

EXPRESSION

BIMONTHLY E-LETTER OF THE COMMISSION ON INTELLECTUAL AND SPIRITUAL EXPRESSIONS OF NON-LITERATE PEOPLES

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Tsuku mask, Hopi tribe, Arizona, 1900. Photo: Antoine Mercier. (Source: <http://mobile.english.rfi.fr>.)

EXPRESSION invites us to consider the human mind and spirit. Join our interdisciplinary dialogue with UISPP-CISENP and all those thirsty for an understanding of the intellectual and spiritual expressions of non-literate peoples.

In this issue of EXPRESSION, we present the final group of abstracts of participants presenting on September 1-7 at the UISPP World Congress "Atapuerca" to be held in Burgos, Spain.

UISPP-CISENP was founded in 2006 as an international scientific commission of The International Union of Prehistoric and Protohistoric Sciences (Union Internationale des Sciences Préhistoriques et Protohistoriques). Emmanuel Anati, President.

Please note that we have important information for this meeting, submissions, and grant requests, on cisenp.wordpress.com. Our international commission will be presenting for the first time, new discoveries, recent rock art and archaeological findings from China, Europe, North and South America, and Australia. Enjoy the issue and this peek at what is to come: a window into the past, opening now in the present, with projects for the future.

Looking forward to seeing you in Burgos.

Cordiales saludos,
Lysa Hochroth, PhD, Editor

DISCUSSION FORUM

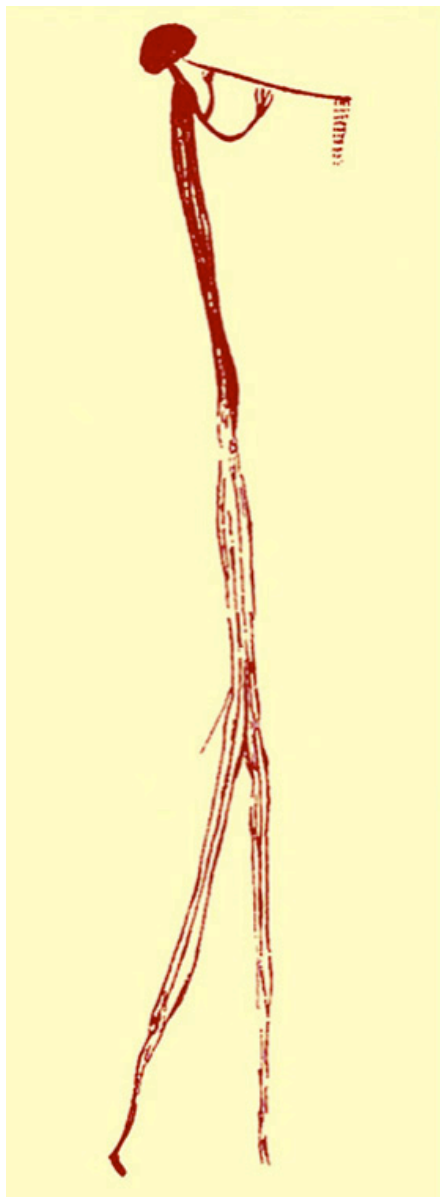
The abstracts of papers published herein will be presented at the UISPP-CISENP meeting in Burgos (1-7 September 2014) on the Intellectual and Spiritual Expressions of Non-literate Peoples.

All full papers received **before 4 July 2014**, will be published in **EXPRESSION N°6** and made available to participants at the UISPP World Congress in Burgos 1-7 September 2014. Send to [**emmanuel.anati@gmail.com**](mailto:emmanuel.anati@gmail.com). We are pleased to have a large group of international participants with compelling subjects to discuss. Abstracts for our session have been submitted so far by colleagues from 20 different countries of five continents and from 12 different disciplines.

Preliminary discussion, questions, and comments are welcome on our blog:
[**cisenp.wordpress.com**](http://cisenp.wordpress.com)

Join the **EXPRESSION**
discussion blog today.

We wish to distribute **FINAL PAPERS** at the Congress. Therefore, we ask each participant to send us **before 4 July 2014**, a print-ready text in English, 5,000 words or less, with a maximum of 12 illustrations (600 dpi) and relative captions. Oral presentations may be made in other languages, but all edited publications will be in English.



Pipe-player at Pahi, Kondoa region, Tanzania, traced by Mary Leakey, 1950s. Courtesy Leakey Family. (Source: Trust for African Rock Art (TARA) <http://africanrockart.org>)

PLEASE NOTE

PRIMITIVE RELIGIOUS INFORMATION EMBODIED IN
HUMAN-FACE IMAGES OF ROCK ART ON ZHUOZISHAN
MOUNTAIN, WUHAI, INNER MONGOLIA

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The human-faced rock paintings like the sun god at Zhaoshao Valley in Zhuozishan in Wuhai City, Inner Mongolia, are one of the most eye-catching and exquisite rock paintings among the ancient works distributed across China. Zhuozishan, approximately 75 km long and the main body of which runs from north to south, is an extended range of the north Helan Mountain. The rock paintings are distributed from north to south at Moer Valley, Kucai Valley, Zhaoshao Valley and Queer Valley, etc., in

Zhuozishan, harbouring such images as human faces, animals, hunting, grazing, dancing and stars. Among the nearly 300 polished or carved pictures there, the human-faced rock paintings account for 90 percent, thus constituting an exclusive area in China with human faces as the theme. The human-faced rock paintings in Zhuozishan are most characterized by those in the Zhaoshao Valley, not only displaying pleasure, anger, sorrow, joy and the vivid five sense organs; also there are more human-faced rock paintings with light rays than in Helan Mountain and Yinshan Mountain respectively. Some of them signify the sun god while others symbolize celestial gods, sorcerers or ancestor gods. The light rays might have reflected the epiphanic sorcerer-celestial god relations or recount that the deceased head sorcerer at epiphanies was blessing people. That has reflected the practices of the ancient forefathers around Zhuozishan area, who worshipped the sun and that places the primitive religious beliefs featuring the worship of nature, totems and ancestors in their spiritual world. Also it is a primitive religious thought deifying the above and a romantic formula for the creation.

Rock art, Inner Mongolia, China. (Source: <http://panoramio.com>.)



In primitive religious worship of nature, the prehistoric forefathers may have presented the worship of the sun. In their minds, the sun high above the celestial bodies had the magical power to dominate everything, bringing human brightness and warmth and giving all vigorous vitality, as well as making the land crack and river water dry up. Besides, it worked at day and rested at night like man and was assumed to be related with crops' growing seasons. So they attributed favourable climatic weather and bumper harvests in farming and hunting, etc. to favours from the celestial gods and the sun god. It can be inferred from the archeological discoveries, polished and carved marks and technique of expression around Zhuozishan, that the rock paintings there might have been created around 6,000 or 7,000 years ago, perhaps earlier than most of the sun god rock paintings discovered on east and west Helan Mountain and on Yinshan Mountain.

The human-faced rock paintings at Zhuozishan are an important turning point joining the Helan Mountain human-faced rock paintings with the Yinshan Mountain human-faced rock paintings. As regards to the origin of human-faced rock paintings, there is multi-origin theory and diffusion theory, etc. The research into human-faced rock paintings is a comprehensive field involving many disciplines and many perspectives. This paper tries to make an all-round analysis and presentation by means of archeology, anthropology and image classification in art history.

Hunting scene, Yinshan Mountains, Inner Mongolia. (Source: China Rock Art Archive, <http://www.bradshawfoundation.com>.)



PRAIRIE ECONOMY DEVELOPMENT SEEN FROM ROCK ART IN THE WEST RANGE OF LANGSHAN MOUNTAIN, INNER MONGOLIA

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Part of the west Yinshan Mountain, the west range of Langshan Mountain in Inner Mongolia, i.e. north-east Alxa Left Banner, harbours a cluster of rock paintings. From the contents and creation periods, they can generally be classified into early hunting stage, hunting heyday, husbandry rudimentary stage and husbandry mature period. From them we can see clearly the process where economic growth shifted gradually from hunting to husbandry for the ancient residents in hilly areas.

The rock paintings in the early hunting stage, carved or polished, contained pictures of deer, ibex, argali and wild oxen as well as scenes where men and wild animals were together. In the hunting heyday period the hunters knew how to use the bow and arrow as well as stone ball, stick and spear, mostly featuring in hunting large predator rock paintings, where hunters were trying to strike a beast with sticks and where a hunter was shooting a deer with bow and arrow.

In the Iron Age the inhabitants came into a husbandry-dominated growth stage with hunting as an auxiliary item. The herds being grazed were sheep, horse, cattle, with shepherd dogs, and there appeared scenes of lassoing and moving to other land for grazing, etc. Some paintings reflected animal breeding, like mating and mares being pregnant.

With the rapid growth of the grazing economy, some scenes appeared in rock paintings where tribes were fighting for grassland, which may reflect the fre-

quent occurrence of battles for animals and perhaps for other properties. It can be seen from the rock paintings that people originally lived on hunting and foraging, and afterwards shifted to nomadic life seeking pasture.

A RITUAL SPACE WITH PAINTINGS AND ENGRAVINGS
IN THE LA CALERA ROCK ART SET, SONORA, MEXICO

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Introduction

This poster presents the first observations about the symbolic components of a particular rocky enclosure with prehispanic rock art, in order to evaluate this ritual space in its context. This place is located in the Sonoran desert, west of the town of Caborca, and in an area with rock art engravings called La Calera in Caborca, Sonora.

Petroglyphs in Cabora, Sonora, Mexico. Photographer: Israel Nava Benitez. (Source: ecoturismocaborcablogspot.com.)



Overall, La Calera is constituted by numerous rocks with representations of animals, human figures, geometric designs and astronomical elements, which were cited by Ballereau (1985 and 1988), Braniff (1985) and Villalobos (2003).

The finding of this rocky enclosure was made in May 2007, during a *Visita arqueológica a los Estados de Sonora y Baja California* by some members of the project *Biodiversidad y Sociedades Cazadoras Recolectoras del Cuaternario de México*, led by the Instituto Nacional de Antropología e Historia de México and the Institut Català de Paleoecologia Humana i Evolució Social, Tarragona, Spain.

The ritual space, still under study, is made up of huge rounded granite blocks that houses a group of paintings and engravings, as well as rocks with mortar bowls and cup marks or “cúpulas”.

Materials and Methods

To date, there has only been carried out recording and digital photographic documentation for the completion of the first tracings. The existence of painting and engraving techniques in that space require the use of different photographic methods. Subsequently, for the image processing are used the Dstrich System and Photoshop, in order to obtain a better identification and characterization of the paintings.

Results

Although the rocky enclosure is currently under study, the situation and the iconographic and symbolic features presented reveal, a priori, the existence of a crucial area in the La Calera rock art set, since the presence of a painted panel in a contexts with engravings is rare.

Conclusion

So far, it has been considered that all this rock art zone, which further comprising the important set of engravings of La Proveedora (Quijada Ballereau 1977 and 1988), belongs to the Tradición Trincheras, which was developed from 700 AD. However, the existence of earlier and later hunter-gatherer

populations and farming groups in the region, as the cultures Cochise (pre-pottery), Mogollón (600 BC - 1400 AD.), Anasazi (100 BC - 1450 AD) or Hohokam (800 DC - 1400 AD), suggests different chrono-cultural affiliations throughout the process of realizing of the rock art site.

(Source: <http://www.memoire-a-venir.org>.)



ARTS AND CULTURES ARE A JOURNEY IN THE WORLD OF MANKIND

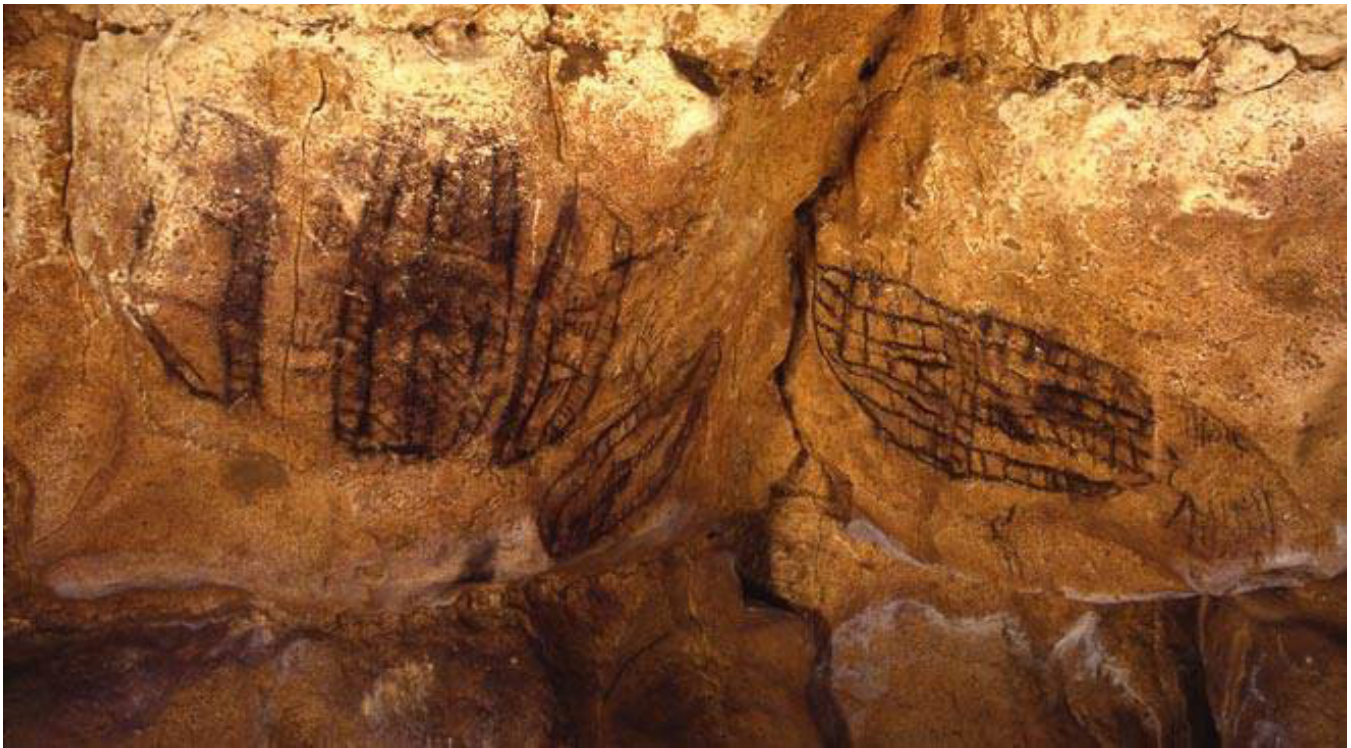
Margalit Berriet

France

President of the Association Mémoire de L'Avenir

Intellectual and spiritual expressions are the demonstration of humanity attempting to understand the forces of nature and of life. Nowhere on Earth, are there people without language or without art. The need for man to express and to produce has led him to the use of symbolic images, as fundamental language reflecting on how he perceives the world and decrypts it.

As an artist, I have been working for several years on projects related to intercultural diversities, which allow us to combine different approaches to art; scientific and artistic, cognitive and sensitive, which complement and enrich each other.



Grid patterns from Altamira, Spain. Photo: Pedro A. Saura Ramos. (Source: <http://www.spainisculture.com>.)

GRID PATTERNS IN NW IBERIA ROCK ART ICONOGRAPHY, CONTEXTS AND INTERPRETATIONS

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The grid patterns are relatively common in the post-Palaeolithic art of Northwestern Iberia appearing either painted in the slabs of the megalithic monuments, in rock shelter walls, engraved in granitic outcrops or in the burial pit covers.

It is therefore a motif that occurs from the Middle/Later Neolithic to the Bronze Age period constituting a chronological marker obtained through the radiocarbon dating of funerary features.

Taking into account the funerary contexts which they were found we can interpret these motifs as symbols of transmutation, in this case, as markers

for places that represent, warn or materialize one of the last rites of passage - death, i.e., the physical and spiritual transformation of one being into another being or spirit.

From this interpretation it is possible to infer that the grid patterns, very common in some Atlantic rock art outcrops, are symbols that indicate proximity of physical and spiritual transmutation places, or mark their entry.

This hypothesis was examined at various scales of analysis, making it plausible in all cases. In the large-scale analysis the case study chosen was the Mountain range of Santa Luzia, Viana do Castelo, Caminha, in the medium-scale analysis we studied the north of Santo Antão Mountain, Caminha, and the small-scale analysis was the rock art motif complex of Sinadora in Viana do Castelo.



*Image of a deer, rock painting, Huamaya Cliff, Guizhou, China.
(Source: <http://arts.cultural-china.com/en/62Arts13335.html>.)*

RESEARCH AND STUDY ON THE GUIZHOU ROCK ART HERITAGE

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The Kaiyang rock art heritage of Guizhou was discovered and researched in the 1980s. Since then, a series of rock art heritage sites have been successively discovered and aroused public attention.

Following the surveys of 23 cities and counties of Guizhou province located in the Yangtze River Basin and Pearl River Basin, more than 40 rock art heritage sites have been discovered. Relevant survey materials and research achievements were collected in the thesis so as to make comparative research and discovery on the rock art heritage. This involved five aspects, including spatial distribution and the natural environment of rock art, the relationship between rock art and other archeological heritage, technique and artistic expression of rock art, the rock art and ancient nationalities of Guizhou, and the geographic and cultural characteristics of rock art. The thesis aims to develop rock art heritage research and study on the basis of Guizhou rock art towards Southeast Asia and the South Asia circle. Research on rock art serves as an associated study to reflect

geographic culture, national culture and the variety of geographic units in southwest China, Southeast Asia and South Asia.

PRELITERATE ART IN INDIA: A SOURCE OF INDIGENOUS KNOWLEDGE, ETHNO-HISTORY AND COLLECTIVE WISDOM

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Indigenous art traditions as practiced by preliterate communities may be viewed as a continuing oral tradition in pan-human cultural phenomenon. Therefore, preliterate art in contemporary pre-industrial setup are the modified and refined forms of prehistoric art forms and so both forms have a common ancestry. In the present study, a huge corpus of data on preliterate and prehistoric art corresponds to both past and contemporary societies are rationally compared in Indian context. The study aims to ascertain the thematic content and related functional implications from varied and actual contexts. Empirical studies suggest that in hunting-gathering foraging societies certain types of visual representations are predominant. Similarly among pastorals, marginal cultivators and settled agriculturists or other basic subsistence-based preliterate communities, the major functional role of preliterate art forms are actually reflections of their occupationally-determined life opportunities and common traditional values that they practice for generations. Each of the preliterate group conserves their own concept about art practices. In this study, the range of variation in the preliterate art, associated activities and the range of indigenous knowledge for sustenance, intellectual abilities and its expressions, communication of ideas and its associated forms are systematically analyzed for identifying the general trend common in preliterate art. The empirical data on contemporary

preindustrial and preliterate societies indicate that such art tradition is largely considered as a mode of expression for communication of ideas and experiences and maintenance of social norms and solidarity among each ethnic entity rather than implied for beautification or ornamentation purposes. In this study, all available forms of indigenous visual art tradition including varied forms of painting, sculpture, tattooing, symbolic representations related to supernatural belief and performances, myths, icons, megalithic burial practices etc. are viewed and analyzed with a view to decipher its cognitive role and meaning deciphered to discern the basic principles of indigenous knowledge embedded in preliterate art.

THE ANTHROPOMORPHIC FIGURINE OF CAN
SADURNÍ CAVE, BEGUES, BARCELONA

**Manuel Edo, Ferran Antolín, Pablo Martínez,
M^a Jesús Barrio, Elicinia Fierro, Trinidad
Castillo, Eva Fornell, Georgina Prats, Remei
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Col·lectiu per la investigació de la prehistòria i
l'arqueologia del Garraf-Ordal (CIPAG)

In summer of 2012, the upper part of the body, with a complete arm and the start of the other one, from a human figurine made of ceramic was found in Can Sadurní Cave. It appeared in the archaeological layer

Autumn Equinox Megalithic Utsav through the megaliths of Punkree Burwadih. Photo: Srikumar M.Menon. (Source: <http://www.megalithindia.in>.)





Figure 1. Anthropomorphic figurine.

11, dated to c. 4500 cal BC, which makes it one of the oldest ceramic figurines found in the Prehistory of the Iberian Peninsula.

Despite the existence of earlier examples during the Upper Paleolithic, the phenomenon of the votive imaginery in Europe has a strong Neolithic accent. Ever since its appearance, the oldest sites in Israel and Jordania provided little statues that represent feminine figures, associated by most authors to the concept of fertility. This concept will expand throughout the Mediterranean, as well as central and western Europe. This happened during more or less 1500 years and the generalisation of the process occurred during the Vth millennium cal BC.

Several interpretations have been proposed for these figurines: from a religious role (mother goddesses); to having connection to the magic world of priestesses and witches; or being representations of ancestors or symbols of identity or lineages; as amulets; or “toys” without any further symbolic connotation.

The layer in which the figurine was found is culturally ascribed to the Middle Neolithic I or Early Middle Neolithic, which is known in Catalonia as

Postcardial Neolithic Molinot/Montboló type. All elements point to the fact that this figurine had a symbolic and spiritual connotation. This paper will present its characteristics and it will be observed that they coincide with what has been defined as an idol. Having this magical-religious component in mind and given that the inhabitants of Begues are traditionally known as Els Encantats (the Enchanted), the figurine was named The Enchanted of Begues.

NEW FINDINGS IN HUASHAN CLIFF PAINTING TECHNIQUES

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Nationalities Museum

The petroglyph painting techniques are generally categorized into two kinds: rock carving and rock painting. The latter are varied according to painting materials, image sizes, geographical locations and environment. The Ningming Huashan cliff painting is on a rock among some cliffs along the riverbanks. It is rare in rock painting in China and round the world because of its large scale, number of images and rarely used painting environment. Previous research proposed and briefly described four cliff-approaching methods and two painting techniques: projective monochromatic colour plain painting and hollow-frame display painting. However, based on close observation, this paper analyses the painting chirography and the regular pattern of images, then concludes that there are four painting techniques of crouching human figures and graphic symbols: freehand drawing, outline-filling, impasto and stipple. This discussion on the Huashan cliff painting techniques and procedures will give further support to research on early people’s creation status, cliff-approaching methods, drawing tools and materials.

PREHISTORIC ROCK ART, THE INFORMATION ERA OF HUMANS WHICH HAS BEEN OVERLOOKED

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Communication is a new social science which appeared in the 20th century. In it the emergence of language is considered to be the genuine beginning of human communication, and the communication activities of humans are divided into four stages, oral communication, literal communication, press or public communication and electrical communication. Most scholars affirm that writing was developed on the basis of pictures, but they have ignored the significance of prehistoric rock art, which is an important part of the original picture in the history of human communication.

Prehistoric rock art researchers have noticed this problem. However, most of them have preferred to focus on data, image classification, connotation analysis and archeological dating.

As noted by Emmanuel Anati in his essay titled Archetypes, Constants and Universal Paradigms, “Rock art was a form of written communication, it constituted the largest and most significant recording process in the forty thousand years of history since humans appeared to conventional and modern ideograph until alphabetic writing appeared.” Prehistoric rock art widely existed in 120 countries in five continents as the information carrier of primitive tribes, thus bearing the function and meaning of information transmission.

We cannot determine whether there is a human language at the time of prehistoric rock art, but the expression of prehistoric rock art is more close to reality, has more information and is more intact. In

Rock painting, Huashan Mountain, Ningming County, Guangxi Zhuang Autonomous Region, China. (Source: wikipedia.com.)



this article the author uses communication research methods, study as information symbols. The rock art's nature and characteristics contains the meaning in the original transmission. The prehistoric rock art period is the earliest human communication period.

ROCK PAINTINGS IN SOUTHWEST CHINA,
FOCUSING ON THE COFFIN PAINTINGS IN THE
ROCK CAVE AT XIANREN BRIDGE, HUI SHUI
COUNTY, GUIZHOU PROVINCE

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After carefully looking at rock paintings and the patterns of coffin paintings on the cave burials and cliff burials in southwest China and neighbouring Southeast Asia, the author believes that there is a very close relationship between them. Moreover, rock painting, in a sense, is related to some burial customs such as cremation and ground burial. Referring to the related studies of ethnology and mythology, the author reinterpreted some of the rock paintings in southwest China and found that the rock carvings largely reflected the creation myths of local ethnic minorities. Ancestor worship was an important scene in rock carvings. It is, therefore, closely related to burial, including the cave burials and cliff burials. The rock paintings of southwest China were mainly made between the Han and Ming dynasties. They were largely made and used by the ancestors of the Zhuang, Dai and Gelao people, who spoke Kra-dai languages. The neighbouring Miao, Yao, Nu and Wa people also began to use rock paintings due to

Miao people cave burial in Lima Mountain, Guizhou, China. Photo: Rebekah Wilkins-Pepiton. (Source: <http://www.bekawp.com>.)



the migration of ethnic groups. The murals on the wall of big houses of the Wa people, the canvas of the Wa people and the coffin paintings of the Miao and Yao people could be treated as the relicts of rock paintings as mentioned above. The early rock paintings (between the Han and Song dynasties) are closely related to creation myths, so they were used for building an ancestral world to persuade the dead to get together with their ancestors and be reborn. The main motif of the late rock paintings (from the Song to Ming dynasties) is the horse, which probably reflected the rise of horse breeding, because the central government of the Song dynasty set up a horse market in Guangxi. Ancestor worship was a belief under the guidance of animism, which tried to please the ancestors, let the dead go far away, and bring many kinds of benefits to the descendants. The aim of ancestor worship is to remove disaster or misfortune from the living and give blessings to the living, which could be regarded as the chief function of rock paintings in southwest China. The author's preliminary research indicates that it is probably a feasible and efficient way for us to use the folk beliefs, mythologies and legends, especially the creation myths, to interpret the rock paintings of southwest China in the future.

DISCOVERY AND PILOT STUDY OF THE JINSHA RIVER
CHISELLED ROCK ART IN SHANGRI-LA

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Since the 1980s, many rock art remains have been found in the Jinsha River Basin, called the Jinsha River rock art. Most Jinsha River rock art which has been discovered is rock painting, but a small amount of chiseled rock art was found. Now researchers believe that chiseled rock art belongs to the Jinsha River rock art, but there are many differences of technique, themes and styles between the chiseled

rock art and the rock paintings. The chiseled rock art is more similar to the rock art in Helan Mountain and Yinshan Mountain. This phenomenon not only reflects the rich diversity of the Jinsha River rock art, but also suggests that the local rock art may have had a close relationship with rock art in north China.



*Jinsha River rock art, Yunnan Province, China. Photo: Paul Tacon.
(Source: <http://www.cosmosmagazine.com>.)*

SURVEY OF THE STATUS AND PROTECTION STRATEGY
FOR THE ANCIENT ROCK PAINTINGS IN GUIZHOU

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Guizhou is a large province for rock art resources. Rock paintings in Guizhou are mainly distributed in ethnic-minority areas, and had been executed by ancient ethnic ancestors, reflecting the ethnic development of economy and culture in ancient Guizhou. Due to natural factors or human destruction, or some combination of the two, it was found that rock art resources in Guizhou are at risk of disappearing.

Although some government departments began to focus on the protection of rock paintings resources, the situation is not optimistic and there are rock protection difficulties. Rock protection needs to happen without delay. Petroglyph protection measures need to be carried out by the whole of society, and will involve literacy, funding, talent introduction, usage and other regulations. To this end, the task force on the basis of investigation has proposed some measures and suggestions. These include:

- ◆ in-depth investigation to establish credible rock resource files;
- ◆ strengthening research and providing an academic basis for rock protection and utilization;
- ◆ strengthening the construction of the relevant administrative departments to improve the management of rock resources;
- ◆ strengthening rock art resources to improve protection;

- ◆ establishing petroglyph or rock art museum theme parks, since petroglyphs enhance values and aesthetic appreciation;
- ◆ learning from previous experience to provide an effective method of protection and utilization of resources among the Guizhou petroglyphs.

LIFESTYLE OF HUMAN GROUPS DURING PALAEO-LITHIC AT HAR KARKOM

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Har Karkom (HK) is a mountain in the southern Negev (Israel) which was intensively populated during all Palaeolithic periods. During the careful survey of

Wangfenglin Geological Park, Guizhou, China. (Source: China.org.cn.)





Har Karkom, staff and serpent rock engraving. Photo: E. Anati. (Source: W00077, World Archive of Rock Art (WARA).)

the 8 Km² of HK plateau, 155 Palaeolithic campsites have been recorded and drawn. The exceptional preservation of the hut floors and the deep investigation of the flint industry found in the sites allowed hypotheses on the demography of each period. The campsites appear as temporary stations, occupied for a variable period of time, from few days to seasonal, and probably they were re-used during further occupations. This analysis took into consideration 117 campsites, out of them 6 belonging to the Lower Palaeolithic, 54 to the Middle Palaeolithic and 57 to the Upper Palaeolithic period. In the remaining 38 campsites lithic assemblages of different periods were found, and they were discarded for this analysis.

In the 117 campsites, elected for the demographic analysis, the study of the sites allowed to recognize areas in the sites where specific activities took place, such as flint knapping, animal skinning or vegetable peeling. In certain sites hut floors for resting or sleeping were recognized from those where group meetings and activities took preference.

On the basis of the above findings, hypotheses on the lifestyle during the different Palaeolithic periods were put forward.

THE SET OF EL ARROYO DE LAS FLECHAS' ROCK ART ENGRAVINGS: SYMBOLIC ASSOCIATIONS IN THE SIERRA EL ÁLAMO, CABORCA IN SONORA, MEXICO

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Introduction

The first results obtained on the set of El Arroyo de las Flechas' rock art engravings in the Sierra El Álamo, Caborca, are submitted below, within the project: Ocupación Humana durante el Cuaternario en el Noroeste de Sonora (2013). The iconographic and symbolic wealth comes to point out the existence of a mainly ritual place. The site is constituted by a large rocky side with over 500 engravings of human figures, animals, abstract and astronomical elements.

Methodology

The record consisted of setting topographically the location of the engravings by satellite system (GPS) and carry out the engravings' detailed inventory for stylistic, technical and thematic analysis to establish stylistic and ethnographic analogies and their

Figure 2. Picture of the main panel of El Arroyo de las Flechas in the Sierra El Álamo, Caborca, Sonora, Mexico. Photograph: Beatriz Menéndez.





Rock painting in Yunnan, China. (Source: IFRAO 2014 Conference website <http://www.chinarockart.com/index.shtml>.)

chrono-cultural context. This work was complemented with digital photo documentation for the development of digital tracings.

Results

The study focuses on the contextualization of the site and the first formal analysis of this rock art imagery inscribed among the Caborca's ritual areas, where certain associations suggest ceremonies possibly related to the solar and moon cycle linked with the fertility.

Conclusion

The site, constituted by many symbolic elements, has been framed within the Trincheras Culture in Trincheras, Sonora, related to the rock art styles of the southwest area of the United States and the northern of Mexico, attached in Gila Petroglyphs Style and, apparently, linked to the Hohokam culture (800-1400 A.D.) developed between northwest of Sonora and southwest of Arizona.

THE SPECIAL CHARACTERISTICS OF THE ZHENFENG ROCK ART IN GUIZHOU

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Guizhou province is located in the east of the Yunnan-Guizhou plateau, in the southwest of China, where there are many mountains and deep rivers. The wet and warm climate and good natural environment attracted the ancestors of the Guizhou people to settle there in the Paleolithic period.

Beipanjiang River is one of the main rivers in the southwest of Guizhou, which flows through Zhenfeng county. A range of rock art has been discovered

around BeiPangjiang, and Zhenfeng rock is one of them. Zhenfeng rock is situated mainly in the Red Rock Cliff of ShiZhu village of Shaping Township in Zhenfeng county, where Buyi and Miao people live.

Zhenfeng rock art faces south, and is located at 105°51'19" east longitude and 25°8'58" north latitude. Its altitude length and height are 548, 400 and 180 metres respectively. The distance between the ground and the rock art is 1–100 metres. In addition, there are apparent overlying images.

The rock art of Zhenfeng and elsewhere in the southwest provinces are painted in red, but Zhenfeng rock art is unique. The contents are special. First of all, there are more than 1,000 fingerprints, which are drawn at 1–3 metres from the ground; others are at higher locations. Both left and right hands can be seen, which is unique in southwest China. Second, the figures of animals, like cattle, deer, peacocks, tapirs and wild boars, are quite large and outlined by lines. And that is also a rare phenomenon in southwest China.

The overlying images are very amazing and distinctive too. The result of dating these images was that we could judge the art took a long time to complete, for instance, the peacock painted with graceful lines overlying a cow with simple lines, handprints overlying animals and animals overlying animals.

The environment is very special and quite different from elsewhere. Many remains of ancient humans in the Paleolithic period as well as the relics of the Christian era have been discovered around the rock. Large animals seen in the Zhenfeng rock art were surmised to be Paleolithic by Chinese scholars. Most important, in the animal figures Zhenfeng art shares many similarities with European rock art of the same period.

THE ROCK ART OF SARACACHI RIVER BASIN: THE EL ARCO AND BLANCA DE LA PULSERA CAVES, SONORA, MEXICO

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Introduction

This work is part of the project “Biodiversidad y Sociedades Cazadoras Recolectoras del Cuaternario de México” led by the Instituto Nacional de Antropología e Historia de México and the Institut Català de Paleoecologia Humana i Evolució Social in Tarragona, Spain, in collaboration with other Mexican and Spanish institutions and universities (Escuela Nacional de Antropología e Historia de México (ENAH), Universidad Nacional Autónoma de México



La Pintada Hermosillo, Sonora, Mexico. (Source: informador.com.)

(UNAM), Universidad de Barcelona (UB), Universidad de Castilla la Mancha (UCM) and the Universidad Nacional de Educación a Distancia (UNED), Spain).

The project began in 2007 through the study of several rock shelters with paintings in the Saracachi River area in Cucurpe, Sonora, having proceeded to an extensive record of the panels and collecting microsamples of pigments to be analyzed by RAMAN Spectroscopy.

This region of Sonora concentrates an important part of the rock art sites of northern Mexico, as the El Arco and Blanca de la Pulsera caves, distinguished by the large concentration of pictographs, which are characterized by the presence of human figures with antennas-shaped headdresses and legs in squatting position, tents or “tipis”, animals and geometric elements.

Materials and Methods

The documentation of the rock art panels were performed through digital photography, whereas for the image processing we used the Dstrich System, in order to obtain the tracings. Regarding the study of the pigment samples, these were performed in the Department of Chemistry Lab at UNED (Madrid, Spain) using a confocal Raman microscope Jobin-Yvon H-IR Labram R-800.

Results

The thematic content of the paintings is complex, especially for the diversity of types and topics in which intersperse aspects possibly related to rituals (probably associated to puberty in adolescents (Blanca de la Pulsera cave)) and fecundity (El Arco cave).

On the other hand, spectra obtained in both rock art sets show the presence of silicates as α -quartz, sulfates, anatase, hematite, amorphous carbon and oxalates. Also the appearance of spectra with distinct bands of hematite, α -Fe₂O₃, in all tested samples, indicates that this is the pigment used in the pictographs whose colors vary from orange to red.

Conclusion

The sample So-arc 3, from El Arco cave and characterized by presenting abundant calcium oxalate spectra, as whewellite (CaC₂O₄.H₂O) and weddellita [CaC₂O₄ (2+x)H₂O, x 0.5], is an excellent candidate for microstratigraphy and possible radiocarbon dating (AMS 14C). It is expected to get more information on the composition of the samples with complementary analyzes and additional studies of the spectra obtained. The comparative study between the rock art from those two caves will provide relevant information for a better understanding of the recent prehistory of that American region.

Dana Shaham

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The Natufian artistic manifestations were recognized as unique phenomena in the archaeological record of the Levant. The sudden rise in the scope and number of these manifestations was ascribed to the particular nature of the Natufian culture (ca. 15-11,500 years ago) representing the last hunter-gatherers, heralding the era of succeeding full-fledged agricultural communities.

A cross-disciplinary approach adjusting methods inherent in the discipline of art-history with traditional archaeological research shed a new light on the Natufian art. This approach implies inductive analysis beginning with a formal description of one work of art. Then, style analysis and investigation of the content are conducted by grouping other works of art according to observed artistic qualities. These bodies of comparisons generate new questions for exploration. Thus, an analysis of one piece of art enables us to contend with both more works of art and greater issues.

We will present the case of an anthropomorphic figurine from the Natufian site of Eynan, Israel. Following its formal description, it will be compared to other art pieces; these bodies of comparison are hierarchically ordered from the closest to the most general, i.e. comprising works of art from the same site (Eynan), the Natufian art corpus at large, the European Upper Paleolithic art corpus and the universal artistic qualities of masks.

The initial result of this case analysis is identification of Natufian visual languages, i.e. shared artistic qualities and visual conventions across various media and sites. The identification of the subject as a double image composed of two categories: human and

animal, entailed assembling another body of comparison, and a discussion of the different ways in which a similar subject is represented. These steered the discourse on representation of the supernatural and related socio-religious institutions. Finally, the identification of generic qualities of a specific category of art—the masks, opens yet another venue for a higher level of interpretation, based on universal attributes of masks creation.

The various lines of evidence suggest an interpretation of the Eynan figurine as a mask-like representation of a spirit. Thus the components of the image divulged through this study can contribute greatly to our comprehensive understanding of the image and its function. These conclusions may provide new insights on topics pertaining to the material creation of a new spiritual being, as well as on the social structure and ritual systems that supported the ‘creation’ of such an image. We may also ask: what was the role of this image and related socio-cultural mechanisms in the transformations from Paleolithic to Neolithic lifeways?

Stone mask, 7000 BCE. Collection: Musée de la bible et terre sainte, Institut catholique, Paris. (Source: <http://www.mondedelabible.com>.)





Rock art in Lusen Mountains, Qinghai, China. (Source: IFRAO on <http://www.rupestre.net>.)

RESEARCH ON THE CLASSIFICATION AND STAGING
OF ROCK ART ON LUSEN MOUNTAIN IN QINGHAI

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University of China

This article is based on the examination of the research materials which came out of the workshop of the Rock Art Research Association of China in July 2013, and the summary and combination of the existing materials, according to the production methods and artistic expressions of rock art.

The rock art on Lusen Mountain may be divided into eight types and went through four stages: the formative period, the first pinnacle (yak period), the second pinnacle (deer period) and the decline period.



Rock painting of monkeys in Guizhou, China. (Source: <http://artscultural-china.com>.)

INVESTIGATION AND RESEARCH INTO
DAHONGYAN ROCK ART IN ZHENGFENG COUNTY,
GUIZHOU PROVINCE

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This paper is a full display of information and data obtained by the team of the Rock Art Research Association of China, Minzu University of China, during the investigation of Dahongyan rock art in Zhengfeng county in Guizhou province. As participants in the investigation, the authors have conducted an in-depth analysis of the rock art environment, and provide an explanation for the mystery of Dahongyan rock art, as well as some views and opinions on the handprint of Dahongyan rock art, which is rooted in the holy rituals of the ancients in the panic of the last crisis, and the handprint as a symbol of people. Furthermore, they point out the particularity and the importance of Dahongyan rock art compared with other rock art of Guizhou province.

FIELD SURVEY AND ANALYSIS OF MASK WORSHIP IN
THE XILIAOHE RIVER BASIN

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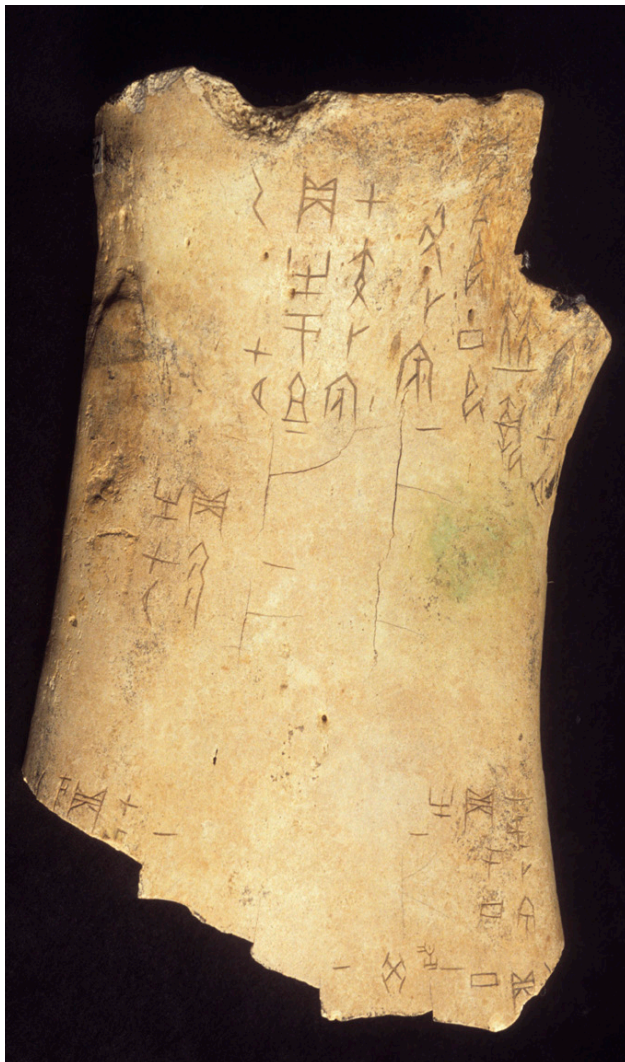
Jiaxin Zhang

China

Rock Art Research Association of China

Some scholars believe that the original concept of yin and yang becoming the yin-yang theory was the direct result of the belief in the sun god. As a systematic methodology, the yin-yang theory was formulated in the late Zhou dynasty, the Qin and the Han dynasty, but the sun god belief had been founded earlier. Therefore, rock art is rooted in ancient culture rather than isolated and the religious beliefs and philosophies had started very early. The investigation of eye mask worship not only can enrich the study of rock art and encourage the comparison with rock art in the Pacific Rim, but also has particular significance for the research of national migration, cultural evolution and the formation of the Chinese yin and yang concept.

Shang Dynasty Oracle Bones, ox shoulder blades, Hopkins Collection, Cambridge University Library (CUL 52). (Source: <http://www.lib.cam.ac.uk/mulu/oracle.html>.)



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Turning to the generalization and systematization of the Late Paleolithic Art in Ukraine it needs to understand some specific aspects that characterizes this period of time, natural-geographic, social and cultural environment in which they are being developed. Regard to the objective analysis of the phenomenon of Paleolithic Art in specific geographic boundaries, we believe it is necessary to consider not only the chronological framework of the pro-

A boulder with petroglyphs in Kamenna Mohyla, Ukraine. Photo: Petro Vlasenko. (Source: ua.vlasenko.net.)



cess. In our opinion, it is important to analyze the dynamics of development, that is the construction of spacetime model.

Of course, the problem of analysis of the Late Paleolithic Art is very significant. However, in our work we try to reveal the positive elements of classification similarity, community of territorial distribution and stylistic unity.

Using such criteria of analysis in our opinion it is possible for a sufficiently large spatial coverage, which gives us the art on the territory of modern Ukraine in the Late Paleolithic chronological framework.

MANIPULATION TACTICS: A CULTURAL
INTERPRETATION OF ROCK ART IMAGES MASSED
IN SOUTHWEST CHINA

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Xiaoming Luo

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Guizhou University

Rock art in southwest China, characterized by its distinctive feature of being painted with red pigment, is atypical of Chinese southern rock art. The content of the rock art painting in southwest china can be divided into two parts: wildlife images usually in areas make a living dominated by hunting, such as western Yunnan, Tibet; and images with human themes in areas where farming dominated the means of livelihood, such as Guangxi Huashan, with both types in Guizhou. But the method of painting and the colours conform to the surface characteristics of rock art; the size of the compositions is also noteworthy. Some of the rock art in southwest China has different content, but the images of the individual body masses are very similar. This is the same throughout China. The conclusion is that the art has a high degree of consistency. Is it constrained by the people who created the rock art? This is an interesting question.

This article will try to explain this phenomenon, which involves the witchcraft and sorcery operations of ancient people. Although rock art reflects people's religious concepts like their view of god, the communication between God and man and so on, it cannot generally be said that human beings who make rock arts have entered the religious phase. Therefore, from the existing text of rock arts we know that the relationship between rock art and everyday life reveals strategies for actions and manipulations, which have a strong practical purpose. In rock art landscapes, images that are covered up or broken seem to suggest this kind of utilitarian purpose.

DISCOVERY AND STUDY OF TWO GROUPS OF WRITING ON THE CLIFF IN THE HONGSHAN CULTURE AREA

Jiacai Wu
China

In eastern Inner Mongolia, two groups of painting show the water chestnut, prayer, prehistoric tribal hunting, breeding, production and life scenes. The two groups have 14 and 19 paintings each, respectively, reflecting the ethnic order: a multiple footprint, a large freehand, intuitive, conceptual abstract, a

Jade coiled 'pig-dragon', Neolithic period Hongshan culture, Liaoning Province, Inner Mongolia, China, circa 3500 BCE. On loan at the British Museum. (Source: <https://www.britishmuseum.org>.)



memory of the symbol, the sun, the moon, dog, human, bird, plant and arrows are seen. The two groups of paintings have special scenery, where the former is a more coherent interpretation of the narrative than the latter. The Chinese northern desert also provides evidence allowing us to date rock paintings.

RESEARCH ON THE DEVELOPMENT AND
UTILIZATION OF THE GUIZHOU ANCIENT
PETROGRAPHY RESOURCE

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Hao Li, PhD

China

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Studies were conducted to investigate the distribution, characteristics and current status quo of petroglyphs in Guizhou province. The research team has studied 28 petroglyph sites, mainly located in areas in Anshun, Qiannan and Qianxinan. We found that the distribution of Guizhou petroglyphs has three typical characteristics: scattered distribution; mostly located deep in the mountains; mostly (about 93 percent) on steep cliffs.

We also found that the Guizhou petroglyphs have three features: first, painting is the main artistic method; second, the pictures are characterized by a small frame, a small number and small figures; third, subjects can be classified in three categories, graphics, symbols and lines; fourth, most of the ecological environment of the rock art is very good; and fifth, most of the petroglyphs are located in the ethnic-minority areas (about 86 percent of the total).

Wumeng Mountains, Guizhou, China. Courtesy of pro.Guizhou by nihongarden. (Source: <http://www.agri.com.cn>.)



This paper considers that the petroglyphs are a valuable culture resource in Guizhou province, with important academic value and economic value. Therefore the author recommends:

- ❖ establishing the petroglyph open-air museum somewhere near Guiyang city;
- ❖ exploiting and developing some petroglyphs near convenient transport systems and close to other famous attractions;
- ❖ improving the study of the petroglyphs.

USING THE MONTAGE TECHNIQUE TO
READ VARIOUS CAVE PAINTING SITES ON
GUIZHOU PLATEAU

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Guizhou Province

On Guizhou plateau, cave painting and rock engravings have been found at various sites and were considered to be prehistoric in origin. The rock art depicts the lives and times of the people who lived in the cave. They used the simplest visual language showing their daily lives. The prehistoric artefacts could also be abstract art, such as what was found in the Redcliff celestial script in Guanling, Guizhou, the meaning of which is still unknown.

The word montage simply denotes ‘cutting’ in French. It is using a series of short shots and editing them into a sequence to condense space, time and information. Visual thinking is another elaboration of montage. Children round the world can use this technique to read the paintings. So, we can read and interpret the cave paintings, such as the NiuJiao well cave painting in Guanling, the BaiYanJiao cave painting in Changshun, the Sanmeiyan cave painting and the Tiziyan cave painting in Kaiyang, Guizhou.



*Rock painting about phallicism, Shimenzi, Hutubi County, China.
(Source: China Intercontinental Press, Editor: zhaogian http://english.ts.cn/Culture_History/content/2010-08/04/content_5687513.htm.)*

DISCUSSION OF REPRODUCTION WORSHIP IN
CHINESE ROCK ART

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Reproduction and multiplication are major themes in human beings’ existence, and thus are derived numerous religions, witchcrafts, myths and legends, which have become dazzling pearls of human culture. The article classifies Chinese rock art into two categories: symbolic metaphor and realistic expression. While the symbolic metaphor is expressed in hoofprints, footprints, cavities, concentric circles, triangles, bows and arrows, illustrated by taking Henan province’s as an example (about 4,000 years ago), realistic expression is expressed in images of the penis,

vagina, sexual intercourse is illustrated by Xinjiang Hutubi rock art (about 3,000–4,000 years ago). The two types of rock art show the ancestors' desire for life and yearning for the prosperity of future generations. Due to constraints of the human relations concept and Confucianism in China, the realistic expression pictures diminish during the evolution of culture and art, whereas the symbolic metaphor combines with rich transformation, abstract and folk art, becoming an important art expression form of China's folk religion. This category is still widespread.



Rock painting in Yunnan. (Source: IFRAO 2014 Conference website <http://www.chinarockart.com/index.shtml>.)

AGRICULTURAL WORSHIP IN THE ROCK ART OF JIANGJUNYA, LIANYUNGANG CITY, EAST CHINA

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Rock Art Research Association of China

Yaqi Huang
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Lianyungang, Jiangjunya, is located on the east coast of China. Here the most representative rock art shows the god of grain worship, reflecting China's primitive

agricultural society. Determined by the micro-erosion dating method, the god of grain worship in Jiangjunya is shown to date back 4,500–4,300 years, the Longshan culture period. The rock art is categorized as petroglyphs. The article traces Jiangjunya's paleoclimatic environment, farming conditions, rice planting and cultivation, and describes the calendar of the East Yi clan, astrology rock art in Jiangjunya, myths and legends in Jiangjunya and surrounding archeological discoveries. The deduction is that grain worship is the most common rock art of the ancient East Yi clan, and its creation process is primitive witchcraft in which prayers are made for a good rice harvest. The rock art reflects the ancestors' religious faith as well as their perception of the world, and reveals the original cultural forms in this area.

RESEARCH ON FACE ROCK CARVINGS IN NORTHERN CHINA

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Face rock carving is a distinct rock carving type that focused on facial and semi-facial portraits in mysterious shapes and with profound implications. Albeit a global cultural phenomenon, face rock carvings are discovered only in the Pacific Rim, which includes China, Mongolia, Siberia, America, Canada, Chile and Australia. An abundance of face rock carvings have been found spreading as a ribbon from the west to the east in northern China, in Badan Jara, Table Mountain in Wuhai, Yinshan and the Xar Moron River in Inner Mongolia, Helan Mountain in Ningxia and the Amur Basin.

The connotation has been the subject of extensive literature, including the spread and changes in the face rock carvings in the context of art history, reli-

gion and folkways. However, most of the existent studies are subject to limitations due to the use of incomplete data in terms of region analysis, periodization and chronology.

This paper is an attempt to develop an archeological methodology for the study of face rock carvings. Using 565 face rock carvings found in northern China, their distribution and characteristics are summarized in a systematic archeological classification. We also conduct a periodization and chronological study.

IMAGE CLASSIFICATION AND THE SYMBOLIC
STRUCTURE OF THE ROCK ART AT THE ZUOJIANG
RIVER, GUANGXI

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University of China, Beijing

Mingshui Wang
China

So far, 81 rock art sites, 178 paintings and thousands of individual images have been spotted on the cliff banks of the Zuojiang River, Guangxi, in

southwestern China. Of these, 90 percent are images of human figures, and the rest are animal images (mostly canids) and symbolic designs (especially the circle, which generally may be regarded as bronze drum designs in ancient southwest China).

The subject and content of all the sites of the Zuojiang River are highly consistent. In other words, all the rock art in this region expresses the same subject: prayers of collectivity, usually showing mass sacrifice scenes. Local researchers made various assumptions of what they prayed for, such as the holy landscape, astral subjects, ancestral subjects, gods, dogs of the bronze drum and celebration for victory in wars, etc. Nevertheless, there is no dispute that the subjects the rock paintings expressed must be indigenous people's scenes of sacrifice.

We found that the figures of prayer, which are the most popular image on the Zuojiang River, are actually the basic motif of world rock art. Compared with similar figures rock paintings around the world and in China, the prayers at Zuojiang River have their own particular features:

- ◆ Ninety percent of the figures are of identical postures, and it is very rare to see thousands of such prayer images concentrated in one rock art region.

Rock painting on Huashan Mountain, Guangxi Province, China. Adam's post. (Source : holachina.blog.)



- ◆ These postures of the human figure can be divided into two types, the front side and the profile side, which represent different social rank and status.
- ◆ The local complex and diverse religious rites are described by arranging the figures vertically or horizontally, adding various kinds of weapons or accessories, changing figure sizes and so on.
- ◆ The rock art of the Zuojiang River formed its own unique syntax and grammar through the various relationships of characters and the collocation of figures with animals, decorations and weapons.

AN ANCIENT SACRIFICIAL PLACE: RESEARCH INTO
ROCK ART IN XIANJU

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Wenguang Bureau of Xianju County

Xianju, a town located in the southeast of Zhejiang province, boasts nearly 20 sites of cliff painting. This paper demonstrates that these serve as worshipping places for the ancient Yue (a country in the Zhan-guo period). People offered sacrifices to heaven for

Rock formation, Xianju, China. (Source: <http://www.panaromio.com>.)



fertility, from the perspectives of their geographical location, names, content, local legends and customs, ancient worship systems and so on.

PETROGLYPHS OF THE NORTHERN PACIFIC RIM:
THE ROCK ART OF THE XILIAOHE RIVER AND THE
AMUR RIVER

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The human-faces petroglyphs in Asia, America and the Atlantic are a unique type of rock art, called by scholars the Pacific Rim culture. Based on archeological data analysis, the human-faces petroglyphs were made in Asia mostly during the Neolithic and

the Bronze Ages. In America, the human-faces petroglyph culture lasted until near modern times. The special geographic distribution of human-faces petroglyphs is important for us to understand our ancestors' living patterns, art creations, customs, religions and their tribes' migrations.

After sorting and analyzing the geographic distribution and classification characteristics of the human-faces petroglyphs in the northern Pacific Rim, we selected the Xiliaohe River and the Amur River as research targets for indirect study by date and by typology based on macro-recognition, employing archeological data and image comparison methods, then we tried to establish a regional chronological space-time framework for the human-faces petroglyphs.

The major research and steps were as follows:

- ◆ defining the concept of human-faces petroglyphs;
- ◆ making statistics and analysis on the distribution data;
- ◆ based on the data analysis, I first made studies of human-faces petroglyphs in the Xiliaohe

Zuojiang River, Guanxi Province, China. Adam's post. (Source: holachina.blog.)



River and Amur River areas, because they are widely found at different periods. Utilizing archeological investigation and research results, combined with image structure characteristics and types of human-faces petroglyphs and relevant archeological survivals to establish a basic chronological scale, the main styles and types of human-faces petroglyphs for each period were organized.

The conclusions are based on comprehensive research on the human-faces petroglyph creation methods, chronological classification and colour types.

1. The human-faces petroglyph is the outcome of the complex economic conditions of the Neolithic period. The material base for its coming into existence and evolution is not determined by a single economic form. It is a complex outcome of the combination of several economic forms.
2. The same style and type of human-faces petroglyphs existing in many places in the northern Pacific Rim indicate that the evolution of human-faces petroglyphs is closely related to the migration of hunter-gatherer tribes, the spread of their cultures and the ethnic mixture.
3. The diversified types and styles of the human-faces petroglyphs reflect the environment, living patterns and the different ethnic cultures. The places where the human-faces petroglyphs are located and their ethnic cultural particularity have different cultural meanings. The local cultures in each place have an important impact on the creation of human-faces petroglyphs in that area.



Weathering of the rock paintings on the Huashan cliff. Guo Hong et al, page 312, Section 7, Conservation of Ancient Sites on the Silk Road, ed N. Agnew (Getty Conservation Institute, 1997). (Source: https://www.getty.edu/conservation/publications_resources/pdf_publications/pdf/2nd_silkroad7.pdf.)

SIGNIFICANCE OF THE STABILIZATION WORKS WHICH PROTECT THE ROCK ART PAINTING IN NINGMING DISTRICT

Qiuping Zhu
China

Cultural Relics Management of Ningming District, Guangxi Province

Rock art is a common cultural phenomenon in early society. The typical rock art painting, Huashan rock art in Ningming, Guangxi, is now seriously damaged. The rock art cracked easily. Since 2001, our management has promoted protective research, and the research achievement was successfully applied in our stabilization works. This safeguarding protection not only helping us solve the climatic problems but also gives us ideas on how to protect the rock art in our country.

Rock Art Links



Trust for African Rock Art (TARA, Kenya) continues to develop community museums and educational tools to teach about rock art.

Starting this Fall, TARA Chairman and founder, photographer, writer, and rock art specialist, David Coulson will be leading safaris into African rock art areas, also known for their incredible landscapes, rich wildlife and proud nomadic peoples. TARA's main international partner is Kenya-based Royal African Safaris who also have an office in the USA (Colorado). The first safari will be to NAMIBIA 13-21 September 2014. <http://africanrockart.org>.

Download TARA's Guide to Rock Art in Kondoa Irangi, Tanzania, UNESCO World Heritage site: <http://africanrockart.org/wp-content/uploads/2013/12/Kondoa-guide-Booklet.pdf>.

Take a look at The British Museum and Trust for African Rock Art (TARA) image project, a database cataloguing over 20,000 images from TARA's collection geographically by country: <http://africanrockart.org/news/tara-archive-online-with-british-museum/>.

Interested in rock-art in Wales? Go to: <http://www.rock-art-in-wales.co.uk/>.



Desert News

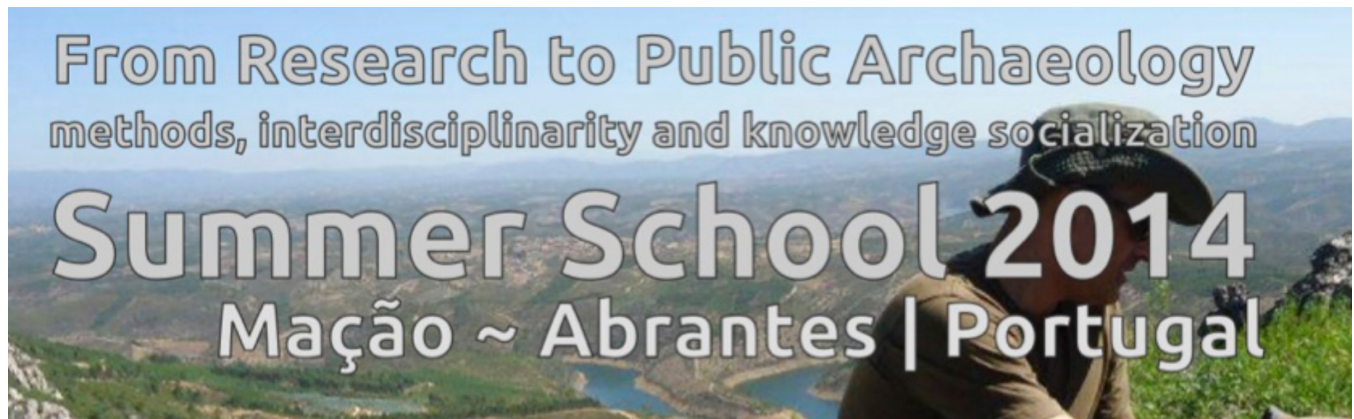


Negev Desert rock art. (Source: haaretz.com.)

A research center in the Negev Desert, with headquarters in Valcamonica, Italy, has been established over the past year to focus international collaborations spearheaded by Emmanuel Anati's decades of investigations into evidence of early human migrations from Africa through the Levant.

Interdisciplinary efforts are now consolidating a number of new projects emanating from the center on the theme "Man and the Desert". The upcoming conference entitled "The Eternal Exodus" will address myths and facts relating to the Sinai as a land bridge between Africa and Asia. For information regarding abstracts and paper submissions, as well as volunteer and internship opportunities at the Center, please contact: cispe.research@gmail.com.

Summer School/Field School



- | | |
|---|--|
| 1. Human Societies from the Metal Ages | June 15 th - 28 th |
| 2. Urban Archaeology and Historic Human Societies | June 29 th - July 12 th |
| 3. Rock Art | July 13 th - 19 th |
| 4. Paleolithic Human Societies | July 20 th - August 2 nd |

davdelfino@gmail.com
www.institutoterramemoria.org
inscriptions until June 6th



To participate in GIPRI's 2014 rock art field seminar, contact Guillermo Muñoz: gipricolombia@hotmail.com.



Conferences



IFRAO 2014 GUIYANG CONGRESS

Founded in Darwin, Australia in 1988, the International Federation of Rock Art Organizations (IFRAO) launched its first IFRAO Congress in 1992, and has hosted Congresses in many different countries since. IFRAO is a consortium of more than fifty international rock art research associations, who explore the many facets of rock art – the study of prehistoric human-made markings found on stone in natural landscape settings and the protection of rock art sites.

With the rapid economic development in China and the increasing influence of the Chinese culture, the Rock Art Research Association of China (RARAC) and The People's Government of Guiyang Municipality will host the IFRAO Congress from 15-18 July, 2014 with support from the Chinese Society for Urban Studies. The main venue will be the Guiyang Pullman Hotel and visits are planned to on rock art sites in Guizhou, in the center of Southwestern China, in particular, where more than ten sites have been recorded. Closely linked to the local ethnic culture and ecological environment, the sites represent the characteristic style of rock art in Southwestern China. The capital Guiyang acts as a focal point for the research into the rock art of Guizhou and the

surrounding provinces. By hosting the 2014 IFRAO Congress, it will strive to provide a greater understanding of prehistoric art, both in China and on a global stage, to an ever-widening audience.

The Rock Art Research Association of China (RARAC) was founded in 1992 by Professor Chen Zhaofu, of the School of Ethnology and Sociology, Minzu University, Beijing. As the first director of RARAC, he affiliated it with Minzu University, with the purpose of scientific research and documentation of rock art in China and around the world. In 1997, Professor Chen Zhaofu retired, succeeded by Professor Gong Tianfu until 2010 when Professor Zhang Yasha became the Director. Currently, the research programs include: Conservation, Development and Research of the Cultural Resources of Rock Art in West China [state program]; Comprehensive Study of Rock Art in Central China and the Megalithic Remains [joint program of Professor Zhang Yasha and Professor Tang Huisheng, Nanjing Normal University]; and Research on Chifeng Rock Art in Northeast China [selected program]. For more information and to register for IFRAO 2014: <http://www.chinarockart.com/>.



**XVII CONGRESO UISPP
2014**

ATAPUERCA

Fecha/Date: 1-7 Septiembre 2014
Lugar/Place: Burgos (España)

Información:
Técnica: uispp2014@viajeseci.es
Científica: uispp2014@fundacionatapuerca.es
www.fundacionatapuerca.es
www.burgos2014uispp.com

Organiza:



XVII WORLD UISPP CONGRESS 2014

The International Union of the Prehistoric and Protohistoric Sciences (UISPP) will hold its World Congress in Burgos, Spain from **1-7 September, 2014**. All participants in the UISPP-CISENP sessions are invited to register online for the World Congress in Burgos: <http://www.burgos2014uispp.com>. Deadline for registration is **28 August 2014**. Scientific information: uispp2014@fundacionatapuerca.es

For more information: Rocío Barra / Mercedes Sanz
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uispp2014@viajeseci.es

IFRAO-AEARC FIRST INTERNATIONAL ROCK ART AND
ETHNOGRAPHY CONFERENCE

The first International Rock Art and Ethnography Conference hosted in Cochabamba, Bolivia, by the Asociación de Estudios del Arte Rupestre de Cochabamba (AEARC), **23 – 26 September, 2014**, following the successful First International Cupule Conference (Cochabamba, 2007), will be chaired by Professor Roy Querejazu Lewis, the IFRAO Representative of AEARC.

The event includes four days of presentations and discussions, followed by three days of fieldtrips to rock art sites in central Bolivia. The four sessions are Ethnographically Recorded Rock Art Production (Robert G. Bednarik, Chair); Rock Art Sites as Sacral Spaces (Roy Querejazu Lewis, Chair), Ceremonial Use of Rock Art Sites, Past and Present (Gori Tumi Echevarría López, Chair), and Traditional Interpretations of Rock Art sites (David Camacho, Chair).

Interested participants may provide a proposed paper title and abstract for one or more of the sessions to the Chairpersons before 30 June 2014:

Roy Querejazu Lewis and David Camacho
Asociación de Estudios del Arte Rupestre
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Robert G. Bednarik, Convener of IFRAO
Melbourne, Australia
robertbednarik@hotmail.com

**PRIMER CONGRESO INTERNACIONAL
DE ARTE RUPESTRE Y ETNOGRAFÍA**

Cochabamba, Bolivia.

Del 23 al 26 de septiembre de 2014: Presentación de ponencias (Evento Académico).
Del 27 al 29 de septiembre de 2014: Excursiones a sitios con Arte Rupestre

LUGAR DEL EVENTO:
- Centro Pedagógico y Cultural Simón I. Patiño (Av. Potosí # 1450)

COSTO DE INSCRIPCIÓN PARA PARTICIPANTES:
- \$US 50.-

COSTO DE OYENTES:
- \$US 10.-

INFORMES Y ENVÍO DE RESUMENES:
Asociación de Estudios del Arte Rupestre - Cochabamba.
aearcb@gmail.com
Asociación Peruana de Arte Rupestre.
aparperu@gmail.com
(Enviar resúmenes de 1 ó 2 párrafos hasta el 30 de Junio, 2014)

SESIONES Y COORDINADORES:

1. "Producción de Arte Rupestre etnográficamente documentado". Robert G. Bednarik
2. "Sitios de Arte Rupestre como espacios sagrados". Roy Querejazu Lewis
3. "Uso ceremonial de sitios con Arte Rupestre, pasado y presente". Gori Tumi Echevarría
4. "Interpretaciones tradicionales de sitios con Arte Rupestre". David Camacho

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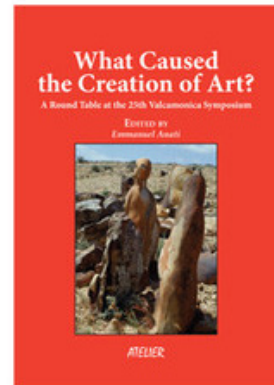
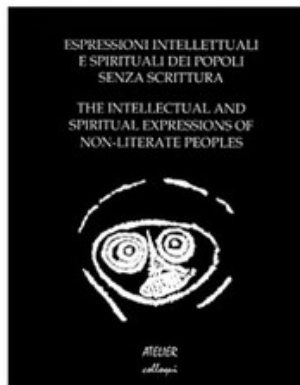
ATELIER is pleased to announce that starting in 2014, **EXPRESSION** will evolve into a peer-reviewed journal, to be published quarterly. Fall, Winter, Spring and Summer issues will be available by subscription.

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EXPRESSION

N°5

June 2014

In EXPRESSION N°6 (August 2014) we will include the CISENP program for the UISPP World Congress in Burgos (1-7 September) and publish all participants' full papers received by 4 July 2014. Please note that CISENP's blog remains open for UISPP-CISENP's ongoing dialogue, collaboration and discussions. Join us at cisenp.wordpress.com.

EXPRESSION is the e-letter of the Commission on Intellectual and Spiritual Expressions of Non-literate Peoples (CISENP), an international scientific commission of the Union Internationale des Sciences Préhistoriques et Protohistoriques (UISPP).

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Zhu Lifeng	China	zhulifeng@126.com	Associate Professor of China Women's University, Beijing	Petroglyphs of the Northern Pacific Rim: the Rock Art of the Xiliaohe River and the Amur River		EXP 5
Zhu Qiuping	China	ningmingwenwu@163.com	Cultural Relics Management of Ningming District, Guangxi Province	Significance of the Stabilization Works Which Protect the Rock Art Painting in Ningming District		EXP 5
Zhu Yuan	China	lan324n225@163.com	Lecturer, School of Humanities & Social Science, ECNU, Shanghai	On the disciplines of taking image in Chinese rock art	EXP 4	EXP 5