

## IFRAO Report No. 43



### Chinese rock art museum opened

The Yinchuan World Rock Art Museum has been established and opened recently. It is located in Helankou, Yinchuan, Ningxia. Its grounds extend over an area of 72 000 square metres, of which the building occupies 4106 square metres. The exhibition area covers 2000 square metres, which includes the Hall of World Rock Arts, Hall of Chinese Rock Arts, Hall of Petroglyphs of Helan Mountains, Hall of Primitive Arts and Special Hall. There is also a lecture hall, an expert research laboratory and a restoration room. On exhibition are photographs, rubbings, moulded replicas, oil painting replicas, and actual objects of outstanding rock arts of Helan Mountains.

The museum collects, curates and exhibits photographs and materials of rock art from various parts of the world, and systematically introduces outstanding world rock art legacies. Professional and academic communication with foreign rock art experts and organisations are useful. The research results of the Helan Mountains petroglyphs are displayed to popularise the knowledge of pre-Historic arts, to enrich people's spiritual life and to advance the further study of rock arts. Academic communication and science popularisation activities of various types and multiple levels are conducted. The museum will become the most influential rock art information centre, exhibition centre and research centre in China. The Helankou



*The Yinchuan World Rock Art Museum, China  
(photograph by Liu Yongping).*

rock art site with its 6000 petroglyphs (including 700 'masks') is located behind the museum.

The address is Yinchuan World Rock Art Museum, Yinchuan Helan Mountain Rock Art Administration, 25 South Zhongshan Street, Xingqing District, Yinchuan, Ningxia, China. The e-mail address is *hlsyanhua@163.com*.

Professor Chen Zhao Fu  
Curator of the Yinchuan World Rock Art Museum  
IFRAO Representative, Rock Art Research  
Association of China

RAR 26-948

### Minutes of the 2009 IFRAO Business Meeting

Museo da Homidade Americano

São Raimundo Nonato, Piauí, Brazil, 1 July 2009

**Organisations present:** American Rock Art Research Association (ARARA), represented by Evelyn Billo (U.S.A.); Archivo Nacional de Arte Rupestre (ANAR), represented by Ruby De Valencia (Venezuela); Asociación Cultural 'Colectivo Barbaón' (ACCB), represented by B. Hipólito Collado Giraldo (Spain); Associação Brasileira de Arte Rupestre (ABAR), represented by Niéde Guidon (Brazil); Associação Portuguesa de Arte e Arqueologia Rupestre (APAAR), represented by Mila Simões de Abreu (Portugal); Association pour le Rayonnement de l'Art Pariétal Européen (ARAPE), represented by Robert G. Bednarik by proxy (France); Australian Rock Art Research Association (AURA), represented by Robert G. Bednarik (Australia); Cave Art Research Association (CARA), represented by Robert G. Bednarik (Australia); Centro de Investigación de Arte Rupestre del Uruguay (CIARU), represented by Mario Consens (Uruguay); Centro Studi e Museo d'Arte Preistorica (CeSMAP), represented by Dario Seglie; Comité de Investigación del Arte Rupestre de la Sociedad Argentina de Antropología (CIAR-SAA), represented by Matthias Strecker by proxy (Argentina); East African Rock Art Research Association (EARARA), represented by Dario Seglie by proxy (Tanzania); Eastern States Rock Art Research Association (ESRARA), represented by Denise Smith (U.S.A.); Grupo de Investigación de Arte Rupestre Indígena (GIPRI), represented by Guillermo Muñoz (Colombia); Hellenic Rock Art Centre (HERAC), represented by Dario Seglie by proxy (Greece); Institutum Canarium (IC), represented by Inge Diethelm (Switzerland); Japan Petrograph Society (JPS), represented by Dario Seglie by proxy (Japan); Le Orme

dell'Uomo, represented by Angelo Fossati (Italy); Mid-America Geographic Foundation (MAGF), represented by Dario Seglie by proxy (U.S.A.); Moscow Centre of Rock Art and Bioindication Research (MCRABR), represented by Arsen Faradzhev (Russia); Rock Art Association of Manitoba (RAAM), represented by Dario Seglie by proxy (Canada); Rock Art Society of India (RASI), represented by Giriraj Kumar (India); Sociedad de Investigación del Arte Rupestre de Bolivia (SIARB), represented by Matthias Strecker (Bolivia); Société Préhistorique Ariège-Pyrénées (SPAP), represented by Robert G. Bednarik by proxy (France);

The meeting was held at the Museo do Homem Americano, Saõ Raimundo Nonato, Piauí, Brazil, on 1 July 2009, and it commenced at 11.30 a.m. In the absence of the President of IFRAO his nominated representative, the Convener, nominated Mila Simões de Abreu to act as chair. The minutes were recorded by Robert G. Bednarik.

1. *Apologies and declaration of proxies.* There was one apology from Jean Clottes, the IFRAO President, who was unable to attend. He nominated the IFRAO Convener to represent him. Eight proxies were declared as listed above.

2. *Confirmation of previous minutes.* The minutes of the previous IFRAO Business Meeting (Lisbon, 8 September 2006) have been published in *Rock Art Research* 23(2): 286–288, 2006. They were accepted unanimously.

3. *Matters arising from these minutes.* No matters arising from the previous meeting were discussed.

4. *Report of the IFRAO President.* The President had provided a detailed report of his extensive activities in the service of IFRAO since 2006, and for the betterment of rock art generally, which was read out by the Convener and was accepted.

5. *Report by the IFRAO-UNESCO Liaison Officer.* A brief report was presented by the Liaison Officer concerning progress of deliberations with UNESCO personnel.

6. *Report by the IFRAO Convener:*

6.1. The Centro Regional de Arte Rupestre 'Casa de Cristo' of Murcia, Spain, has been elected unopposed as a new member of IFRAO. Contact details are Armando Lucena, Carretera de Campo de San Juan, Km. 6, s/n, 30440 Moratalla (Murcia), Spain, [rupestre@museosdemurcia.com](mailto:rupestre@museosdemurcia.com)

6.2. IFRAO has been approved as an affiliate with UISPP at the Lisbon congress.

6.3. The issue of global rock art protection: this is an ongoing concern and in the last few years the Convener has attended to direct threats to rock art sites in various parts of the world, including cases in Chile, Bolivia, Peru, U.S.A., Italy, France, India, China and Australia, among others. The most serious direct and immediate threat to rock art remains that to the Dampier Rock Art Precinct in Australia.

6.4. The developments in prioritising World Heritage listing criteria are reported. This is an issue that

is being pursued energetically by the President, Immediate-Past President and Convener. A brief report was provided on the progress of this endeavour.

7. *Reports volunteered by IFRAO Representatives:*

7.1. ESRARA held its bi-ennial meeting at Red Top Mountain, Georgia, in March 2009. At this meeting a revised constitution was submitted to and approved by the membership. The membership also approved incorporating ESRARA as a non-profit incorporation in the state of Illinois. Such incorporation will enable ESRARA to establish a permanent archive for documents and photographs relating to the study of the rock art of the eastern United States within the special collections department of the library of the University of Tennessee, Knoxville.

7.2. SIARB is organising an international congress on archaeology and rock art to be held at La Paz, Bolivia, preliminary information is available on the web site [www.siarb.congress.org](http://www.siarb.congress.org). SIARB maintains its regular web page [www.siarb-bolivia.org](http://www.siarb-bolivia.org), which includes information on rock art in Bolivia, Mexico and Central America (an updated version of the book edited by Martin Künne and Matthias Strecker on rock art of East Mexico and Central America may be downloaded free of charge). Long-term projects to create or improve archaeological parks with rock art are under way in several departments of Bolivia: Santa Cruz (Paja Colorada, Mutún), Chuquisaca (Incamachay-Pumamachay), and Potosí (Betanzos). SIARB is grateful for the co-operation received by international experts: Ian Wainwright and Mati Raudsepp, Canada, analysed pigments of Paja Colorada cave paintings. Robert Mark, U.S.A., undertook photographic recording and image enhancement of several sites. Robert Bednarik, Australia, accompanied us to sites near La Paz and commented on cupules.

7.3. AURA (Australia) has an extensive publishing program in print (*RAR*, *AURA Newsletter*, *Cave Art Research*, Occasional AURA Publications) and electronically (AURANET), and collaborates also with other publishers. Campaigns relating to the preservation of rock art at Dampier and in Tasmania are in progress. The next AURA Inter-Congress Symposium will be held in Broken Hill on 17–18 October 2009, and the possibility has been mooted that the Fourth AURA Congress might be held in 2014.

7.4. CeSMAP continues to conduct the three main activities of the past 45 years: (1) research in the field of pre-Historic archaeology in the western Alps; (2) the present main project, in Morocco since 2002, is to set up the natural and cultural Jbel Sarhro National Park, in the country's south-east from the Atlas to the Sahara. This project is a joint activity by INSAP of Rabat and CeSMAP of Pinerolo, and other international partners. The main focus is about rock art; (3) the Museum of Prehistoric Art of Pinerolo management, exhibition, congress, conference, publications. Didactic activities and courses for the schools and universities.

7.5. The MCRABR's recent activities were (1) student



*IFRAO Business Meeting 2009: Angelo Fossati of Orme dell'Uomo, on left, presents item 10.5 of the Minutes; chairperson Mila Simões de Abreu of APAAR turned to camera (photograph by Kay Scaramelli, of ANAR).*

lectures at Moscow State University; (2) presentations for children at the State Darwin Museum in Moscow; (3) a radio interview that was broadcast throughout the Russian Federation (with information about the central Indian sites and Dampier Archipelago); (4) publication of 'Palaeoart chronicles' in *Art Chronicles*. The MCRABR spent a lot of time and effort to establish the useful relationship with the Russian Federal Agency for Culture in Moscow.

7.6. The 13th Congress of RASI was organised in collaboration with Indira Gandhi Rashtriya Manav Sangrahalaya in Bhopal on 31 October and 1 November 2008. The next RASI Congress is being held at the University of Rewa in December 2009. The RASI Secretary has participated in the UNESCO Prehistory and World Heritage Convention in Paris, in November 2008. RASI conducted research at Daraki-Chattan as a part of the EIP Project.

7.7. ANAR maintains the National Inventory of Venezuelan Rock Art, and is involved in two programs to help preserve Venezuelan rock art that is under threat. Another role of ANAR is its involvement in school education programs, at primary and secondary levels. *Oni Maapë* is a multimedia exhibition of Venezuelan rock art developed by ANAR, and another of its initiatives is the design and development of the Geo-Spatial Data Base of the country's rock art.

8. A discussion is held to decide the *IFRAO Presidency*, which results in the unanimous election of Niéde Guidon of ABAR as the new President of IFRAO.

9. CeSMAP proposes the creation of a *World Rock Art Encyclopaedia* (WRAE), 'polycentric' Internet web structure in which all the IFRAO Organisations play the role of peripheral 'nodes'; access is to be free.

10. *Any further matters raised by delegates:*

10.1. MCRABR reminds the IFRAO Council that several great scholars have passed away recently.

10.2. GIPRI raises issues of indigenous peoples in Colombia.

10.3. CIARU proposes the formation of regional groupings of member organisations within IFRAO.

After a brief discussion it is decided that thematic groupings might be preferable, depending on each organisation's main interests. The issue is to be considered by the member organisations and Mario Consens is elected to compile a report to be tabled at the 2010 IFRAO Business Meeting in France.

10.4. APAAR proposes that the IFRAO homepage, established and maintained by CeSMAP in Italy, is to be upgraded significantly within one year. The motion is seconded by ARARA, and is accepted unanimously.

10.5. Orme dell'Uomo reports that the member states of UNESCO often fail to provide the required reports on the state of the cultural sites inscribed on the World Heritage List. As a remedial measure, it is proposed that IFRAO creates a questionnaire for the members concerning the state of listed rock art sites.

10.6. CI reports that the organisation has recently celebrated forty years of its existence, thus being one of the oldest members of IFRAO.

11. *General matters, discussion and resolutions:*

11.1. ABAR requests the support of IFRAO to petition the President of Brazil to remove the presidential veto on forming a profession of archaeology in Brazil. This veto was placed by the previous President because at the time there were no archaeology courses conducted in the country. It is pointed out that, at present, there are five post-graduate courses and several master degree courses. The motion is seconded by AURA and passed unanimously, and is to be conveyed to the President of Brazil as a petition from IFRAO.

11.2. SIARB proposes that IPHAN, the responsible agency in Brazil, be requested to expedite the nomination to World Heritage of the Peruaçu rock art site in Minas Gerais, Brazil. The motion has universal support and a letter on behalf of IFRAO is provided by the IFRAO Convener soon after the meeting, requesting IPHAN to proceed with this nomination.

11.3. ARARA proposes that the web-pages of the IFRAO members be updated as required, and specifically that the abstracts of all papers of IFRAO Congresses be published on the Web prior to the event.

The motion is seconded by ABAAR and is accepted unanimously.

11.4. RASI proposes a vote of thanks to the host organisation, ABAR, for the enormous and universally acclaimed effort that has characterised the present congress, and this is expressed by the delegates' applause.

11.5. ABAAR informs the meeting that ABAR will issue four types of diplomas at the conclusion of the ABAR Congress: (1) to the Governor of the State of Piauí, who opened and closed the congress, for his great support of the event; (2) to FUMDHAM, the NGO that operates the museum and research facility at São Raimundo Nonato, for its immense contribution; (3) to the three oldest surviving guides in the National Park Serra da Capivara, as representatives of all the guides who have worked in the park; and (4) to the four local councils over whose territory the National Park Serra da Capivara extends, for their collaboration over the years.

12. *Adjournment.* The meeting is adjourned at 1.00 p.m. precisely.

\*

## Resolution of Capivara Congress

The representatives of the International Federation of Rock Art Organisations (IFRAO) request that the Federal Government of Brazil considers this petition to bring about a much-reinforced protection of the rock art heritage of this country.

We, the rock art researchers from thirty countries represented in the IFRAO Congress held at São Raimundo Nonato in June/July 2009 are surprised at the richness of rock art in Brazil, in terms of its relevance, quality, expressiveness and great number of sites. At the same time we are saddened by the cases of vandalism and destruction of sites.

We respectfully request that the Federal Government of Brazil give special attention to this heritage, unique in its characteristics. We draw attention to sad cases such as the very serious damage done to the sites in the Park of Catimbau Valley.

We urge the Brazilian Government to develop very strong preventive policies and measures to counteract impunity in matters of rock art protection, through a strengthened set of policies for registering and managing the many rock art sites that have suffered from neglect up to the present.

# Pleistocene Art of the World

## IFRAO Congress, France

6 – 11 September 2010

The 2010 IFRAO Congress will take place from 6 to 11 September 2010 in Ariège and Pyrénées (France), essentially in Tarascon-sur-Ariège and Foix. Its base will be the Prehistoric Park at Banat (near Tarascon-sur-Ariège).

### Scientific Committee of the Congress:

Jean Clottes France, IFRAO and UISPP)  
Robert G. Bednarik (Australia, IFRAO and AURA)  
Giriraj Kumar (India, IFRAO and RASI)  
Ulf Bertilsson (Sweden, CAR/ICOMOS)  
Yann-Pierre Montelle (New Zealand, AURA)  
Luis Oosterbeek (Portugal, IFRAO and UISPP)

### Organisational Committee:

Conseil Général de l'Ariège: Joëlle Arches, Jacques Azéma, Emmanuel Demoulin, Pascal Alard  
Service régional d'Archéologie: Michel Vaginay, Yanik Le Guillou, Michel Barrère  
Agence Départementale Touristique (ADP): Frédéric

Fernandez  
Jean-Michel Bellamy  
Jean Clottes  
Robert and Éric Bégouën (cavernes du Volp et Musée Bégouën)  
Régis et Jean Vézian (grotte du Portel)  
René Gailli (grottes de Bédeilhac et de La Vache)

### Permanent Committee:

Jean Clottes, Jean-Louis Athané, Pascal Alard, Joëlle Arches, Emmanuel Demoulin, Jacques Azéma, Yanik Le Guillou, Frédéric Fernandez

### Participating agencies and associations:

Ministère de la Culture, Service Régional d'Archéologie  
Conseil Régional de Midi-Pyrénées  
Conseil Général de l'Ariège  
Municipalité de Tarascon-sur-Ariège  
Agence Départementale Touristique Ariège Pyrénées

ARAPE (Association pour le Rayonnement de l'Art pariétal)  
 IFRAO (International Federation of Rock Art Organisations)  
 CAR/ICOMOS (Comité international d'Art rupestre de l'ICOMOS)  
 Centre Émile Cartailhac (Toulouse)  
 Laboratoire PACEA, UMR 5199 (CNRS - Université Bordeaux 1 - MCC)  
 Office de Tourisme du Pays de Tarascon-Videssos  
 Société Préhistorique Ariège-Pyrénées  
 UISPP (Union internationale des Sciences préhistoriques et protohistoriques: Commission 9 Art préhistorique)  
 Bradshaw Foundation

## CALLS FOR PAPERS

The congress *Pleistocene Art of the World* will comprise nine symposia. The submission of paper titles and abstracts is now invited for the following symposium subjects. The deadline of submissions for all symposia is **28 February 2010**.

### Pleistocene art of Asia

Recent discoveries and scientific investigations have yielded new evidence about the Pleistocene art of Asia, the most significant of it being produced by the multidisciplinary project 'Early Indian Petroglyphs: Scientific Investigations and Dating by an International Commission' (EIP Project). It has demonstrated the occurrence of numerous exfoliated petroglyphs, and the hammerstones used in making the rock art, in Lower Palaeolithic strata at central Indian sites. Other but much more recent evidence of Pleistocene art, always in the form of mobiliary palaeoart, has been reported sporadically from Siberia, China, Japan, Afghanistan, Israel and also India. Therefore, palaeoart has been in use for a great length of time in Asia, but relatively little evidence of it has been reported so far, especially in comparison to Europe. It is the purpose of this symposium to place the extraordinary finds from India within a pan-continental perspective, to disseminate new claims for Pleistocene palaeoart, and to consider the limited available data in the context of scientifically based models of the cognitive and cultural development of hominins. The 2010 IFRAO world congress on the global palaeoart of the Pleistocene offers a unique opportunity to consider these subjects in a comprehensive form.

Research papers on the above and related topics are invited from the international community of palaeoart researchers. Subjects of interest include rock art as well as mobiliary palaeoart of Pleistocene Asia; materials and techniques used in their production; find contexts and dating issues; what this corpus might tell us about the development of art-like practices in Asia; patterning in the way graphic evidence appears to present itself temporally and spatially; and how it might relate to Holocene palaeoart. Please send

the titles of proposed contributions, together with abstracts of 50–100 words, to one of the two chairmen of this symposium:

Professor Giriraj Kumar (India), e-mail: [girirajrasi@yahoo.com](mailto:girirajrasi@yahoo.com)

Professor Majeed Khan (Saudi Arabia), e-mail: [majeedkhan42@hotmail.com](mailto:majeedkhan42@hotmail.com)

### Pleistocene art of Europe

Europe is without a doubt the continent where most Pleistocene art sites have so far been studied and published, whether in caves and in shelters or on rocks in the open. Even though, as a consequence, Upper Palaeolithic cave art seems quite familiar and well-known, this is probably a misconception as each major discovery (e.g. in the past twenty years, Cosquer, Chauvet, Foz Côa, Cussac) changes some of our ways of thinking. The problems that may be addressed during the Symposium (or that it would be helpful to address) should be instrumental in answering various aspects of the main queries — admittedly all related to one another — that are: Who? When? What? Where? How? Why?

**1. Who?** The coexistence of Neanderthals and modern Humans for thousands of years may pose the problem of Neanderthal art for the period considered. But even before Modern Humans arrived in Europe, what hard evidence have we of art made by Neanderthals or their predecessors. 'Who?' may also apply to the persons who made the art in caves and shelters: were they men, women, children, persons of a particular status?

**2. When?** This is the ever-present thorny problem of dating the art: newly acquired dates; dating methods; validity of styles to establish a chronology.

**3. What?** Not only what did they represent, but also what did they do around the art, in the caves and in the shelters, what can we say from the traces and the remains they left?

**4. Where?** This relates to the choices that were made: geographically, topographically, nature of the sites, choices of particular panels, surfaces and reliefs.

**5. How?** This is probably the problem most often addressed in the past, i.e. the techniques used, the way(s) to represent animals or humans.

**6. Why?** Conversely, the reasons why they made their paintings and engravings are very rarely addressed/argued seriously and dispassionately as they should.

Research papers on the above and related topics are invited from the international community of Pleistocene art researchers.

Please send the titles of proposed contributions, together with abstracts of 50–100 words, to one of the two chairmen of this symposium:

Dr Jean Clottes (France), e-mail: [j.clottes@wanadoo.fr](mailto:j.clottes@wanadoo.fr)  
 Prof. Manuel González Morales, e-mail: [moralesm@unican.es](mailto:moralesm@unican.es)

### Pleistocene art of Africa

As regards Pleistocene art studies, Africa has long been a somewhat 'neglected' continent. The best known finds in this respect are the figuratively painted rock slabs found in 1969 in the Apollo 11 Cave in southern Namibia that date back to about 26 000–28 000 BP, and the incised pieces of bone recovered from Border Cave in South Africa, that are over 100 000 years old. For a long time these have been more or less isolated finds and few further discoveries of art were reported, although pigments have been recovered from various sites in Zambia and South Africa that are up to several hundreds of thousands of years old, possibly pushing back the history of art in Africa to the Middle Pleistocene. Recently, however, spectacular new discoveries have been made that attest to the presence of sophisticated geometric Late Pleistocene art and various other evidence for symbolic behaviour in South Africa at around 70 000 years ago and beyond (Blombos and Wonderwerk Caves). Virtually nothing is known about Central Africa, apart from some finds of mobiliary art in the Democratic Republic of Congo (Ishango and Matupi Cave), and the existence of Pleistocene art in North Africa has been a subject of debate since Fabrizio Mori first attributed some of the Saharan art to the Pleistocene, which continues to be rejected by some. Several recent finds in northern Africa, however, particularly in Egypt (Qurta and related sites), Morocco (Ifri n'Ammar) and Algeria (Afalou Bou Rhummel), now seem to present much more solid evidence for a Late Pleistocene art phase, that includes mobiliary as well as highly developed parietal art. Similarly aged rock art also seems to occur in some caves in northern Libya (Cyrenaica). Most recently, Pleistocene petroglyph sites have been found in the Kalahari Desert.

It is the purpose of the 2010 IFRAO congress to upgrade the status of research into Pleistocene art in Africa, to present a new *status quaestionis* in this respect, and to investigate the possible temporal and thematic relationships between this African legacy and the Pleistocene art of Eurasia. Research papers on the above and related topics are invited from the international community of Pleistocene art researchers. Subjects of interest include: rock art as well as portable art of Pleistocene Africa; materials and techniques used in their production; finds' contexts and issues related to dating and patterning in the way in which graphic evidence appears to present itself both temporally and spatially. Please send the titles of proposed contributions, together with an abstract of 50–100 words, to one of the two chairmen of this symposium:

Dr Peter Beaumont (South Africa), [se@museumsnc.co.za](mailto:se@museumsnc.co.za)

Dr Dirk Huyge (Belgium), [d.huyge@kmgk.be](mailto:d.huyge@kmgk.be)

### Pleistocene art of the Americas

Evidence of Pleistocene art has been reported sporadically from South America (e.g. Serra da Capivara and Minas Gerais, Brazil) but remains controversial. Information of rock art of the Pleistocene-Holocene transition is often included in archaeological reports from all over South America. Rock paintings from the central plateau of Santa Cruz (Argentina) are a very good example of this period. This shows that palaeoart has probably been a cultural manifestation from the very beginning of the peopling of South America. The Pleistocene-Holocene transition was a critical time for the dispersal of human societies all over the continent. At Epullán Grande Cave in northern Patagonia, Palaeoindian bedrock petroglyphs of at least 10 000 years BP have been found. A similar case has been reported from Lapa do Boquete, Peruaçu, Brazil. In north-western Argentina rock art paintings of Inca Cueva are also thought to be around 10 000 years old and could be related to naturalistic rock art paintings of northern Chile and southern Peru. Cupules are another kind of palaeoart widespread in South America that has been assigned to the early palaeoart evidence.

Similarly, there is no widely accepted Pleistocene rock art known from North America although final Pleistocene examples may occur. The best-dated early palaeoart is the substantial series of portable engravings from the Gault site in Texas. Other claims for final Pleistocene portable art have appeared occasionally, some are fakes and others have not been convincingly authenticated.

Research papers on the above and related topics are invited from the international community of palaeoart researchers. Subjects of interest include rock art as well as mobiliary art of the Pleistocene and Pleistocene-Holocene transition; materials and techniques used in their production; dating issues; iconic and non-iconic art manifestations and regional distribution of evidence. Please send the titles of proposed contributions, together with abstracts of 50–100 words, to one of the three chairpersons of this symposium:

Alice Tratebas (U.S.A.), [ATratebas@aol.com](mailto:ATratebas@aol.com)

André Prous (Brazil), [aprous@dedalus.lcc.ufmg.br](mailto:aprous@dedalus.lcc.ufmg.br)

María Mercedes Podestá (Argentina),  
[mercedespodesta@yahoo.com](mailto:mercedespodesta@yahoo.com)

### Pleistocene art of Australia

It has long been suspected that rock art of Pleistocene antiquity occurs in Australia, but for much of the 20th century, 'conclusive proof' remained elusive. The first substantive but still indirect evidence was secured in Koonalda Cave, on the Nullarbor karst plain, in the 1970s, followed by solid proof from a series of petroglyphs at Early Man shelter, near Laura, Cape York Peninsula, in 1981. A series of limestone caves near the continent's southern coast yielded direct

dating results, some of the Pleistocene, at about the same time, and the notion of a significant Ice Age component of Australian rock art was accepted. More recently, research in northern Queensland has provided spectacular and substantial direct dating information about rock paint residues, while in the Pilbara region of Western Australia, the presence of major early corpora is implied by direct dating of petroglyphs. It has been proposed that all Pleistocene rock art of Australia is non-iconic, just as is the case in most of the rest of the world. Moreover, all of the continent's early rock art is attributed to the core and scraper tradition, a Mode 3 ('Middle Palaeolithic') technocomplex, which in the case of Tasmania continued up to European colonisation. Since it has been estimated that between 10% and 15% of Australia's petroglyphs are of the Pleistocene, and since the continent's total number of petroglyphs is at least 10 million motifs, it follows that there is many times more Pleistocene rock art in Australia than there is in Europe. So far this has been largely neglected and it is hoped that this symposium can correct this status.

Research papers on the above and related topics are invited from the international community of rock art researchers. Please send the titles of proposed contributions, together with abstracts of 50–100 words, to one of the two chairmen of this symposium:

Robert G. Bednarik (Australia), *robertbednarik@hotmail.com*

Professor John Campbell (Australia), *john.campbell@jcu.edu.au*

### Dating and taphonomy of Pleistocene palaeoart

This symposium is intended to address the important subjects of how the age of rock art and portable palaeoart is determined in order to attribute such material to the Pleistocene, and the equally important topic of its taphonomy. Except in cases of very life-like depictions of species that are known to have become extinct before the advent of the Holocene, and certain cases where Holocene access was impossible to sites, rock art can only be safely attributed to any period through direct dating. Portable palaeoart, by contrast, is much easier to date, usually through the embedding sediment or occupation layer. Therefore, the methods of securing Pleistocene dates for rock art require special attention and will be reviewed in this symposium. Since the effects of taphonomy on rock art increase with greater age, they determine the composition of the surviving sample, particularly of the earliest rock art. Hence, the quantification and understanding of these processes are also of great significance to interpreting the characteristics of what has survived from such extremely ancient times. Taphonomic considerations apply equally to mobiliary palaeoart, and will hopefully be addressed as well.

Research papers relating to these topics are invited from the international community of palaeoart researchers. Subjects of interest include dating tech-

niques for both rock paintings and petroglyphs, and their relative efficacy; recent age estimation projects from around the world; difficulties and controversies with age attribution of the Pleistocene; regional and global patterning of rock art distribution and genres, and its potential reasons; or patterning in the way taphonomic processes determine the characteristics of the surviving rock art and portable palaeoart. Please send the titles of proposed contributions, together with abstracts of 50–100 words, to one of the two chairmen of this symposium.

Dr Jean Clottes (France), *j.clottes@wanadoo.fr*

Robert G. Bednarik (Australia), *robertbednarik@hotmail.com*

### Applications of forensic techniques to Pleistocene palaeoart investigations

In recent years scientific investigations in palaeoart have increasingly been relying on methodologies and techniques borrowed from the field of forensics. For the most part, the pioneering researchers have operated on the margins of an ill-defined discipline. This symposium will provide an opportunity for these scientists to present their work and establish the preliminary foundation for a standardised methodology based in the applications of forensics techniques in the study of Pleistocene palaeoart. Submissions of papers are invited on a large range of subjects, and may include, but not be limited to, the following:

- Reconstruction of the gestures and kinetic activities involved in the production of palaeoart
- Aspects of behaviour at rock art sites deducible from empirical evidence
- Analyses of macroscopic and microscopic traces of palaeoart production
- Sequencing of behaviour traces at sites
- Behaviour traces in the context of site properties
- Empirical evidence and site taphonomy
- Controlled replication experiments of palaeoart production
- Analyses concerning the ages of palaeoartists
- Analytical studies of the tools and materials used in palaeoart production
- Other forensic studies of rock art sites or portable finds

Prospective contributors to this pioneering symposium are invited to submit the titles of their presentations, together with abstracts of 50–100 words, to one of the chairmen:

Dr Yann-Pierre Montelle (New Zealand), *yann\_montelle@mac.com*

Robert G. Bednarik (Australia), *robertbednarik@hotmail.com*

### Pleistocene portable art

Portable art is generally defined as art on objects that can be carried about, but, beyond this very general definition, what can we really say about it

when we carefully examine the schemas of production implied, the range of supports used, the variety of raw materials selected, the different associations between representations and specific objects? In fact, present-day research tends to reveal that the choice of materials (be they bone slivers, fragments of cervid antlers, short, long or flat bones, shells, various-shaped lithic supports, tools or weapons) was instrumental in the choices of subjects and composition, as well as in that of the techniques applied.

This wide definition also contributes to blur chronology, particularly as concerns the beginning of portable art. In Europe, such a chronology has long existed even if controversy and changes have occurred about some turning-point periods. But when should we fix its origins? Recent South African discoveries gave very ancient dates; does this mean that they date the birth of portable art? It is now necessary to list all the dates available in order to set up a chronology in relation to the main Pleistocene cultures, which will open up the problem of artistic cultural traditions: do they systematically exist? Under what forms? How do they evolve as concerns schemas of production, techniques, styles, motifs? How were they transmitted, insofar as we can access this process?

At the end of the Symposium, we shall propose a debate about the role and place of portable art within the different cultures that created it. As a link with other symposia, we shall particularly stress its relationship with wall art: what kind? Do we have a chronological framework accurate enough to deal with the problem? Would the representations on portable art in certain painted caves be a sort of sketch of the wall art? Would their purpose be the same? Or different? Etc. Please send the titles and abstracts of your proposed presentations to one of us:

Aline Averbough (France), [averbough@yahoo.fr](mailto:averbough@yahoo.fr)

Valérie Feruglio (France), [feruglio@free.fr](mailto:feruglio@free.fr)

### **Signs, symbols, myth, ideology – Pleistocene art: the archaeological material and its anthropological meanings**

The symposium seeks to occasion new ideas and innovative research, to afford fresh theories and bold hypothesis together with unpublished information and recent discoveries relative to the study Pleistocene art in general, and in particular to the philosophies and practices it implies. The symposium thus provides an opportunity to discuss the roles played by iconography and myth in archaeological times thanks, in part, to the light which can be shed thereon by insights emerging from the anthropological study of peoples whose material life styles and assimilated mentalities can be plausibly paralleled to those of our pre-Historic forebears.

There is no third way beyond conscious or unconscious ethnocentrism. It must consequently be recognised that anthropology and archaeology with their respective categorisations of empirical

reality (amongst which art and pre-History) are pure products of recent Western history. This recognition, creative as well as critical, could lead, far beyond the usual interdisciplinary syncretisms, to radically new hermeneutical systems able to attribute less ambiguous meaning to the very terms under discussion – art, pre-History and the Pleistocene. In particular, such issues as the following will be debated:

- The emerging problems of the archaeological and anthropological documentation of art sites with special reference to palaeo-archaeo-anthropological data.
- The correlations, synchronic and diachronic, between palaeo-ethnocultural areas at different periods and in various places.
- The iconography of Pleistocene art as a reflection of palaeo-ethnic traditions.
- Ceremonial aspects and underlying meanings; the possible roles and function of Pleistocene art in keeping with eco-social-cultural changes.
- Data from sites that are still in use, insofar as they can be related to Pleistocene art sites.

Dario Seglie (Italy), [CeSMAP@cesmap.it](mailto:CeSMAP@cesmap.it)

Enrico Comba (Italy), [enrico.comba@unito.it](mailto:enrico.comba@unito.it)

Mike Singleton (Belgium), [singleton@demo.ucl.ac.be](mailto:singleton@demo.ucl.ac.be)

\*

*Congress address:* Congrès Art Pléistocène dans le Monde, Parc de la Préhistoire, 09400 Banat, France. E-mail: [ifrao.ariège.2010@sesta.fr](mailto:ifrao.ariège.2010@sesta.fr); Tel. +33 561 055 040.

*Hotel information and bookings:* Centre départemental du Tourisme 'Loisirs Accueil'. Reservations will be accepted from December 2009 at e-mail [ifrao.ariège.2010@sesta.fr](mailto:ifrao.ariège.2010@sesta.fr)

*Visits of caves* (Niaux, Bèdeilhac, Le Mas d'Azil, Gargas) and Palaeolithic art museums (Le Mas d'Azil, Musée Bégouën) will be organised both during (on 8 September) and at the end of the Congress (on 11 September). The official congress languages will be English, French and Spanish (no instant translation).

*Congress registration fee:* 100 euros for participants; 60 euros for accompanying persons and for students.

Enquiries:

Dr Jean Clottes  
IFRAO Immediate Past President  
11, Rue du Fourcat  
09000 Foix,  
France  
E-mail: [j.clottes@wanadoo.fr](mailto:j.clottes@wanadoo.fr)

Robert G. Bednarik  
IFRAO Convener  
P.O. Box 216  
Caulfield South, VIC 3162  
Australia  
E-mail: [auraweb@hotmail.com](mailto:auraweb@hotmail.com)

The web-page of the 2010 IFRAO Congress is at <http://mc2.vicnet.net.au/home/pawc/web/index.html>



## Five new IFRAO members

The applications for affiliation with IFRAO of the following five organisations — from Cuba, United Kingdom, Spain, Portugal and France — have been ratified by postal ballot:

The **Grupo Cubano de Investigaciones de Arte Rupestre (GCIAR)** is a national multidisciplinary association formed in 2006, developed from the project 'Cuba and its Rock Art' since 1990, and forming a Permanent Working Group of the Cuban Institute of Anthropology of the Science Ministry (CITMA) in Cuba. The members of GCIAR include archaeologists, heritage conservators, geographers, biologists, geologists, speleologists and artists, among others. They have worked with the rock art of Cuba, Peru, Mexico and Dominican Republic, and have provided an impressive list of achievements covering recent years, of more than four pages. These include numerous scholarly publications by members, expeditions, regular meetings, public education, exhibitions, rock art conservation and participation at international rock art conferences. The Code of Ethics of GCIAR is essentially identical with the IFRAO Code of Ethics, and GCIAR has a detailed eight-page constitution.

The senior executive person and IFRAO Representative of GCIAR is M.Sc. Racso Fernández Ortega, and the postal address of GCIAR is Calle Amargura No. 203 entre Aguiar y Habana, Habana Vieja, La Habana, Cuba; e-mail: [itibacahubaba@yahoo.com.ar](mailto:itibacahubaba@yahoo.com.ar)

The **Welsh Rock Art Organisation (WRAO)** has been founded in 2002, evolving from the Anglesey Rock Art Project. Based on numerous rock art discoveries it was considered important to establish a rock art research organisation in Wales. It is run by a democratically formed committee, convened by Dr George Nash and Adam Stanford who have been democratically elected in November 2008. The website is managed by Adam Stanford, published artwork and editorial is managed by Abby George. The basic aims of WRAO are to educate, to record and promote the ancient and modern rock art of Wales. There are currently around sixty rock art sites known in Wales, the majority are on exposed surfaces and many have only received superficial attention. WRAO has adopted and amended (to suit the rock art sites of Wales) the IFRAO Code of Ethics. In 2007 and 2008, the WRAO Convener wrote and presented a series of programs for the BBC, one of which covered sites in Anglesey and North Wales.

The proposed IFRAO Representative is Dr George Nash, SLR Consulting Ltd, Mytton Mill, Forton Heath, Montford Bridge, Shrewsbury, Shropshire SY4 1HA, United Kingdom; e-mail: [gnash@slrconsulting.com](mailto:gnash@slrconsulting.com)

The **Asociación Cultural Instituto de Estudios Prehistóricos (ACINEP)** was established in June 2002 as a cultural and scientific, non-profit non-governmental association. In view of its work in the study of rock art, ACINEP wished to become affiliated with IFRAO. The Association has a constitution and its activities include archaeological excavation, fieldwork in Spain as well as abroad, participation in international conferences, and rock art research at numerous sites, in Spain, Italy and Morocco.

The IFRAO Representative is Professor José Julio García Arranz, of the Universidad de Extremadura, and the official postal address is c/ John Lennon, nº 3, 06800 Mérida (Badajoz), Spain; e-mail: [turko@unex.es](mailto:turko@unex.es)

The **Centro Europeu de Investigação da Pré-História do Alto Ribatejo (CEIPHAR)** was established in 1994 as a non-profit, scientific, non-governmental organisation, and was gazetted as such in March 1996. CEIPHAR has been involved in various research projects involving rock art ever since. Currently, CEIPHAR has the scientific supervision of the Museum of Prehistoric Art of Mação, and co-ordinates the project RUPTEJO, a research program on the rock art of the Tagus valley, approved by the Portuguese Ministry of Culture. CEIPHAR has collaborated with IFRAO members in the past, and has a comprehensive constitution. It applied to become affiliated with IFRAO at the Capivara IFRAO congress.

The IFRAO Representative is Professor Luiz Oosterbeek, and the postal address of CEIPHAR is Instituto Politécnico de Tomar, Estrada da Serra, 2300 TOMAR, Portugal; Tel. +351 249 346 363; Fax. +351 249 346 366; e-mail: [loost@ipt.pt](mailto:loost@ipt.pt)

The **Association de Sauvegarde, d'Etude et de Recherche pour le patrimoine naturel et culturel du Centre-Var (ASER)** has been active in the study and protection of the material and immaterial patrimony in the Var district, south-eastern France, for about thirty years. Its wide range of interests include archaeology and rock art and related subjects: Neolithic schematic paintings or engravings, medieval lineal schematic engravings, graffiti of used or disused prisons, modern tags and graffiti, engravings on trees near sanctuaries etc. The committee of ASER is elected annually; the present President is anthropologist Philippe Hameau. ASER is a non-political, non-governmental association that has decided that it wishes to affiliate with IFRAO.

The IFRAO Representative is Professor Philippe Hameau, the postal address of ASER is Maison de l'Archéologie, 21 rue République, 83143 Le Val, France. Tel. 0494 863924. Fax. 0494 864812; e-mail: [aser2@wanadoo.fr](mailto:aser2@wanadoo.fr); Web-page: <http://asercentrevr.free.fr>