

IFRAO Report No. 11

ROCK ART - WORLD HERITAGE INTERNATIONAL ARARA CONGRESS

30 May to 3 June 1994, Flagstaff, U.S.A.

The American Rock Art Research Association (ARARA) will host the 1994 International Rock Art Congress in Flagstaff, Arizona, U.S.A. The event will include the 1994 Business Meeting of IFRAO.

The ARARA Congress is an opportunity to bring together people interested in all aspects of rock art research, education, preservation and conservation. Flagstaff is nestled in the shadow of the San Francisco Peaks, and situated in an area of abundant and spectacular rock art and archaeology. The meetings will be held in the DuBois Conference Center on the campus of Northern Arizona University. There will be five days of academic sessions, and the following symposia themes are tentatively planned: preservation and conservation, advances in dating techniques, early rock art in the Americas, rock art and religion, snake motif in rock art, Arizona rock art, archaeoastronomy, shamanism and rock art, rock art of Oceania. The available proposed symposium rationales are listed below. Submissions of papers or posters must be accompanied by an Advance Registration Fee of US\$50.00 per participant. Upon acceptance of the paper, symposium or poster, this fee will be credited towards the participant's full Registration Fee. All papers meeting the standards and deadlines set forth by the Publications Committee will appear in post-congress volumes.

The Registration Fees are:

Early registration (prior to 1 May 1994: ARARA members US\$100.00, students US\$75.00, non-members US\$125.00. After 1 May 1994, the Registration Fee for all categories is US\$150.00 (c. \$A230.00).

Accommodation is available at US\$85.00 per night (plus tax), single or double. Alternatively, dormitory accommodation at the campus, which includes three meals per day, is available for US\$45.00 per person per day.

Field trips and tours

A large number of national monuments dedicated to preserving cultural sites are located within one or two days' drive of Flagstaff. Other nearby national parks safeguard cultural sites while maintaining natural and scenic wonders. Prehistoric Anasazi, Fremont, Hohokam, Mogollon and Sinagua rock art and archaeological sites are all located near Flagstaff, and the history and culture of modern Native Americans are also accessible. A variety of commercial tours and ARARA-led one-day field trips are planned. For the latter, participants will need their own transportation, but will have an ARARA member as trip guide.

PROPOSED SYMPOSIUM RATIONALES

Technical advances in dating and paint analysis of rock art

MARIAN HYMAN and MARVIN W. ROWE

That rock graphics played an important role in prehistoric societies is unquestioned; but without chronometric ages, assignment to specific cultures can only be tentative. Until recently, direct dating of prehistoric rock art was impossible and researchers relied on indirect evidence. Results from several countries on new dating techniques hold great promise for changing this assessment. In addition, the application of modern physical and chemical analysis to rock art now allows researchers to determine paint components. Different techniques are necessary to ascertain the chemical constituents of the pigments, generally inorganic materials, and the binders/vehicles, which are often organic. However, once comprehensive analyses are complete it is possible to compare chemical recipes temporally and spatially.

The potential now exists for providing archaeologists with an abundance of information previously unavailable, and to aid in the resolution of some of the questions surrounding prehistoric rock art and the sites where it is found. This symposium on rock art dating and paint analysis is intended to bring practitioners together for discussion and dissemination of the latest developments. Please submit papers to:

Dr M. Hyman and Prof. M. W. Rowe, Department of Chemistry, Texas A&M University, College Station, TX 77843-3255, U.S.A.

The archaeometry of rock art

ALAN WATCHMAN

Technical examinations of rock art are especially significant in determining the production techniques, states of preservation, types of measures essential for conservation and the possibilities for dating. The latest and most innovative research results from Australia, Canada, France and the United States of America will be presented in this symposium. Papers will report pigment identifications, compositions of rock surface accretions, natures of micro-organic habitations, deterioration analyses and the mechanisms and rate of rock weathering. Please submit papers to:
Alan Watchman, 1631 Rue Eden, Ancienne-Lorette, Qu,bec G2E 2N2, Canada.

The ecology of rock art

PAUL FAULSTICH

This symposium will explore issues of human ecology (broadly defined) as illuminated through the study of rock arts. It will investigate the ecology of expressive culture and how peoples symbolically construct the world around them. The symbolic processes and ecological understandings which inform various rock art traditions will be explored in an attempt to reveal multifarious relationships between humans and the environment. Rock art provides a nexus between what is concrete (the external world) and what is abstract (the human condition), and this symposium seeks a better understanding of human experience and the non-human environment.

The organiser is interested in pulling together a diversity of approaches and insights into the human condition vis-a-vis the process of symboling the land. Anyone interested in submitting an abstract is invited to send a completed abstract for consideration to:

Dr Paul Faulstich, Pitzer College, Claremont, CA 91711, U.S.A.

The serpent motif in palaeoart

BALAJI MUNDKUR and EKKEHART MALOTKI

The serpent is an animal that has impacted human consciousness in an extraordinary way. Evidence that it has captured the imagination of humankind over the millennia and on a universal scale comes from the animal's multiple and diverse manifestations in religion, mythology and art. Occasional representations of snakes or eels appear as early as in the Upper Palaeolithic period. The Hopi Indians of north-eastern Arizona, living in their ancestral villages only two hours by car from Flagstaff, are an outstanding example of a culture whose religious annual cycle contains two intriguing ceremonial occasions that revolve around the serpent. Famous the world over is their snake dance, which features the rattlesnake as its most prominent cult animal. In addition, the Hopi stage puppet dramas, several of which include effigies of a mythic water snake. Known as Paal'm'qangw, the horned deity is both venerated and feared by the Hopi.

Persons with an interest in the theme may address any aspect relating to ophidian iconography in rock or any other medium. This includes, for example, the whole range of serpentine imagery (macaroni motifs, undulatory and sinusoidal elements, curvilinear meanders, zigzags, spirals etc.). Other presenters may want to focus on the depiction of the serpent in the context of a particular serpent cult; illuminate (verify or falsify) suggested associations of the animal with moisture, fertility and phallicism; trace the distribution of horned and other hybrid serpents; or search for geographic areas devoid of the serpent motif in their rock art. Please submit abstracts of about 200 words to:
Dr Ekkehart Malotki, 1908 N. Beaver, Flagstaff, AZ 86001, U.S.A.

Early rock art in the Americas

JACK STEINBRING

The last decade has witnessed the discovery of several American rock art sites which may help answer questions about the role of graphic imagery among the earliest human groups. Archaeological reports on these sites are being brought together for the purpose of forming a consolidated body of data and opinion on the nature of this initial artistic experience. This is an attempt to assess the status of our knowledge pertaining to style, function, technology, cultural context and timing. The investigators who report on their findings are encouraged to divide their attention between the empirical character of their data and the contribution this makes to our understanding of art at the dawn of aboriginal America. The concept of palaeoart in their presentations is given the widest latitude, with the provision that a concise explanation of its nature and use in the study is conveyed.

A liberal interpretation of 'early' is also applied, with only the upper limits set by the conclusion of the Archaic Cultural Tradition of pre-ceramic times. This range is in accord with the uneven rise of rock art in the Americas, and with its occasional continuity into relatively recent times. Please submit papers to:

Prof. Jack Steinbring, Department of Anthropology, University of Winnipeg, Winnipeg, Manitoba R3B 2E9, Canada.

Celestial seasonings - astronomical connotations of rock art

EDWIN C. KRUPP

Astronomical interpretations of prehistoric rock art have played a significant part in the development of modern archaeoastronomy since 1975, when interest was renewed in the possibility that the Crab supernova explosion of A.D. 1054 was represented in rock art of the American Southwest. This hypothesis had been first formulated in 1955. In the last two decades, a variety of astronomical functions of rock art have been proposed and investigated. These include

representation of specific historical celestial events, symbolic representation of celestial objects, symbolic representation of elements of celestial myths, star maps, markers for astronomical observing stations, markers for celestially tempered shrines, images intended to involve and exploit cosmo-magical power, and seasonally significant light-and-shadow displays. This symposium is designed to establish a disciplined methodology for archaeoastronomical rock art studies through a presentation of case studies characterised by critical analysis that combines understanding of cultural context with consideration of the inherent limits of astronomical interpretation. Please submit papers to:
Dr Edwin C. Krupp, Griffith Observatory, 2800 E. Observatory Road, Los Angeles, CA 90027, U.S.A.

Rock art and religion as depicted in rock art
P. VAN DE LOO and J. P. FLYNN

The proposed symposium aims to be an important contribution to the understanding of possible religious values in rock art. Broadly, the session will focus on the possible religious implications of rock art. Specifically, we are interested in papers that deal with religion and art in many traditions, exploring the possible relations between rock art and religious symbolism, religious iconography, cosmology, sacred space/place and pilgrimage, ritual, and myth.

Any paper that focuses on the religious implications of rock art, both from an academic's and a practitioner's view, will be considered for presentation. For more information please contact:
Peter van de Loo or Johnny P. Flynn, Department of Humanities and Religious Studies, Northern Arizona University, P.O. Box 6031, Flagstaff, AZ 86011, U.S.A.

The rock art of Oceania
GEORGIA LEE

The symposium on the rock art of Oceania will pull together a diversity of approaches and insights, examining clues that suggest connections between various peoples of Oceania, placing individual islands/sites into a broader context.

The symposium will be examining clues to migration routes, evidence that suggests the commonality of religious practices (ancestor worship, cults); indications of social structure (status, clan affiliations); interaction with the environment (such as images relating to sea life and what that may signify); astronomical elements in the rock art (as related to voyaging, star watching); and the transmission of ideas in the form of rock art, as well as symbols of the unconscious contents of the human psyche. Please submit papers to:
Dr Georgia Lee, P.O. Box 6744, Los Osos, CA 93412, U.S.A.

Conservation and protection of rock art
A. J. BOCK, I. WAINWRIGHT and C. SILVER

The interpretation of rock art from ancient Celtic through shamanism, entoptics and the Boy Scout Handbook are inundating the world of rock art. The protection and conservation of this ancient heritage have been and continue to be afterthoughts $\frac{3}{4}$ after the damage is done, what do we do to fix it. If this problem is not addressed there will be very little rock art to interpret.

This symposium will address the problems of conservation and protection, plus rock art site management: when to attempt the reversal of vandalism and deterioration of rock panels, when to procure the services of a conservator; the complete documentation of a rock art site, problems and ethics involved; when to do nothing but provide protection; and the myriad problems involved with this aspect of rock art. Also to be addressed will be the issue of conservators, ethics, experience and what to look for in engaging the services of a rock art 'conservator'. There will be a round table discussion by participants with questions from the audience. Please submit papers to:
A. J. Bock, P.O. Box 65, San Miguel, CA 93451, U.S.A.

**NEWS '95 - INTERNATIONAL
ROCK ART CONGRESS**
30 August to 8 September 1995
Pinerolo-Torino, Italy

The Centro Studi e Museo d'Arte Preistorica (CeSMAP), IFRAO Representative of Italy, will hold this major academic event in the historic towns of Pinerolo and Torino (first capital of the Italian Kingdom), in the famous Piemonte Region of north-western Italy. Entitled 'North, East, West, South 1995 International Rock Art Congress', this event will include the 1995 IFRAO Business Meeting. The event will be chaired by Professor Dario Seglie and Dr Piero Ricchiardi, and it is being planned for over one thousand participants.

NEWS '95 will consist of thirteen academic symposia and a poster session, grouped into four thematic areas as follows:

A. Rock art studies

- 1A. Rock art studies: new approaches
- 2A. Semiotics, signs and symbols
- 3A. Rock art and archaeomusicology

B. Rock art and presentation

- 4B. Mass media
- 5B. Museology and museography
- 6B. Management of rock art

C. Rock art and conservation

- 7C. Ethics in rock art conservation
- 8C. Preservation and restoration
- 9C. Rock art and archaeological excavation
- 10C. Dating, recording and computer science

D. Rock art in the world

- 11D. Rock art and the Arctic Circle
- 12D. Rock art and the Mediterranean Sea
- 13D. Rock art and the Sahara
- 14D. News from the world (preferably posters)

Participants are encouraged to submit abstracts in English, which will appear in the pre-congress publications and in the NEWS '95 Congress Program. All papers suitable for publication will appear in post-congress publications. The congress will also include an opening plenary session, cocktail party and concert, farewell dinner and other special events. Other rock art organisations are welcome to conduct annual meetings at this congress. Numerous field trips will be conducted, both during and after the academic program (e.g. post-Palaeolithic rock art sites in the Alps, Mount Bego, the Rock Cavour Park, western Alps, Savoy, Val d'Aosta stelae, Val Camonica, Carchenna etc.), and there will be tours covering prehistory, ethnography and history (Torino, Milano, Venezia, Firenze, Napoli and Roma).

NEWS '95 is supported by the Italian Central Office, regional government agencies and the EEC European Authority. The CeSMAP was established in 1964, and has been decorated with the EEC European Culture Award 1991. It produces Survey, one of the major periodicals affiliated with IFRAO, and is a founding member of the Federation. 1995 will be the first time that an IFRAO meeting will be held in Europe, all previous meetings having been held in Australia, India, South Africa and U.S.A.

Pre-registration and other enquiries are now invited, and should be addressed to:

Centro Studi e Museo d'Arte Preistorica
Viale Giolitti, 1
10064 Pinerolo (TO)
Italy

Telephone 121-794382, Fax 121-76550

Preliminary notice

ROCK ART STUDIES: NEW APPROACHES

Symposium 1A of the 1995 International Rock Art Congress in Italy is entitled Rock art studies: new approaches and will be chaired by Robert G. Bednarik and Dr Francesco d'Errico. The Symposium is envisaged to combine two main strands: the introduction of new technology to examine hypotheses that, so far, have often been proposed without valid scientific evidence; and secondly, the trend towards epistemological rigour in the formulation of hypotheses. Among the topics likely to be covered are therefore:

Organic residues in paints (various classes of plant matter, blood protein, lipids, binders etc.), extenders in paints, nano-stratigraphy of paints, organic inclusions in mineral accretions, microscopic study and 'internal analysis' of tool marks, discrimination of anthropic and non-anthropic marks, relevant ethology, replication studies, sequencing of engravings and other petroglyphs, erosion and microerosion studies, the application of taphonomic logic at both the

technical and epistemic levels, typology of art or symbolic systems, epistemology in the formulation of theories and in the interpretation of palaeoart, valid applications of statistics, limitations of analytic results, sound application of universals, use of site acoustics and other experimental approaches. It is also proposed to invite manufacturers of specialised scientific equipment to participate, through a display of their instruments and technologies and with actual demonstrations of specific techniques used, or proposed for use, in palaeoart studies.

A detailed rationale will be published in the next issue of Rock Art Research, together with a call for the submission of papers.

FIRST RASI CONGRESS

Agra, India, 9 to 12 December 1993

The Rock Art Research Association of India (RASI) has just advised (September 1993) that it will hold a rock art conference timed to coincide with the conclusion of the Global Specialists Conference on Rock Art in New Delhi, to take advantage of the influx of international delegates. The RASI Conference will be held in Agra, a short train trip of 200 km from New Delhi, and will consist of three thematic symposia:

Symposium A: Applications of science in the study, conservation and management of rock art. This symposium will be co-ordinated by Prof. S. N. Rajaguru and Dr G. L. Badam of Deccan College, Pune; and Dr D. P. Agrawal and Prof. G. Rajgopaln, directors of the radiocarbon laboratories at Ahmedabad and Lucknow. The purposes are to bring together Indian scientists interested in rock art; to highlight the importance of scientific study, conservation and management of rock art; to disseminate information about new methods; and to inspire initiatives to introduce such methods in national projects.

Symposium B: Regional studies of Indian rock art. This symposium will bring together the results of recent Indian rock art research, to establish the present status of this work and to identify the areas of thrust of future research work. This symposium will be organised by N. Chandramouli, Telugu University, and Dr Rakesh Tewari, Director of the Archaeological Organisation of Uttar Pradesh.

Symposium C: Continuity of Indian art and crafts tradition: rock art, tribal art and folk art. The uniqueness of Indian art and its continuity are the subject of this symposium, chaired by Professor Somnath Chakravarty, University of Calcutta.

Symposium D: Early art and culture of the Agra region. This will deal with the problems of appreciation and conservation of rock art, sculpture and the archaeological heritage of the Agra region. The purpose is to establish a nucleus of rock art study at Agra, with the help of the Agra University RASI team. The session is co-ordinated by Shankar Nath and Pushpa Thakural.

Symposium E: Open session. Symposium E will accommodate the remaining papers.

The Registration fee is Rs. 300 (about \$A15.00), accommodation for non-members of RASI is about Rs. 400 per day, double room. There will be field trips to the Taj Mahal, Fatehpur Sikari and nearby rock art sites. For further details contact the Secretary of RASI, Dr Giriraj Kumar, c/o Faculty of Arts, Dayalbagh Educational Institute, Dayalbagh, Agra 282 005, India.