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ROCK ART - REFLECTIONS OF A CULTURAL HERITAGE

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The intent of this session is to present contributions 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. This includes 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.

Creation as Patrimonialization: Representation of Information and Memories of the Rock Art Sites of the Municipality of Camalaú in Paraíba State

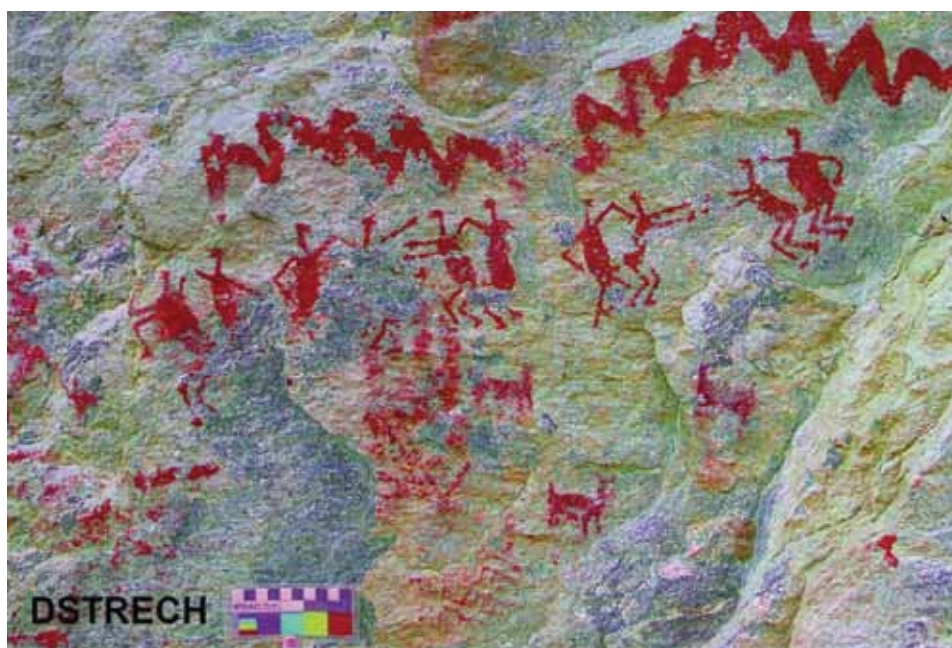
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Keywords: rock art creation, heritage, rock art sites, Cariri, Paraíba

The rock art of the Cariri region, Paraíba State, exhibits attributes from the two large classification units found in the Brazilian Northeast, as well as very characteristic specificity. For the current research, the objective was to understand the process of creation and the different representations of the information related to the archaeological heritage belonging to the society of the Municipality of Camalaú, located in Western Cariri. As such, the notion of the patrimonialization of the archaeological record is discussed, as a reference to the memory of this community. In this sense, the research process is to identify different memory references that permeate and build on the social memory of the community of Camalaú to expand the information and its various forms of representation within its archaeological sites. The study was based on an ethnographic approach, using technical resources, field diaries, photography and recordings. It can be seen from the first analyzes of local coexistence that the representation of information as well as memory are shaped by actions, relations of proximity and distance, and in a similar way, to the formation of a cultural heritage conception that precedes a belonging relationship between the subject and the creation of cultural goods.



IPHAN & FUMDHAM: a partnership in the patrimonial preservation of Serra da Capivara National Park, Piauí, Brazil

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Keywords: patrimonial
preservation, rock art, Serra
da Capivara National Park,
tourist infrastructure

For more than a decade, the *Instituto do Patrimônio Histórico e Artístico Nacional* (IPHAN) and *Fundação Museu do Homem Americano* (FUMDHAM) have been developing different joint heritage preservation actions, including the preparation of archaeological rock art sites for public visitation. The Park and its surroundings have more than 1,000 archaeological sites registered with the CNSA (National Register of Archaeological Sites) of the IPHAN, of which 200 are prepared for visitation, with 16 sites prepared for visitors with reduced mobility. With the present work we present how the actions of preservation of this rock art set were programmed and executed, especially as the different infrastructure alternatives were proposed, attending to the specificities of each site, aiming, in this way, to make possible the better conditions of access and preservation of this cultural heritage.



Fig.1 - Ema do Sítio do Brás
archeological site. (photo Cris Buco)

Rock art in Kosovo - New findings, new interpretations

Rock art is one of the oldest types of cultural heritage in Kosovo. However, the interest in it and its study is relatively new. The most representative sites of rock art are Vlashnje and Zatriq in southwest Kosovo. In addition, rock art symbols are also found in other localities in Cerkolez, Aqareve, Gumnishte. The greater part of Kosovo's rock art belongs to the abstract-geometrical style, and its motifs are numerous, such as spirals, asterisks, tree like motifs, cupules, grids, triangles, the Star of David, and few of them with anthropomorphic or zoomorphic motifs. Some of the motifs are unique, and others are very similar to those found elsewhere in Europe and the world. This cultural heritage has as yet not been registered or documented, nor are adequate measures been taken to protect it. In this paper, I present some important aspects related to the style, structure and the main motives for rock art production in Kosovo, with particular emphasis on Zatriq, as well as new findings and interpretations of these symbols.

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Keywords: spirals, deer,
bifacial fish, asterisks,
cupules, tree like motives,
Zatriq, Kosovo



Fig.1 - Rock Art in Kosovo, Vlashnje.
(photo Shemsi Krasniqi)
Fig.2 - Rock Art in Kosovo, Zatriq.
(photo Shemsi Krasniqi)

The painted caves in the Ariège Department in France

At the end of Pleistocene, from the 15th to the 12th millennia BP, in the basin of the Ariège River, lived people Magdalenian culture, one of the last cultures of Paleolith. The majority of the caves in the Ariège Department have been explored by cavers of the Spéléo Club du Haut-Sabarthéz. Several prominent French archeologists investigated these caves, including Nicole Pailhaugue (1998) and Jean Clottes (1999). The Magdalenian people painted the great works of art on the walls of caves and inside the caves they left the tools, sculptures and a lot of garbage. They hunted on the tundra for the bison, reindeer, horses, deer and antelopes in the summer. During the cold winters they went to the Pyrenees, and thus visited the Pyreneans caves at that time. The Magdalenians were going into the caves naked and barefoot; they must have felt that the caves were relatively warm. On the basis of the paintings and sculptures we can draw conclusions about the structure of the social groups and information on the subject of shamanism. We can also find the transition from shamanism to the first religion, Sun worship, and we can demonstrate the geological evidence of this transformation.

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Keywords: shamanism,
first religion, Sun worship,
Magdalenian culture, Ariège,
Niaux, Vache



Fig.1 - The Sun. Grotte de la Vache,
Salle Triangulaire. (photo J. Krukowski,
2015)

Heritage education and rock art in the semi-arid region of northeast Brazil: the role of the school in the preservation and recovery of the Brazilian Cultural Heritage

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Keywords: rock art and education, heritage education, cultural heritage, rock art Brazil

This research demonstrates the potential of Patrimonial education practices with regard to rock art records in elementary school as a means of offering students other worldviews through the artwork produced by cultures of the past. Two communities in the semi-arid Northeast Brazil, that have in their various territories rock art sites, were used as the basis of our analysis. Several facets within these locations were taken into consideration to bring the knowledge gained with the archeological research along to the school community, both students and teachers. The study seeks to reflect on the different statements that commonly inhabit the knowledge of the school community, such as: What is rock art? What is the interest in studying something we don't understand? What are the meanings within rock engravings? What is the significance for us?



Landscape and Rock Paintings in the southern Cariris Velhos of the Paraíba River

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Keywords: rock art, landscape, Cariris Velhos, Paraíba

In considering the need to understand how archaeological rock art sites are arranged in the southern region of Cariris Velhos of the Paraíba River, this work aims to indicate the layout of the cave paintings sites in the landscape of the region. Drawing on landscape studies, it is approached as a medium and product of human action allied to the perception of the environment, a little modified over time, at the time the respective paintings were laid out on the rocky panels. This research aims to stimulate new discussion from the perspective of the archeology of Paraíba in relation to the function of the rock art site registry within the Landscape Archeology approach, taking into consideration a proposal based on quantitative and qualitative analysis of the data. The analysis of the rock art paintings was based on the theoretical references established for the study of rock art records in the Brazilian Northeast, using the technical, thematic and scenographic approach. The recurrence of these cultural elements perpetuated through time on the rock panels, aids in establishing a pattern of dispersion for these paintings in this environment.



Valley of Catimbau: a prehistoric paradise in the state of pernambuco, Brazil

This work showcases the results of archaeological research that has been undertaken in the Catimbau Valley, Pernambuco, Brazil since the 1980s until the present. Archaeological research demonstrates that the region has great potential, especially in relation to the rock art records. For this we will use information produced from the systematic excavations carried out so far, and from the environmental context that is of fundamental importance for the understanding of the occupation of prehistoric groups in the region, as well as results from theses and dissertations produced on this area. Based on this information, we will provide discussions that will enable the understanding of the prehistoric occupation in the region, as well as discussing the effect that discoveries have had in helping to raise the awareness of local residents and arouse concern for the preservation of archaeological sites and the environment in general.

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Keywords: Brazilian rock art,
cultural heritage, prehistoric
occupation in the Brazilian
Catimbau Valley

Archaeological Rescue Project of Xingó - Rock art - Community involvement

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Keywords: rock-art, cultural
heritage, community,
archaeological sites, Xingó,
archaeological rescue

During the creation of the Xingó Archaeological Rescue Project, called PAX, through an agreement between the Federal University of Sergipe (UFS) and the Hydroelectric Company of São Francisco (CHESF), fifteen archaeological sites were identified and studied. The relationship between researchers and the local community was of fundamental importance due to the location of the sites, and the exchange of experiences and local knowledge in the region and also the academic practices of the researchers brought learning to both parties. As such, the researchers conducted training for the communities by disseminating information and raising awareness of the importance of the archaeological sites as relevant cultural heritage for the resident populations. The involvement of the community in the archaeological work resulted in the formation of a local team for the field and laboratory activities, thus creating positive results from that moment, with some of them continuing on with the laboratory activities. Another outcome was the public interactions obtained whilst at the Museum of Archeology of Xingó (MAX) from UFS.

The rock art of Tradição Agreste in Pernambuco - Brazil

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Keywords: rock paintings,
essential elements,
representational figures,
Tradição Agreste, Pernambuco

The objective of this work was to formulate new parameters to categorize the analysis of Tradição Agreste based on the identification of the essential elements that characterize it. Defining the parameters for this rock art tradition was carried out through the study of the rock paintings, which were analyzed from the three perspectives: thematic, technical and scenographic. Within the thematic analysis two categories were used: representational and abstract. In the technical analysis three categories were used: trace thickness, contour lines and support treatment. In the scenographic analysis the composition of the space, morphology, size, proportionality, movement, fill and color were considered. These categories allowed for categorizing the characteristic elements of this tradition at an operational level. Within the sites studied there are the common aspects of theme, scenography and technique, represented by: a) Cognitively recognizable figures; b) Anthropomorphic and zoomorphic figures represented distorted from the morphological and postural point of view; c) Abstract figures with thick traces with modal values varying from 0.70 cm to 1.90 cm, completely filled and with irregularities in the contour lines; d) Intensively painted graphic spaces exhibiting figures that appear, in a dominant way, grouped but not related to each other, characterized by individualized figures.



Fig.1 - Pedra da Lua site, Brejo da
Madre de Deus, PE, Brazil. (photo
Daniela Cisneiros, 2011)

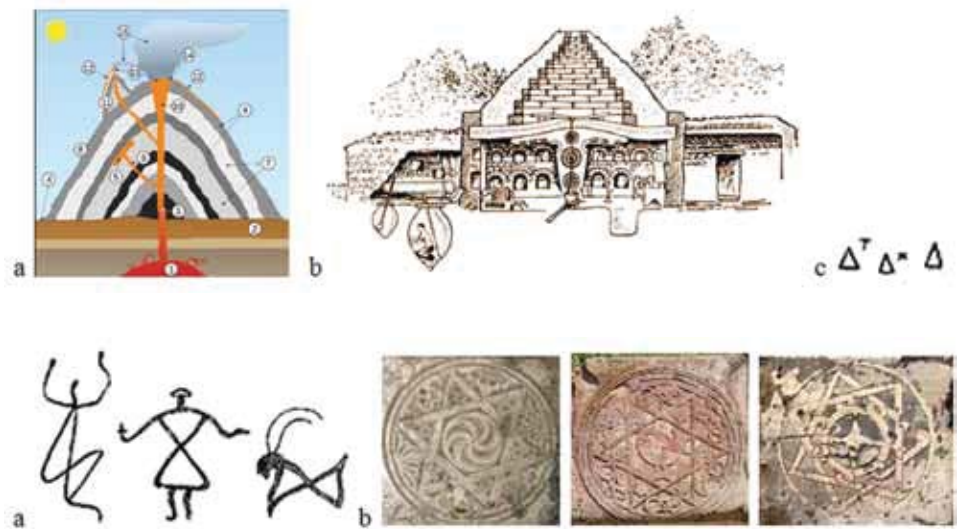
Cognitive aspects of the concept “home”

The authors carried out linguo-cultural and semantic analysis of the key cognitive-intensive words in the Armenian and other languages (Indo-European), as well as semantic analysis of verbalized forms of the concept “home” in related and unrelated languages. It results in distinguishing 3 layers in a common concept “home” for the lexemes under the study. The models of cosmic home (macrocosm) and earthly home (microcosm) are univocally reflected in the “image and likeness” in rock art. The characteristics of an archaic worldview impact the formation of the core of representations on the concept “home” which in the historical retrospective acquires new/additional plane of content in the semantic field under the study. The presented concept of home can play a crucial role in the fields of education, child rearing, development of culture and international relations, evoking subconsciously to the profound genetic-cultural layers of memory.

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Keywords: Concept “home”, cultural-linguistic picture of the world, archaic consciousness



Fig.1 - Mountain as model of home (a); gikhatun (b); ideographic depiction of home-mountain, Armenia (c)
Fig.2 - Graphic depiction of triangles in the Armenian rock art (a). Relief depictions of two triangles, Armenia (b)

16 wonders of world visual art

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Keywords: stone culture, rock art, myths, mythologie, logical and figurative thinking

The author highlights to a number of illustrations of old Armenian traditions of stone culture, e.g. rock art, the art of dragon-stones and cross-stones, the art of crosses and swastikas. Contrasting, analyzing, assessing and evaluating visual patterns of culture in the frameworks of invariant multi-dimensional knowledge system, makes it possible to reconstruct a unified worldview adequate to the reality, which was perceived, reflected in the collective or social consciousness of our ancestors. The revealed data is an important source for comparative historical, cultural and anthropological studies.

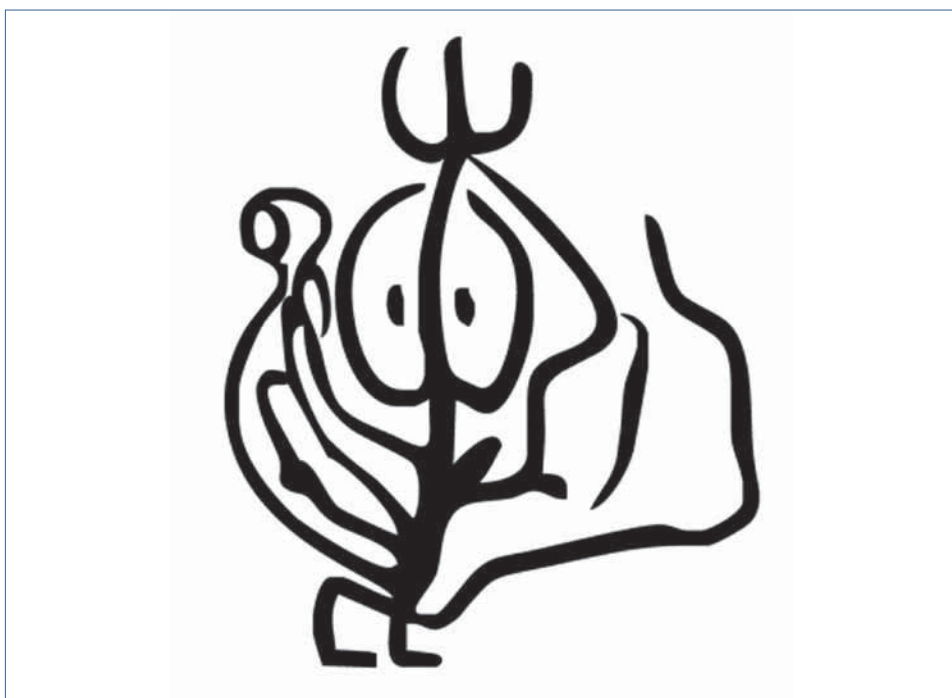


Fig.1 - Genesis. Rock Art (VIII-IV millennium BC). Gegham Mountains, Armenia. (© G. Vahanian, S. Petrosyan, "Karedaran" - the computer database of rock art, <http://www.iatp.am/ara/sites/naskal/tracce12/article1.html>)
Fig.2 - Spirit of the First Man. The Kneeler. Rock Art (VIII-IV millennium BC), Armenia. (© G. Vahanian, S. Petrosyan, "Karedaran" - the computer database of rock art, <http://www.iatp.am/ara/sites/naskal/tracce12/article1.html>)