipline, the other dedicated to those who were the “actors” in the studies.

There will be a time to listen to several of our distinguished colleagues speaking of happenings in their own words.

## ***Pastoral Graffiti. Old World case studies in interpretative ethnoarchaeology.***

Giovanni Kezich, *Museo degli Usi e Costumi della Gente Trentina, San Michele all'Adige, Trento, Italy*

Marta Bazzanella, *Museo degli Usi e Costumi della Gente Trentina, San Michele all'Adige, Trento, Italy*

Silvia Sandrone, *Musée des Merveilles, Tende, France*

Adriana Gandolfi, *Museo delle Genti d'Abruzzo, Pescara, Italy*

Call for papers: In a number of significant sites of the vast ancient pasturelands of the Old World, generations of wandering shepherds have left their testimony in the form of graffiti drafted on the rocks, sometimes in their tens of thousands, over a period of hundreds of years from ancient to modern times. The phenomenon is a conspicuous one, and has considerable significance, under a double perspective. On the one hand, the study of such pastoral graffiti may convey fresh ethnoarchaeological information as to the circumstances of the pastoral activities and the pastoral economy of the past. On the other hand, these signs, which can be often fully alphabetic as well as drawing upon ancient symbolic repertoires, can be of some aid to the interpretation of rock art as a whole genre of human expression, and projected back, in their significance and their modes of appearance, to the earliest times of prehistory. Starting from ground breaking research on the shepherds' writings of the valley of Fiemme (Trentino, Italy cf. [www.scrittideipastori.it](http://www.scrittideipastori.it)) the session will aim at bringing together evidence from similar cases in other eurasian settings, so as to further the specialists' acquaintance with this still largely unplundered terrain, in the general scientific perspective of the interpretation of rock art.

## ***Pigments: from science to art.***

Ana Isabel Rodrigues, *IPMA-DivOA – Instituto Português do Mar e da Atmosfera, Divisão de Oceanografia Ambiental e Bioprospeção, Lisbon, Portugal*

José Mirão, *Laboratório Hercules, Universidade de Évora, Portugal*

Peter Vandenabeele, *Vakgroep Archeologie, Universiteit Gent, Belgium*

Since the beginning of mankind there are records of the use of pigments. Therefore, the study of these materials can reveal continuously the relation of the societies with the environment or the technological skills of different groups. Their conservation is especially demanding. In Rock Art, the origin of the material used is very wide including organic preparations, plants extracts and mineral. But while trying to characterize the pigment itself, we cannot forget the binding agents, the possible diluents and the contaminants resulting from the production, the application processes and/or decomposition.

In this section a non-limitative list of topics will be discussed, including:

application of different techniques (e.g., FTIR, RAMAN, chromatography, SEM-EDS, XRF, XRD) in the material characterization

Study of degradation processes;

Recent advances in in-situ analysis;

- Forensic applications in art and archaeology (e.g. forensic archaeology, authentications procedures);

- Studies about production, use, trade and provenance of the material;

- Other topics

## ***Public policies and rock art, between research and preservation.***

Valerie Feruglio, *PACEA, UMR5199, Université de Bordeaux, France*

Nathalie Fourment, *Ministère de la Culture et de la Communication, France*

Jacques Jaubert, *PACEA, UMR5199, Université de Bordeaux, France*

Roberto Ontañón Peredo, *Museo de Prehistoria y Arqueología y Cuevas Prehistóricas de Cantabria, Gobierno de Cantabria, Spain*

Heritage of all, the rock art and parietal art must be preserved and studied at the same time. Research and preservation are closely linked. It is even the issue raised. So the research in its interdisciplinary dimension is an integral part of the processes of preservation today. To preserve without studying has not much sense and becomes even a high risk procedure. Sites, besides the depredations or vandalism are naturally all dedicated to disappear, only the term is variable. Besides, the requirements of preservation can also appear as so many challenges put in questionings, in methods and in means of the research. Which are the orientations and the position of the public policies to ally preservation and research? What public financial and human means, even private ones are devolved to this issues? What about the restitution of the results towards the public?

We would like in this session to present various international cases so much by the administrative frame as the scientist chosen and beyond the positioning on the policies of research how many researchers, what institutions, which ways, which actors of these stakes?



## ***Recent research developments in rock art research in the Middle East, Caucasus and neighbouring areas.***

Angelo Eugenio Fossati, *Università Cattolica del Sacro Cuore, Milano; Cooperativa Archeologica "Le orme dell'Uomo", Italy*

Dario Sigari, *Università degli Studi di Ferrara, Erasmus-Mundus International Doctorate, Ferrara, Italy*

Mohammed Maraqtan, *Center for Humanities and social Sciences, Qatar University, Doha, Qatar.*

Within the extensive area stretching from Egypt to Iran (and the associated regions), rock art represents several traditions which exhibit remarkable chronological sequences spanning from the last phases of the Paleolithic until the modern era. The body of associated rock art research in these regions is comparatively small and the number of ongoing projects are few. There is a clear need for diffusing the results of the ongoing research and our hope is that this session can stimulate discussion among scholars on the various themes emerging from such investigations (or analysis) and promote interest in future projects.

Given this, we would like to invite scholars to present papers focusing on new discoveries, the investigation of the chronological sequences, the similarities of styles and of associated themes within this geographical area.

## ***Recent Rock Art Research in North America.***

Mavis Greer, *Greer Archeology, Casper, WY, USA*

James D. Keyser, *Oregon Archaeological Society, USA*

Jack Brink, *Royal Alberta Museum, Edmonton, Alberta, Canada*

Rock art in North America is the focus of a variety of projects ranging from locating and recording for purposes of expanding the database of known sites to in-depth analyses contributing to our understanding of the many past and present cultures of the United States and Canada. Presentations of different projects occurring in the region provide insights for an informed and inclusive understanding of regional cultures and provide comparable data for current directions in recording and preservation. The many aspects of rock art research in North America showcase the variety of work occurring on this site type and the progress being made in conservation, preservation, and interpretation.

## ***Representations and Symbolism of Death in Rock Art.***

Larissa Mendoza Traffon, *Universidad Nacional Autónoma de México, Mexico*

Roberto Martínez González, *Leiden University, The Netherlands*

Funerary contexts as well as imagery of death are a rich source of information for researchers. They contain data related not only to ideas about a group's belief systems but also to their social relations, their connection to the land, and the role of the environment in culture. In rock art studies, motifs and contexts associated to the dead have often been approached in relation to ritual and religious aspects but, it seems to us, the other dimensions have not yet been sufficiently explored. For this reason, this session will aim at discussing the representations and symbolism of death in rock art in relation to topics such as gender roles, social organization, territoriality, mobility, and diet, among others.

Connotations of death in rock art can be direct, as in literal depictions of mortality, or the co-presence of skeletal remains. But can also be more nuanced, for example in nearness to burial sites, or the portrayal of characters or scenes related to the hereafter. How should we interpret these differences? And, more importantly, what do rock art sites tell us about how people perceived and coped with death and its effects?

In sum, rock art along with mortuary practices constitute an important part of the archaeological record that have often been underplayed, restricted to interpretations of ritual, but which hold a great potential for gaining access to all aspects of social organization.

We invite interdisciplinary participation of scholars interested in what rock art can help us infer about the position and impact of individuals in and beyond life and, at a more general level, the underlying institutions and principles that generate and support those roles.

## ***Representations of weaponry and tools in prehistoric, protohistoric and traditional tribal communities: an approach by archaeology and anthropology.***

Ana M. S. Bettencourt, *Departamento de História, Lab2PT, Universidade de Minho, Braga, Portugal*

Hugo Aluai Sampaio, *Departamento de História, Lab2PT, Universidade de Minho, Braga, Portugal*

Manuel Santos-Estévez, *Fundação para a Ciência e a Tecnologia, Lab2.pt, Universidade do Minho, Braga, Portugal*

Zulfiqar Ali Kalhor, *Department of Development Studies, Pakistan Institute of Development, Islamabad, Pakistan*

Alessandra Bravin, *CNPR, Centro National du Patrimoine Rupestre, Direction du Patrimoine Culturel Ministère de la Culture*

Considering the subjective and metaphorical value of these motifs, the actions that materialized them, and their contexts, and also taking into account that such representations incorporate and transmit some kind of understanding about the world, this session pretends to discuss the representations of weapons and some kinds of tools (such as axes, sickles and a variety of guns in contemporary rock art traditions, for example) in different prehistoric, protohistoric and traditional communities contexts all over the world.

This includes an approach to rock art, stelae and statues-menhirs, gravestones portable art, ceramics, or any other kind of “container” with this kind of depiction.

The major concern is to discuss the meanings of these embodied signs (status symbols, evidences of cultural contacts, ideological devices, etc.) in different areas and periods, since meanings are permeable both to time and space. Subjects as they will be analysed as status symbols, as evidences of cultural contacts, as ideological devices, etc.

In this sense, communications and posters guided by different theoretical approaches focusing on these perspectives will be welcomed.

The works could centre their attention in broader approaches based on a specific area, region or people, or focus particular case studies.

## ***Rock art - reflections of a cultural heritage.***

Suely Amancio Martinelli, *Núcleo de Arqueologia, Universidade Federal do Sergipe. Laranjeiras, SE, Brazil*

Suely de Albuquerque, *Departamento de Letras e Ciências Humanas, Universidade Federal Rural de Pernambuco, Recife, PE, Brazil*

Carlos Xavier de Azevedo Netto, *Núcleo de Documentação e Informação Histórica Regional, Universidade Federal da Paraíba - Campus I, João Pessoa, PA, Brazil*

The intent of this session is to present contribution considering the use of rock art as a cultural heritage, its preservation, current legislation and different ways of transmitting the importance of this legacy to communities, presenting the work of heritage education as disseminating acquired scientific knowledge, as a guide to awareness of the asset, social inclusion and historical citizenship, dealing with the understanding of concepts such as culture, memory, heritage and archeology.

## ***Rock Art and Ethnography.***

Claire Smith, *Department of Archaeology, Flinders University, Australia*

Sally K. May, *PERAHU - Place, Evolution and Rock Art Heritage Unit, Griffith University, QLD, Australia*

Ines Domingo, *ICREA, Humanities, Universitat de Barcelona (UB), Barcelona, Spain*

The value of ethnography for the interpretation of rock art has been a matter of debate for over 100 years. Ethnography is much more than the study of the present to understand the past. It is a tool to observe and analyse material culture in a living context. It allows us to observe daily interactions between humans and objects, as inert materials are transformed into active agents of social, economic and/or cultural practices. Done well, ethnographic studies can produce new understandings of rock art from the recent as well as the distant past. They can reveal the role of rock art as visual communication in a complex world of human interaction, demonstrate the archaeological invisibility of many aspects of human cultures and engender new theories for understanding territory, landscape, society, culture and rules of behaviour. Done poorly, ethnographic studies can produce suppositions that are simply waiting to be disproved, grounded in an elision of temporal and cultural distances between groups of people and denying the history and modernity of contemporary peoples. This session reflects on the use of ethnography to advance knowledge in the study of rock art.

It addresses the question: what constitutes good ethnographic practice in rock art research in the 21<sup>st</sup> century? It builds on the ethnography symposium, convened by Mike Morwood at the first Australian Rock Art Research Association Congress, held in Darwin, Australia, in 1988. Participants in this session are invited to reflect on the capacity of ethnography to advance knowledge in the study of rock art, to consider the limitations of this form of analysis and the ethics of conducting ethnographic research with living peoples. We imagine that the session will be interdisciplinary as archaeologists, anthropologists, historians, linguists and cultural scholars can all bring valuable perspectives to the study of rock art and ethnography.

## ***Rock art and human use of space in desert landscapes: a comparative perspective.***

Guadalupe Romero Villanueva, *Consejo Nacional de Investigaciones Científica y Técnicas (CONICET), Instituto Nacional de Antropología y Pensamiento Latinoamericano (INAPL) Argentinas*

Zaray Guerrero Bueno, *Doctorado en Antropología, UTA-UCN, Universidad de Tarapacá*

Marcela Sepúlveda, *Instituto de Alta Investigación, Laboratorio de Análisi e Investigaciones Antropológica - Laboratorio de Arqueología y Paleoambiente, Chile*

The aim of this session is to discuss the relationship between rock art and the ways in which space was used in desert environments. Worldwide, these ecosystems are characterized by a great internal heterogeneity regarding the distribution and availability of resources, and the conditions for the establishment of settlement and human circulation networks, among other aspects. Thus, here we seek to receive works that addresses rock art as an indicator to assess the mode and intensity of human occupation in arid and semi-arid regions from different continents.

We particularly welcome those presentations that emphasize the way in which the intrinsic ecological variability of these ecosystems affected the modes of organization and behavior of the human groups under study, evaluating the differential use of space within them, as well as the articulation and hierarchization between sectors with diverse geographic and ecological characteristics through the execution of rock art motifs. Due to the increasing number of published papers that explore this issues during the last years, we consider that the development of these topics are essential for the archeology of desert environments in general, and for rock art studies developed in these regions in particular.

In addition to this, we argue that the study of the material aspects acquired by visual communication in these environments allows us to deepen our knowledge about certain social aspects of the human populations that inhabited them. We refer to processes linked to the dynamics of information exchange and interaction between groups, the existence of processes of social competence and the delimitation of geographical barriers, the definition of territories and the symbolic demarcation of special spaces, although we offer the opportunity to present works that deal with other subjects, as long as they are based on the study of rock art -painted and engraved motifs, or in the form of geoglyphs- in desert or semi-desert regions. Since we understand that the visual communication of human groups could have been channeled through other material means, we also welcome those works that compare representations executed on fixed rock supports with images made on mobile items.

We are also interested in discussing explicitly the theoretical and methodological approaches used to address the issues mentioned in the different case studies. Among others possible, these may include the contextualization of rock art and its articulation with other lines of archaeological evidence, the analysis of stylistic variability between diverse ecological regions or the identification of patterns in the distribution of motifs across different spatial and temporal scales, digital techniques of rupestrian art documentation. Also, we emphasize the importance of applying a comparative perspective. Without neglecting the important contextual differences in each case, we believe that the conceptual framework of some debates and the methodological strategies used for their discussion may constitute important frames of reference between arid regions of different continents.

Finally, with the set of presentations we hope that this session constitutes a space that stimulates a constructive discussion through the exchange of theoretical and methodological perspectives, conceptual tools and concrete research practices among colleagues working in desert regions from around the world.



## **Rock Art and World Heritage.**

Sally K. May, *PERAHU - Place, Evolution and Rock Art Heritage Unit, Griffith University, QLD, Australia*

Jan Magne Gjerde, *Department, of History and Religious Studies. UiT - The Arctic University of Norway, Norway.*

Paul S.C. Taçon, *PERAHU - Place, Evolution and Rock Art Heritage Unit, Griffith University, QLD, Australia*

The promotion of rock art landscapes into the UNESCO World Heritage system brings with it unique challenges and opportunities. While often used as part of broader World Heritage cultural place nominations, we have in more recent decades seen an increase in the nomination of places where rock art is the key cultural value. In this session we aim to critically explore the relationship between rock art and the World Heritage industry. Rather than focusing on the nature of the rock art found in World Heritage areas, we aim to explore the following: (a) the ways in which governments, local communities, ranger groups, and First Nation groups are managing rock art within broader World Heritage areas, (b) how World Heritage nomination and listing have or have not shifted relationships between stakeholder groups and rock art areas or associated cultural places, (c) how the act of World Heritage nomination and/or listing may have changed the cultural values for which the property was inscribed (or other cultural values not widely acknowledged), and (d) other critical reflections on rock art and World Heritage.

## ***Rock Art for Bio Cultural Diversity.***

Kalyan Kumar Chakravarty, *Lalit Kala, New Delhi, People's Council of Education, Allahabad, India*

Sarit Chaudhury, *Indira Gandhi Rashtriya Manav Sangrahalaya Bhopal, India*

Banshidhar Malla, *Indira Ganhi National Centre for the Arts, India, New Delhi, India*

Rock art is the only surviving evidence of the vanishing material and mental traces of the cognitive beginnings of humanity. The traces are hidden in the fragile and endangered habitats of hinterland communities including forests and hills, cold and worm deserts, river banks and sea coasts. These habitats contain a rich diversity of natural and cultural heritage, nurtured and modified by human communities through thousands of years. This diversity is being destroyed by mega developmentalism, driven by a globalizing, homogenizing, technological society. Rock art, which has witnessed the synergistic growth of terrestrial biomes, is also being engulfed by this tide of extinction. A scientific, falsifiable study of the fast vanishing testimony of Rock Art has to be related to the material and cultural debris of ecologically isolated human communities and the bio geo chemical cycling and recycling in these biomes. This is the only plausible way for a meta morphological resolution of probabilities about the shape and meaning of Rock Art and the mindscape and landscape surrounding it. A comparative study is necessary to evolve strategies for sustaining the bio cultural diversity, of which Rock Art is an integral constituent.

## ***Rock art in the Italian peninsula and islands: issues about the relation between engraved rocks, symbols, mountain areas and paths.***

Renata Grifoni Cremonesi, *Dipartimento di Scienze Archeologiche, Università di Pisa, Italy*

Anna Maria Tosatti, *Ex-Soprintendenza Archeologica della Toscana, Italy*

Anna Depalmas, *Università di Pisa, Italy*

Françoise Lorenzi, *Université de Corse, France*

This session intends to resume the issues discussed during the Round Table “*L’arte rupestre dell’età dei metalli nella penisola italiana: localizzazione dei siti in rapporto al territorio, simbologie e possibilità interpretative*” that took place in Pisa in 2015. The addressed issues were related to the Post-Pleistocene rock art along the Apennine ridge; in the last years more and more evidences have been identified, all characterized by a regional and peculiar iconography with some common elements: anthropomorphic figures, weapons, daggers, halberds and other several symbols, all stylised. A peculiarity of these evidences is their location into little shelters inappropriate for habitation or in places suitable for supervising mountain and territory roads; this situation reminds of the similar one of the Western Mediterranean Sea. A new topic that has not been discussed during the Round Table is about the possible interpretations of some engravings as solar and stellar symbols related to the measuring of time and to economic, daily and seasonal factors.

Therefore, the proposed guidelines are:

A brief summary of the peninsular and insular situation.

Relation between sites and territory regarding natural and anthropic landscape.

Rock art and routes: cultural trades and supervision of the territory.

Probable meanings linked to solar and stellar cycles: symbols and interpretations.

## ***Rock art in the landscapes of motion.***

Paweł Lech Polkowski, *Poznan Archaeological Museum, Poznan, Poland*

Heiko Riemer, *Institute of Prehistoric Archaeology, University of Cologne, Germany*

Frank Förster, *Ägyptisches Museum der Universität Bonn, Bonn, Germany*

During the last three decades of rock art research, the contextual importance of landscape has been emphasised a number of times. It seems to be an axiom now, that rock art should not be perceived as an isolated phenomenon but rather as a spatially embedded one. It is particularly a category of *place* which has become an interpretational tool for many scholars, allowing for considerations on rock art “fixity”. The images, albeit often difficult to date, are “fixed in place”, therefore researchers may focus on this alleged stability and spatial relationships the rock art has with other landscape features and agents.

However, one may argue that *place* is not as stable and fixed as it may seem at first glance. For instance, the *loci* are connected with paths and roads or actually form parts of these routes. A place then may constitute only a section of countless paths used by various agents. Features such as rock art, although immobile, belong not so much to a landscape of endurance and fixed relationships, as to a landscape of motion, full of ephemeral links and relations. We argue that to appreciate rock art in its landscape means also to appreciate the magnitude of agents active within it, and the overall dynamics they create. Motion affects rock art in a number of ways, from acting human agents to acting animals and weather phenomena. Hence rock art, apparently stable, is subjected to movements of those agents. One cannot approach rock drawings other than through movement, so if one side of a coin is a landscape of endurance, then the other side could be labelled a landscape of motion.

We invite papers in which rock art would be considered as an element of landscape of movement. Different approaches to rock art and landscape are welcomed as long as the relation of rock art and motion is interpreted. There is no geographical and chronological limit for case studies. We hope that a broad selection of approaches (e.g. functional, symbolic, relational) as well as various rock art traditions will help to show that rock art and movement are interrelated at manifold levels and in various scales. Some of the potential topics to be discussed throughout the session may be suggested:

A. Rock art and roads. On phenomena of producing/encountering rock art while moving from place to place (e.g. pilgrimage, military or trade expeditions, search for resources).

B. In the living landscape. On agency of landscape and rock art (e.g. animism and rock art, rock art “biographies”).

C. Rock art in pastoral communities. Nomadic ways of life, transhumance and the potential roles of rock art production.

D. Movement of images. Large scale movements of motifs (distributional analyses of rock art motifs/traditions).

E. Motion in rock art. Movement as depicted in rock art.

## ***Rock Art Science.***

Robert G. Bednarik, *IFRAO Convener, Australian Rock Art Research Association, Australia*

Giriraj Kumar, *RASI – Rock Art Society of India, India*

Tang Huisheng, *ICRAD - The International Centre of Rock Art Dating and Conservation, Hebei Normal University, Shijiazhuang, China*

This symposium will follow the established format of the successful previous IFRAO Congress science symposia chaired by us that focused on the scientific methodology gradually becoming available to study rock art. We invite the submission of papers based on testable and refutable evidence and hypotheses cast in terms of cause and effect reasoning. Any topic concerning the science of both rock art and portable palaeoart is welcomed, but the following subjects are suggested to be of particular interest:

1. The current proliferation of sophisticated rock art recording methodology.
2. Results and technical aspects of new studies in direct rock art age estimation.
3. The establishment of accepted standard protocols in rock art dating work.
4. New studies of the technology of rock art production.
5. Forensic studies of sites and replication of rock art phenomena.
6. New progress in the development of rock art conservation methodology.
7. New insights into the taphonomy and the significance of quantifiable variables of rock art.
8. The discrimination between natural and anthropogenic rock markings.
9. Any other topic about rock art or portable palaeoart that addresses testable propositions about these phenomena.

## ***Rupestrian archaeology, questions & answers: tools, methods and purposes.***

Andrea Arcà, *Coop. "Le Orme dell'Uomo" & Università di Pisa, Dipartimento di Scienze dell'Antichità e Archeologia, Italy*

Yang Cai, *CYLAB – Visual Intelligence Studio, Carnegie Mellon University, USA*

Paolo Medici, *Centro Camuno di Studi Preistorici, Capo di Ponte, Italy. Freie Universitaet, Fachbereich Geschichts- und Kulturwissenschaften, Berlin, Germany*

Giulia Rossi, *Centro Camuno di Studi Preistorici, Capo di Ponte, Italy.*

Manuel Santos-Estévez, *Fundação para a Ciência e a Tecnologia, Lab2.pt, Universidade do Minho, Braga, Portugal*

This session is meant to analyze in depth the issues related to the relationships among methods, techniques of analysis and goals of the archaeological research applied to the rock art studies.

The technological innovation of the last thirty years has favored the development of new methods in support of the historical and archaeological studies; the approach to these disciplines has been often changed, broadening horizons and opening new ones. Among the others fields, we may focus on innovations based on computer sciences - both hardware and software -, mathematics, optics, physics, mechanics and network communication.

The need to find other research tools beyond the traditional ones is the core of many of the most recent contributions, which significantly boosted the development of new documentation methods and of archaeological data representation.

At the same time, the so-called "traditional" recording methods, to collect and analyze data on an archaeological basis, have greatly refined their strategies, confirming the centrality of their role and taking advantage of the many opportunities offered by a continuous technical and computer-based upgrade.

Once we have collected, therefore, the outcomes of such a research phase, both innovative and experimental, it is time to reopen the debate to face the core issues with a new overlook, in the light not only of the new perspectives and analytical paths, but also of the research history, which is always appropriate to consider. Rock art studies offer us, today, the opportunity to evaluate in depth how the plurality of recording methods influenced the research goals and its results.

So, this session will give space to communications, whether presenting the new methods development or addressing the integration, or re-reading, of the traditional ones. Similarly, it will host contributions related to the impact for the different research approaches produced by various recording and communication tools. A look at the future, meant as a planning able to treasure the continuous upgrade of its tools and the awareness of its own history.

## ***Rupestrian expressions in historical periods.***

Federico Troletti, *Centro Camuno di Studi Preistorici, Capo di Ponte, Italy*

Philippe Hameau, *LAPCOS, Laboratoire d'Anthropologie et de Psychologie Cognitives et Sociales, Université de Nice Sophia-Antipolis, Nice, France*

In the past few decades, researchers from different disciplines (archaeology, history of art, palaeography, semiotics, and archival science) have been concerned with the determination, identification and analysis of graphic expressions dating to our era—engraved and painted imagery found in rock shelters and caves, on single rocks or clusters of rocks in the open-air, as well as on walls of churches and other buildings. These finds reveal diverse, secular or religious practices and allow us to recall aspects that are sometimes marginalized or little known by local communities.

Studies published so far are still rare and often limited to a few sites or simple themes. The aim of this session is to create a dialogue between different disciplines about documentation and inquiry methodologies, present new sites and disclose their iconographic potential, and devise approaches to the social, economic and historical contexts tied to these vestiges—sets of expressions that go beyond the surrounds of the sites, used and traversed by individuals eager to leave traces of their passage in specific places.

The session will also deal with the evolution of signs that change little in shape throughout the historical epoch, but diversify in terms of their semantic content. It will further probe the consistency and recurrence of the iconography corpus, despite cultural and contextual diversities. Finally, the gathering will contemplate heritage classification projects for these graphic expressions.

## ***Recurrent themes in world Rock-Art.***

Michel Justamand, *Unidade Acadêmica de Benjamin Constant, Universidade Federal da Amazonia, Brazil*

Pedro Paulo Funari, *Instituto de Filosofia e Ciências Humanas. Departamento de História. IFCH, Universidade Estadual de Campinas, Brazil*

Rock art shows thematic similarities around the world. We would like to invite scholars to propose papers to discuss, analyze and express recurrent themes in world rock art, regardless of traditions, chronologies, techniques, visibility and public accessibility.



## ***Sex, drugs and rock & roll.***

Mila Simões de Abreu, *Unidade de Arqueologia, Dep. Geologia Universidade de Trás-os-Montes e Alto Douro, CETRAD – Centro de Estudos transdisciplinares para o desenvolvimento*

Cristiane Buco, *IPHAN - Instituto do Patrimônio Histórico e Artístico Nacional, Fortaleza, Fundação Museu do Homem Americano, Brazil*

In this session we are willing to accept reports and studies on new discoveries, new visions and new ideas in each of the different subjects or any possible combination.

Sex - sexual scenes, ithphalic images, phalluses and vulvas, single or in groups, in all the areas of the world and among any culture and chronology.

Drugs - the use, evidence or other kind of connection between hallucinogenic substances and the production of rock-art with or without shamanistic performance. We are particularly interested with studies related with what plants were used and how.

Rock & Roll - papers on musical representation, musical instruments, dances and related studies.

## ***Shared traditions and cultural diversity in the Prehistoric Mediterranean Rock Art.***

Maria Giuseppina Gradoli, *School of Archaeology and Ancient History, University of Leicester, UK; COMET - valorizzazione Risorse Territoriali, Cagliari, Italy*

Guillaume Robin, *School of History, Classics and Archaeology, University of Edinburgh*

Claudia Defrasne, *LabexMed, LaPMPEA, Laboratoire Méditerranéen de Préhistoire Europe Afrique, Aix-Marseille Université.*

From the Paleolithic to Late Prehistory, the Mediterranean region represented a complex interconnected space for interactions and long-distance movement of people and products, in which a great deal of different minor, and yet still important rock art traditions, developed. These sites, often far apart from each other, have received less international attention than the most famous Spanish Levant, the French/Italian Mount Bego, or the Valcamonica area in the Alps.

This session aims at bringing together rock art specialists from all these various Mediterranean countries, providing the opportunity to highlight affinities and diversities in the archaeological and landscape context of their prehistoric caves, rock shelters, open-air outcrops and monuments.

Discussions will focus on the diverse trends reflected in the distribution, style and chronology of rock art traditions across the whole Mediterranean, and on multidisciplinary approaches in their recording and interpretation.

Papers focusing on regional overviews or on recent fieldwork are welcome, especially new contributions on the presence of prehistoric rock art in the Central and Eastern Mediterranean, North Africa, and on the islands.

## ***Statue-stele in Europe, Asia and the Mediterranean basin.***

Stefania Casini, *Civico Museo Archeologico di Bergamo, Bergamo, Italy*

Angelo Eugenio Fossati, *Università Cattolica del Sacro Cuore, Milano; Cooperativa Archeologica "Le orme dell'Uomo, Italy*

Marta Diaz-Guardamino, *School of History, Archaeology and Religion, Cardiff University*

The presence of statue-stele, decorated menhirs and engraved boulders, connected to the Atlantic megalithic tradition, encompass, from at least the 4<sup>th</sup>-3<sup>rd</sup> millennia BCE, extensive territories within Europe, Asia and the Mediterranean. Elements of comparison can be drawn from the similarities in the execution, form and chronology of these monoliths.

This session will welcome papers regarding: the research on the primary and secondary contexts of the finds; the methods of production of these monuments and how they have been decorated (by etching, engraving or painting); the proposed dating of their manufacture and/or later re-carving; the iconographic features (weapons, clothing items, ornaments, animals, etc.) and their proposed interpretations and functions.

The duration of this phenomenon, in several regions, lasted for longer, encompassing periods leading up to, and including, historical times. The papers may also focus on the areas where this tradition has spanned for a longer period of time and will analyze this continuity. Within this continuity evident changes in the execution, techniques and context can be highlighted and changes of an iconographic and/or ideological nature can be identified.

## ***Stylistic groups and social portrait at the dawn of complex societies.***

Luis C. Teira Mayolini, *Instituto Internacional Prehistóricas de Cantabria. Universidad de Cantabria, Spain*

Roberto Ontañón Peredo, *Museo de Prehistoria y Arqueología de Cantabria, Spain*

Marta Díaz-Guardamino, *School of History, Archaeology and Religion, Cardiff University*

Pablo Arias Cabal, *Instituto Internacional de Investigaciones Prehistóricas de Cantabria, Universidad de Cantabria, Spain*

Post-palaeolithic graphic expression, beyond its formal definition, must be understood as a codified narrative. Its geometric character, the repetition of icons, the distribution of these in the narrative space, have the purpose of communicating within the human group. Therefore, the relations of size, the nature of the attributes, or the choice of the frame, are primordial structures of a language that, from these antecedents, we will see to develop in multiple cultural contexts throughout the History. So to speak, we attend to the babblings in Prehistory of the social portrait.

In our session we intend to reflect on the graphic codes used by the representation of the human figure in post-Paleolithic moments. What are the basic elements that define its semiotics? How are they distributed in the design? Can we observe different traditions of “style” from, however, a common set of significant elements (weapons, clothing, anatomical characters)? What do these representations of intra-group relations tell us? These are the arguments for our working session. We invite researchers interested in any aspect of prehistoric human representation, understood as a social portrait, to share and discuss with us their reflections.

## ***“Things” in rock art of the world.***

Mila Simões de Abreu, *Unidade de Arqueologia, Dep. Geologia Universidade de Trás-os-Montes e Alto Douro, CETRAD – Centro de Estudos transdisciplinares para o desenvolvimento*

Luis Jorge Gonçalves, *Cieba, Centro de investigação e de estudos em belas-artes, Universidade de Lisbon, Portugal*

Angelo Eugenio Fossati, *Università Cattolica del Sacro Cuore, Milano; Cooperativa Archeologica “Le orme dell’Uomo, Italy*

All over the world, among millions of paintings and engravings, there are representations of objects or “things”. This session invites contributions about images that look like bags, baskets, vessels, pots, jewelry, musical instruments, clothes, hairstyles, footwear (footprints), tattoos and other items or decorations.