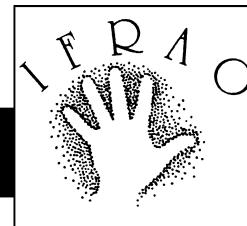


IFRAO Report No. 57



Second International Rock Art and Ethnography Conference

14 to 18 August 2017, Cusco, Peru

Asociación Peruana de Arte Rupestre (APAR) and Asociación de Estudios del Arte Rupestre de Cochabamba (AEARC)

Introduction

IFRAO member Peruvian Rock Art Association (APAR) will host the Second International Rock Art and Ethnography Conference in the third week of August 2017, under the aegis of IFRAO. This event follows the first conference of its type, conducted in Cochabamba, Bolivia, in 2014, where the importance and scope of ethnography for art research were discussed, with emphasis in the Andes and Amazonia. The conference will be chaired by Dr (c) Gori Tumi Echevarría López, the IFRAO Representative of APAR, and by Lic. Alfredo Mormontoy, from Universidad San Antonio Abad del Cusco.

Following this trend, the Peruvian Rock Art Association is stressing the need of rock art research considering the native notions of material recognition, using primarily the terms *quilcas*, *t'qos* or *ushcus*, that identify not only all the types of graphic forms in the Andes but also cupules. These cultural expressions are present in the whole Andean region, having been used from the most remote times until the Inka epoch, even to present times. The revival of indigenous terminology to understand the past, with either the ethnography, ethnology, toponomy or anthropology, helps in the reincorporation of ancient graphic forms, as 'rock art', to the social context with which it is historically linked.

The Peruvian Rock Art Association (APAR) invites all native savants, indigenous researchers, academics in traditional cognition, professional archaeologists and *quilcas* or rock art specialists of the world to participate in this Second International Rock Art and Ethnography Conference, to be hosted in the city of Cusco in August 2017. We are sure that the participation of all these researchers will bring new knowledge and will help to change the paradigms of rock art research.

Objetives

- Gather native savants, persons and indigenes with traditional knowledge, and specialists in native cognition from different places of the world to talk

about rock art and sacred sites.

- Highlight the value of the ethnographic and ethno-logical studies in contemporaneous rock art research.
- Value the indigenous knowledge about the rock art in the Andes, Amazonia and from other parts of the world.
- Use the indigenous knowledge about rock art and sacred sites to improve the research and interpretations of this cultural phenomenon.

Sessions

This event is planned to include five days of conferences, presentations and discussions. For this, five sessions were programmed, according to the following topics:

Session 1: 'Ethnographic evidence of rock art production around the world', chaired by Robert G. Bednarik and Jesús E. Cabrera

While traditionally the most comprehensive information about the ethnography of rock art has been reported from Australia, recent developments in other countries have suggested that knowledge about the meaning and production of rock art may be available from various other parts of the world. This session of the Second International Rock Art and Ethnography Conference is intended to provide a global overview of the surviving understanding of both rock art and mobiliary art. Proposals of presentations addressing this topic are invited from the various continents, with particular attention to be given to South American, Asian and Australian evidence. Such evidence can be in one of three forms: (1) knowledge about the original meaning or production of traditional rock art secured from the indigenous producers or their cultural peers; (2) information about meanings imposed by recent indigenes on pre-existing rock art not produced by them; and (3) scientifically acquired evidence demonstrating that ancient rock art sites were being re-used recently or currently, perhaps for purposes different from their original meanings. Therefore the underlying purpose of the session is to establish a sound knowledge base for information about indigenous ideas, practices or interpretations concerning palaeoart.

Proposals should provide the title, name(s) of author(s) and their e-mail addresses, and an abstract of approximately 100 words, outlining the contents of the presentation in neutral terms, to Robert G. Bednarik (robertbednarik@hotmail.com) or Jesús E. Cabrera

(jesuscab33@cs.com), before 30 June 2017.

Session 2: 'Research in ethnographic rock art around the world', chaired by Nino Del-Solar-Velarde and José Bastante

The ethnographically recorded rock art in the world offers a remarkable opportunity to understand, at first hand, the ideological, social and cultural motives of the producers of these works. In addition, it allows us to understand the technical or technological nature of the production itself, revealing the material conditions of the manufacture and the relation between technique and physical work. All this knowledge can also be interpolated to understand this phenomenon in the past.

We invite all the researchers in ethnographic rock art to send us their contribution to this session, sending us the title, author names and abstract (100 to 150 words) of the presentation to Nino Del-Solar-Velarde (ninodelsolar@gmail.com) or to José Bastante (jose.bastante@gmail.com), before 30 June 2017.

Session 3: 'Rock art sites as sacral spaces', chaired by Roy Querejazu Lewis

In the Andean region and on other zones of the world we call 'sacral spaces' those sites (in this case with rock art) that are still venerated by extant communities, which consider that these sites possess 'force' or 'power' that could provoke a positive or negative (malefic) action. These sites are generally subject to re-use by means of offerings, rituals or festivities. What remains is the sacred character, because the local inhabitants in most of the cases do not participate in the production of the rock art. We invite rock art specialists with research experiences on this topic to send the title and abstract of proposed presentations (between 100 and 150 words) to the chairperson of this session, Roy Querejazu (aearcb@gmail.com), before 30 June 2017.

Session 4: 'Ceremonial use of rock art sites, past and present', chaired by Gori Tumi Echevarría López and Luz Marina Monrroy

Except for a few ethnographic examples, the use of rock art sites in the world is still unknown and we have not a defined idea about its role and function in ancient societies. This becomes complicated when we corroborate, from an ethnographic or archaeological point of view, that even in cases of formal and technical similarity, the use could have been different. Within this panorama one of the most common aspects to understand rock art has been the proposition of its relation with ceremonial uses, which are common in the ethnographic record of many sites in the world. The objective of this session is the determination of the use of the rock art sites, past and present, with emphasis on the sacred and ritualistic aspects of this use and evidence of sacred uses. What we seek is to expose in a technical and scientific way the function of rock art sites and their ideological connotations.

Potential participants to this session should con-

sider sending the title, names and abstract (100 to 150 words) of the presentation to Gori Tumi Echevarría López (goritumi@gmail.com) or Luz Marina Monrroy (ibrachu333@hotmail.com), before 30 June 2017.

Session 5: 'Traditional interpretations of sites with rock art', chaired by Raoni Valle

This session intends to create preferential space to indigenes, aborigines, natives, originals or traditional people to express their direct perspectives in terms of rock art knowledge or knowledge on *quilcas* (graphic phenomena in Quechua language family and cognition). That is, this session is committed to embrace non-Western/non-Eurocentric perspectives, not necessarily in line with scientific archaeology. Therefore, communications of that scope and spirit are invited to be presented and respective connoisseurs are encouraged to submit their proposals from everywhere in the world and present them directly. Intercultural communications proposed by multiple authors from different knowledge systems, granted that at least one of the authors comes from indigenous/traditional origin, will be also considered if submitted. Notwithstanding, preference will be given to proposals presented by indigenous/traditional/native/aboriginal representatives themselves, and, if possible, in their original language, with or without simultaneous translation.

People with traditional knowledge on rock art or *quilcas*, native researchers and rock art specialists are welcome to send propositions to this session, including the title, names and abstract (100 to 150 words), to Raoni Valle (figueiradoinferno@hotmail.com), before 30 June 2017.

Participation

Potential participants to the Second International Rock Art and Ethnography Conference may communicate their inscription to the e-mail raecusco@gmail.com or directly during the event. Those who consider contributing presentations to one or more of these sessions must provide their proposed paper title, abstract and author names to raecusco@gmail.com or to one of the above chairpersons, before 30 June 2017.

Participation costs are:

Attendees: 50.00 US\$ (special rate for students)

Presenters: 100.00 US\$

Field trips

The conference is considering two field trips to rock art sites in the Cusco and Machupicchu regions. The schedule and cost of the trips will be informed later. The visits are to be conducted based on the number of persons that are interested in each field trip.

Contact and communication: raecusco@gmail.com

Facebook: <https://web.facebook.com/Segunda-Conferencia-Internacional-de-Arte-Rupestre-y-Etnograf%C3%ADA-183642092101185/>

Web site: <https://sites.google.com/view/2raec-cusco/p%C3%A1gina-principal?authuser=0>



Neanderthal man. Painting by Mauro Cutrona, by courtesy of Marco Paresani.

International conference under aegis of IFRAO

Is there palaeoart before modern humans? Did Neanderthals or other early humans create 'art'?

Conference to be held at the University of Turin,
Italy, from 23 to 27 August 2018

This conference will be held by IFRAO member Centro Studi e Museo d'Arte Preistorica (CeSMP) immediately before the great IFRAO 2018 Congress in Valcamonica.

Academic sessions will be from 23 to 25 August 2018, followed by field trips to Neanderthal sites on 26 and 27 August. The following day, 28 August, is reserved for delegates to travel the short distance from Turin to Darfo-Boario Terme (230 km; 3 hrs by car or train), where the IFRAO Rock Art Congress will commence on 29 August.

The three sessions of the CeSMP conference are:

1. Changes in the utilitarian and non-utilitarian productions in two million years of human history.
2. Changes in environment and human adaptations.
3. The dawn of art-like productions.

Alternative suggestions are invited, as well as expressions of interest in organising specific sessions or symposia. Further announcements will be made progressively. Interested researchers are encouraged to submit preliminary proposals by e-mail to:

dario.seglie@alice.it



Standing on the shoulders of giants Sulle spalle dei giganti

IFRAO 2018

INTERNATIONAL ROCK ART CONGRESS

Darfo Boario Terme (BS), Valcamonica, Italy

29 August – 2 September 2018

At its meeting of 4 September 2015 in Caceres, Spain, the IFRAO committee chose Valcamonica as the location for the next IFRAO Congress, naming IFRAO members Centro Camuno di Studi Preistorici (Camunian Centre for Prehistoric Studies) and Cooperativa Archeologica 'Le Orme dell'Uomo' (Archaeological Cooperative 'The Footsteps of Man') as the organisers of the event.

Valcamonica was chosen because it was the first rock art site in the world (together with the Vallée de la Vézère in France) to be entered in the UNESCO World Heritage List. In subsequent years a further twenty-three rock art areas were added to the list, making Valcamonica a pioneering choice that brought this fundamental manifestation of the human mind (previously considered a mere curiosity) to world attention as a founding moment of human culture.

The theme this year — *Standing on the shoulders of giants / Sulle spalle dei giganti* — truly expresses the idea that palaeoart with its endless symbolism and archetypes might form a major resource for modern man, allowing him to look beyond and above current cultures.

The International Federation of Rock Art Organisations (IFRAO) was created in Darwin (Australia) on 3 September 1988 by nine organisations dedicated to the study of pre-Historic rock art. Its purpose was to act as a democratic advisory body promoting actions in support of the research activities of member organisations bringing about a synergistic vision of the study of rock art. In the course of the last 29 years, the number of member organisations has risen to 58, from all over the world, making IFRAO the largest organisation in the world bringing together specialists in the disciplines linked to the study of rock art. The first goal of IFRAO was the standardisation of various aspects of the discipline, essential for effective collaboration and communication. Over time, this aim was supplemented with activity in the field of the protection and conservation of rock art: the federation has become the principal

international body pursuing the conservation of pre-Historic rock art.

The Centro Camuno di Studi Preistorici and the Cooperativa Archeologica 'Le Orme dell'Uomo' have brought the rock art of Valcamonica (and many other sites around the world) to international attention through research, promotion and dissemination activities including exhibitions, conferences, publications and the Valcamonica Symposium.

There have been 18 IFRAO World Conferences since 1988, taking place in all continents except Antarctica. The next meeting, in Valcamonica, will see between 800 and 1200 participants from these continents, streaming links with universities, parallel presentation sessions, round tables on the origins of rock art and visits to rock art sites and exhibitions. It will also be an opportunity to present to the world the archaeological heritage of Valcamonica in all its territorial expansiveness and unique chronology, the innovative scientific research being undertaken, approaches to data management and ways of presenting rock art themes in museums.

The Call for Sessions opened on 15 September 2016 (see *AURA Newsletter* 33/2, October 2016). The International Scientific Committee of the event comprises:

Secretariat and coordinators of the Scientific Committee: Mila Simoes de Abreu, Andrea Arcà

General secretariat: Angelo Fossati

General coordinator: Tiziana Cittadini

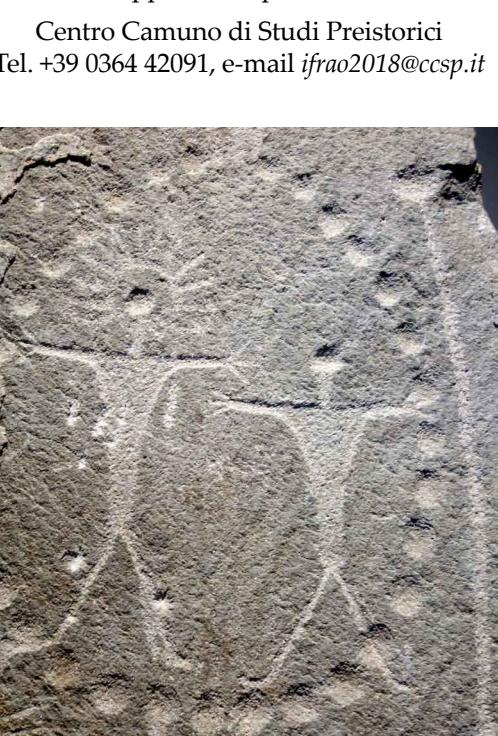
Secretary: Uffici CCSP, Nives Pezzoni

Editing: Federico Troletti and Valeria Damioli

Logistic and reception: Medici Paolo and DMO

Ceremonial and relation with the international organisations: Roberta Alberotanza

Communication: Roberta Alberotanza, Valeria Damoli with the support of Explora



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New members of IFRAO

The **Bangudae Forum** (BF) of South Korea, which applied for membership with IFRAO in August 2016, has been accepted as the fifty-seventh member. Founded in Ulsan in February 2013, this organisation has approximately 500 members and is governed by an elected executive committee headed by President Prof. Talhee Lee (Director of the Institute of Public Policy Studies, University of Ulsan) and Vice-Presidents Prof. Mae Ja Kim (President of Ulsan Cultural Academy), Prof. Hong Myoung Kim (former Dean of College of Design, University of Ulsan), Prof. Jae Sung Kim (former Vice President of University of Ulsan), Maeng Gon Hong (former President of Ulsan Cultural Art Association) and Eui Hwan Cha (Vice President of Ulsan Chamber of Commerce). A key role of the BF is to protect the Daegokcheon Stream Petroglyphs, listed on the Tentative World Heritage List of UNESCO since 2010. This 3 km long rock art complex includes the Bangudae Petroglyphs in Daegokri (National Treasure No. 285) and the Petroglyphs in Cheonjeon-ri (National Treasure No. 147). The BF hosted the first National Exhibition of Bangudae Petroglyphs, under the aegis of the Cultural Heritage Administration of Korea, in the University of Ulsan in 2013. The BF has also been responsible for hosting the Bangudae Cultural Festival in recent years.

The IFRAO Representative of Bangudae Forum is Prof. Talhee Lee, President of the Bangudae Forum, University of Ulsan, P.O. Box 18, 680-749 Ulsan, Republic of South Korea; Tel. +82-52-259-1247, Mob. 010-8971-2195; e-mail daladara@hotmail.com.

The **Negev Rock Art Center** (NRAC) in Israel has applied for IFRAO membership in September 2016. It has been accepted as IFRAO's fifty-eighth member. Founded in 2012 by its present Chairperson, Razy Yahel, it comprises representatives of seven governmental organisations, in addition to academics and interested members of the public. There is no subscription charge to join the group and none of its members are paid a salary by the Center. NRAC is active in education (led by Dr Noa Avni, Yigal Granot and Lior Schwimer), eco-tourism development (led by Razy Yahel) and rock art research (led by Dr Liora Kolska Horwitz). In 2014 it held the 'First International Conference on Rock Art in the Negev Desert and Beyond'. A series of publications is being produced and rock art surveys are conducted in the Negev Desert, southern Israel. Field trips are undertaken and rock art workshops are held regularly. The most recent workshops took place in May 2016, attended by more than seventy people, and again in November 2016.

The IFRAO Representative of the Negev Rock Art Center is Dr Uzi Avner, ADSSC & AIES, Patio 655, Eilat 8808371, Israel; Tel./Fax 972 8 6378412; e-mail uzi@adssc.org.