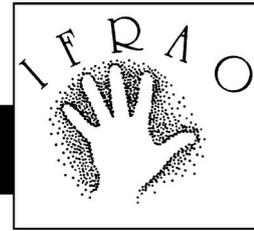


# IFRAO Report No. 60



## Minutes of the 2018 IFRAO Business Meeting Valcamonica, Italy, 2 September 2018

Represented were the Asociación Cultural 'Colectivo Barbaón' (ACCB, Spain); the Asociación Cultural Instituto de Estudios Prehistóricos (ACINEP, Spain); the Associação Portuguesa de Arte e Arqueologia Rupestre (APAAR, Portugal); the Association pour le Rayonnement de L'Art Pariétal Européen (ARAPE), France); the Australian Rock Art Research Association (AURA, Australia); the Cave Art Research Association (CARA, Australia); the Centro Europeu de Investigação de Pré-História do Alto Ribatejo (CEIPHAR, Portugal, by proxy); the Centro Camuno di Studi Preistorici (CCSP, Italy); the Centro Studi e Museo d'Arte Preistorica (CeSMAP, Italy, by proxy); the Rock Art Society of India (RASI, India), the Società Cooperativa Archeologica Le Orme dell'Uomo (Italy); the Société Préhistorique Ariège-Pyrénées (France); and the Welsh Rock Art Organisation (WRAO, United Kingdom, by proxy).

The meeting was held at the Centro Congresso of Darfo Boario Terme, Valcamonica, Italy, on 2 September 2018, and it commenced at 18:45 hours. It was chaired by the President of IFRAO, Hipólito Collado Giraldo. The minutes were recorded by the Convener of IFRAO.

1. *Apologies and declaration of proxies.* AURA declares proxies for CEIPHAR, WRAO and CeSMAP. There were no apologies.
2. *Confirmation of previous minutes.* The minutes of the previous IFRAO Business Meeting (Cáceres, Spain, 4 September 2015) have been published in *Rock Art Research* 33: 120–121. They were confirmed unanimously.
3. *Matters arising from these minutes.* No new matters have arisen from these minutes.
4. *Report by the IFRAO President.* The IFRAO President suggests that *RAR* should increase the content of European papers and rather than only in English, it should publish in four more European languages and engage more European reviewers. The Editor responds by stating that *RAR* reviewers are drawn evenly from all continents and that papers from all continents are being published in the journal. Discussion reveals that in many non-English-speaking countries, papers in international English-language journals are consistently ranked much higher than those in local languages. *RAR* is ranked in the uppermost 3% of all academic journals (Scopus) and this ranking, by far the highest in the discipline, should not be risked. Moreover, rather than adding European languages, it would be more appropriate to add languages such as Arabic or especially Chinese. However, additional costs and complexities are not warranted and the majority of delegates oppose this proposal.
5. *Report by the IFRAO-UNESCO Liaison Officer.* No report has been received. Several delegates propose that the term of office of the Liaison Officer be limited to a given number of years. After debate the Convener is instructed to conduct a postal ballot of the membership calling for nominations for the position.
6. *Report by the IFRAO Convener.*
  - 6a. The Convener reports on the ongoing issues of rock art protection globally. There have been great improvements over the past two decades, but further vigilance and action are required in several countries.
  - 6b. Representatives of IFRAO (ARAPE and AURA) have negotiated with the cultural heritage branch of UNESCO conditions of better acceptance of rock art properties on the World Heritage List. These interventions have led to improved prospects for the listing of rock art sites. Several have recently been inscribed, are currently being submitted or are being considered for submission.
  - 6c. Current developments in the discipline: the Convener emphasises the phenomenal surge of rock art research and rock art appreciation in several regions, most especially in China, but also in Southeast Asia, Saudi Arabia and some South American countries.
7. *Daraki-Chattan Cave* in India is one of the oldest rock art sites known in the world. It remains unprotected. RASI and AURA propose that IFRAO and individual IFRAO members petition the Prime Minister of India to direct the Departments of Forests and Archaeology to provide effective physical protection of this site. The proposal is accepted and RASI will provide relevant information needed to facilitate the petitions of IFRAO members.

8. *ABAR (Brazil) statement on indigenous issues.* In a historical development, the Associação Brasileira de Arte Rupestre (ABAR) has decided to support the struggle of indigenous Brazilians to preserve their rock art and to adopt the Cochabamba Manifest (RAR 32: 252-252). Amazonian indigenous leaders have been given the status of honorary associates and ABAR repudiates the destruction of rock art sites, in particular in the course of the construction of mega-dams and as a consequence of mining operations. It is proposed that a relevant document be published and that IFRAO is to send a message to the President of Brazil. The motion is passed unanimously.
9. *Proposals for future IFRAO congresses.*
- 9a. The Asociación Mexicana de Arte Rupestre, AC (AMARAC), which has recently been formed at the National University of Mexico in Morelia, wishes to conduct an IFRAO Congress in Morelia in 2021. Their three representatives provide details of their venue and their proposal. They are encouraged to pursue affiliation with IFRAO, after which they may present their proposal formally. Their membership will be decided by postal ballot.
- 9b. The Scandinavian countries are also interested in holding an IFRAO Congress, and there are endeavours to establish a Scandinavian rock art organisation. Their representative is advised that a proposal could be considered after the new association has been formed and become affiliated with IFRAO.
10. *Reports of IFRAO Representatives wishing to outline their organisation's work.*
- 10a. APAAR reports working a lot with students. Its working relationship with government agencies has improved but rock art continues to be destroyed in Portugal, and classified monuments are being de-classified.
- 10b. Società Cooperativa Archeologica Le Orme dell'Uomo reports similar patterns from Italy, and that work concerning rock art is not being published. The Valcamonica School is ongoing.
- 10c. ACINEP also notes similar issues in Spain, and reports that its work with schematic rock art in that country is continuing.
- 10d. AURA reports significant improvements in rock art protection in Australia, thanks to IFRAO's efforts. Research by Australian rock art researchers continues in their home country and many other countries, as does AURA's extensive publishing program.
11. *Any further matters raised by delegates.*
- 11a. A campaign against the 2018 IFRAO Congress by one member association's representative is reported. The Convener is requested to write to this member to clarify whether the action was taken on behalf of the member or as a personal action.
- 11b. An application has been received from a new rock art organisation in Peru to become a member of IFRAO. The matter will be decided by postal ballot.
- 11c. A prominent case of limiting the freedom of research of a distinguished retired rock art researcher in France is highlighted, a generic issue apparent in various European countries. The Convener is instructed to write to the relevant French agencies and encourage freedom of research and that researchers should be given access to sites and archived collections.
12. *General matters, discussion and resolutions.* No general matters are raised.
13. *Declaration of new IFRAO President.* Angelo E. Fossati, the IFRAO Representative of the Società Cooperativa Archeologica Le Orme dell'Uomo, is elected unopposed as the new President of IFRAO.
14. *Adjournment.* The meeting is adjourned at 20:45 hours.

## Report of the 20th International Rock Art Congress, IFRAO2018, 'Standing on the Shoulders of Giants'

By ANGELO E. FOSSATI  
(IFRAO2018 General Secretary)

The 20th International Rock Art Congress, IFRAO 2018, 'Standing on the Shoulders of Giants' (the title is a quote from the 11th century philosopher Bernard of Chartres), has been held in Darfo Boario Terme, Valcamonica, Italy, from the 29th August to the 2nd of September 2018. It has been one of the largest international rock art congresses ever organised, with around 800 people taking part in the congress, including speakers and attendees. There were 530 scientific papers distributed over 36 sessions using several rooms of the Congress Centre in Darfo Boario Terme and the nearby Consolata-Centro Formativo Provinciale G. Zanardelli School.

The organisation of a congress of this size cannot be improvised. Three years earlier, as soon as our candidacy had been accepted during the IFRAO meeting at the 2015 Congress in Cáceres, we started working on several fronts. An International Scientific Committee was immediately created which included active professional rock art scholars from different continents. The permanent organising committee (composed of the Società Cooperativa Archeologica Le Orme dell'Uomo and of the Centro Camuno di Studi Preistorici, the organisers of the Congress), upon receiving the international scientific committee's choice of 36 sessions, had meetings practically every week. The positive response for participation exceeded our expectations and was due in part to the constant communication over several social and



Figure 1. Opening ceremony of the IFRAO2018 Congress in Valcamonica (all photos by Marisa D. Giorgi).

academic platforms, including international conferences, over the last three years. The reputation of Valcamonica's rock art within academic circles also played an important part in the popularity of the conference. This is reinforced by the field schools that have attracted thousands of scholars and students over the years who have come to the valley to study our research methods. Furthermore, the high standard of the international scientific committee, the interesting session topics and the diligent work of the session coordinators did the rest. However, people also came to see the rock art of Valcamonica, and this was evident in the number of people who attended the organised visits and by the number of independent visits to sites. The success of the Congress is also due to the excellent organisational direction of Tiziana Cittadini and the participation of dozens of volunteers from two local high schools (the *Istituto Scolastico Santa Dorotea Cocchetti di Cemmo* in Capo di Ponte and the *Liceo Golgi* in Breno) who provided constant assistance to the lecture rooms during the presentations. The congress attracted interest and surprise among the inhabitants

of Valcamonica, due to the very high number of participants and the renown of the speakers. The hotels in Boario were all full, and many even outside Boario. The congress assisted in elevating the community's perception of the heritage value of the rock art as well as its economic value.

The 36 sessions covered various topics. There were 'geographical' themed sessions, concerning rock art in different areas (North America, Scandinavia, the Alps, peninsular Italy, Mediterranean area, eastern Sahara, Middle East, Australia and desert landscapes), and 'chronological sessions' concerning specific periods (Palaeolithic, post-Palaeolithic and Historical periods). There was also an ample number of interpretative sessions (e.g. *Mens simbolica*, Symbolism of death, Modern reuses), and those that compared the objects depicted in rock art with real ones (Weaponry and tools in rock art) or information obtained from peoples living ethnographically with rock art (Rock art and ethnography, Colonisation rock art). Some sessions dealt with individual themes (Anthropomorphic images, Archaeo-acoustics, Statue-stele, Inscriptions in rock art, Pastoral graffiti, and Sex, drugs and rock and roll). There were also a number of 'scientific' sessions, i.e. those where advances in methods and techniques in the research of rock art were presented (Ruprestrian archeology, Rock art science, Digital age, Pigments, 3D methodologies). Some sessions have been dedicated to conservation, enhancement and protection of sites with rock art and the various associated management challenges (Public policies, Managing sustainable rock art sites, Rock art and World Heritage). A session with numerous presentations was the History of rock art research, a prelude to two other meetings / workshops: one dedicated to the memory of the Australian researcher John Clegg and one in honour of Emmanuel Anati. In summing up the history of research themes



Figure 2. Coffee break at the Congress.



**Figure 3.** Plenary lecture by Jean Clottes.

at the congress I must also mention the masterly lesson on *Cave art in Europe* delivered by Jean Clottes, the best-known scholar of Palaeolithic caves in France, presented as the plenary lecture (Fig. 3).

It would be implausible to list all the news that arose from the 36 sessions, given the 530 presentations. It should, however, be emphasised that all the sessions were very well attended: it was often difficult to find a place to sit down. Regarding the rock art from Valcamonica it is worth noting that the archaeological research in Valcamonica has been well represented by 40 presentations, spread over several sessions. For the most part these represented research on individual themes such as single rocks, on statues-steles, on inscriptions in the Camunian alphabet, on the management of sites, or on Historical rock art, just to name a few. There was also a round table on the chronology of rock art in Valcamonica: this was a real innovation and certainly one of the most important results of the entire IFRAO2018 congress. For the first time in 21 years, researchers from the two major schools of research on Valcamonica rock art (the *Cooperativa Archeologica Le Orme dell'Uomo* and the *Centro Camuno di Studi Preistorici*, which had their respective mentors in Emmanuel Anati and Raffaele de Marinis) gathered and discussed how to use common terminology to define the different phases in which petroglyphs appear. After a round table discussion that took place on the evening of the 29th of August we decided that, beginning with the next publications, we will all use a chronological serialisation that uses a shared terminology. A great result for the progress of rock art studies in Valcamonica.

There were several additional, associated events, all of which were very well attended: guided tours, both during the day and at night, to various rock art sites (Naquane, Luine, Foppe di Nadro, Seradina, Bedolina, In Valle, Dos Sotto-lajolo; Fig. 4), concerts (event organised by the Distretto Culturale di

Vallecamonica), slide shows of photographs (*Places of peace and power*), a film screened at the headquarters (*The origins*) and off-site (*Alps*, screened at Edolo). Five exhibitions were held at the Congress venue (Fig. 5): *Stone images. Rock art the first global expression*, a photographic exhibition dedicated to world rock art; *Symbols. Valcamonica rock art images within the casts of Battista Maffessoli*, an exhibition of some plaster casts made in the second half of the 20th century by the famous carpenter-artist Battista Maffessoli; *Visions on stone. Rock art of the Columbia Plateau, U.S.A.*, by the Oregon Archaeological Society, about the rock art of Native Americans living on the Columbia River in north-western United States; *Mont Bego: casts of the rock engravings*, an exhibition with casts and photographs of the petroglyphs of Mount Bego organised by the Departmental Museum of Tende (France). Finally, the exhibition *Contemporary rock art* by Yang Cai, an artist-scientist, professor at the Carnegie Mellon University in Pittsburgh (Pennsylvania, U.S.A.).

At the end of the Congress there were two official meetings: the ICOMOS-CAR (International Council on Monuments and Sites - Rock Art Committee) and the IFRAO Business Meeting where the representatives of some member associations attending the Congress participated (see minutes on previous pages 124–125). At the end of the latter meeting I have been appointed as the next IFRAO President. There are several points that I raised in my speech at the inauguration ceremony for the Congress, a type of agenda that I would like to



**Figure 4.** Fieldtrip to Paspardo petroglyph site.



Figure 5. One of the five exhibitions at the Congress.

follow. I think one of the most important points will be the focus on schools. I would like to circulate, to all the IFRAO association members, a document with a number of suggestions for directions associated with schools: i.e. improve the visibility of rock art in textbooks; organise student groups to visit public rock art sites; establish conferences and rock art exhibits especially dedicated to school students. This will not only assist in improving the understanding of rock art but also its conservation as well as highlighting its importance as heritage. I think that more effort needs to be directed to popularising rock art within the associated communities and improving the accessibility and communication of scientific rock art research.

A few words of thanks to:

Scientific Coordinators: Mila Simões de Abreu and Andrea Arcà;

General Coordinator: Tiziana Cittadini;

Immediate-Past IFRAO President: Hipólito Collado Giraldo;

IFRAO Convener: Robert G. Bednarik;

Members of the scientific commission: André Prous, Andrea Arcà, Angelo E. Fossati, Bansi Lal Malla, Claire Smith, Fidelis Masao, Guillermo Munoz, James D. Keyser, Jean Clottes, Jean-Löic Le Quellec, Jo McDonald, José Julio Garcia Arranz, Maria Giuseppina Ruggiero, Mila Simões de Abreu, Paul Taçon, Valerie Feruglio;

Secretary: Nives Pezzoni;

Editing: Valeria Damioli, Marisa D. Giorgi, Ludwig Jaffe;

Logistic and reception: Paolo Medici, DMO;

Ceremonial, communication and relations with the international organisations: Roberta Alberotanza;

Communication: Valeria Damioli with the support of Explora.

We also wish to thank these relevant organisations that gave support to the IFRAO2018 Congress: Finanziaria di Vallecamonica SPA, Fondazione CARIPLO, UBI BANCA, Forge Fedriga, Fondazione ASM.

The IFRAO2018 Congress was held under the

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A big thank you to the staff members of both the Centro Camuno di Studi Preistorici and the Cooperativa Archeologica Le Orme dell'Uomo, whose names would be too many to list here, for all the help provided during the five days of the Congress.

**Angelo Eugenio Fossati**

Società Cooperativa Archeologica Le Orme dell'Uomo

President of IFRAO

RAR 36-1290

### **Regional chapter of the Peruvian Rock Art Association (APAR) established in Cusco**

In a meeting held on 27 October 2018, the Cusco regional headquarters of the Peruvian Rock Art Association (APAR) was founded, with the aim of promoting research of the *quilcas* or rock art of the region, and to contribute to the conservation of this valuable archaeological testimony. With the intention of enriching the academic knowledge of the *quilcas* in Cusco, this regional headquarters is planning to carry out workshops, seminars, conferences, field visits and specialised publications.

At this meeting, archaeologist Carlos Rodríguez Béjar was elected as the first regional coordinator, whose directorate is composed of young archaeologists and curators from the Cusco region. Supported by the President of the Peruvian Rock Art Association, Lic. Gori-Tumi Echevarría López, these researchers committed themselves to comply firmly with the study, conservation and awareness of the *quilcas* of Cusco, always following the legal parameters that govern national archaeology and its scientific research. With its incorporation, APAR-Cusco is formally included within the International Federation of Rock Art Organisations (IFRAO).

A witness of exception for this event is the archaeologist Víctor David Corcuera Cueva, of the National University of Trujillo, an original founder of APAR-Perú, who gave each participant a millenary Moche bean, which symbolically sealed this event. APAR-Cusco is now also part of the Moche beans network, which seeks the conservation of this native plant.

APAR-Cusco