

20th INTERNATIONAL
ROCK ART CONGRESS

IFRAO

2018

BOOK OF abstracts

Standing on the shoulders of giants / Sulle spalle dei giganti

20th INTERNATIONAL ROCK ART CONGRESS IFRAO 2018

VALCAMONICA Darfo Boario Terme (BS) Italy



Standing on the shoulders of giants / Sulle spalle dei giganti
20th INTERNATIONAL ROCK ART CONGRESS IFRAO 2018
 VALCAMONICA Darfo Boario Terme (BS) Italy
 29th August - 2nd September 2018

Organized by



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Le Orme dell'Uomo



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Le Orme dell'Uomo*



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Book of ABSTRACTS

Book of abstracts of 20th INTERNATIONAL ROCK ART CONGRESS
IFRAO 2018 "Standing on the shoulders of giants / Sulle spalle dei giganti"
Valcamonica - Darfo Boario Terme (BS) Italy, 29 August - 2 September 2018

Edited by: Marisa Giorgi

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Conference venue	Darfo B.T. Congress Centre and in the connected location of the Consolata - Centro Formativo Provinciale Giuseppe Zanardelli - Valcamonica (Italy)

IFRAO2018 - GENERAL PROGRAM

Wednesday 29 August									
9:00 – 10:50	Opening ceremony								
11:15 – 13:00	A1	B1	C1	D1	E1	F1	G1	H1	I1
14:30 – 18:40	A1	B1	C1	D1	E1	F1	G1	H1	I1
19:00	Ice-breaker party and concert by the city marching band								
Thursday 30 August									
8:30 – 13:30	A1	B2	C1	D2	E2	F2	G2	H2	I2
14:30 – 18:20	A1	B2	C1	D2	E2	F2	G2	H2	I2bis
8:30 - 18:20	Workshop room : The Legacy of John Clegg and Rock Art Aesthetics								
18:30 - 19:30	Plenary Lecture. Jean Clottes: Cave art in Europe								
21:00	Night guided visit to a rock art site								
Friday 31 August									
9:00 – 13:00	Local Excursions								
14:30 – 18:20	A3	B3	C3	D3	E3	F3	G3	H3	
20:00	Gala dinner								
Saturday 1 September									
8:30 – 13:30	A3	B4	C3	D3	E4	F3	G4	H4	I4
14:30 – 18:20	A3	B4	C3	D3	E4	F3	G4	H4	I4
18:30 - 19:30	IFRAO Meeting								
21:00	EVENT organized by Distretto Culturale di Valle Camonica								
Sunday 2 September									
8:30 – 13:30	A5	B4	C5	D5	E4	F5	G5	H5	
14:30 – 18:20	A5	B4	C5	D5	E4	F5	G5	H5	
18:30 - 19:30	ICOMOS - CAR open meeting								

LEGEND

- A1 Modern (re)uses of rock art: art, identity and visual culture. (Andrzej Rozwadowski, Jamie Hampson, Marta Smolinska)
- B1 Statue-stele in Europe, Asia and the Mediterranean basin. (Stefania Casini, Angelo Eugenio Fossati, Marta Diaz-Guardamino)
- C1 Pastoral Graffiti. Old World case studies in interpretative ethnoarchaeology. (Giovanni Kezich, Marta Bazzanella, Silvia Sandrone, Adriana Gandolfi)
- D1 Rupestrian archaeology, questions & answers: tools, methods and purposes. (Andrea Arcà, Yang Cai, Paolo Medici, Giulia Rossi, Manuel Santos-Estévez)
- E1 Rupestrian expressions in historical periods. (Federico Troletti, Philippe Hameau)
- F1 A northerners view on rock art. Aspects, mobility and materiality on the Scandinavian Rock Art. (Johan Ling, Jan Magne Gjerde)
- G1 Public policies and rock art, between research and preservation. (Valerie Feruglio, Nathalie Fourment, Jacques Jaubert, Roberto Ontañón Peredo)
- H1 Rock Art Science. (Robert G. Bednarik, Giriraj Kumar, Tang Huisheng)
- I1 Representations of weaponry and tools in prehistoric, protohistoric and traditional tribal communities: an approach by archaeology and anthropology. (Ana M. S. Bettencourt, Hugo Aluai Sampaio, Manuel Santos-Estévez, Zulfiqar Ali Kalhoro, Alessandra Bravin)
-
- B2 Current Research in the Rock art of the Eastern Sahara. (Paolo Medici, Maria Carmela Gatto, Paweł Lech Polkowski, Heiko Riemer, Frank Förster)
- D2 Challenges and changes for rock art research in the digital age. (Julian Jansen van Rensburg, Bernadette Drabsch, Rebecca Döhl)
- E2 Inscriptions in rock art. (Stefania Casini, Angelo Eugenio Fossati, Blanca María Prósper, Joan Ferrer i Jané, Mohammed Maraqten)
- F2 Managing sustainable rock art sites. (Tiziana Cittadini, Ramon Montes, Luis Jorge Gonçalves)
- G2 And the Holocene arrived: Post Palaeolithic Rock Art around the World. (Hipólito Collado Giraldo, José Julio García Arranz, Manuel Bea)
- H2 Rock art in the Italian peninsula and islands: issues about the relation between engraved rocks, symbols, mountain areas and paths. (Renata Grifoni Cremonesi, Anna Maria Tosatti, Anna Depalmas, Françoise Lorenzi)
- I2 Sex, drugs and rock & roll. (Mila Simões de Abreu, Cristiane Buco)
- I2bis Representations and Symbolism of Death in Rock Art. (Larissa Mendoza Straffon, Roberto Martínez González)
-
- A3 Rock art and human use of space in desert landscapes: a comparative perspective. (Guadalupe Romero Villanueva, Zaray Guerrero Bueno, Marcela Sepúlveda)
- B3 Archaeoacoustics for rock art studies. (Steven J. Waller, Legor Reznikoff)
- C3 Mens simbolica' (Symbolic mind) : questions on the mythic-symbolic process, from prehistory to the present day. (Umberto Sansoni, Pier Luigi Bolmida, Federico Mailland, Gabriella Brusa Zappellini)
- D3 New research in the rock art traditions of the Alps. (Andrea Arcà, Angelo Eugenio Fossati, Damien Daudry, Silvia Sandrone)
- E3 Experiences of Colonisation: Rock art as "subaltern" narratives of indigenous and First Nation Peoples lived experiences during colonial times (Daryl Wesley, Chris Buco, Jane Fyfe)
- F3 Rock Art and Ethnography. (Claire Smith, Sally K. May, Ines Domingo)
- G3 Distribution, chronology and territoriality of upper Palaeolithic rock art. New discoveries and new approaches towards a review of the the phenomenon. (Dario Sigari, Marco Garcia Diez, Valerie Feruglio)
- H3 Special session (Mila Simões de Abreu)
-
- B4 Anthropomorphic images in rock art (G. Terence Meaden, Herman Bende)
- E4 The history of rock art research (Jamie Hampson, Joakim Goldhahn, Sam Challis)
- G4 Recent Rock Art Research in North America. (Mavis Greer, James D. Keyser, Jack Brink)
- H4 Pigments: from science to art. (Ana Isabel Rodrigues, José Mirão, Peter Vandenabeele)
- I4 Rock art - reflections of a cultural heritage. (Suely Amancio Martinelli, Suely de Albuquerque, Carlos Xavier de Azevedo Netto)
-
- A5 Made for being visible. Developing 3D methodologies for the study of rock art carvings. Managing suitability in sites with Rock Art. (Miguel Carrero-Pazos, Benito Vilas-Estévez, Alia Vázquez-Martínez)
- C5 Advances in Rock Art Research from the Kimberley, North-West Australia. (Peter Veth, Jane Balme, Sue O'Connor)
- D5 Shared traditions and cultural diversity in the Prehistoric Mediterranean Rock Art. (Maria Giuseppina Gradoli, Guillaume Robin, Claudia Defrasne.)
- F5 Recent research developments in rock art research in the Middle East, Caucasus and neighbouring areas. (Angelo Eugenio Fossati, Mohammed Maraqten, Dario Sigari)
- G5 Rock art in landscape of motion. (Paweł Lech Polkowski, Heiko Riemer, Frank Förster)
- H5 Rock Art and World Heritage. (Sally K. May, Jan Magne Gjerde, Paul S.C. Taçon)

WELCOME!

On behalf of the organising committee and all our sponsors, it is our great pleasure to welcome you to the The 20th International Rock Art Congress IFRAO 2018 'Standing on the shoulders of giants/ Sulle spalle dei giganti'. We hope that this five-day conference (29th of August - 2nd of September) will provide a platform for the communication and advancement of new research through the collaboration and exchange of ideas. The Book of Abstracts provides a synopsis of this scientific exchange, bringing together rock art specialists and scholars from around the world, representing a wide range of cultural manifestations relating to rock art.

We hope that this congress's productive environment for debate and discussion not only provides established scientists with the opportunity to put forward and develop new research but inspires and encourages new scholars to engage in the field of rock art research by 'standing on the shoulders of giants'.

This conference has been planned with you in mind. We hope that you enjoy it. Here's to a successful conference.

The IFRAO organising committee

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Absolute chronologies of shelters with schematic rock art in Alentejo - Portugal

Jorge de OLIVEIRA, *Laboratório de Arqueologia; Universidade de Évora - Portugal*
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Keywords: absolute dates, shelters, schematic rock art, Portugal

As a result of the research project “Rock Art in Serra de S. Mamede”, which took place between 2009 and 2015, it was possible to carry out archaeological surveys in three shelters which have painted rock art. Two of these shelters provided different dates situated between the late Palaeolithic and the Middle Ages. It should be noted that two dates obtained which are attributable to the beginnings of the Chalcolithic are properly contextualized with the pictorial elements from within one of the shelters. In this paper we will try to understand and contextualize the absolute chronologies obtained and situate them within the environment and sites with painted rock art.

