

The Rock Art Society of India (RASI)
in collaboration with
The Archaeological Survey of India (ASI)
will hold

The RASI-2004 International Rock Art Congress, Agra
nominated as
The Tenth Congress of
The International Federation of Rock Art Organisations (IFRAO)
28 November to 2 December 2004

Rock Art Research: Changing Paradigms

Academic Committee

Robert G. Bednarik, Australia; S. P. Gupta, India; Joerg Hansen, France; V. N. Misra, India; R. S. Bisht, India; Jack Steinbring, U.S.A.; R. K. Sharma, India; Jean Clottes, France; R. C. Agrawal, India; Fidelis T. Masao, Tanzania; Pisit Charoenwongsa, Thailand; Rakesh Tewari, India; Majeed Khan, Saudi Arabia; Jean-Loïc Le Quellec, France; K. K. Chakravarty, India; Mario Consens, Uruguay; G. L. Badam, India; Yann-Pierre Montelle, U.S.A.; Paul S. C. Taçon, Australia; Yashodhar Mathpal, India; Thomas Wyrwoll, Germany; Ashvini Kumar Sharma, India; Paul Faulstich, U.S.A.; Sadashib Pradhan, India; Alan Watchman, Australia; R. K. Chaudhury, India; Mila Simões de Abreu, Portugal; S. B. Ota, India; B. K. Swartz, Jr., U.S.A.; Graeme K. Ward, Australia; V. H. Sonawane, India; Matthias Strecker, Bolivia; Jane Kolber, U.S.A.; Dario Seglie, Italy; Alok Tripathi, India; Kevin Sharpe, United Kingdom; and Giriraj Kumar, India.

Organising Committee

S. P. Gupta, V. N. Misra, R. C. Agrawal, Giriraj Kumar, G. L. Badam, Ashvini Kumar Sharma, V. H. Sonawane, S. Chakraverty, R. K. Sharma, Amrendra Nath, K. P. Punacha, B. R. Mani, D. Dayalan, Ragni Roy, N. S. Bhatt, R. K. Agrawal, Munishwar Gupta, S. Pradhan, Dilip Padhi, S. B. Ota, K. K. Muhammed, Rakesh Tewari, Narayan Vyas, N. K. Samadhia, Brijesh Prajapati, Alok Tripathi, R. K. Pancholi, M. L. Sharma and P. K. Bhatt.

Congress Chairmen

S. P. Gupta and Giriraj Kumar

All aspects of global rock art studies will be addressed, with emphasis on current concerns and developments, the future direction of the discipline and its global priorities. About 500 scholars will participate and around 300 papers are likely to be presented and discussed in about 20 Symposia and workshops. The Congress Web-site is located at <http://mc2.vicnet.net.au/home/ifrao/web/agra.html>.

Symposium/workshop themes

Please see p. 192 for rationales and calls for papers.

Other events

Besides these, the Congress comprises a number of special events including the Dr V. S. Wakankar Memorial Lecture and other scholarly and public lectures, the IFRAO Meeting 2004, the RASI General Meeting 2004, film and slide shows on Indian and global rock art, poster presentations and exhibitions by the delegates, and a substantial program of field trips and excursions after the Congress. Other special events will be announced progressively.

Special attraction

Post-congress RASI field trips to the following rock art and natural sites and adjoining archaeological monuments will be led by scholars working in the respective regions. Most of these sites are being exposed to the world community of the rock art scientists for the first time, hence the field trips present a rare opportunity to see the wonder that Indian rock art is.

1. Bhimbetka and adjoining regions, led by S. B. Ota and Narayan Vyas;
2. Chambal valley in Madhya Pradesh, led by Giriraj Kumar and R. K. Ganjoo;
3. Uttar Pradesh, led by Rakesh Tewari;
4. Chhattisgarh and Orissa, led by Sadashib Pradhan and Pradeep Padhi.

For details please refer to the field trips (below) and also to the web-sites www.travelogindia.com and <http://mc2.vicnet.net.au/home/ifrao/web/agra.html>.

General information

India is a country with exotic landscapes, varied geographical features, vibrant cultures and fascinating people with colourful lives well known for their affectionate hospitality. It is a land of long history of civilisation and culture, hence boasts of magnificent monuments representing the Indian marvels in art, architecture and science. Out of these, twenty-four have been inscribed as World Heritage sites by UNESCO. Bhimbetka Complex of the rockshelters in Madhya Pradesh, with its magnificent and towering natural rock architecture and rich rock art galleries set in the lush green Vindhya Hills, and sedimentary deposits bearing stone artefacts revealing the occupational history of the site beginning from the Middle Pleistocene period is a latest addition to this list.

Agra, the ancient capital of the Mughal emperors, is a must-see destination for the tourist visiting India. It is famous for its legendary monument Taj Mahal, the symbol of love and one of the world's most renowned architectural marvels. It has become the synonym of India. Besides, Agra Fort and the red sandstone monuments at Fatehpur Sikari are other attractions. One can also have an opportunity to visit rock art sites at Madanpura near Fatehpur Sikari (both world heritage sites). The climate at Agra in particular and in central India in general in November-December is pleasant, the temperature varies between 18°C and 28°C and this is the peak season for tourism. Agra, during the year 2004, will be a city of festivities as the year 2004 is being celebrated as the International Taj Year by the Government of Uttar Pradesh.

Agra is well connected by air, fast trains and four-lane highway to Delhi (220 km). By train and bus travel time to and from Delhi is three to four hours.

The Rock Art Society of India (RASI)

The Rock Art Society of India was founded in 1990 and has about 150 members. Right from its birth it was a member of International Federation of Rock Art Organisations (IFRAO) and provides an international forum for the dissemination of research findings. The RASI journal *Purakala*, also established in 1990, is the only Indian journal completely devoted to the promotion of scientific research and popularisation of rock art heritage. With its 13 volumes it is one of the major journals of the IFRAO family. Discovery of the earliest rock art (cupules and other petroglyphs) of the world and the EIP Project to test their antiquity scientifically by the International Commission under the aegis of

the IFRAO are its latest achievements. The RASI-2004 International Congress is the world's premier academic event in the discipline of *purakala* (palae-o-art) studies and cognitive archaeology. Congress participation as well as membership with RASI is open to all.

Venue of the Congress

Hotel Jaypee Palace and Convention Centre is the venue of the Congress. It is a high-tech, 5-star deluxe hotel with the best facilities for holding international conventions at Agra. It is a magnificent structure in red sandstone and marble, spread in 25 acres of tastefully landscaped, lush greenery interspersed with huge water bodies and long walkways, and a magical creation that impeccably blends Mughal and contemporary architecture with modern amenities. It is located on Shamsabad Road, 2.5 km from the Taj Mahal and 9 km from Agra Cantt. Railway Station.

Registration fees

	Prior to 10 Aug. 2004	After 10 Aug.
IFRAO-affiliated members	US\$300.00	US\$400.00
Non-members	US\$500.00	US\$600.00

Registration fees will entitle the delegates to participate in the Congress, affiliated programs and cultural events, to receive pre-Congress literature including Congress program and manual with abstracts of all papers, tea/coffee in the breaks and lunch during the Congress days, Microsoft PowerPoint facilities with LCD projectors for presentation of papers.

Besides, the delegates will also get the subsidised transport and reception from Indira Gandhi International Airport, New Delhi, to the respective hotels in Agra by air-conditioned coaches, from there to the venue and back on nominal payment, with complimentary guided tour to Taj Mahal and Agra Fort monuments (entry fees, if any, extra), guided subsidised field trip to the Madanpura rock art site and Fatehpur Sikari monument and trip to the shopping centre in Sadar market during the Congress days.

Accommodation to be booked by RASI

Because of the Taj Mahal, Agra is the most attractive tourist centre in India and 2004 is celebrated as the International Taj Year, the negotiated rates are the best possible conditions for the November/December, the months of the peak tourist season. They are the result of several months of hard work and negotiations.

A. The Hotel Jaypee Palace, Agra, a 5-star deluxe hotel, is well known for its friendly and affectionate services. It is also the venue of the Congress. The discounted rates for the Congress delegates given by the hotel are US\$72.00 MAPAI for single room, and US\$44.00 MAPAI per person in double-occupancy room. These rates are per night and include breakfast and dinner and are also inclusive of all applicable taxes at present rate (any increase in tax structure will be on the account of the guest delegates).

By booking your accommodation in the Hotel Jaypee Palace, Agra, you will remain in one building all day and save your valuable time, money and energy. You will also receive 25% discount on the hotel services.

B. Hotel Clarks Shiraz, 5-star hotel, 7.0 km from the Congress venue:

Single room US\$60.00 + taxes MAPAI;

Twin sharing US\$40.00 + taxes MAPAI per person.

C. Hotel Deedar – E –Taj, 3-star hotel, 2.0 km from the Congress venue (without swimming pool):

Single room US\$35.00 MAPAI inclusive of taxes;

Twin sharing US\$25.00 MAPAI per person inclusive of taxes.

D. Hotel Kant, 3-star hotel, 3.5 km from the Congress venue:

Single room US\$35.00 MAPAI inclusive of taxes;

Twin sharing US\$25.00 MAPAI per person inclusive of taxes.

E. Hotel Amar, 3-star hotel, 4.0 km from Congress venue:
Single room US\$35.00 MAPAI inclusive of taxes;
Twin sharing US\$27.00 MAPAI per person inclusive of taxes.

Subsidised transport and travel

Reception of the delegates at Indira Gandhi International Airport, Delhi, and transport in air-conditioned coaches to their respective hotels at Agra, then to the Congress venue to and fro from 27 November to 2 December 2004:
For delegates staying at Hotel Jaypee US\$18.00;
For delegates staying at other hotels US\$40.00.

Travel management

Travelogue is the authorised Travel Agent of the RASI-2004 Congress. You can plan your visit to any tourist destination in India with them. You can contact Mr Arvind Srivastava, Director of Travelogue on his e-mail, travelog@datainfosys.net and visit him on the web site www.travelogindia.com or contact on mobile number 9412253727, 9837002674 (country code +91, city code 562). You can also visit the site of India Tourism: www.tourismindia.com.

All non-English communications should be directed to Robert G. Bednarik at robertbednarik@hotmail.com

POST-CONGRESS RASI FIELD TRIPS

To be led by the scholars and scientists working in the respective regions. Most of these sites are being exposed to the world community of rock art scientists for the first time, hence the field trips have to be managed by RASI with the help of RASI members, ASI authorities and travel agents. Therefore, RASI field trips have to be booked by sending the required amount along with the registration fees on or prior to the stipulated date, 10 August 2004.

A. Bhimbetka and the surrounding region

Led by S. B. Ota and Narayan Vyas

This is a three-nights and three-days tour which will start from Agra on the late evening of 3 December and will terminate at Bhopal on the evening of 5 December 2004. Bhimbetka, the largest complex of rockshelters, is famous for its magnificent and towering natural rock architecture and rich rock art galleries set in the lush green of the Vindhya Hills. Excavation of some of the rockshelters here has revealed a continuous sequence of human habitation from Lower Palaeolithic to Historic periods. It has been inscribed as the World Heritage Site in the Cultural Landscape category by the UNESCO in 2003. The region around Bhimbetka and Bhopal is equally rich in rock art and archaeology. A visit to these sites will be refreshing and a feast, both to the eyes and mind. It would be a unique experience to both tourists and scholars. All the tour programs of the Congress have been designed in such a way that the interested delegates can have a chance to visit at least Bhimbetka and Sanchi, both World Heritage sites, and the surrounding heritage sites of Bhopal. The organisers of the Congress strongly recommend the delegates to participate in this tour.

Sites expected to be visited are: Buddhist monuments at Sanchi, rock art sites at Raisen and Bhimbetka, Bhojpur temple with architectural drawings engraved on the rocks, Bharat Bhwan, archaeological museum and Museum of Man at Bhopal.

The **cost** will be advised shortly. Advance booking is necessary to make the requisite arrangements, which can be done by sending US\$100.00 along with the registration fees. Final payment can be made at the registration counter during the Congress days. The deadline for booking the tour is 10 August.

Please e-mail your inquiries concerning academic aspects to Dr S. B. Ota, Superintending Archaeologist, Archaeological Survey of India, Bhopal Circle, GTB Complex, T.T. Nagar, Bhopal - 462 003, India; Telefax: +91 755 2558250
E-mail: asibpl@rediffmail.com

For travel and accommodation contact Mr Arvind Srivastava, Director, Travelogue, e-mail: travelog@datainfosys.net

B. Chambal valley sites

To be led by Dr Giriraj Kumar and Dr R. K. Ganjoo

This is a two-nights and two-days tour. It will start from Bhopal on the evening of 5 December and will terminate at Bhawanimandi on the evening of 7 December, 2004.

The Bhanpura-Gandhi Sagar region in the Chambal valley is one of the richest zones of the Palaeolithic rock art and archaeological sites in the world. The famous Palaeolithic cupule cave Daraki-Chattan with more than 500 cupules executed on its vertical walls is located in the Indragarh Hill near Bhanpura. The back of the hill presents a palaeo-channel of a mighty river of pre-Quaternary age. The cave is facing the valley of the river Rewa which has been a cradle of Palaeolithic man. Lower Palaeolithic-rich factory sites have been exposed on its banks and talus of the hill. Daraki-Chattan is a major site being excavated and scientifically investigated by an International Commission under the multidisciplinary EIP Project, a RASI-AURA joint venture under the aegis of IFRAO, supported by the ASI, ICHR and other organisations and scientific laboratories in India and Australia.

Chaturbhujnath nala near Gandhi Sagar has one of the longest and richest rock painting galleries in the world, more than 1 km long. The biggest composite animal and a dissected reptile figures form a special attraction at a big rockshelter at Gandhi Sagar. Besides, Buddhist caves and temples carved into the laterite hill at Dharmrajeshwar form other attractions. The Chambal valley tour will provide an opportunity to visit these sites. It has been designed especially for the scientists and scholars interested in Palaeolithic art, rock paintings, archaeology and palaeo-climatic studies. During the tour the maximum daytime temperature is likely to be around 25°C and nights will be cooler at 17°C. The tour is possible with a minimum of eight and a maximum of twelve participants on a first-come-first-served basis.

Tour cost is US\$170.00 per participant, which includes the journey by train in a/c coach from Bhopal to Bhawanimandi, transport, twin-shared accommodation in guest house/hotel, breakfast, working lunch in the field, dinner, bottled drinking water (alcoholic beverages and cold drinks are not covered), and all permits. It also includes the cost of the return journey ticket to either Hazrat Nizamuddin Railway station (New Delhi) or Jaipur Railway station by train on the choice of the participating delegates. For return journey to Mumbai by train please add US\$8.00.

Advance booking is necessary to make the requisite arrangements, which can be done by sending US\$85.00 along with the registration fees. Final payment can be made at the registration counter during the Congress days. The deadline for booking the tour is 10 August.

Please e-mail your inquiries concerning academic aspects to Dr Giriraj Kumar, President, Rock Art Society of India, c/o Faculty of Arts, Dayalbagh Educational Institute, Dayalbagh, Agra-282005, India.

E-mail: girirajrasi@yahoo.com

For travel and accommodation, contact Mr Arvind Srivastava, e-mail: travelog@datainfosys.net

C. Rock art and heritage sites of Chhatisgarh and Orissa

To be led by Sadasiba Pradhan and Dilip Kumar Padhi, 5 December to 12 December 2004 (8 days)

The journey takes the participants to some of the prime rock art sites in eastern India (more than 15 rock art sites with over 2000 rock pictures, both paintings and petro-glyphs) along with a host of other tourist attractions like (a) a rare assemblage of Historic monuments ranging from the 3rd century B.C. to the 13th century A.D.; (b) wild life sanctuary and wild life park, (c) Hirakud Dam across Mahanadi, the longest dam in Asia and (d) the Golden Beach on the sea. The tour is a combination of a/c coaches in train and air-conditioned luxury cars. During the tour the maximum daytime temperature is likely to be around 20°C and nights will be cooler at 10°C.

The tour is possible with a minimum of 16 participants and a maximum of 40 (on a first-come-first-served basis). **Tour cost** is US\$500.00 per participant. The price quoted includes transport, twin-share accommodation in hotels, breakfast, lunch in field, bottled drinking water (alcoholic beverages and cold drinks are not covered), and all permits and entry fees. Evening meals at hotels shall be at participants' own expense.

Advance booking is necessary to make the requisite arrangements which can be done by sending US\$200.00 along with the registration fees. Final payment can be made at the registration counter during the Congress days. The deadline for booking the tour is 10 August 2004. The proposed itinerary is as follows:

Day 1 – Sunday, 5 December 2004, departure from Bhopal by train at 5 p.m.

Day 2 – Monday, 6 December 2004, visit to Ramjharan and rock art at Singhanpur. Stay at Raigarh in hotel accommodation.
Day 3 – Tuesday, 7 December 2004, visit two important rock art sites, paintings at Kabrapahad and Karmagarh Ushakuthi.
Night at Jharsuguda in hotel accommodation.
Day 4 – Wednesday, 8 December 2004, visit petroglyphs at Ulap, Vikramkhol, Lekhamoda, and paintings at Gangakhol, Sargikhol, and Phuldungri. Night at Sambalpur in hotel accommodation.
Day 5 – Thursday, 9 December 2004, visit to Hirakud Dam, Leaning Temple at Huma and wild life sanctuary of Debrigarh.
Night at Sambalpur in hotel accommodation.
Day 6 – Friday, 10 December 2004, visit petroglyphs at Bhimmandali and Ambajhol Khol. Night at Bhubaneswar in hotel accommodation.
Day 7 – Saturday, 11 December 2004, visit World Heritage Monument at Konark, Jagannath temple at Puri and Golden Beach on the sea. Night at Bhubaneswar in hotel accommodation.
Day 8 – Sunday, 12 December 2004, visit Wild Life Park at Nandankanan, rock edicts of 3rd century B.C at Dhauli., rock-cut caves of 1st century B.C at Khandagiri and Udaigiri and Kalingan. Temple art and architecture from 6th – 13th centuries A.D., and the State Museum. Night at Bhubaneswar in hotel accommodation

The tour terminates at Bhubaneswar on Sunday the 8th December 2004. Participants have the option to fly back home either from Delhi or from Calcutta or any other International Airport (Bombay and Madras) on the next day (Monday the 13th December 2004) or the day after.

On Tuesday the 14th December 2004 one has the option of travelling either by train or by air from Bhubaneswar. Tickets can be booked for this return journey on payment, which is not covered in the tour cost of US\$500.00.

Please e-mail your inquiries concerning academic aspects to Sadasiba Pradhan, STQ-5, Sambalpur University Campus, Jyoti Vihar 768 019, India; Tel. No.: +91663 2430175, mobile: +91943 7052175.

E-mail: spradhan55@yahoo.co.in

For travel and accommodation, contact Dilip Kumar Padhi, Hotel Sujata, Sambalpur 768 001, India; Telephone Nos. +916632401302, Mobile: +919437055266, +91986 025266.

E-mail: vu2dpi@vsnl.com

D. Khajuraho, Prayag, Varanasi and Mirzapur

To be led by Rakesh Tewari

Details to be provided in the beginning of 2004 (see Congress Web-site <http://mc2.vicnet.net.au/home/ifrao/web/agra.html>).

Please e-mail your inquiries to Dr Rakesh Tewari, Director, Archaeological Organisations and Museums, Govt. of Uttar Pradesh, 27/1, Kaisarbagh (Near Rai Uma Nath Bali Auditorium), Lucknow – 226 001, India.

E-mail: rakeshlko@rediffmail.com

SYMPOSIUM / WORKSHOP RATIONALES

Symposium A

GLOBAL PERSPECTIVES OF ROCK ART

Chaired by Robert G. Bednarik (Australia)

Co-chaired by

Africa: Jean-Loïc Le Quellec (France)

Asia: Majeed Khan (Saudi Arabia)

Europe: Jean Clottes (France)

North America: Jack Steinbring (U.S.A.)

South America: Mario Consens (Uruguay)

Recent developments in the study of rock art, especially since 1988, have been marked by a trend away from isolated research efforts towards internationalisation and global collaboration. Previously, rock art studies were conducted largely on a regional basis, dealing mostly with local issues and phenomena, and individual researchers had relatively little contact with colleagues in other regions or continents. Attempts of treating rock art holistically were then often limited to the creation of diffusionist models. The emergence of a dynamic, burgeoning discipline over recent years is to a large degree attributable to the replacement of the previous system by one guided by global perspectives. This involved various forms of standardisation, a gradual diminishment of the differences between previously isolated research schools and researchers, and the establishment of formal structures to underpin this approach.

The results of these developments are already becoming evident. It has been found that the most productive and consequential work is that conducted with a global perspective in mind, or one that addresses universal issues. This has led to a notable increase in such fields as conservation studies, site management studies, site recording work, technological analyses of rock art, development of methodology, dating and other analytical work with rock art — indeed, any aspect that lends itself to universal application. The symposium ‘Global perspectives of rock art’ invites contributions that review these developments, but it also seeks to include studies illustrating the effects of holistic approaches in interpretative endeavours, how they serve to illuminate the deficiencies of isolated studies, and how they have informed the manner in which regional studies are conducted nowadays.

The submission of presentation titles together with abstracts of up to 150 words is cordially invited for this symposium. Submissions will be warmly welcomed by any of the six chairmen:

Jean-Loïc Le Quellec: *JLLQ@aol.com*

Majeed Khan: *majeedkhan42@hotmail.com*

Jean Clottes: *j.clottes@wanadoo.fr*

Jack Steinbring: *SteinbringJ@ripon.edu*

Mario Consens: *consens@adinet.com.uy*

or to Robert G. Bednarik, AURA, P.O. Box 216, Caulfield South, VIC 3162, Australia.

E-mail: *robertbednarik@hotmail.com*

Symposium B

EARLY INDIAN PETROGLYPHS AND PRE-UPPER PALAEOLITHIC ART OF THE WORLD

Chaired by Giriraj Kumar (India) and Robert G. Bednarik (Australia)

Pre-Upper Palaeolithic rock art and portable palaeoart finds are gradually emerging from many parts of the world, including Asia, Africa and Australia. Of particular importance are non-iconic petroglyphs, especially cupules and apparent patterns created out of them. The evidence in the form of early petroglyphs from India is crucial to the exploration of hominid cognition. It presents a gradual evolution of cupule patterns and other forms of petroglyphs, leading to the development of motifs and designs in rock art. It provides a solid basis for understanding the beginning of human visual creations before the well-known forms of animals in western European Upper Palaeolithic art. It is being scientifically studied by the multidisciplinary Early Indian Petroglyphs (EIP) Project under the supervision of an international commission. The EIP Project is a joint venture by RASI and AURA under the aegis of the IFRAO. It is supported by the Archaeological Survey of India, the Indian Council of Historical Research and the Australia-India Council in Canberra. The primary objective of the EIP Project is to investigate and test the extraordinary claims from India that imply that the earliest known rock art tradition in the world may have been found in that country. If correct, certain archaic art traditions in India could be several times as old as the oldest previously dated rock art, that of the Upper Palaeolithic of France (dated to about 32 ka in Chauvet Cave). The proposition of an extremely early

cultural sophistication in southern Asian rock art is of the utmost importance to world archaeology, to hominid evolution and to profound questions of the origins of culture, cognition and art-producing human behaviour. The international commission of the EIP Project uses methods such as carbon isotope AMS analysis, optically stimulated luminescence (OSL) dating, microerosion analysis, archaeological excavation etc.

Contributions for this symposium are invited for a comprehensive view of previous and new discoveries of pre-Upper Palaeolithic palaeoart made throughout the world, about their scientific study and dating. The results of the scientific investigations and dating of the early Indian petroglyphs carried out under the EIP Project and their impact on the discipline of rock art research will also form issues of discussion. Papers can be proposed to either:

Giriraj Kumar

E-mail: *girirajrasi@yahoo.com*

or Robert G. Bednarik

E-mail: *robertbednarik@hotmail.com*

Symposium C

CHANGING TRENDS IN ROCK ART RESEARCH

Chaired by Mario Consens (Uruguay) and Yann-Pierre Montelle (New Zealand)

Rock art research is a young discipline in need for consensus. In the footsteps of Alice Spring's new beginning, this symposium will assess the efforts made by the contributors in the past four years. Assessments, theoretical papers and case studies will provide the ground for constructive debates. In light of the 'changing' and therefore transient nature of 'developing methodologies', we must prioritise discussions about innovative approaches and their assessments. Among other things, this symposium will provide a forum where we will question the role of theory in the analysis of rock art, as well as critically discussing the contributions technology has made and will obviously make in the coming years. We welcome contributions covering all areas of rock art research.

We invite contributions to this symposium, please provide paper title and an abstract of no more than 150 words to:

Mario Consens, C.C. 18.007, Montevideo, Uruguay

E-mail: *consens@adinet.com.uy*

or Yann-Pierre Montelle, (until May 2004) Box 6710, Brown University, Providence, RI 02912, U.S.A.; (after May 2004) 43 Webb Street, Christchurch, New Zealand

E-mail: *Yann_Montelle@Brown.edu*

Symposium D

ROCK ART: NEW DISCOVERIES

Chaired by Rakesh Tewari (India) and Fidelis T. Masao (Tanzania)

It is an old saying that the best is yet to come, which aptly applies to the research work in different subjects including rock art. A lot of research on rock is being carried out in almost all the continents. Many new aspects of rock art are being brought to light with the pace of these works. Hitherto unknown rock art sites are being discovered day-by-day and more and more new areas are emerging as centres of rock art all over the globe. New approaches are being applied to study and interpret these most valuable and ancient human visual creations. Archaeological excavations, in progress at many sites, are revealing primary source material to understand the interrelation between the settlers of such sites and the rock art.

New methods are being applied to analyse this material and to provide an objective chronology to it. The proposed symposium would provide the much-needed opportunity to disseminate the outcome of

these works and discuss their advantages and limitations which would further the progress of research and formulation of new measures. Anything new related to any aspect of rock art study would come under the ambit of new discoveries and may be discussed under this theme. Therefore, the papers for this symposium are invited from those who have something new to share with others.

The paper titles and their brief abstracts of not more than 150 words are to be sent to:

Rakesh Tewari, Govt. of Uttar Pradesh, 27/1, Kaisarbagh (near Rai Uma Nath Bali Auditorium), Lucknow – 226 001, India.

E-mail: rakeshlko@rediffmail.com

Symposium E

ROCK ART DISCIPLINE:

VISION-2025 (WORKSHOP)

Chaired by K. K. Chakravarty (India)

The rock art discipline has matured from its incipient thrall to archaeology and anthropology to an autonomous discipline, free from the trammels of other orthodox disciplines, with the development of its own investigative tools and techniques, derived from the natural and social sciences. It is the proper time to visualise the discipline in 2025. We have to identify the issues in the regional, continental and global perspectives, fix the targets up to the year 2025, and formulate a plan and strategy to achieve the goals in a phased manner.

The workshop will investigate the unfolding possibilities of emerging scientific technologies, or of the taphonomic and metamorphological approaches, their application to rock art studies, for mapping human cognition systems and cultural landscapes, and their neural and material traces; for working out the rhythm of physical decay processes for dating purposes; and for tracing the intellectual, biological and environmental history of the rock art landscapes and establishing rock art as a great treasure of human knowledge. The problems and prospects of intra- and intercontinental collaboration in searching, researching, preserving and recycling rock art landscapes, as local and global heritage, will form subjects of enquiry.

It is hoped that this workshop will contribute to a better understanding of the pertinence and importance of rock art research for the future of humankind in the age of globalisation, homogenisation and ‘technification’ of the earth planet. Written contributions are invited from the visionaries. They will be discussed and debated in the workshop to obtain a synthesis of them. Please submit proposals to:

K. K. Chakravarty, Govt. of Chhattisgarh, Room 140, Mantralaya, India

E-mail: kkchakraborty@cg.nic.in

Symposium F

BHIMBETKA: VISION-2025 (WORKSHOP)

Chaired by V. N. Misra (India) and S. B. Ota (India)

Bhimbetka, the complex of rockshelters, is the only pre-Historic site in India recognised as World Heritage by UNESCO under the Cultural Landscape category in 2003. Here the natural heritage is interwoven with cultural heritage. Developing the Bhimbetka Master Plan towards an inspiring future is our prime responsibility. Though a plan has been given in the document submitted to UNESCO, new and innovative ideas are always welcome so that we can make Bhimbetka an ideal site with a vision-2025.

The workshop will address these key issues:

1. The national and international thrust towards the development of Bhimbetka: the World Heritage site to assist in the development of archaeological and rock art heritage and biodiversity;
2. Key role to be played by Bhimbetka in developing tourism industry, education and heritage awareness;
3. Significant involvement of the tribal people and other local public;

The primary goal of the workshop will be to further develop Bhimbetka to the highest standards with respect to:

1. Protection in perpetuity of representative natural areas and landscapes;
2. Protection of rare and endangered species of flora and fauna;
3. Protection of archaeological and rock art sites;
4. Provision of high-quality tourism experiences based on Bhimbetka's outstanding array of scenic landscapes, fascinating variety of wildlife, archaeological and rock art sites including the excavated rockshelters, tribal culture past and present;
5. Involvement of tribal people;
6. Enrichment of life and inspiration through the encouragement of public understanding, appreciation and enjoyment of Bhimbetka's natural and cultural heritage so as to leave it unimpaired for future generations;
7. Developing the world-class research and development centre for multidisciplinary studies to cater the above objectives.

Your valuable and innovative ideas and contributions in written form are invited on the above-mentioned issues and challenges for developing Bhimbetka as an ideal site for an inspiring future. They will be discussed and debated in the workshop to obtain a synthesis of them. They should be directed to:

S. B. Ota, Archaeological Survey of India, Bhopal Circle, GTB Complex, New Market, T.T. Nagar, Bhopal-462 003, India; Telephax: +91 755 2558270.

E-mail: asibpl@rediffmail.com

Symposium G

ANIMALS AND ANIMAL-LIKE BEINGS IN ROCK ART

Chaired by Paul S. C. Taçon (Australia), Thomas Wyrwoll (Germany), G. L. Badam (India) and Paul Faulstich (U.S.A.)

In almost every body of rock art, animals and animal-like creatures are depicted. This is true of rock art made by hunter-gatherers of all time periods as well as by pastoralists and agriculturalists, although purely geometric art has also arisen at times among these groups. In many areas animals predominate, with a particular focus on a handful of species. In parts of India, for instance, wild and domestic cattle dominate some rock art traditions while in Australia macro-pods, fish or reptiles are the most frequent subjects of regional art bodies. There are fascinating structural relationships between the placement of depictions of bison and horses in the ancient caves of Europe while in certain parts of western North America bighorn sheep are argued to be potent symbols of religious belief. In southern Africa the eland is said to reign supreme as something both good to think about and good to eat, as well as to paint, carve and draw. In most art bodies there are also depictions of composite creatures, usually part human and part animal, but sometimes consisting of body parts from several different animals. However, these usually account for only between one to four per cent of rock art bodies. They are unusual but rare, powerful but carefully executed.

In this symposium it is intended that depictions of animals, composite creatures and their local ecological settings be explored. Both common and rare subjects should be highlighted as low frequency or even absence may be of significance. However, no unifying explanatory theory is advocated. Indeed, it is expected that motivations for such image production will vary widely and that interpretations should be guarded, being based on local environment, ethnography, ecology and eclectic conditions. However, it is envisioned that participants in the symposium will endeavour to also situate their findings in wider contexts and that the results and implications of their research will have global relevance.

In order to structure the flow of papers, the symposium has been divided into four sections, with four of us co-ordinating these topics:

- (a) *Wild animals in rock art*, chaired by Thomas Wyrwoll, e-mail: Thomas.Wyrwoll@gmx.de
- (b) *Rock art depictions of composite creatures and mythical beings*, chaired by Paul S. C. Taçon, e-mail: pault@austmus.gov.au
- (c) *Rock art and animal domestication*, chaired by G. L. Badam, e-mail: glbadam@yahoo.com
- (d) *Rock art, ecology and cultural adaptations to environments*, chaired by Paul Faulstich, e-mail: paul_faulstich@pitzer.edu

Please also indicate which section you wish your paper to be included in and copy your details to the relevant section organiser. Please send initial inquiries, paper titles and abstracts of not more than 150 words, preferably by e-mail, to: Paul S. C. Taçon, Anthropology, Australian Museum, 6 College Street, Sydney, NSW 2010, Australia. E-mail: pault@austmus.gov.au

Symposium H

PALEOLITHIC CAVE ART: REPORTS, ISSUES, AND DIRECTIONS AND METHODOLOGIES

FOR RESEARCH (WORKSHOP)

Chaired by Kevin Sharpe (United Kingdom)

Recent French discoveries of caves containing Paleolithic art and finger flutings have sparked the public and scholarly imagination. Yet few researchers currently work in this field. This workshop aims to foster the study by offering a venue for reporting finds, related issues, and directions and methodologies for research, including methods for dating and recording, geomorphological studies, analytical and experimental techniques, and comparative analyses between sites, but not focusing on speculation as to the meaning.

Please send relevant proposals with abstracts not exceeding 150 words to: Kevin J. Sharpe, 10 Shirelake Close, Oxford OX1 1SN, United Kingdom. E-mail: ksharpe@ksharpe.com

Symposium I

BOATS AND SHIPS IN ROCK ART (WORKSHOP)

Chaired by Pisit Charoenwongsa (Thailand) and Alok Tripathi (India)

The history of shipbuilding is earlier than any written record pertaining to it. The beginning and evolution of shipbuilding can only be traced with the help of excavated material evidence and representation in art, particularly rock art. Since the boats and ships were made of organic materials, only little material evidence has survived. Representations of boats and ships in rock art thus constitute a major source to reconstruct the early history of shipping, shipbuilding and nautical activities of the pre-Historic and pre-industrial societies. They were navigating both in rivers and the sea. Early

migrations between continents, which are separated by a vast stretch of sea, would have not been possible without construction and use of seaworthy rafts, boats and ships.

In the absence of sufficient archaeological evidence it is very difficult to reconstruct an accurate picture of ancient ships. Rock art presents some of the earliest representations of boats and ships. They are a source to learn about the most ancient boats and ships. There is a need for a scientific study of these representations to reconstruct maritime history. Their relative size can be determined by the number of persons they are carrying, the navigational aid, other objects kept in the boat or associated paintings. The uses of different gears indicate their use in different conditions and depths, both in rivers and the sea. The changes in shapes and sizes indicate the improvement in the building technology as a result of long nautical experience. These representations are often nearer to reality, therefore, study of them is more useful and reliable than many other evidences. Visual art helps in studying a ship in detail, its hull, superstructure, steering gear, type, building technique, capacity and so on. The chronology of these representations can be determined scientifically. Thus a systematic study of the boats and ships in rock art from nautical perspectives may generate considerable information about the ancient boats, ships and navigation. Abstracts of not more than 150 words and papers are invited on the above and related issues and should be directed to:

Alok Tripathi, Underwater Archaeology Wing, Archaeological Survey of India, Janpath, New Delhi - 110 011, India; Tel. No. +9-1-2301 7197 (work), +9-1-2336 0047 (residence).

E-mail: alok_asi@indiatimes.com, alok_asi@hotmail.com

Symposium J

ARTISTIC APPRECIATION OF ROCK ART

Chaired by Yashodhar Mathpal (India) and Ashvini Kumar Sharma (India)

Rock art is the richest treasure of human visual creations discovered throughout the world. Its time span is vast, starting from the Middle Pleistocene period and continuing up to a few centuries back. In some countries like Australia it is still a living tradition. Rock art presents an evolution from non-iconic to iconic forms. Once the revolution to create iconic forms was achieved by the humans, a vast panorama of designs, motifs and symbols, both animate and inanimate, was created in a variety of forms and styles. They occur in the form of pictograms and petroglyphs. In the wise selection of sites and skilful use of space in rockshelters, caves and on open rocks a whole wonderful world — real, imaginary and dreamy — has been created by the artists. This creative world is mostly dynamic, vibrant and full of life and spirit.

Artistic appreciation of this treasure of rock art has been long awaited. The present symposium has been designed to initiate meeting this challenge. Papers are invited about the critical assessment of rock art, which can involve the following parameters:

- Selection of the site;
- Spatial distribution;
- Designs, symbols, motifs, forms and styles;
- Lines and colours;
- Spontaneity and/or planning;
- Composition;
- Techniques and processes of art creation;
- Visual effect;
- Impact on modern art etc.

Please send initial inquiries, paper titles and abstracts of not more than 150 words to:

Yashodhar Mathpal, Folk Culture Museum, Bhimtal, District Nainital, Uttaranchal, India; Phone: +91 5942 247100, +91 5942 247499;
and e-mail a copy to Giriraj Kumar at e-mail:
girirajrasi@yahoo.com

Symposium K

ROCK ART AND ITS RELATION WITH TRIBAL ART AND FOLK ART

Chaired by Sadasiba Pradhan (India) and Majeed Khan (Saudi Arabia)

Rock art is one of the most intriguing, enduring and informative of all sources of human history. It presents a pictorial story of the pre-Historic and pre-industrial communities. In the history of mankind no other work of fine art has such a wide distribution and lasted for such a long time.

Contemporary tribal art, folk art and other indigenous art traditions exhibit continuity of cultural traditions being transmitted by preliterate and pre-industrial societies where their creative manifestations are used as a sort of visual shorthand, which does not come within our definition of a written language. Continuing practices, oral and mytho-poetic traditions have lent credence to the idea about a vital relationship between rock art, tribal art and folk art and their common cognitive, aesthetic and socio-economic roots. The symposium proposes to examine the commonality, continuity, similarity or otherwise of the habitat, sites, themes, motifs, techniques, materials, distribution, arrangement, execution, cognition and belief systems of rock art, tribal art and folk art. It will also try to assess the ethnocentric bias of rock art research on interpreting rock art with ethnographic data only. Abstracts of not more than 150 words and paper titles may be directed to:

Sadasiba Pradhan, STQ-5, Sambalpur University Campus, Jyoti Vihar, 768 019 India; Tel. No.: +916632430175, Mobile: +919437052175.

E-mail: *spradhan55@yahoo.co.in*

Symposium L

CAN WE INTERPRET ROCK ART?

Chaired by Jean Clottes (France)

As soon as rock art images were discovered, people started wondering about their meaning(s) and proposed interpretations about them, thus trying to answer the question 'Why?'. Sometimes those attempts went too far, and some researchers then felt (and a few still feel) that it was downright impossible to pin down the meaning(s) and that it was far more productive to work on the other big questions (What? Where? When? How?). Between the extremes of refusing to tackle the thorny problems of interpretation and telling unsubstantiated tall stories, could there be a middle way (or rather several or many middle ways)? This is the main purpose of this symposium.

No doubt interpretation is fraught with difficulties. One must distinguish between art for which there exist direct testimonies, either from the people who made it or from the traditional people that are still using it (this big difference is a major problem in itself), and between fossil art, i.e. art for which all local traditions are long gone. Even in the first case (emic), we can never be certain of getting 'the truth', as its aspects may be numerous, various, ambiguous, sometimes misleading, depending on the informer(s) and on the researchers, on their respective gender and status.

Interpretation can be done at various levels: first, a recognition of the subject portrayed, which in itself — despite appearances — is a major and often far from easy endeavour; second, a research on the structures and syntax, i.e. on the elements of a scene, on the associations (or not) of motifs or of the techniques used, and also on the places chosen for the art; third, on the meanings themselves: here, too, we have different levels, as it will sometimes be possible to get direct information from some people who know the meaning(s) of the art (but see above), and sometimes one will have to rely on

ethnographic accounts or testimonies of past centuries. In the second case, that of fossil art (etic), the problems are compounded.

The three levels or stages outlined can be followed, but the third stage will obviously be far more difficult to reach. Three main tools can be used: the subjects represented, their syntax and techniques; their location; and ethnographic analogy. Analogy with more recent and better known bodies of art will indeed play a major part if it is used with due care and restraint, i.e. at the level of universals. The details of the sacred (or other) stories that inspired pre-Historic art will always be beyond our reach, but convergences in manners of conceiving the world may provide interpretive frameworks, which is quite different from 'explanations'. This brief perspective on rock art interpretation in its various guises may be challenged, either by those who think it goes too far or by those who think it does not go far enough. In this symposium we shall welcome papers on theoretical issues concerning the interpretation of rock art, its dangers and possibilities, whether it be Palaeolithic or very recent art, in all parts of the world. We shall also welcome case studies that may illustrate (or contradict) some of the problems mentioned or raise some others.

Jean Clottes, 11, rue du Fourcat, 09000 Foix, France.

E-mail: j.clottes@wanadoo.fr

Symposium M

DATING OF ROCK ART

Chaired by Alan Watchman (Australia) and R. K. Chaudhury (India)

Scientific methods for dating rock art will be presented and discussed. The aims of this symposium are to consider the reliability of the results from recently analysed rock art and to facilitate discussion about new approaches to the dating process. Abstracts should be less than 150 words and contain the essential points of the paper that will be presented. Send abstracts to:

Alan Watchman, Department of Archaeology and Natural History, Research School of Pacific and Asian Studies, The Australian National University, Canberra, ACT 0200, Australia.

E-mail: Alan.Watchman@anu.edu.au

Symposium N

RECORDING, STORING AND COMMUNICATING ROCK ART

Chaired by Mila Simões de Abreu (Portugal)

Rationale has not been received.

Symposium O

PALAEOART, TECHNOLOGY AND COGNITION

Chaired by Robert G. Bednarik (Australia)

Palaeoart, that is rock art and portable, very early art-like finds, can throw considerable light on the technological development and cognitive evolution of humans. Early man's perception of the physical and biological environment and interaction with it, use of sites for the creation of rock art, skill and technology applied in palaeoart production (including plaques, figurines, beads, pendants), efforts made to meet challenges, his technological achievements made during that process and so many other aspects revealed through palaeoart can be analysed for understanding the technological evolution of humans. These evidences can be correlated with other indications of the evolution of human cognition and culture.

Titles of papers dealing with such issues and abstracts of not more than 150 words are invited for presentation in this symposium. Please send these to:

Robert G. Bednarik, AURA, P.O. Box 216, Caulfield South, VIC 3162, Australia.

E-mail: robertbednarik@hotmail.com

Symposium P

ROCK ART CONSERVATION AND MANAGEMENT

Chaired by B. K. Swartz, Jr. (U.S.A.) and Graeme K. Ward (Australia)

Rock art is a vulnerable and non-renewable resource informing us of our past. It is crucial that as much as possible be preserved for future generations. It is exposed to vandalism, weather, erosion and other factors. The only effective way to preserve rock art is by intensive and systematic recording and inventorying. The purpose of this symposium is to examine and evaluate strategies to accomplish this end.

Abstracts, limited to 150 words, should be e-mailed to:

01bkswartz@bsu.edu

or faxed to (765) 285-2163, or snail-mailed to:

B. K. Swartz, Jr., Department of Anthropology, Ball State University, Muncie, IN 47306-0435, U.S.A.

Symposium Q

ROCK ART MANAGEMENT AND EDUCATION PROGRAMS FOR SITE VISITORS

Chaired by Matthias Strecker (Bolivia) and Jane Kolber (U.S.A.)

The rock art of many countries in the world is finally being recognised as an important part of national and international heritage. With this acknowledgment comes the governmental land managers', as well as the private land owners', understanding that these precious sites must be administered and protected. Various countries, groups and individuals have developed management plans and educational programs to promote the appreciation, conservation, protection and preservation of rock art sites. Information about the strategies and methodologies utilised will assist and hopefully inspire others in developing and expanding their own plans. The participation of the local population in management plans and educational campaigns is vital for success of these projects. Identification of the rightful heirs of these sites must be acknowledged and included in all plans and instructional efforts. They include the present inhabitants of the region as well as the indigenous peoples who trace their ancestry to the sites. The people should be provided with information that will assist in their absorption of personal pride for and appreciation of these sites. All these interrelated stakeholders should be involved in all projects as participants, leaders, site stewards, advisers and decision makers.

Comparisons with and support from worldwide projects can strengthen new and ongoing efforts in rock art conservation and education. Lessons from successes and failures will provide further insights. This session will encourage managerial and educational projects throughout the world, which will consequently provide protection and appreciation for rock art sites.

Matthias Strecker, SIARB, Casilla 3091, La Paz, Bolivia; Tel./Fax +591-2-2711809.

E-mail: *strecker@accelerate.com*

Symposium R

ROCK ART SITES AND TOURISM

Chaired by S. P. Gupta (India) and Joerg Hansen (France)

Rock art sites set in the bountiful natural environment or deep in the mysterious caves are great centres of universal attractions. Some of them, like Lascaux in France, Altamira in Spain, Valcamonica in Italy, Kakadu National Park in Australia, Bhimbetka in India etc., have been inscribed as World Heritage Sites by UNESCO. Their global publicity is ensured at least amongst the intelligentsia. These are indeed as great a pride of their countries as many Historic structures embellished with great works of art of painting and sculpture like Ajanta Caves in India, Stonehenge in England etc. Students visit them to gain knowledge, and the public satisfies its curiosity and love for the past. Foreigners visit them for both reasons.

Rock art sites, if developed properly with first-rate tourist facilities of transport, hotel and food available at reasonable cost, located at not too far distance, with centres of interpretation supported by

colourful publications of various kinds, including transparencies, photographs, disks etc., on the same footing as other monuments, the world will be able to open a larger vista for naturo-cultural tourism. We have only to find out ways and means to:

- Develop tourism-friendly management plans and infrastructure;
- Carry out thorough research and study on the sites;
- Integrate rock art sites with some existing tourist circuits;
- Create some new circuits if so desired;
- Start a vigorous publicity campaign.

Let us find out the ways and means to create tourist demand for rock art sites. Abstracts of not more than 150 words and paper titles are invited on the above and related issues and should be directed to:

S. P. Gupta, The Indian Archaeological Society, B-17, Qutab Institutional Area, New Delhi - 110 0116, India; Telephax +91 11 26960654.

E-mail: iasnewdelhi@rediffmail.com

and a copy to girirajrasi@yahoo.com

Symposium S

CHALLENGE TO PREVENT ROCK ART VANDALISM (WORKSHOP)

Chaired by R. C. Agrawal (India)

Rock art is facing natural deterioration and human vandalism in its survival. The former is of low intensity, except in exceptional cases of natural upheavals and tectonic disturbances. Rock art has survived the natural vagaries but human vandalism, both direct and indirect, has become a serious concern for its very existence. Human interference with the environment of rock art disturbs the natural equilibrium, resulting in enhancement of exfoliation of rock surface and rock falls in rockshelters. Destroying the rocks and rockshelters bearing rock art in the name of development has become a common tradition throughout the world. Mutilation of rock art, knowingly or unknowingly, is one of the major dangers increasing steadily. Sometimes ruthless damage to it by researchers is an unforgivable sin.

Thus, rock art vandalism has posed a great challenge to be taken care of immediately. The workshop intends to identify the problems, analyse the factors and evaluate the results of the work done in this direction. Then a plan and strategy have to be chalked out to meet the challenge. Written contributions are invited for presentation and debate in the Congress, which should be sent to:

R. C. Agrawal, Department of Museology, National Museum Institute (deemed to be University), Janpath, New Delhi - 110 011, India.

E-mail: rcagrawal_asi_india@hotmail.com

Symposium T

ROCK ART AND MUSEUMS

Chaired by Dario Seglie (Italy)

The name rock art is traditionally attributed to all non-utilitarian anthropic markings on rock surfaces. Rock art is today only the 'residue' of ancient cultural complexes, conserved over time, while songs, prayers, dances, gestures, votive offerings etc. are unrecoverable, but it displays the spiritual abundance of our oldest ancestors. The keen interest in rock art derives from its relative rarity, as sites that testify the cognitive dimension of man; the main problem facing us now is conservation, protection and communication.

To identify the best procedures for a valid protection it is necessary to plan monitoring with instruments recording the variability in the environmental parameters and the impact on the rock monuments, in view of the primary conservational necessity. Rock art museums, projects or institutions, in open air or indoors, as cultural interpretation of reality, are a form of cultural heritage conservation technique. Museology and museography of rock art should be sciences devoted to the survival of this spiritual legacy of humanity. Abstracts of not more than 150 words and paper titles are invited on the above and related issues and should be directed to:

Dario Seglie, CeSMAP - Centro Studi e Museo d'Arte Preistorica, Viale Giolitti, 1, 10064 Pinerolo (TO), Italy.

E-mail: cesmap@cesmap.it

Symposium U

OPEN SESSION

Chaired by R. S. Bisht (India)

Please send any submissions for this symposium to:

R. S. Bisht, Archaeological Survey of India, Janpath, New Delhi-110 011, India; Residence: A-15, Andrewsganj Extn., New Delhi - 110 049, India; Tel. No.: +91 11 2655579, Fax No. +91 11 23014821.

E-mail: deeasi@del3.vsnl.net.in