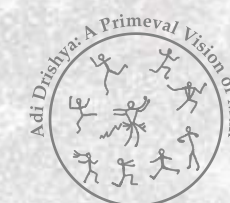




*International
Conference on*

Rock Art

06 -12 December, 2012



Understanding Rock Art in Context



Indira Gandhi National Centre for the Arts

C. V. Mess, Janpath, New Delhi- 110001

Ph.:23388341, 23388014 website: www.ignca.nic.in



International Conference on Rock Art 2012



Understanding Rock Art in Context

This Brochure has been prepared on the occasion of
International Conference on Rock Art 2012
Indira Gandhi National Centre for the Arts

Credits: Support

- : Smt. Dipali Khanna, Member Secretary, IGNC
- : Shri. V. B. Pyarelal, Joint Secretary, IGNC
- : Prof. Molly Kaushal, HoD (JS), IGNC
- : Dr. Advaitadini Kaul, Editor, IGNC for helping in bringing out event publications

Compiled &

- Edited By : Dr. B. L. Malla
- Assisted By : Dr. Jyoti Tokas, Dr. Ranbeer Singh,
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चन्द्रेष कुमारी कटोच
CHANDRESH KUMARI KATOCH



संस्कृति मंत्री
भारत सरकार
शास्त्री भवन, नई दिल्ली-110001
Minister of Culture
Government of India
Shahstri Bhawan New Delhi-110001



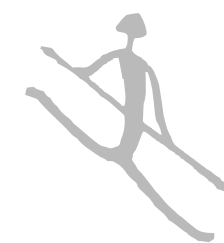
MESSAGE

It gives me immense pleasure to learn that the Indira Gandhi National Centre for the Arts (IGNCA), New Delhi (India) is hosting an International Conference of Rock Art from 6th-13th December, 2012. The event is an opportunity to witness and celebrate the earliest artistic creation of Man. In addition, a more than one month long Exhibition on Indian and Global Rock Art, Special Lecture Series and workshops will also be a part of this Conference. These will provide an opportunity for exchange of ideas among scholars and researchers of these areas.

I send my best wishes for the success of this event and hope that it will pave way of further collaboration among scholars and researchers from different parts of the world. I also congratulate the organisers for their dedication and hard work.

23 November, 2012

Chandresh Kumari Katoch



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Indira Gandhi National Centre for the Arts



The Indira Gandhi National Centre for the Arts (IGNCA), established in the memory of Smt. Indira Gandhi, in 1987, is visualised as an autonomous centre encompassing the study and experience of all the arts—each form with its own integrity, yet within a dimension of mutual inter-dependence, inter-relatedness with nature, the social structure and cosmology.

This view of the arts, integrated with and essential to the larger matrix of human culture, is predicated upon Smt. Gandhi's recognition of the role of the arts as essential to the 'integral quality of a person, at home with himself and society.' It partakes of the holistic world-view, so forcefully articulated throughout the Indian tradition and emphasised by modern Indian leaders, especially Mahatma Gandhi and Rabindranath Tagore.

The IGNCA's view of the arts encompasses a wide area of studies, such as creative and critical literature, written and oral; the visual arts, ranging from architecture, sculpture, painting and graphics to general material culture; photography and film; the performing arts of music, dance and theatre in their broadest connotation; and all else in festivals, fairs and in lifestyles that has an artistic dimension. It is in the Centre's agenda to explore, study and revive the dialogue between India and other countries of the world, in areas pertaining to the arts.

The uniqueness of the IGNCA's approach to the arts lies in the fact that it does not segregate the folk and the classic, the oral and the written, the aural and the spoken, and the old and the modern. Here, the emphasis is on the connectivity and the continuity between the various fields that ultimately relate human-to-human and human-to-nature.

The IGNCA manifests its academic, research work in its publications, international and national seminars, conferences, exhibitions and lecture series. The schools and other education institutions are within the focus of the outreach programme of the IGNCA.

To fulfil the objectives outlined in the Conceptual Plan of the IGNCA and its principal aims, its functions are organised through five divisions that are autonomous in structure but inter-locked in programming.

The Kala Nidhi Division comprises a Reference Library of multi-media collections, which includes printed books, slides, microfilms, photographs and audio-visual material, a conservation laboratory, a multi-media unit and the Cultural Archive.

The Kala Kosha Division undertakes fundamental research and investigates the intellectual traditions in their dimensions of multi-layers and multi-disciplines. As a research and publication division, it endeavours to place the arts within the integral framework of a cultural system, combining the textual with the oral, the visual with the aural, and theory with practice.

The Janapada Sampada Division complements the programmes of Kala Kosha. Its focus shifts from the text to the context of the rich variegated heritage of the rural and small-scale societies. Its activities focus on the lifestyle study programmes comprising the Loka Parampara, which revolves around a community, and the Kshetra Sampada, which revolves round a region.

The Kala Darshana Division provides a forum for inter-disciplinary seminars, exhibitions and performances on unified themes and concepts. The Cultural Informatics Laboratory (CIL) acts as a focal point for digitisation of rare manuscripts, books, photographs, slides and audio-video collection, not only of IGNCA but also other organisations working in the Department of Culture.

The Sutradhara Division provides administrative, managerial and organisational support and services to all the other divisions. It has a well developed Media Centre for audio-visual documentation and film-making; Cultural Informatics Lab for production of CD-ROMs, DVDs and developing National Digital Data Bank on culture.



Concept Note International Conference on Rock Art 2012

The Indira Gandhi National Centre for the Arts (IGNCA) is India's premier institution conceptualised and visualised by Dr. (Mrs.) Kapila Vatsyayan, Founder Member Secretary and IGNCA Trustee, as a centre encompassing the study and experience of all the art forms-each with its own integrity, yet within the dimension of mutual interrelatedness with nature, social structure and cosmology. The Centre has conceived a major academic programme, which relates to exploring artistic manifestations emanating from man's primary sense perceptions. Amongst the senses that lead to aesthetic experience are vision (Drishya) and hearing (Shravya). The rock art forms a crucial component of the Adi Drishya programme. Its conceptual plan aims to open the doors to the realisation that rock art is pure and absolute and hence capable of dispensing great experience beyond its original culture and time. The IGNCA's concern with prehistoric rock art is neither restricted to the archaeologists and the prehistorians' concern with establishing a linear chronological order of prehistoric rock art, nor is it restricted to the identification of style and school as criterion for establishing chronology. Instead, it is a concern for man's creativity across time and space and civilisations and cultures through the perception of the sight. Briefly, the goal to be set is not merely the development of a database and a multimedia gallery but also to establish Adi Drishya into a school of thought and research on alternate means of understanding prehistoric art. So far, we have mechanistic, analytical approaches which assume that the underlying significance of this kind of creativity cannot be inferred by statistical counts of frequency of figures, etc. Nothing could undermine the complexity and richness of this tradition more. At the moment, there is not much available in India by way of interpretive treatment of prehistoric art.

Rock art is one of our greatest surviving art treasures. It possesses a large body of evidence of human artistic, cognitive and cultural beginnings. The intrinsic efficacy of the rock art lies in the universality of appeal and to endure and sustain in a

manner in which all can discern it. Until recent past, the content of rock art has been much commented on as an indicator of the stage of development of the authors of the rock art. But for quite some time now attempts are being made by many scholars to explore the possibility of the proximity of rock art with the art of many living communities of the world such as the indigenous people, the aboriginals, the tribal and the nomads. India is fortunate in possessing one of the three largest concentrations of this world heritage, the other two being Australia and South Africa, where rock art is still a living tradition. Therefore, it will be a proud privilege for the IGNCA to host such an international conference of academic merit with an urge to analyse where we stand in the global context. We would have to understand the circular movement of our past and present, regional and global, part and the whole, self and the other, surface and the context in the rock art traditions of the world.

To decipher rock art, mainly three methods, i.e. archaeological, psycho-analytical and ethnographical, are being followed. In the countries where there is no continuity of such traditions due to industrialisation, etc. the psycho-analytical and archaeological approaches are being mainly adopted. In psycho-analytical method, the psychiatrists are exploring the minds of the prehistoric artists. But in countries like India, Australia and South Africa where there is continuity of traditions, ethnographical and archaeological approaches are being mainly followed. In ethnographical study two main aspects emerge. One is a direct relationship between tribal native groups and the rock art in their habitat and another is the interference that can be extracted from the cognition of the natives about this art. It does not matter if they did not do it or it belongs to another age and precedence. It could help in making clear the meaning of the rock art depictions; nonetheless, why some and not others are ruled by the fixed laws?, Why is not possible to generalise when dealing with different people? The other factors, which could be investigated by ethnoarchaeology includes abrogation,

superimposed drawings, destruction and changing of sites. The concern for exploring new ways and means for rock art research and for deciphering rock art has opened a new chapter in the history of research in prehistoric and tribal art.

Many international conferences have been held in the different parts of the world on the general subject of rock art, but hardly a few on a specific theme in the global context. In India, the IGNCA organised a Global Rock Art Conference in 1993. In this conference the main stream of discussion followed seminal issues like 'Universality' and 'Chronology'. Other problems highlighted were those of conservation and preservation of rock art sites, the safeguard of the natural environment and protection of the rights of the indigenous people inhabiting in the proximity of rock art sites. On this issue an 'Expert Meeting on the Conservation, Preservation and Management of Rock Art' was organised by the IGNCA in 1996. Another International Rock Art Conference on the general subject was organised by RASI at Agra in 2004. The present conference would mainly focus on the 'Recent Developments in Rock Art Research and Documentation'. Renowned international scholars of various disciplines are working on rock art all over the world will be invited to participate in the conference. These scholars would mainly address to the new documentation and research methodologies adopted for the interpretation of the rock art. They would also reassess the acceptance of chronology as the sole criterion of rock art studies. The importance of rock art for archaeology, ethnology and lifestyle studies would be discussed in the conference. The deliberations in the conference would follow mainly on seminal issues like the 'adoption of both scientific and humanistic methodologies'; 'form, content and interpretation'; 'consideration of context'; 'Rock art site(s) as a cultural landscape'; 'cognitive mapping'; 'ethnographical approach to examine the phenomenon of continuity'; 'psychology and semiotics of art'; 'ethnic and regional characters'; 'universal framework'; 'Rock art and modern society'; 'chronology', etc.

Keeping in mind the rich concentration of rock art in India along with a vibrant living art tradition practised by several communities across the country, the conference is focused to initiate a dialogue between academia and practising artists, both from the rural and the urban areas. The conference has been conceived with a difference, giving special

attention to a new kind of inter-disciplinary research involving allied disciplines like anthropology, geology, art history etc., which can open new horizons to the study of Rock Art. The deliberations in the conference sessions is proposed to be taken up under the following themes: (i) Concept and Methodology (ii) Themes (a) Forms (b) Content(c) Context (iii) Techniques (iv) Interpreting Rock Art- (a) Archaeological Approach (b) Ethnographic Approach (c) Psycho-analytical Approach (v) Interdisciplinary Approach (vi) Chronological Issues (vii) Cultural Ecology (viii) Documentation and Conservation.

Besides, the international conference will comprise parallel events such as special lectures, workshops, exhibition(s), ritual art demonstrations of living traditions by community artists and a field visit to a rock art site in Bundi district of Rajasthan.

Dr. B. L. Malla



International
Conference on

Rock
Art

Programme Schedule
International
Conference
on rock art 2012
(06 - 12 December 2012)

Inaugural
Function



Programme Schedule International Conference on Rock Art 2012

(06 - 12 December, 2012)

Inaugural Function

(06 December, 2012 at 4:00pm)

Venue: Auditorium C. V. Mess, Janpath, IGNCA, New Delhi

- Chief Guest : **Hon'ble Shri M. Hamid Ansari**, Vice President of India
Guest of Honour : **Hon'ble Ms. Chandresh Kumari Katoch**, Union Minister of Culture
International Guest : **Prof. R. G. Bednarik**, Convener & C.E.O.,
International Federation of Rock Art Organizations
Chairperson : **Shri Chinmaya R. Gharekhan**, President IGNCA Trust
Honoured Guest : **Dr. (Mrs.) Kapila Vatsyayan**, Member IGNCA Trust

- 1600 hrs **Arrival of Chief Guest** Hon'ble Shri M. Hamid Ansari, Vice President of India
1602 hrs **Lighting of lamp** by Chief Guest & other Dignitaries on the Dais
1605 hrs **Felicitation of Chief Guest and Guests of Honour**
1608 hrs **Welcome speech** by Shri Chinmaya R. Gharekhan, President, IGNCA Trust
1615 hrs **'Rock Art Studies : IGNCA's Experience** by Dr. (Mrs.) Kapila Vatsyayan
1622 hrs **Honouring Dr. Yashodhar Mathpal**, renowned Scholar on Rock Art studies by
Hon'ble Vice President of India
1625 hrs **Presentation on 'The World of Rock Art'** by Prof. R. G. Bednarik
1635 hrs **Speech by Guest of Honour** Hon'ble Smt.Chandresh Kumari Katoch,
Union Minister of Culture
**Release of Books (5) and DVD (3) on Rock Art by Guest of Honour and
Presentation of the first copies each to Chief Guest**
1642 hrs **Address by Chief Guest** Hon'ble Shri M. Hamid Ansari, Vice President of India
1650 hrs **Vote of Thanks** by Smt. Dipali Khanna, Member Secretary, IGNCA
1654 hrs **Opening of the Exhibition and Short Visit**
1700 hrs **Departure of HVPI**



International
Conference on

Rock Art

Conference sessions

(7-11 December, 2012)

Venue: Conference Room C.V. Mess,
Janpath, IGNCA, New Delhi

Session 1:

Concept and Methodology

Session 2:

Forms, Content, Context

Session 3A:

Interpreting Rock Art

Session 3B:

Interpreting Rock Art

Session 4:

Documentation and Conservation

Valedictory Function

12 December, 2012



Conference Sessions

Venue: Conference Room C.V. Mess, Janpath, IGNCA, New Delhi

07Th December 2012

Session 1: Concept and Methodology

(Chair: S.C. Malik)

Rapporteur: N. Chandramouli

Morning Session : 9:30 am-1:30 pm

Rock Art: A Universal Creative Act
S. C. Malik (India)

Structure of Art, Structure of Mind
Emmanuel Anati and Ariela Fradkin (Italy)

The Concept of Style in Archaeology and its Application to Rock Art Analysis:
A Case Study of the Rock Art of Peninsular India
N. Chandramouli (India)

Tea

A Mark in the Way: Schematic Rock Art and Communication Routes
Hipólito Collado Giraldo and Jose Julio Garcia Arranz (Spain)

Prehistoric-Kalimantan Rock Art as a Visual Study
Pindi Setiawan (Indonesia)

Lunch : 1:30 pm-2:30 pm

Post Lunch Session: 2:30 pm-5:30 pm

Palaeontological Aspect of Rock Art Research in the Indian Context
G. L. Badam (India)

Rock Art Studies in India During the Colonial Period: A Historiographic
Overview **Kishor K. Basa (India)**

Tea

Rock Art Research in India: An End in Itself?
Kalyan Kumar Chakravarty (India)

Review of Chinese Rock Art Research in the 21st Century: Use It or Lose It
Zhu Lifeng (China)



8Th December 2012

Session 2: Forms, Content, Context

(Chair: Prof. Emmanuel Anati)

Rapporteur: Prof. Ajit Kumar

Morning Session: 9:30 am-1:30 pm

Private and Public Rock Art in Valcamonica-Vatellina, Italy
Angelo Eugenio Fossati (Italy)

Constructed Landscape in Rock Art: Selection of Visual Space, Arrangement
Pattern and Its Symbolic Significance
Somnath Chakraverty & Ruman Banerjee (India)

Dominant Motivational, Thematic and Stylistic Traits in the Rock Art of Eastern
India with Special Reference to Southern Bihar and Adjoining Jharkhand
Awadh Kishore Prasad (India)

Tea

Men and Cultures at the End of the Late Ice Age in the North of Perigord:
Continuities and Ruptures
Patrick Paillet (France)

Spatial Attributes of Petroglyphs of Ladakh
Tashi Ldawa (India)

Lunch: 1:30 pm-2:30 pm

Post Lunch Session: 2:30 pm-5:30 pm

Pagoda- Shaped Pictures in Tibetan Rock Paintings
Zhang Yasha (China)

On the Occurrence of Rock Art in North East India
Dwipen Bezbaruah (India)

Tea

Rock Art and Its Cultural Context:Recent Evidences in Tamil Nadu, India
K. Rajan (India)

Rock Art in North Karnataka: Some Problems
Sundara (India)



09th December 2012

Session 3A: Interpreting Rock Art

(Chair: Prof. Robert G. Bednarik)

Rapporteur: Somnath Chakraverty

Morning Session: 9:30 am-1:30 pm

Ethnographies and Rock Art Interpretation: Explanatory Power and Interpretive Limitations

Anne Catherine Solomon (South Africa)

Rock Art in Bolivia through Ethnology

Roy Querejazu Lewis (Bolivia)

Usha Kothi Rock Arts in Odisha: An Ethnoarchaeological Analysis

Jagannath Dash (India)

Tea

The Art of Contemporary and Prehistoric Societies

Bulu Imam (India)

Rock Art of the Betwa Valley and Its Ethnoarchaeological Study

Narayan Vyas (India)

Lunch: 1:30 pm-2:30 pm

Post Lunch Session: 2:30 pm-5:30 pm

The *Ragat Putari* and Social Memory: Reflections from Kumaoni Rock Paintings
Girija Pandey (India)

Restoration of Rock Art in India: An Integrated Palaeo-anthropological Approach
Somnath Chakraverty (India)

A Multidisciplinary Approach to the Study of Rock Art in Chhattisgarh, India
G. L. Badam & Bharati Shrotri (India)

Tea

Images on Rocks, Meaning Inside the Mountain: Identifying Shamanic Initiation Ceremony in a South Siberian Rock Art Site

Andrew Rozwadowski (Poland)

Rock Art and Continuity in the South Central Kimberley Region of Western Australia

Jane Balme & Sue O'connor (Australia)



10th December 2012

Session 3B: Interpreting Rock Art

(Chair: Prof. V.H. Sonawane)

Rapporteur: Dr. Janee Peter, Dr. Dwipen Bezbaruah

Morning Session: 9:30 am-1:30 pm

A Reappraisal of Rock Art in Kerala

Ajit Kumar (India)

Situating Prehistoric Rock Art within the Cultural Past of Kerala.

Janee Peter (India)

Rock Art of Gujarat: A Fresh Look

V. H. Sonawane (India)

Tea

Salient Features of Rock Art of Rajasthan: A Detailed Study

Murari Lal Sharma (India)

Basketmaker Paintings in Canyon De Chelly, Arizona

Lawrence Loendorf (USA)

The Usefulness of Archaeology in Rock Art Science

Robert G. Bednarik (Australia)

Lunch: 1:30 pm-2:30 pm

Post Lunch Session: 2:30 pm-5:30 pm

Diversity in Southern African Rock Art

Anne Catherine Solomon (South Africa)

Wheeled Transport and Ridden Animals in Prehistoric Indian Rock Art

Erwin Neumayer (Austria)

El-Hosh And Qurta: Tracking Down Egypt's Oldest Rock Art

Dirk Huyge (Belgium)

Tea

Rock Art and Cognitive Development at the Dawn of the Early Civilisation in The Andes: Findings and Hypotheses

Gori Tumi Echevarría López (Peru)

Neuro-scientific Analysis of Rock Art Interpretation

Robert G. Bednarik (Australia)

Rathwa Paintings

Man Singh (India)

Warli Paintings

Debu Ram (India)

Saura Paintings

Junes Gumahgo (India)



11th December 2012

Session 4: Documentation and Conservation

(Chair: Dr. B.M. Pande)

Rapporteur: Dr. Devananda Beura

Morning Session: 9:30 am-1:30 pm

Discovery of New Rock Art Sites in Kaimur
B. R. Mani & Shankar Sharma (India)

Rock Art in Central Sahara: Archaeology, Threats and People
Savino Di Lernia (Italy)

Petroglyphs in Seeta Valley, Sindh
Zulfiqar Ali Kalhor (Pakistan)

Tea

Decorated Rock Shelters of Gavilgarh Hills, District Betul, Madhya Pradesh
Nandini Bhattacharya Sahu (India)

Inventory of Indian Rock Art: A Multidisciplinary Approach
B. L. Malla (India)

Conservation of Rock Art Sites: Problems and Issues
R. C. Agrawal (India)

Lunch: 1:30 pm-2:30 pm

Post Lunch Session: 2:30 pm-5:30 pm

Conservation through Management of Rock Paintings: The Bhimbetka Experience
S. B. Ota (India)

Geological Aspects and Management of Rock Art with Special Reference to Conservation
Devananda Beura (India)

An Analysis of the Evaluation and Diagnosis of Environmental Impacts of Rock Art Stations of the Guaniguanico Mountain Range, Cuba
Racso Fernández Ortega (Cuba)

Tea

Study and Conservation of Rock Art Sites in Andhra Pradesh: A Botanical Perspective
M. Raghu Ram (India)

Rock Art-Remnants of Ancient's Geo-environmental Wisdom
V. Subramanian (India)



12th December 2012

Valedictory Function

(12th December 2012 at 10.00 AM)

Venue : Auditorium, C.V. Mess, Janpath, IGNCA, New Delhi

Chief Guest : Smt. Sangeeta Gairola, Secretary Culture

Chairperson : Prof. Emmanuel Anati, President,
International Centre for Prehistoric, Italy

10.00 hrs **Arrival of Chief Guest** Smt. Sangeeta Gairola, Secretary Culture

10.02 hrs **Welcome Address** by Shri V. B. Pyarelal, Joint Secretary, IGNCA

10.07 hrs **Brief Report/ Summery by the Session Rapporteurs**

Prof. Ajit Kumar

Dr. Jenee Peter

Dr. N. Chandramauli

Dr. Somnath Chakraverty

Dr. Dwipen Bazbaruah

Dr. Devanada Beura

11.00 hrs **Valedictory Address** by Prof. Jane Balme, School of Social and Cultural Studies,
University of Western Australia

11.20 hrs **Address by Chief Guest** Smt. Sangeeta Gairola, Secretary Culture

11.30 hrs **Address by Chairperson** Prof. Emmanuel Anati,
President, International Centre for Prehistoric, Italy

11.55hrs **Vote of Thanks** by Dr. B. L. Malla





*International
Conference on*

*Rock
Art*

Abstracts



Rock Art: A Universal Creative Act

S. C. Malik (India)

Studies on rock art require a healthy questioning of theoretical frameworks that have until now formed the unquestioned base for study. S.C. Malik's paper looks at some stylistic and chronological issues, comparative ethnographic data for interpretation, the constraints of individual and collective cultural subjectivity (Euro-centrism both in rock art and archaeological studies which were attempted to be duplicated in non-European cultural zones), studying local, live indigenous traditions and to see rock art as a common cultural heritage of humankind.

Thinking along these lines, Rock Art research may provide crucial insights into many contemporary longstanding dilemmas. This involves re-examining the concepts and definitions of art as such, irrespective of the definitions given by Modern Man. Thus Rock Art qua art has to be seen as an aesthetic and creative activity and it requires an integral and holistic approach to study Rock Art.

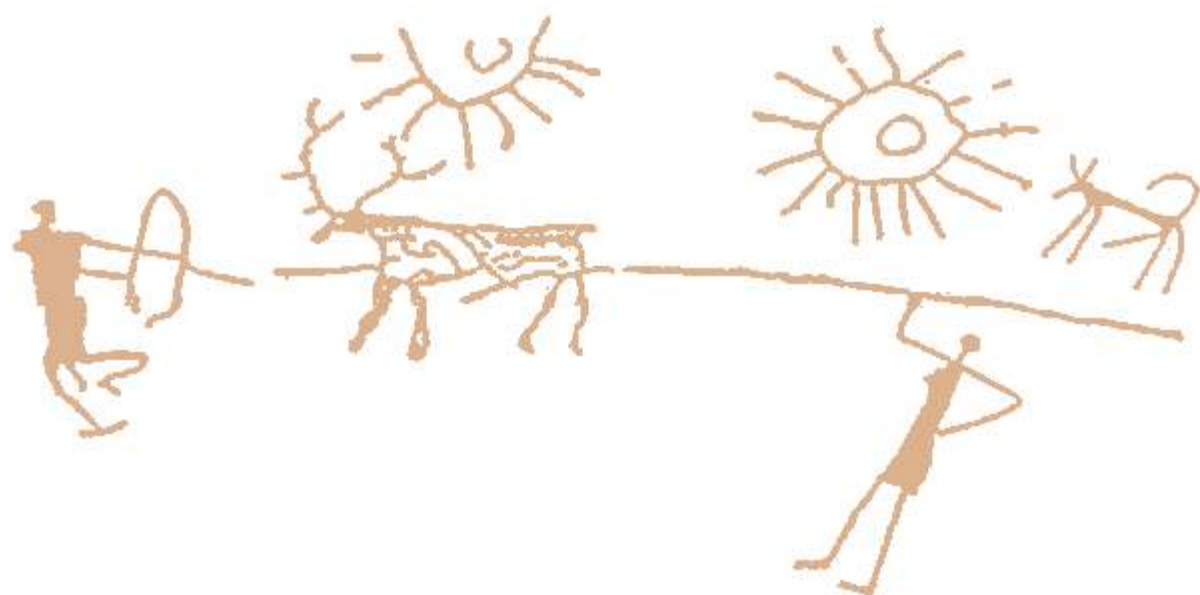
Professor S. C. Malik is a retired UGC Professorial Research Scientist in Anthropology. His major

contributions have been in the fields of palaeo-anthropology, prehistoric archaeology and philosophical anthropology. His research interests lie on developing and applying multi-disciplinary methodologies for the study of Indian civilisation and modern civilisation in general by rethinking its epistemological foundations.

Professor Malik has authored several papers, published in national and international journals and books on related subjects.

Professor Malik studied in Delhi, London and Vadodara and was a Smith-Mundt Fulbright scholar at the University of Chicago. He has also been Fellow and Coordinator of various projects at the Indian Institute of Advanced Studies, Shimla.

185, Mandakini Enclave
Near Alaknanda
New Delhi
E-mail: subhash.bhashi@gmail.com



Structure of Art, Structure of Mind

Emmanuel Anati
Ariela Fradkin (Italy)

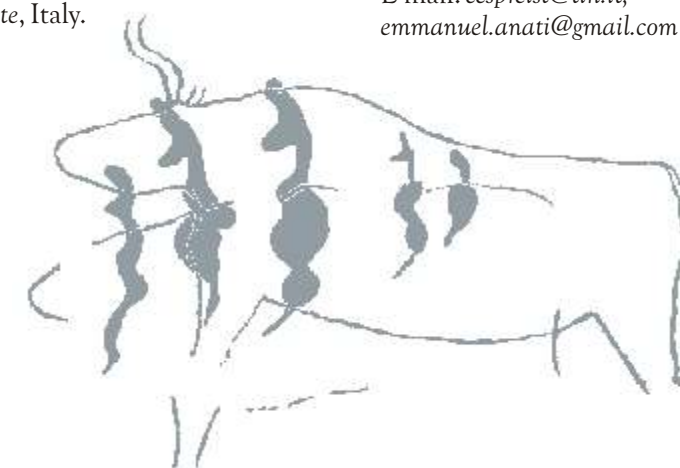
Using a comparative method on rock and mobiliary art of hunting-gathering populations from over 80 countries, Professor Anati defines basic 'grammatical structures' recurring in the earliest artistic expressions of humankind. A high percentage of the art of hunters from five continents reveals three major concerns: sex, food and territory. Three different grammatical categories of signs interplay in prehistoric art to formulate the content and meaning of the assemblages: pictograms, ideograms and psychograms. The structure of the earliest art reveals a consistent grammatical and syntactical system of elementary pictographic writing. Figurative art appears to have been born as a method of communication and memorisation which follows the basic rules of writing. The sequences, associations and combinations of graphemes enable the establishing of a recurring system of an elementary cognitive process. By presenting the analysis of specific examples and their repetitive characters, Professor Anati's paper proposes a structure of the elementary dynamics of the human cognitive system.

Professor Emmanuel Anati is President of International Centre for Prehistoric and Ethnologic Studies (CISPE) and Chairman of Union Internationale des Sciences Préhistoriques et Protohistoriques Commission Internationale Scientifique (UISPP-CISENP) 'Les expressions intellectuelles et spirituelles des peuples sans écriture'. He is the founder and Director of Centro Camuno di Studi Preistorici in Capo di Ponte, Italy.

Professor Anati has been Professor of Prehistory at Tel-Aviv University, Israel and Professor Ordinarius of Palaeoethnology at the University of Lecce, Italy. He has taught in other universities and research institutes in Italy, France, the United Kingdom, Israel, the United States and Canada. His main scientific interests are the art and religion of prehistoric and tribal cultures. He has conducted research in Western Europe, the Near East, India, Australia and other countries.

Professor Anati's work in Valcamonica, where he founded and heads the *Centro Camuno di Studi Preistorici*, has led UNESCO to include the rock art of this Alpine valley in its list of World Cultural Heritage sites. He created and currently directs the publishing house *Edizioni del Centro* that has published over 100 titles on art, archaeology and anthropology. The editing of several prestigious publications are also to Professor Anati's credit. He is the Director of *World Journal of Prehistoric and Tribal Art* (BCSP). He headed the series *The Footsteps of Man* for the Cambridge University Press and the series *Le Orme dell'Uomo* for Jaca Book, Milan. He has written over 70 volumes and numerous monographs for leading publishers in Europe and America. Professor Anati's works have been published in over 20 languages.

Centro Camuno Di Studi Preistorici
25044 Capo Di Ponte, Italy
E-mail: ccspreist@tin.it,
emmanuel.anati@gmail.com





The Concept of Style in Archaeology and its Application to Rock Art Analysis: A Case Study of the Rock Art of Peninsular India

N. Chandramouli (India)



Style as a theoretical apparatus of archaeology, defined broadly as 'a way of doing' which was originally used to segregate the 'types' in lithic material categories, soon evolved into a major conceptual tool to analyse a variety of archaeological material, among which rock art is the most unique as it is the earliest 'speaking' material manifestation of the prehistoric past. Rock art has been interpreted by

scholars taking into consideration a variety of parameters such as its context and 'style'. Although criticised by scholars of the school of the 'post-stylistic era' as an effort of misinterpretation, these studies provided early breakthroughs in making some sense out of the seemingly myriad forms of depictions in some equally mysterious contexts. Dr. Chandramouli's paper discusses the evolution of the concept of 'style' in archaeological and anthropological studies to understand how it came to be utilised in an analysis of rock art as well. It also evaluates the post-stylistic phase of archaeological research which criticised the subjective interpretations of the stylistic categories, primarily on the basis of sophisticated scientific studies. The paper initiates a 'stylistic' study of the rock art of peninsular India in the light of the pros and cons of the application of this concept.

Dr. N. Chandramouli is Associate Professor in the Department of History, Pondicherry University, Puducherry. His academic interests include prehistoric archaeology, field archaeology, rock art studies, numismatics, tantric religion and terracotta art.

Dr. Chandramouli's field studies include regional traditions of rock art in India. He has published two books and 30 research papers in various national and regional journals on subjects including archaeology, history and rock art.

Dr. Chandramouli is a member of executive committees of many academic and professional organisations such as the Indian Society for Prehistoric and Quaternary Studies (ISPQS), Rock Art Society of India (RASI), Historical Society of Pondicherry (HSP) and the Andhra Pradesh History Congress (APHC). He teaches ancient Indian history, epigraphy, rock art and numismatics to postgraduate students in Pondicherry University.

*Block 1: School of Humanities and Social Sciences
Silver Jubilee Campus
Pondicherry University
Puducherry 600 014
E-mail: c.navuluri@gmail.com*

Animal figures, Pandavula Gutta, Warangal, Andhra Pradesh





A Mark in The Way: Schematic Rock Art and Communication Routes

Hipólito Collado Giraldo
José Julio García Arranz (Spain)

Schematic rock art appears in the Iberian Peninsula throughout the 6th millennium BP. It is the cultural expression of human communities with a Neolithic lifestyle which has been interpreted from diverse points of view like religious, semiology and social. The present paper proposes a functional interpretative model for schematic rock art by studying the relation between communication routes and places chosen. Shelters and rock surfaces in open air are laid out along prehistoric ways. They contain different symbols (painted or engraved) that are analysed in this paper.

Dr. Hipólito Collado Giraldo, specialist in prehistoric art and cultural heritage, is the Director of Archaeology in the Education and Culture Department of Extremadura Government (Spain) and Professor of Neolithic Rock Art Research in the Erasmus Mundus, Master in Quaternary and Prehistory in Utah-IPT University (Portugal). He is also Senior Researcher at the Museum of Prehistoric Art in Mação, Portugal. Dr. Giraldo has participated in a number of highprofile projects, researching rock art in Spain, Morocco, Brazil, Portugal and Italy and is a prolific writer and editor who has published a number of important volumes on rock art including *Arte Rupestre en la Cuenca del Guadiana* (2006) and *Corpus de Arte Rupestre en Extremadura* (volúmenes I-2005 and II-2007 both with Jose Julio García Arranz). His recent research projects include excavations at the Palaeolithic and Neolithic sites of Postes caves in Fuentes de León (Spain) and Sapo's

shelter in Monfragüe National Park (Spain) and several rock art research projects.

Asociación Cultural 'Colectivo Barbaón' (ACCB)
Mínalríu, we 13, 3e E
10002 Cáceres
Spain
E-mail: hipolitocollado@gmail.com

Dr. José Julio García Arranz is currently Titular Teacher and Assistant Director of the Department of Art and Sciences at the University of Extremadura. He was awarded doctorate in the history of art from University of Extremadura (Spain) in 1994. His research areas include the study of schematic rock art within the autonomous community of extremadura (Spain), which has resulted in the publication of *The Schematic Rock Painting in the Region of the Villuercas* (Cáceres, Spain 1990). In addition, Dr. Arranz has published numerous papers and articles establishing him as one of the leading exponents in this subject.

Dr. Arranz has been co-director or director of a number of significant and diverse projects that include the discovery and recording of rock art in Monfragüe's National Park (Cáceres) and in the region of Las Villuercas-Los Ibores.

Department of Art and Sciences,
University of Extremadura, Spain
E-mail: jjturko@gmail.com



Arms, weapons and geometric figures made by hammering.
Engravings from La Serena (Badajoz, Spain)



Harbour of the Castle. Schematic painting in
the Parque Natural of Monfragüe (Cáceres, Spain)



Prehistoric-Kalimantan Rock Art as a Visual Study

Pindi Setiawan (Indonesia)

The rock art of prehistoric-Kalimantan that is concentrated in the Marang mountains contains at least 25 caves with paintings from 10,000 years ago. These images were drawn by advance hunter-gatherers. This rock art has a large number of handprint motifs, and many of the Kalimantan handprints are decorated with dots, dashes and other patterns. The most interesting of these are hands linking with each other through curving lines or the row design. These images may depict the ties that bound individuals, families, territories or spirits to one another. The other images are of big mammals and gecko. Big mammals are deer (with antler), deer (without antler), bull, tapir, and (maybe) dogs. The gecko appears to be an important image for prehistoric-Kalimantan hunter-gatherer not because of the special way in which it is drawn but because of the large number of these drawings. The methodology for classifying Kalimantan rock art is a visual-language study: how to separate images by the way in which they have been drawn and spread on the walls and are connected with the (cultural) environment. The idea is to assume that rock art images have communication functions, and so each image should contain some information which should be collectively understood by a group.

Dr. Pindi Setiawan has a doctorate in the visual communication. Presently, he is a faculty member of Art and Design, Institute of Technology, Bandung.

He has been a part of various important programmes/divisions such as National Accreditation programme Sarjana, Consultant in Mining Management Plan, Community Development Division with Kaltim Prima Coal, Head of Technical team for World Natural and Cultural Heritage, Sangkulirang, etc. Dr. Setiawan is the founder of PT. Binawana Sarana; Indonesian Association for Rock Art (IARA) and Laut Nusantara, an NGO working for fishery and maritime community.

Dr. Setiawan is member of various organisations including Forum Kebudayaan FSRD-ITB, Masyarakat Karts and the Federation of Speleology, all in Indonesia. He is recipient of various professional awards.

Dr. Setiawan has also presented a number of papers and made presentations at various seminars on diverse subjects including the environment, disaster management, visual language and rock art. A number of published articles and papers are to his credit. He has also made a few documentary films and comic strips.

Indonesian Association of Rock Art (IARA)
Sangkuriang R-2
Bandung 40135
Indonesia
E-mail: pindisp@yahoo.com





Palaeontological Aspect of Rock Art Research in the Indian Context

G. L. Badam (India)



During the last few decades research on rock art has assumed great importance in several parts of the world. It has progressed from a classic study of the discovery of rock shelters, identification of animals depicted in rock art and their possible chronological sequences, to more applied aspects of scientific dating, weathering patterns and animal distribution patterns during the periods of depiction and their

extensions in past geological horizons, if any. A detailed survey of various rock art shelters and the animals depicted shows some discrepancies in the identification of the signatures of rock art (paintings, engravings). Dr. Badam's paper gives examples of some animals like giraffes, kangaroos and dinosaurs which have been identified in various rock shelters like those in Adamgarh (Madhya Pradesh), Raigarh (Chhattisgarh) and Kaimur (Bihar). In this paper the palaeontological and palaeo-ecological aspects of the animals depicted in rock art are dealt with in detail with emphasis on the allochthonous and autochthonous faunal elements.

Dr. G. L. Badam served as Assistant Director in the Indira Gandhi Rashtriya Manav Sangrahalaya (Museum of Mankind) Bhopal; Department of Culture and Archaeology, Government of Chhattisgarh, Raipur and the Indira Gandhi National Centre for the Arts (IGNCA), New Delhi.

Dr. Badam was a faculty of the Deccan College Postgraduate and Research Institute, Pune where he established the Palaeontology Laboratory and also initiated an interest in rock art using his expertise in animal identification, palaeo-geographical distribution of animals in the past and man-animal relationships.

A leading quaternary geologist and palaeontologist, Dr. Badam has vast experience in excavating and studying various palaeontological sites throughout the country. He was Secretary and Editor of the Rock Art Society of India for several years, was a Fulbright Associate Professor at the University of Oregon, Eugene and Visiting Fellow in various museums and institutions.

Dr. Badam is the author of 150 research articles on various specialties published both in India and abroad. He has written 10 books and edited or co-edited several other publications.

26/14, Hermes Paras 3
Kalyani Nagar
Pune 411006
E-mail: glbadam@yahoo.com

Geometric Designs, Karmagarhushakothi,
Raigarh, Chhattisgarh





Rock Art Studies in India During the Colonial Period: A Historiographic Overview

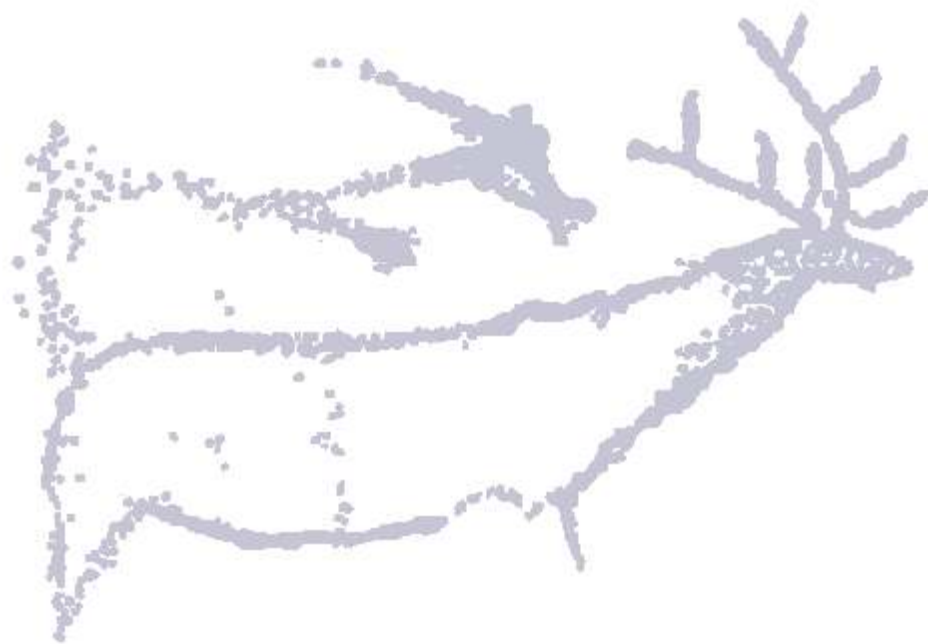
Kishor K. Basa (India)

During the last three to four decades there has been a rise in rock art studies in three countries: India, Australia and South Africa. This should not imply that rock art study in India is about half-a-century old. On the contrary, there are writings on rock art from various parts of India during the colonial period. However, such studies have not been given adequate emphasis in the history of archaeology and art. The primary objective of Professor Basa's paper is to give examples of such studies during the colonial period and highlight their approaches, methods of documentation and concern for rock art. Trends of such writings are also briefly mentioned. Besides, an attempt has also been made to situate such studies from a historiographic point of view.

Professor Kishor K. Basa teaches archaeological anthropology and museum studies in the Department of Anthropology, Utkal University, Bhubaneswar. With a Ph.D on early maritime trade between India and Southeast Asia from the University of London, Professor Basa was also awarded the Commonwealth Post-Doctoral Fellowship by the University of Cambridge to work on 'Social Theory and Indian Archaeology: A Historiographic Study'.

Professor Basa also served as the director of two leading museums in India – the Indira Gandhi Rashtriya Manav Sangrahalaya (National Museum of Mankind), Bhopal and Indian Museum, Kolkata. He was President of the Archaeology Section of the Indian History Congress as well as President of the Anthropological and Behavioural Sciences Section of the Indian Science Congress. Professor Basa has published works in the fields of archaeology, anthropology and museology.

*Head of Department of Anthropology
Utkal University (Bani Vihar)
Bhubaneswar 4
Odisha
E-mail: kishorekbasa58@gmail.com*



Rock Art Research in India: An End in Itself?

Kalyan Kumar Chakravarty (India)

Though the study of rock art is of seminal importance in tracing cognitive origins of humanity in India, it remains peripheral to the study of sciences. Archaeological, anthropological and sociological studies of Indian rock art remain confined to speculative stylistic descriptions of a cultural sequence. Radiometric dating exercises or chemical structural experiments in conservation remain bogged down in uncertainties, thus affecting the assessment of the history of rate processes in thermal radiation and in the difficulty of locating non-invasive and non-contact approaches to conservation. Besides, this is due to the absence of a local constituency in India to lobby for rock art protection unlike western Europe or Australia. Rock art research in India, therefore, has to be concerned not only with a passive study of rock art, but also with an active campaign for the regeneration of bio-cultural habitats of human and non-human communities in its neighbourhood.

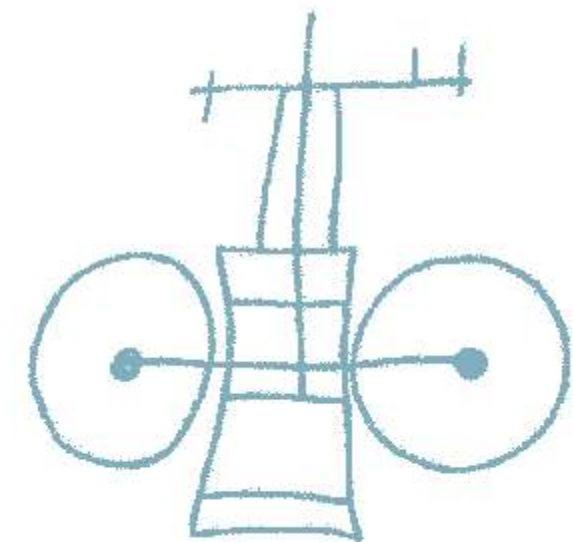
Dr. Kalyan Kumar Chakravarty, former IAS, has a doctorate in fine arts from Harvard University. He is presently holding positions as Chancellor NUEPA; Chairman, National Screening and Evaluation Committee (Ministry of Culture, Govt. of India, for exhibitions sent abroad) and Vice Chairman of Delhi Institute of Heritage Research and Management. Besides, he is also Advisor to Department of Art, Culture and Language, Govt. of Delhi and is associated with several central and state universities as well as many state governments and national cultural institutions.

Dr. Chakravarty's vast experience and his contributions in the fields of education, cultural studies, heritage, museum administration, art and archaeology on positions like Commissioner, Archaeology, Museums, Tourism and Culture, Govt. of Madhya Pradesh; Director, Indira Gandhi Rashtriya Manav Sangrahalaya; Director General, National Museum, Delhi and Member Secretary, Indira Gandhi National Centre for Arts, Delhi etc. are noteworthy. During his years of service, Dr.

Chakravarty developed programmes for building bridges between education and culture, with a focus on the rootedness of community culture in the management of natural and human resources.

Dr. Chakravarty was also a member of the editorial boards of various journals including the Journal of the Australian Rock Art Research Association, and the UNESCO Journal on Intangible Heritage, Seoul. He has published various works on art and architecture, rock art, anthropology, archaeology, museology, conservation, education and indology with a focus on issues of marginalisation and bio-cultural survival of the communities.

*Delhi Institute of Heritage Research & Management
18-A, Satsang Vihar Marg
Qutab Institutional Area, New Delhi 110067
E-mail: msk4747@yahoo.in*





Review of Chinese Rock Art Research in the 21st Century: Use it or Lose it

Zhu Lifeng (China)

Remains of rock art are distributed throughout China. The sites and subject matter of rock art have a close interrelation with China's national culture. Chinese rock art is endowed with precious research value. In the 21st century, there have been new developments in the discoveries and scientific research of rock art through intensified efforts by the authorities, scholars and amateurs. These discoveries are of great significance among the cupules of central China's Henan, the hand stencils of southwest China, the masks of northeast China's Chifeng and those in Xinjiang, Yunan. These discoveries have brought about a new wave of scientific research, with investigations, documentation and protective areas of rock art being extended, the cultural industry developing with clear-end characteristics in some regions and new explorations of research obtaining certain breakthroughs in various fields, in particular archaeology, anthropology, art history, prehistoric philosophy, religious studies, iconography and symbolic signs.

Zhu Lifeng is Associate Professor in the Art School of China Women's University in Beijing, where he teaches students majoring in Art and Design. His primary courses include history of Chinese architecture, traditional culture, the art of China and interior design.

Besides Zhu Lifeng's main contributions towards rock art research in China have been focused on documentation, conservation and management. Presently Lifeng is working on a project 'Conservation Development and Research on Cultural Resources of rock art in West China', funded by the National Science Fund.

Zhu Lifeng's has authored more than 20 papers and several monographs covering the areas of traditional culture, history, archaeology and rock art.

Art School
China Women's University
No.1 Yuhui East Road
Chaoyang District
Beijing, 100101
E-mail: yqlljx@gmail.com



Human-Faced Rock Art in Wengniuteqi, Inner Mongolia



Private and Public Rock Art in Valcamonica-Valtellina, Italy

Angelo Eugenio Fossati (Italy)

Hidden or visible, secret or known to everybody, in two words public or private: it is in this continuous dichotomy that we can describe the rock art of Valcamonica-Valtellina. At least modern people can see and visit the rock art sites discovered till now. Was this possible in ancient times? Could everybody visit a rock art site or were there rules that allowed access to the sites? Why are some panels visible while others are practically invisible unless we walk to them? This paper tries to get a clue to the interpretation of these problems.

Professor Angelo Eugenio Fossati, an Italian rock art specialist, is Professor of Prehistory and Proto-history at Catholic University in Milan and Brescia. He is also the President of the Le Orme dell'Uomo (the Footsteps of Man) and member of the International Federation of Rock Art Organisations (IFRAO). Professor Fossati has studied and worked on rock art, especially in Valcamonica and Valtellina

in the Italian Alps, on the Palaeolithic rock art of Portugal (along with Dr. M. Simoes de Abreu), and on the rock art of the Plains Indians in Montana and Wyoming (under the direction of Dr. J. Keyser).

Among his main publications are *Deer in Rock Art of India and Europe* (with Giacomo Camuri and Yashodhar Mathpal, 1993), *Sui sentieri dell'arte rupestre alpina* (with Andrea Arcà, 1995) and *Rock Art Studies-News of the World 1, 2* (with Paul Bahn, 1996, 2003).

Università Cattolica del S. Cuore - Istituto di Archeologia - Milano
Cooperativa Archeologica Le Orme dell'Uomo
Piazzale Donatori di Sangue,
1 - 25040 CERVENO (BS)
Italy
E-mail: ae.fossati@libero.it
angelo.fossati@unicatt.it





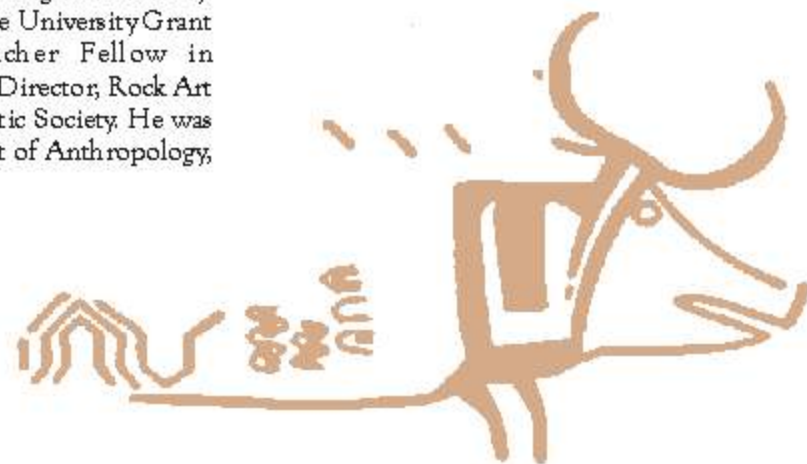
Constructed Landscape in Rock Art: Selection of Visual Space, Arrangement Pattern and its Symbolic Significance

Somnath Chakraverty
Ruman Banerjee (India)

Central Indian rock art is viewed as an arrangement of an icon which in its placement reflects its narrative significance and an attitude of its creators. Such design had evolved a synthetic landscape as an anti-landscape within the given natural setting to demarcate human activity. It reveals choice in terms of decision making and the selection of a rocky canvas for the creation of art work. High elevations with steep slopes were costly for hunter-gatherers in terms of energy spent and foraging time and less attractive in terms of the availability of game and collectable food when compared to flat landscapes. Practically and cost-effectively, most of the painted rock shelters and caves should have been located at lower elevations; although data analysis from field work and GPS recordings suggest some contradictions in this. Somnath Chakraverty and Ruman Banerjee's paper attempts to delineate the selection criterion, if any, for the space for display of art work, both of rock shelters and the location of the rock canvas in an isolated eco-geographical niche to define a boundary between utilitarian and symbolic space within the given cultural and natural setting.

Dr. Somnath Chakraverty is an anthropologist and a former Fulbright Fellow and faculty member, University of Pennsylvania and Michigan University. Dr. Chakraverty also served as the University Grant Commission's National Teacher Fellow in Anthropology and as the Project Director, Rock Art Research Programme of the Asiatic Society. He was also the Head of the Department of Anthropology, BEC, University of Calcutta.

5/1 Suri Lane
Kolkata 700014
E-mail: somraja2008@gmail.com



Mr. Ruman Banerjee is pursuing his Ph.D research from the University of Bristol, UK on 'The Rock Art of Central India'. Mr. Banerjee has extensive experience in morphometry and typology of prehistoric stone tools, scanning electron microscopy, X-ray diffraction, X-ray fluorescence, mass spectrometry and micromorphology. Apart from being a student Fellow of the Royal Anthropological Institute and the Royal Asiatic Society of Great Britain and Ireland, he is also a member of a few prehistoric and art societies. He has attended several national and international seminars and done field work in India, Spain, France, Portugal, Italy and the United Kingdom. His previous collaborative research work was published in the 2012 issue of the Quaternary International Journal.

Hodgkin House, Clifton
BS8 1JG, Bristol
United Kingdom
E-mail: deccanruman@gmail.com,
arxrb@bristol.ac.uk



Dominant Motivational, Thematic and Stylistic Traits in the Rock Art of Eastern India with Special Reference to Southern Bihar and Adjoining Jharkhand

Awadh Kishore Prasad (India)

When we think of the Indian rock art, a picture of the central Indian rock art region emerges with three main characteristics: dynamism and vigour of 'S' type figures, almost equal depiction of human and animals and a presence of mixed motivational aspects. However, Dr. Prasad's original discovery of about 90 rock shelters/caves/open rock surfaces containing prehistoric rock paintings, engravings and ancient rock inscriptions in the remote, inaccessible and dangerous Vindhyan hills in Nawada, Jamui, Gaya and Nalanda districts of Bihar and the adjoining Giridih and Kodarma districts (now in Jharkhand) during the 1990s points towards the prevalence of different motivational, thematic and stylistic traits in eastern India.

Dr. Awadh Kishore Prasad, Ph.D in history, is Senior Academic Fellow of the Indian Council of Historical Research, New Delhi. Dr. Prasad served in the Army Education Corps of the Indian Army for 33 years.

Dr. Prasad has carried out explorations in the Vindhyan Hills in south Bihar and adjoining Jharkhand where he discovered over 90 painted rock shelters/caves containing prehistoric/historic rock paintings; Kharoshti, Kharoshti-Brahmi, Shankh and Brahmi rock inscriptions, one Brahmi inscription in the forested hills of Nawada; Megaliths in Jamui, Giridih and Kodarma; several Stone Age tools/factory sites in Nawada, Jamui, Nalanda and Gaya districts in Bihar and Giridih and Kodarma districts in Jharkhand.

Dr. Prasad has published various research papers on themes including Indian rock art, Stone Age tools and ancient rock inscriptions. He has also written a book and presented research papers in different seminars and conferences including at the Indo-French Joint Seminar on Prehistoric Cave Paintings, the 10th Congress of the International Federation of Rock Art and annual conferences of the Indian Archaeological Society.

Flat No. 695, Sector 28,
Arun Vihar, NOIDA 201303(UP)
E-mail: drakprasad@gmail.com



Geometric Designs, Isco,
Hazaribagh, Jharkhand





Men and Cultures at the End of the Late Ice Age in the North of Perigord: Continuities and Ruptures

Patrick Paillet (France)

At the end of the late Ice Age, the symbolical systems moved radically in comparison with the former period particularly with the Middle Magdalenian. New geometrical or abstract representations appeared and animal and human representations became more schematised. The transformations incarnated in the artistic registers testify to the diversity of the Palaeolithic and epi-palaeolithic trajectories. They are a link with the deep climatic, environmental and cultural changes of the end of Pleistocene. The transformation and the differentiation of the environment led to a cultural gap, on increasingly partitioned territories and increasingly differentiated landscapes, inducing a part of the regionalisation of the last Magdalenian populations before the expansion of the Azilian/Laborian groups. The behaviour's symbolic systems in mutation constitute an important source of knowledge on these groups and of these societies in transition.

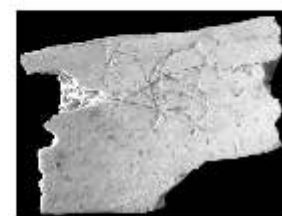
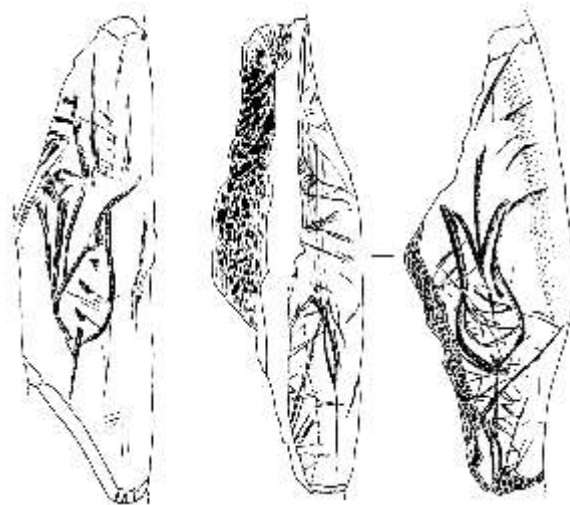
Dr. Patrick Paillet is co-director (with Denis Vialou) of the *Muséum national d'Histoire naturelle* of the research programme *Art rupestre et territoires culturels au Mato Grosso* région du rio Vermelho (Cité de pierre (Rondonópolis/État du Mato Grosso/Brésil)). He has been Director of *Art préhistorique et comportements symboliques*

of the Master Quaternaire et Préhistoire, Palaeoenvironnements, lignée humaine, histoire des sociétés of the *Muséum national d'Histoire naturelle 'Evolution, Patrimoine naturel et Sociétés', Département de Préhistoire, U.M.R. 7194 du C.N.R.S.*

Since November 2005, Dr. Patrick has been a member of the pedagogic team of the *Master Évolution, Patrimoine naturel et Sociétés, spécialité Quaternaire et Préhistoire: Palaeoenvironnements, lignée humaine, histoire des sociétés*. He has been an expert for the *Comité Français d'Evaluation de la Coopération Universitaire et Scientifique avec le Brésil (COFECUB-CAPE)*, University Paris since 2010.

Professor Paillet has also curated a few exhibitions on archaeological themes. Some of his published works include *Les arts préhistoriques*, the collection *Histoire, Éditions Ouest-France* (2006) and *Préhistoire du val de Creuse en Berry* (2004).

*Muséum national d'Histoire naturelle
Département de Préhistoire
Bâtiment 140
43 rue Buffon
75005 Paris
E-mail: paillet@mnhn.fr,
patrick.paillet@mnhn.fr*



Phytomorphes and fantastic patterns, Magdalenian, Northern Perigord



Spatial Attributes of Petroglyphs of Ladakh

Tashi Ldawa Thsangspa (India)

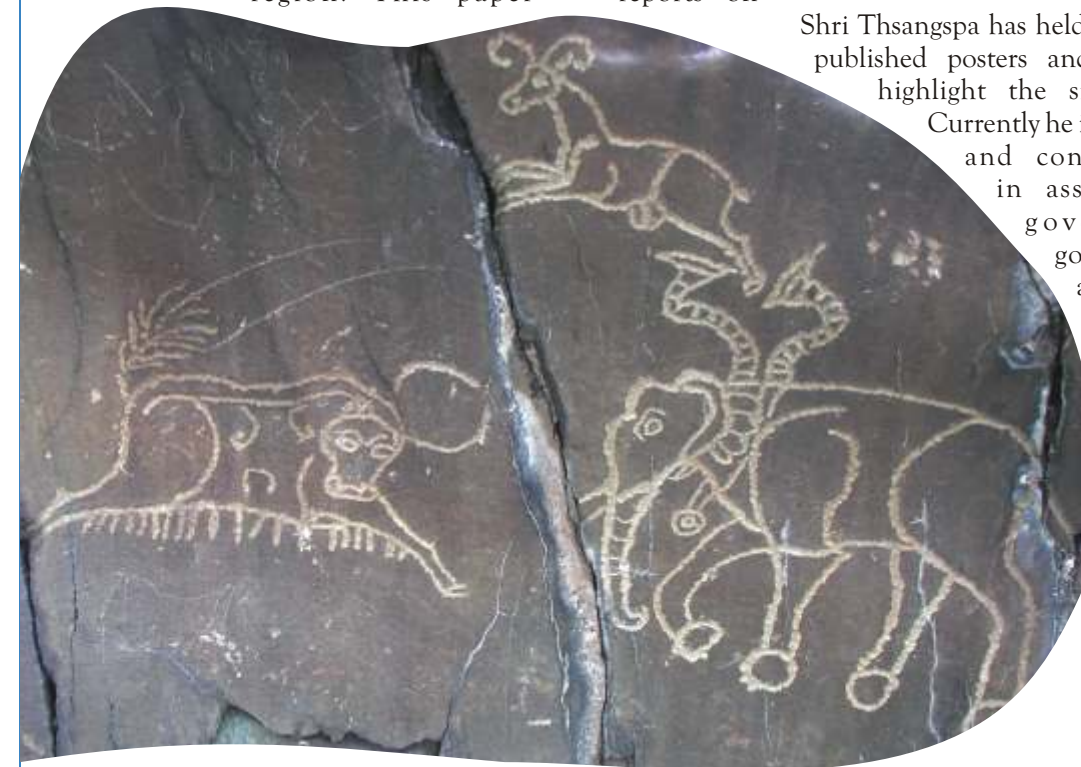
Reports of subjugation of Ladakh by Tibetans in the 7th or 8th centuries show that Ladakh had a settled population during that period. Recent reports of petroglyphs confirm that the region was visited by nomadic pastoralists, tribes and others even before the Christian era. Of the thousands of petroglyphs that we have discovered in the last 15 years, many have been studied simultaneously by scholars. The discoveries make us believe that this art can be categorised into two: one, made by local inhabitants probably residing in a particular oasis village and the other by foreigners like herders, traders, travellers, pilgrims and invaders. The former type made by locals is found in and around villages or in high pasture lands (doks). Moreover, their style and subject is so widely prevalent that some of these representations appear formulaic throughout the region. This paper reports on

only those art forms that we consider exotic, incongruous and primarily belonging to the pre-Buddhist period. Broadly we have generalised that the exotic petroglyphs are confined to the routes which existed during prehistoric times. There is no doubt that some of these art works show homogenous character with neighbouring states, but still there are many which show no resemblance to any cited literature and hence need further research.

Tashi Ldawa Thsangspa has been actively involved in rock art study in Ladakh as an independent researcher for over 15 years. An M.Sc and M.Phil in Zoology, Professor Thsangspa gives lectures and takes guided tours to create awareness about the importance of rock art both as heritage and as history.

Shri Thsangspa has held photographic exhibitions, published posters and documented papers to highlight the significance of rock art. Currently he is involved in the protection and conservation of rock art in association with various government and non-government organisations and also with individuals. He is also a member of IGNCA for rock art documentation in Ladakh.

Post Box No-185
EJMC Leh
Leh Ladakh 194101
E-mail:
ldawalay123@yahoo.co.in



Decorated animal figures, Chilling Valley, Leh, Jammu and Kashmir





Pagoda-Shaped Pictures in Tibetan Rock Paintings

Zhang Yasha (China)

Tibetan rock art is mainly distributed in the northern plateau, featuring images involving hunting for wild yaks, worship of Khyung and original altars of Bon religion. Rock art, Megalithic relics, Megalithic monuments, bronze animal statuettes and abundant Microlithic tools collectively comprise the cultural heritage of northern Tibet in the Chalcolithic period. Those who executed the rock art belonged to the Qiang ethnic tribe, who migrated westwards during 2500-1000 B.P. and made a living by taming horses and hunting for wild yaks. They blazed a salt-traded road in the northern Tibetan grassland, thus becoming a powerful ethnic group at that time. Their stories, as demonstrated in rock art, relate to the epic of Gesar, female country, Zhang-Zhung's kingdom (an ancient country established by them in the westernmost Qiang Tang), the yak's tribe, and story of horses and other legends of the ancient plateau.



Professor Zhang Yasha is the Director of the Rock Art Research Association of China (RARAC). She has also worked as Associate Professor in the art department of Tibet University and has been serving in the Beijing-based Minzu University of China as Professor of art history since 1995.

Zhang Yasha has been committed to scientific research of rock art for over a decade. As a specialist in rock art research in China, she has conducted investigations and assessments of the rock art of cupules in Xin Zheng of central China's Henan province. Her primary contributions to the scientific research of China's rock art have been centered on rock art in Tibet and China's northwestern regions (before 2005) and then on east China's rock art of cupules as well as masks.

Zhang Yasha has published four monographs. Her papers cover the fields of the history of China's ethnic groups, history of Tibetan art, rock art and aesthetics.

Rock Art Research Association of China
School of Ethnology & Sociology
Minzu University of China
27 Zhongguancun South Avenue
Haidian District
Beijing, 10008, China
E-mail: yqlljx@gmail.com

Buddhist Pagoda, Ladrodrang rock painting site, Ngari, Tibet



On the Occurrence of Rock Art in North East India

Dwipen Bezbaruah (India)

In North East India we have evidence of rock art only in the form of rock engravings from Manipur, possibly belonging to the earliest phases of history. Similarly, from Assam also we have reporting of rock impressions belonging to historical phases. However, there is the occurrence of high concentration of megalithic remains in this region particularly in the hilly terrain of Khasi-Jayantia hills of Meghalaya, North Cachar hills and Karbi Anglong in Assam and in Manipur and Nagaland. There is also reporting of engravings and other impressions on some megalithic remains. Evidence till date indicates that the rock art of North East India is not very old and consists of engravings. The non-occurrence of rock paintings is also a matter of scholarly probe. Dr. Bezbaruah's paper discusses these aspects in detail on the basis of secondary evidence and primary data collected by him.

Dr. Dwipen Bezbaruah is a faculty in the Department of Anthropology, Guwahati University. He has been involved in teaching and research of archaeological anthropology for the last 15 years. His areas of research are colonial ethnography, ethnoarchaeology and prehistoric archaeology.

Dr. Bezbaruah has conducted anthropological and archaeological studies in different remote areas of North East India, particularly in Karbi Anglong, Garo and Khasi Hills and Dibru valley. He also has publications on related themes.

Dr. Bezbaruah is also assisting five scholars in their Ph.D dissertation and has participated in several national and international seminars on anthropology and archaeology.

Department of Anthropology
Guwahati University
Jalukbari 781014
Guwahati, Assam
E-mail: dbbaruah@rediffmail.com



Rock Cut human face, Unakoti, Tripura





Rock Art and its Cultural Context-Recent Evidences in Tamil Nadu, India

K. Rajan (India)

Recent discoveries made in the southern tip of peninsular India provide a new insight into the cultural context in which these art forms were developed. Rock art was found in different cultural contexts stretching from Microlithic times down to early historic times. The discovery of more than 100 rock art sites executed on rock shelters and Iron Age Megalithic monuments, particularly on dolmens, suggests their cultural preferences. The distributional pattern suggests that this rock art was generally associated with two types of inhabitants. The rock art found in dense forest as one can notice in Anjanad valley and lower Palani hills of the Western Ghats, is suggestive of the hunter-gatherer community living on forest products. The other rock art sites located at the foothills and outcrops of the plains are suggestive of the agro-pastoral community living in semi-arid zones. The excavations conducted at Paiyampalli, Mallapadi, Mayiladumparai and Thandikudi provide good scope to situate them within a specific chronological and cultural frame. A majority of the rock art sites are located in isolated places away from habitation mounds suggesting their

ritual status. However, despite the presence of a large number of rock art sites in different ecological zones, the study on rock art in Tamil Nadu has not received sufficient academic attention, though the limited documentation carried out on these art forms provides a restricted understanding of their cultural wealth. Dr. Rajan's paper attempts to present a status report on the geographical distribution, socio-cultural contexts, themes, context and chronological evolution of this rock art.

Dr. K. Rajan is Professor in Archaeology at Pondicherry University. He specialises in South Indian archaeology, protohistoric and historical archaeology, trade and commerce and traditional technology.

Dr. Rajan served as a member for the Central Advisory Board of Archaeology (CABA), Government of India; Assessment Committee for Marine Archaeology, National Institute of Oceanography (NIO), Goa; University Grants Commission (UGC) Review Committee, SAP Programme, Delhi University and National Mission on Monuments and Antiquities, Government of India.

Dr. Rajan has conducted various archaeological excavations including the Kodumanal excavations (five seasons) and the Thandikudi excavations (two seasons). His explorations of archaeological nature include those in Punjab, Rajasthan and Gujarat for Harappan sites and in Madhya Pradesh and Maharashtra for prehistoric sites. Dr. Rajan has discovered more than 1,500 archaeological sites in Tamil Nadu and was also the first diver-cum-archaeologist in India. He has over 10 books and 75 articles to his credit.

Department of History
Pondicherry University
Puducherry 605014
E-mail: rajanarchy@gmail.com



Animal and Human figures, Paiyampalli, Vellore, Tamilnadu



Rock Art in North Karnataka: Some Problems

A. Sundara (India)

Rock art (paintings, bruising and engravings) in north Karnataka are fairly known particularly to scholars in the field. Interestingly, as is known so far the coastal belt Western Ghat-Shivamogga region comprises exclusively of rock engravings, while the Badami region and the other regions in the area have rock art of all the three categories. The rock art of Northern Karnataka poses problems including the distribution pattern of the rock art categories, distribution pattern of the images, particularly of animals and humans and the significance of distribution patterns and certain geometrical figures. Dr. Sundara's paper discusses these problems with explanations.

Dr. A. Sundara is a retired professor in archaeology. He started his professional career in the Archaeological Survey of India as a technical assistant carrying out village-to-village surveys of antiquarian remains. He was also the dean of the social science faculty in the Department of Ancient Indian History and Epigraphy, Karnataka University, Dharwad.

Dr. Sundara has participated in many archaeological excavations and, on the basis of his field work and excavations, has published over 300 research papers and 16 books. He has also delivered several lectures as a resource person for orientation and refresher courses in universities and institutes.

Dr. Sundara is a recipient of many awards for his contributions in the field. He is also member of various national and regional academic societies.

Kartikeya
Sharada Nagara
Shringeri-577139
Karnataka
E-mail: nasundara@gmail.com.



Elephant figures, Kupgal, Bellary, Karnataka





Ethnographies and Rock Art Interpretation: Explanatory Power and Interpretive Limitations

Anne Catherine Solomon (South Africa)

Especially, but not only, in research on southern African rock art, ethnographies and accounts of myths, rituals and beliefs have been of vital importance in interpreting images. However, the clear problem with this method lies with assuming continuities with the deep past and using these sources to model meanings, motives and functions of images that date back many hundreds, or even

thousands of years. The method is also replete with other problems including assumptions of parallelism between oral and artistic expression, which do not account for the specificities of the visual medium. Equally problematic is the reality that ethnographies themselves are open to different interpretations. The ethnographic method is also associated strongly with structural analyses, which are insensitive to history. Dr. Solomon's paper explores the possibilities and problems of using ethnographies in rock art research, with specific reference to hunter-gatherer rock art.

Dr. Anne Catherine Solomon is a specialist in San rock art of southern Africa (especially rock paintings). She did both her M.A and Ph.D in archaeology from the University of Cape Town and was a postdoctoral Research Fellow of the Getty Center for the History of Art and the Humanities, Los Angeles; Senior Curator (Archaeology) of the Natal Museum, Pietermaritzburg and Visiting Fellow (Anthropology and Archaeology), University of Bristol.

Dr. Solomon is now based in the UK, where she is currently working as an independent researcher. Her expertise is in the use of ethnographies in San rock art interpretations, myth and San rock art, theories of interpretation, visual analysis of rock art(s), Khoesan histories, interdisciplinary research (archaeology/anthropology/art history) and phenomenology of image making.



Shaded polychrome eland (*Taurotragus oryx*) and male figures, KwaZulu-Natal Drakensberg





Rock Art in Bolivia through Ethnology

Roy Querejazu Lewis (Bolivia)

The Andean cosmovision includes a reciprocal relationship between human existence in the Andes and supernatural powers. Some rock art sites are still considered to have a sacred character that can influence life existence in a positive or negative way. These beliefs have, in some cases, a direct relation with certain rock art sites that are considered sacred. As a result, these 'sacred' rock art sites that have a more profound meaning than the mere images on the rock panel, within the 'reciprocity practices in Andean cosmovision', have been subjected to a variety of rituals and offerings including bull and llama blood, stones, masticated coca leaves, alcohol, beverages, mud, cement, serpentines, small colour papers, fossils and downy feathers. Professor Lewis's paper presents a view of rock art sites in Bolivia that have been subject to different offerings. As time passes, ethnographic activity at rock art sites tends to diminish. Nevertheless, this ethnographic evidence underlines the preterite and contemporaneous sacredness of some rock art sites in the Bolivian Andes.

Professor Roy Querejazu Lewis is a researcher in the area of cultural heritage at Major University of San Simon in Cochabamba, Bolivia. In recognition of his extensive intellectual work he was nominated 'Honorary Professor' of Major University of San Simon in July 2001. His main contributions towards rock art research in Bolivia have been focused on hunter-gatherers' rock art, rock art in the river Mizque basin, cupules in Bolivia, ethnographic activity related to rock art sites and rock art during the colonial period.

Professor Querejazu was the President of SIARB (Bolivian Rock Art Research Society) for 16 years (1987-2003), and has been the President of AEARC (Rock Art Research Association of Cochabamba-Bolivia) since 2003.

Professor Querejazu worked as an expert consultant for ICOMOS (International Council on

Monuments and Sites) evaluating 'La Cueva de las Manos'-Alto Rio Pinturas, Patagonia, Argentine and the rock art caves in East National Park in the Dominican Republic.

At present Professor Querejazu is working on a project evaluating and documenting rock art sites situated in the Andean-Amazonian boundary in central Bolivia. He has published 16 books covering the areas of prehistory, history, archaeology, rock art, ethnography and biodiversity.

Asociación de Estudios del Arte Rupestre de Cochabamba (AEARC)
Casilla 4243
Cochabamba, Bolivia
E-mail: aearc@gmail.com



Usha Kothi Rock Art in Odisha: An Ethno-archaeological Analysis

Jagannath Dash (India)

The glorious heritage of rock art in Odisha has a wonderful cultural background. Here, one does not need to search for it by entering into the hills and forests. Rather one may find them in visible action in some of the socio-cultural depictions/manifestations. One may see the lines in the rock shelters, but can interpret or realise them in cultural actions in the society.

'Usha' refers to a ritual celebration and 'kothi' to a room or compartment. In such rock art sites there are certain engravings and palm prints which bear a lot of significance even today in surrounding local cultures. In south Odisha too they maintain a lot of credibility through a similar tradition known as 'Kothi-Osha'. Interestingly this tradition is also manifested in local ritual celebrations among peasant communities. Taken together, they tell a story of cultural unity in the state. All such elaborations are developed around the rock art sites specifically known as Usha-Kothis. With a number of empirical findings, Professor Dash's paper makes an exclusive ethno-archaeological analysis of prevailing rock art depictions.

Jagannath Dash is Professor at the Centre of Advanced Study, Department of Anthropology, Utkal University, Bhubaneswar, Odisha. Professor Dash

started his career in the same university as a lecturer specialising in social and cultural anthropology. His area of interest is studying rock art in Odisha.

Professor Dash is also credited with discovering the rock art site at Pakhnapat in Mayurbhanj district while he was working among hunting-gathering tribes. He has published more than 50 research papers and has 7 books to his credit.

Department of Anthropology
Utkal University, Vani Vihar
Bhubaneswar 4
Odisha
E-mail: jdash1955@gmail.com



Langia Saura Village Painting,
Puttasing Village,
Rayagada, Odisha





The Art of Contemporary and Prehistoric Societies

Bulu Imam (India)



Rock art of Hazaribagh is found among Adivasis or tribals and its continuing tradition of depicting animals and plants on murals in houses in villages gives us a deeper understanding of the purpose and meaning of prehistoric art and the relationship between primitive groups and their environment and habitat, including animals and plants, before the

geometric phase developed in the Chalcolithic period.

The contemporary art of the tribal people of Jharkhand has opened a new understanding of rock paintings. The author has been doing a comparative study between prehistoric rock art and contemporary tribal art unfolding new dimensions through archaeology, anthropology and art history to understand prehistoric art through contemporary tribal paintings. The present paper looks at some aspects of this investigation and what has so far been found.

Bulu Imam has been the Convener of the Hazaribagh chapter of INTACH since 1987. He has been campaigning to save the upper Damodar valley from coal mining.

Bulu Imam is credited with starting the Sanskriti Museum in Hazaribagh, Jharkhand and for establishing the Tribal Women Artists Cooperative. He has also brought to light the first rock art shelter in Jharkhand at Isco and then another dozen new painted rock shelters in the state.

Bulu Imam has made several films on tribal culture and art. He was also nominated for the Goldman Award (USA shortlist) in 2006 and for the Gandhi Peace Prize, UK in 2011.

A prolific writer, Bulu Imam has written several monographs on ethnic societies, rock art, archaeology and tribal art and more recently on the antiquarian remains in north Jharkhand.

Hazaribagh
Jharkhand
India
Email: rch_bluimam@sancharnet.in

Animal figure and Geometrical designs, Isco,
Hazaribagh, Jharkhand





Rock Art in the Betwa Valley and its Ethno-archaeological Study

Narayan Vyas (India)



The Betwa valley is known as the place of origin of different cultures ranging from the prehistoric period to modern times, especially in the form of rock art. Rock art here shows different cultural periods on the basis of the superimposition of paintings from the Upper Palaeolithic period to modern times. The Betwa valley area comes under the Vindhayan range and consists of hundreds of

natural rock shelters with smooth rock surfaces. Man lived in the shelters and painted contemporary events like hunting of animals, group dance, wild animals, plants and other aspect of their life for which they used natural colours. After the Medieval period, people gradually settled in the villages in areas surrounding the rock shelters. However, the tradition of rock art has continued to the modern times and can be seen on the mud walls of the houses in the area. Many present-day tribes like Gond, Pradhan and Daroi are following tradition similar to rock art which match Prehistoric and Medieval styles of paintings.

Dr. Narayan Vyas is the President of Wakankar Rock Art and Heritage Society, Bhopal. He was Superintending Archaeologist in the Archaeological Survey of India who served the organisation for almost four decades. During his tenure with the Archeological Survey of India, Dr. Vyas was a part of many important archaeological excavations including those at Sanchi, Besnagar and Satdhara in Madhya Pradesh.

Dr. Vyas also served as the Archaeological Survey of India's State Project Coordinator in the National Mission on Monuments and Antiquities and was a part of the Indo-Burma Project under the cultural exchange programme.

Dr. Vyas has published more than 125 research articles and papers in various periodicals and two books on Bhimbetka and Bhojpur.

95, Fine Avenue Phase-1
Nayapura Kolar Raod
Bhopal-462016
Madhya Pradesh
Email nvyas49@yahoo.com

Tribal Art Tradition, Raisen,
Madhya Pradesh





The Ragat Putari and Social Memory: Reflections From Kumaoni Rock Paintings

Girija Pande (India)

The Continuous interaction with nature played a significant role in evolving the art and aesthetic sense of Himalayan communities. Rock paintings in Kumaon in the Uttarakhand Himalaya reflect not only the gradual development of various motifs, but also suggest the influence of nature and perception of societies towards these figures. The motifs depicted in the rock paintings in Kumaon are popularly known as *Ragat Putari* and they embody fascinating stories. These are creative representation and human depiction of events through arts forms. Dr. Pande's paper aims at exploring the ethnography of rock paintings in the Kumaon region with special reference to rock paintings of *Kasar Devi* and *Kahharkot*. It also emphasises on how they were memorised by societies who claim to own this heritage.

Dr. Girija Pande is the Director, School of Social Sciences & Research, Uttarakhand Open University, Haldwani. Dr. Pande was also the Baden-Wurttemberg Fellow of SAI, University of

Heidelberg; Lead Fellow, UK and Visiting Fellow at Jamia Milia Islamia (JMI), New Delhi.

Dr. Pande's academic interests include history, particularly of Himalayan region, environmental history, oral history and cultural anthropology. Dr. Pande has traveled and explored the central Himalayan region and has knowledge of its history and cultural heritage. For the past few years he has been engaged in documenting and studying the rock art of Uttarakhand Himalaya.

Dr. Pande is best known for his works on colonial excise and history of iron making. He has made significant contributions through research articles in his discipline.

Uttarakhand Open University
Haldwani 263139
Uttarakhand
E-mail: girija.pande@gmail.com



Decorated Designs, Lekhu Udyar, Almora, Uttarakhand



Restoration of Rock Art in India: An Integrated Palaeo-anthropological Approach

Somnath Chakraverty (India)

Rock art of the prehistoric past and tribal art of contemporary periods chronologically rest on two polar ends of the same evolving tradition. The rationale or conceptual model of cultural continuum supports the application of an ethnographic analogy. In the present palaeo-anthropological approach, both biological and other tangible evidence supports an integrated enquiry in its palaeo-environmental and other contexts. Preliterate art, both of past and present forms, is marked with certain common features as well as regional and periodic characteristics. In India, particularly in central India, naturalistic images are mostly portrayed in painted scenes. Thematic narratives are common. Whereas in its easternmost borderline parts, abstract forms of non-figurative motifs, mostly signs and symbols, are used frequently. In rock art imagery, the food collecting stage is succeeded by the pastoralists. The economy of settled cultivators is rarely represented directly in the rock art imagery of the entire central India. In

this paper, Dr. Chakraverty presents a study of a new scope for indigenous interpretation of rock art that is valid in both synchronic and diachronic dimensions.

Dr. Somnath Chakraverty is an anthropologist and a former Fulbright Fellow and faculty member, University of Pennsylvania and Michigan University. Dr. Chakraverty also served as the University Grant Commission's National Teacher Fellow in Anthropology and as the Project Director, Rock Art Research Programme of the Asiatic Society. He was also the Head of the Department of Anthropology, BEC, University of Calcutta.

5/1 Suri Lane
Kolkata 700014
E-mail: somnath2008@gmail.com



Figure of a Horse Rider & other armed men. Site: Mahadeo, Pachmarhi, M.P.





A Multidisciplinary Approach to the Study of Rock Art in Chhattisgarh, India

G.L. Badam
Bharati Shrotri (India)

Chhattisgarh (a part of Dakshin Kosal) abounds in cultural heritage and archaeological monuments including rock art. However, many of the rock art sites have so far not been properly explored and studied in the light of new researches. In this paper Dr. Badam and Dr. Bharati Shrotri outline multidisciplinary approaches to rock art research for a comprehensive understanding of the multifaceted dimensions of the subject. These include dating techniques (relative and absolute), ecological models, chronological implications of faunal remains depicted in rock art, the first appearance datum (FAD) of an allochthonous faunal element and the last appearance datum (LAD) of an autochthonous fauna, degree of weathering and taphonomy and geological and geographical background with respect to the site formation process and landscape archaeology studies that are expected to make the area of rock art research more meaningful and complete.

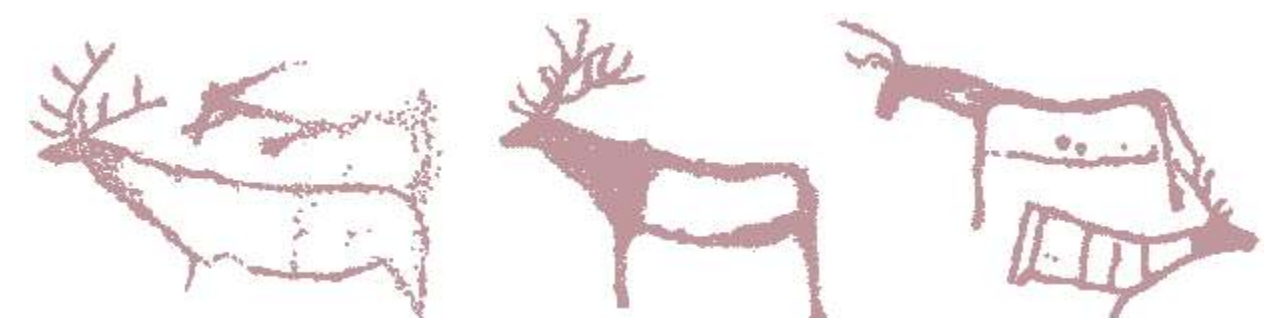
Dr. G.L. Badam served as Assistant Director in the Indira Gandhi Rashtriya Manav Sangrahalaya (Museum of Mankind), Bhopal; Department of Culture and Archaeology, Government of Chhattisgarh, Raipur and the Indira Gandhi National Centre for the Arts (IGNCA), New Delhi. He was a faculty of the Deccan College Postgraduate and Research Institute, Pune. He was Secretary and Editor of the Rock Art Society of India for several years. He was a Fulbright Associate Professor at the University of Oregon, Eugene and Visiting Fellow in various museums and institutions.

A leading quaternary geologist and palaeontologist of India, Dr. Badam has vast experience in excavating and studying various palaeontological sites throughout the country. He is the author of 150 research articles on various specialties published both in India and abroad; he has written 10 books and edited or co-edited several other publications.

26/14, Hermes Paras 3
Kalyani Nagar, Pune 411006
E-mail: glbadam@yahoo.com

Dr. Bharti Shrotri is an archaeologist and did her doctorate on Rock Art of Malwa Region. She has actively participated in many archaeological excavations including at Dangwada, Runija, Mandsaur, Mahidpur, Lillar and Panchmarhi. Dr. Shrotri had carried out survey of various rock art sites with Dr. V.S. Wakankar and Dr. G.L. Badam. She has participated in many seminars and presented papers on rock art. More than 250 research articles in different journals and edited volumes are to her credit.

A/2 Abhishek vihar, Deen Dayal Upadhyaya Nagar
Sector-3, Raipur-492010 (Chattisgarh)
E-mail: bharatishrotri@yahoo.co.in





Images on Rocks, Meaning Inside the Mountain: Identifying Shamanic Initiation Ceremony in a South Siberian Rock Art Site

Andrew Rozwadowski (Poland)

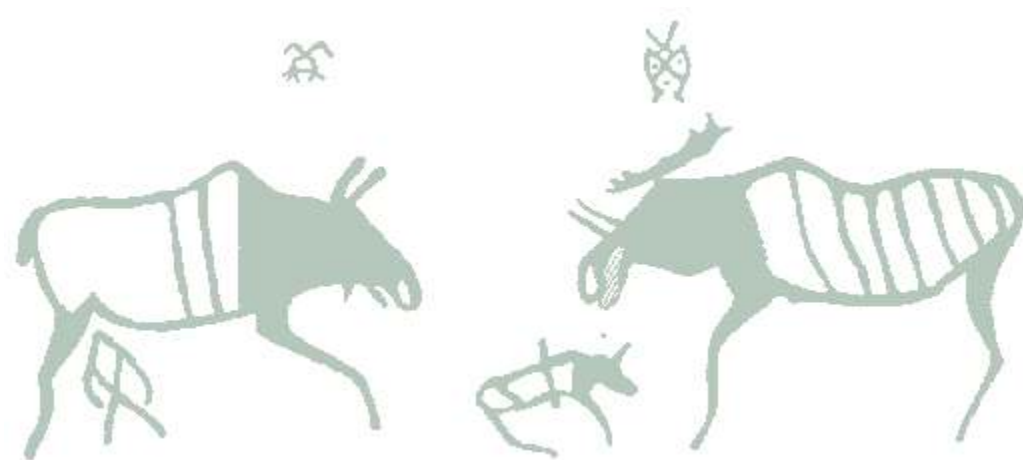
It has recently been proven that ethnography provides important contexts for reconstructing semantics of rock art in different parts of the world. Inspiring examples come from South Africa, Australia or South-West of North America. In Asia this way of inquiry is still not fully explored. On the one hand it requires informed knowledge of local culture and beliefs, but equally important is setting this knowledge in an acceptable theoretical framework. Trying to link both these aspects, Dr. Rozwadowski's paper explores the tradition of Siberian shamanism raising the question: how to identify shamanism in Siberian rock art and to what extent can Siberian myths provide an insight into understanding semantic and social contexts of rock art imagery. As an example, it refers to one rock art site in Khakassia in southern Siberia which appears particularly interesting. It is one of the few sites where one can find a well preserved and clear image of a shaman who seems to be involved in the ritual of playing a drum. Further, some of the petroglyphs appear intentionally related to specific features of the rock surface of the mountain. By exploring local beliefs related to the shaman's initiation ceremony the paper argues that the rock art at this site is a graphic expression of the symbolic journeying of the shaman into the rock itself. It is suggested that our understanding of rock art becomes fuller when we accept the three-dimensionality of rock images (thinking about inside the rock as the third dimension of the image). The analysis demonstrates

that myths and oral tradition can still provide access to the meaning of prehistoric rock art.

Dr. Andrew Rozwadowski lectures at the Institute of Eastern Studies of the Adam Mickiewicz University of Poznań from where he obtained his Ph.D and habilitation degree based on the book *Images from the Past: Hermeneutics of Rock Art* (2009). Dr. Rozwadowski has studied and published extensively on rock art in Central Asia and Siberia. His books include *Indo-Iranians, Art and Mythology: The Petroglyphs of Central Asia* (2003) and *Symbols through Times: Interpreting the Rock Art of Central Asia* (2004).

Dr. Rozwadowski was visiting professor at the Arizona State University and Rock Art Research Institute at Witwatersrand University. He has been involved in rock art research for nearly 20 years and his major contributions include *Archaeology of Shamanism* (Routledge, 2001), *Belief in the Past: Theoretical approaches to the archaeology of religion* (Left Coast Press, 2008) and *A Companion to Rock Art* (Willey, 2012).

*Institute of Eastern Studies
University of Poznań, Poland
28 Czerwca 1956, nr 198
61-486 Poznań, Poland
E-mail: rozu@amu.edu.pl,
main.amu.edu.pl*



Rock Art and Continuity in the South Central Kimberley Region of Western Australia

Jane Balme
Sue O'Connor (Australia)

The north west part of the Kimberley region of western Australia contains some of the best known rock art in the world including the Wandjina and Gwain Gwain (formerly known as Bradshaw) art styles, some of which is suggested to be belonging to the Pleistocene period. Wandjina and other representations of spiritual beings also occur in the limestone of south central Kimberley which has not been so well recorded. Amongst these, there is a body of dry black pigment art, which is probably drawn using charcoal and a body of incised art made by scratching weathered limestone or a previously painted surface to reveal the underlying stone. These methods of executing art are not found in all painted caves and shelters but are common within this broad region. They are likely to have been produced in the contact/historical period. Professor Balme and O'Connor's paper links this to the history of aboriginal European contact in the area from the late 19th century when many aboriginal people lived and worked on pastoral stations maintaining their links to traditional lifeways when they left the pastoral stations in the wet season.

Jane Balme is a Professor of Archaeology in the School of Social and Cultural Studies at University of Western Australia where she is a founding member of the Centre for Rock Art Studies. Most of her research and publications are on the archaeology of Indigenous Australia, especially for the Pleistocene period and particularly about the technology, subsistence, social organisation and symbolic behaviour associated with the colonization of Australia. She has also published on the development of archaeologists' approaches to understanding gender in hunter-gatherer societies and on archaeology education.

*Centre for Rock Art Studies
The University of Western Australia (M257)
35 Stirling Highway, CRAWLEY WA 600, Australia
E-mail: jane.balme@uwa.edu.au*

Sue O'Connor is Professor and Head of the Department of Archaeology and Natural History at Australian National University. Her research focuses

on evidence for migration and colonization in the Indo-Pacific region as well as on theoretical issues surrounding early human migration such as maritime capacity, technological innovation and symbolism. She has undertaken numerous research projects in Australia, Indonesia and East Timor. Professor O'Connor's has written five well received books on different subjects in her field of specialisation. Her recent publications in the *Journal of Archaeological Science*, *Antiquity* *Asian Perspectives*, include topics such as rock art and rock art dating in Australia and Southeast Asia.

*Department of Archaeology and Natural History
College of Asia and the Pacific,
The Australian National University Act 0200, Australia
E-mail: sue.oconnor@anu.edu.au*



Wanjina figure, Napier Range, Bunuba country, Kimberley





A Reappraisal of Rock Art in Kerala

Ajit Kumar (India)



Prehistoric habitations in Kerala, especially their Palaeolithic phase, are represented by some stray stone artifacts and have a shroud of obscurity surrounding them. Some stone artifacts and rock art expressions represent the Mesolithic and Neolithic phases of the prehistoric period in Kerala. One of the most conspicuous prehistoric vestiges in Kerala, which has been of interest and study over the past

many years are megaliths. Today there are close to ten reported rock art sites in Kerala; a few more have also come up in recent explorations. It is interesting to note that in Kerala the art of rock engravings is more widely distributed as compared to the tradition of painting. Rock engravings are a tougher and time consuming medium of expression compared to paintings; so the preference for this mode remains a mystery. Painted caves are restricted to the Idukki district and some caves have superimpositions ranging possibly from Mesolithic to historical times. In the prehistoric period, rock shelters could have served as temporary or permanent abodes against the severities of nature; however their use during the historic period as a place for artistic expression needs reasoning. In this paper, Professor Kumar attempts to analyse the rock art sites holistically to try and understand the importance and significance of rock art.

Professor Ajit Kumar is Associate Professor and the Head of the Department of Archaeology, University of Kerala. He holds a doctorate in archaeology and has 27 years of service to his credit. Professor Kumar's area of research specialisation is early Buddhist art and architecture and archaeology.

Professor Kumar has published over 20 research papers and a book. His second book is in print. He has also presented a number of papers at national and international conferences.

Professor Kumar was nominated as an expert to the advisory committee for export of non-antiquities by the Archaeological Survey of India, Government of India, Trichur circle, Trichur. He is a member of the History-Archaeology Research Consultative Panel on Pattanam Excavations and was also a member of the core committee of advanced Diploma in Archaeology and Museology conducted by the Mahatma Gandhi University.

Department of Archaeology
University of Kerala
Kariavattom Complex
Thiruvananthapuram- 695581
E-mail: ajitkumarku@gmail.com

Ettukubukka, Taliparamba Taluk
Kannur District, Kerala





Situating Prehistoric Rock Art within the Cultural Past of Kerala

Jenee Peter (India)



Archaeological explorations in recent decades have significantly altered previous concepts about rock art in Kerala and in southern India. At the same time, neither academic nor popular writing have focused on situating rock art within the cultural past of the state. Rock art is an important component of the prehistoric culture of the region. Recent explorations have brought to light several sites and

shelters with paintings and engravings around the earliest discoveries. This suggested variety of motifs and themes and the frequency of rock art demands individual attention to rock art studies. The location of rock art is most often rock shelters but often the term cave is a suffix to most sites. Such impressions of earlier scholarship of the colonial period literature continue to be in use in Kerala while rock art studies have undergone dramatic changes in other Indian comparable sites. Dr. Peter's paper attempts to analyse the historiographic trends in the growth of rock art studies in the cultural history of Kerala. It also provides an overview of the current state of rock art studies, specifically the distribution of rock art sites (with one or more shelters) and discusses its chronology which has received little attention in previous studies.

Dr. Jenee Peter teaches archaeology and history at Union Christian College, Mahatma Gandhi University, Kottayam, Kerala. Her doctoral thesis is on late prehistoric and Iron Age cultures of peninsular India which she did from the M. S. University of Baroda. Dr. Peter has been teaching and researching in ancient history and archaeology for the past ten years and specialises in the Kerala region.

Dr. Peter's current research includes archaeology in the Marayur region. She is also a member of the Edakkal Rock Art Special Committee and is a consultant with the Muziris Heritage Project, both run by the Government of Kerala. She is on the boards of studies of universities and is in charge of the Archaeological Museum and Archaeology & Museology course in the host institution.

Dr. Peter has published two books and seven articles in journals. She has attended several seminars and workshops including those on rock art studies and is a United Board Fellow for documenting the cultural diversity and eco-perspectives in the folklore of Lakshadweep islands.

Department of History
Union Christian College
Aluva-683102
Kerala
India
Email: jeneepeter@uccollege.edu.in

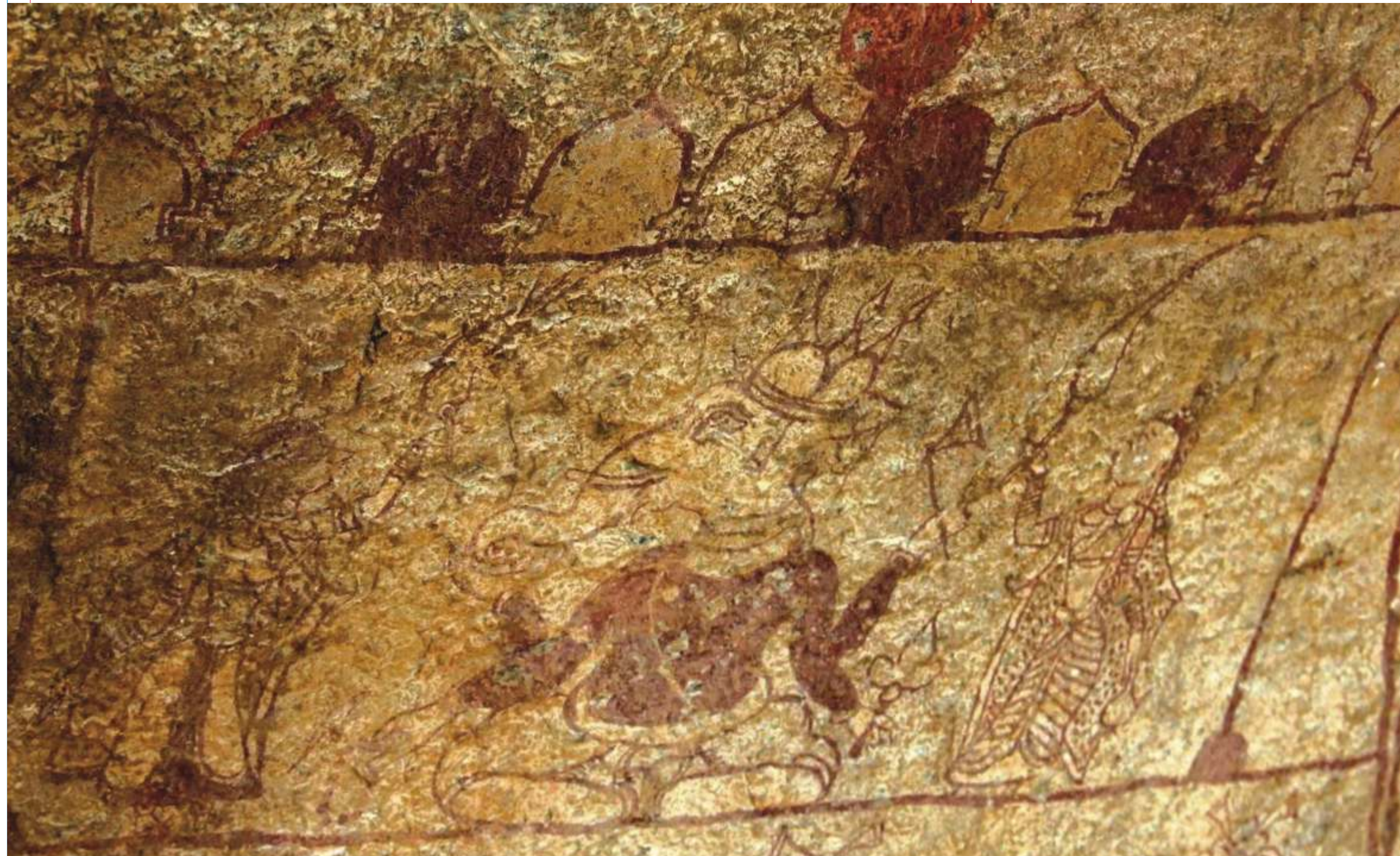
Engraved Human figures,
Edakkal, Kerala





Rock Art of Gujarat: A Fresh Look

V.H. Sonawane (India)



Though central India has been known for its rich rock art heritage, Gujarat, in spite of being one of the neighbouring regions, remained terra incognita in the field of rock art studies until 1970. Rock shelters with paintings were first discovered by the author in 1971 around Tarsang village in Panchmahals district in Gujarat after which some more shelters were

reported from other parts of the state. At present rock art sites in Gujarat are confined to granite outcrops of hilly tracts of Panchmahals, Baroda, Sabarkantha, Bhavnagar and Surendranagar districts. Compared to the vast corpus of central India, rock art in Gujarat is restricted in terms of numbers as well as themes because of non-availability of required physiographic features suited for the execution of rock paintings. The paintings show a penchant towards red colour in several shades and are in various states of preservation, depending upon their location. Dr. Sonawane's paper deals with a comprehensive study of the rock art of Gujarat with specific reference to its discovery, environmental setting, regional peculiarities, its distribution and thematic content. It also attempts to bring forth the characteristic traits of the rock art of the state in its proper historical perspective.

Professor V.H. Sonawane retired as a Professor of Archeology from the Maharaja Sayajirao University of Baroda. Professor Sonawane was also the Director of Field Archaeology at the university. He has 36 years of experience during which he extensively worked on various aspects of prehistoric, protohistoric and historic archaeology including the discovery of more than 100 Harappan and Chalcolithic settlements and the discovery of rock art shelters in Gujarat.

Professor Sonawane was also the coordinator of the UGC-SAP (Phase-I: 2002-07) at the Department of Archaeology and Ancient History, Maharaja Sayajirao University. He has completed a project on the 'investigation of Rock Art of Western India with Specific Reference to Gujarat' and presently working on 'Symbolism of Rock Art in India'. Prof. sonawane has presented a number of papers in various national and international seminars and almost 100 of his article/research papers were published in national and international journals.

Dept. of A.I.H.C. & Archaeology
Faculty of Arts, M.S. University of Baroda,
Vadodra, Gujarat 390002
E-mail- vhsanawane@rediffmail.com

Rock painting depicting Ganesha, Late Medieval period,
Amirgarh





Salient Features of Rock Art of Rajasthan: A Detailed Study

Murari Lal Sharma (India)



A study of rock art in Rajasthan shows that there were more than 3,000 shelters in this area. Five hundred rock shelters have different types of rock art. Most of these rock shelters have different types of motifs in colour (generally used as mineral colour which is easily available in this area). Some of these rock shelters also have engraved motifs. A few rock

shelters in this region have depictions of cup marks. Thus it is obvious that the prehistoric man selected a few rock shelters for such artistic activities. The nature of rock shelters and their specific geographical locations in the area were the main criterion for use. The study of rock art in these painted rock shelters also shows that the prehistoric man depicted rock art with a definite plan in a particular place like the roof, walls or surface of the shelter.

Dr. Murari Lal Sharma is a lecturer in the Department of History in S.N.K.P. Government Post Graduate College, Neem Ka Thana. He has participated in archaeological excavations at different sites like Ganeshwar, Balathal, Dholavira, Dar Ki Chattan and Bhimbetka. He has also discovered archaeological sites in the districts of Sikar, Alwar and Jaipur in Rajasthan.

Dr. Sharma has published over 50 research articles in various journals on history and archaeology, which are also two fields of academic interest for him. He has also published one book *Pracheen Bharat ka Itihas* and presented more than 50 papers in national and international conferences. Besides this, he has organised more than 12 national level conferences in different parts of Rajasthan.

Dr. Sharma is a life member in several organisations and societies related to archaeology and rock art and have 28 years of teaching experience.

Government P.G. College
Kotputali (Jaipur)
Rajasthan 303108
E-mail: murari_sharma1957@yahoo.com

Dancing Scene, Bhimlat, Bundi,
Rajasthan





Basketmaker Paintings in Canyon de Chelly, Arizona

Lawrence Loendorf (USA)

The extensive legacy of human use makes Canyon de Chelly one of the world's richest archaeological treasures. Thousands of sites that range from campsite remnants to multi-storey houses are found throughout the canyon. The canyon also contains some of the world's most spectacular rock art galleries. The colour palette includes the entire spectrum. All the primary colours and shades of green, yellow, white and red are juxtaposed in vibrant, multi-coloured paintings. Through radiocarbon dating we have discovered that some of these brilliant figures were painted more than 1,700 years ago, well back in time when maize cultivation was replacing hunting and gathering in the canyon. There is considerable variety in Canyon de Chelly rock art, but the multi-coloured anthropomorphs, associated with storage features for corn, are particularly significant. In some cases we think these large human figures were painted shortly before the construction of the storage cysts. In addition to the anthropomorphs, we found hundreds of painted handprints. Many of these are associated with storage features as well.

Professor Lawrence Loendorf is an anthropologist and archaeologist with a Ph.D from the University of

Missouri, Columbia. His research focuses on the North American intermountain west, ethnography, traditional cultural properties and rock art. Professor Loendorf earlier taught and completed his research at the University of North Dakota; he also taught at the New Mexico State University for ten years. During his teaching career, Professor Loendorf received a number of awards for his outstanding teaching and research. In 2007, the American Rock Art Research Association gave him the Klaus Wellman Award for Distinguished Service in the field of rock art.

Professor Loendorf started his career as a 'dirt' archaeologist where he led some major excavations into deeply stratified sites. He has written and published six books, five monographs and dozens of articles on subjects related to rock art.

His most recent book is *Thunder and Herds: Rock Art of the High Plains*. *Picture Cave and other Rock Art Sites on Fort Bliss* is a monograph that he co-wrote with Myles Miller and Leonard Kemp. Professor Loendorf has also published extensively on the Indians of Yellowstone National Park including a children's book that he co-wrote with Nancy Stone.

Professor Loendorf is currently working to record rock art at several sites in the Joranda Mogollon region of southeastern New Mexico and northern Texas. He is also working on Montana related rock art projects.

Sacred Sites Research, Inc.
6220 Mojave Street NW
Albuquerque, New Mexico
USA
Email: loendorf@loendorf.net

San Juan style anthropomorphs that are painted primarily in single colors hands



The Usefulness of Archeology in Rock Art Science

Robert G. Bednarik (Australia)

A scientific study of rock art straddles many disciplines; for instance forensic science, semiotics, neurosciences, cognitive sciences, ethnography, art history, various sub-disciplines of geology, conservation science, anthropology and archaeology. They address a great variety of aspects of rock art by a multitude of methods, resulting in many propositions, some of which are testable and thus scientific, and some of which are not. In its involvement with rock art, archaeology has traditionally focused on its interpretation and recording, often recording by interpreting, and on endeavours to integrate rock art into archaeological narratives and chronologies. The usefulness of archaeological approaches or methods in contributing to the scientific study of rock art is examined in this paper.

Dr Robert G. Bednarik is the Founding Convener and Editor of the International Federation of Rock Art Organisations (IFRAO) and the founding Secretary and Editor of the Australian Rock Art Research Association (AURA). Besides this he is Life Member, Honorary Member or Member of numerous scholarly associations world-wide.

An epistemologist, Dr. Bednarik has worked extensively in all continents and his main interest is in the origins of human constructs of reality. He discovered the largest rock art corpus in the world in the 1960s and has produced 1,230 publications, about half of them in refereed scientific journals.

Dr. Bednarik has also worked on various thematic and geographical areas: especially in central, northern, eastern, western and southern Europe, Siberia, India, China, Canada, USA, Mexico, Caribbean, various South American countries, Southern Africa, Morocco, and all regions of Australia. He is presently working on several ongoing projects related to rock art in different parts of the world.

Australian Rock Art Research Association (AURA)
P.O. Box 216
Caulfield South, VIC. 3162
Australia
Email: auraweb@hotmail.com,
ca1ra1@hotmail.com



Bilbunbilbum, the 'Devil Dog', Victoria River district





Diversity in Southern African Rock Art

Anne Catherine Solomon (South Africa)

Rock art researchers have long recognised differences in southern African rock art. First, regional rock art is often stylistically distinctive; it also displays some iconographical variations. Second, changes in both style and subject matter have been documented through time, though poor dating has often hampered investigation of this dimension of the difference. Third, southern African rock art includes both petroglyphs and paintings. In spite of their technical differences, the significance of this distinction is not always given the consideration it deserves. Finally, the association of rock art sites with different practices and hence different motivations for image making requires further attention. In this paper Dr. Solomon considers the ways in which archaeologists and other researchers have (or, as often, have not) interpreted these observable and potentially significant differences in the art of different times and areas.

Dr. Anne Catherine Solomon is a specialist in San rock art of southern Africa (especially rock paintings). She did both her M.A. and Ph.D in archaeology from the University of Cape Town and was a post-doctoral Research Fellow of the Getty Center for the History of Art and the Humanities, Los Angeles, Senior Curator (Archaeology) of the Natal Museum, Pietermaritzburg and Visiting Fellow (Anthropology and Archaeology), University of Bristol.

Dr. Solomon is based in the UK, where she is currently working as an independent researcher. She has expertise in the use of ethnographies in San rock art interpretations, myth and San rock art, theories of interpretation, visual analysis of rock art(s), Khoesan histories, interdisciplinary research (archaeology / anthropology / art history) and phenomenology of image making.



Late (colonial era) art of the KwaZulu-Natal Drakensberg, here of a mounted horseman



Wheeled Vehicles and Ridden Animals in the Rock Art of India

Erwin Neumayer (Austria)

As all rock art, Indian rock art too is difficult to date but more discerning observations can group the huge mass of rock art into two distinct phases. Phase 1 shows rock pictures with no indication of animal domestication while Phase 2 shows pictures with clear indication of humped cattle and other obviously herded animals. These phases are well understood not only as a historical principle, but much more convincingly also as subsequent layers of overlapping paintings. In the absence of absolute dating methods for rock art in India, the search was on for some distinct pictorial features of more stringent chronological relevance. Archaeology has provided chronological sequences of material remains far into the Stone Age. The microlithic tool technology of the late Stone Age would be the most obvious marker for the chronological ordering of the early rock paintings in India. Unfortunately depictions of microlithic weapons are shown in all rock pictures, from the very earliest face of Phase 1 pictures of hunters to pictures of later Phase 2, when herding of domestic animals and other agricultural features are shown frequently. Therefore the depictions of microlithic weapons have lost distinct chronological relevance. More relevant seem to be depictions of chariots and yoked cattle and other animals to pull chariots or other agricultural equipments. Pictures of chariots are very rare in Indian rock art. Only about 120 figures of chariots and carts are known. Almost all chariot depictions were found in the rock pictures of the central Indian Vindhyan region in the vicinity of Bhopal and in the rock art sites of the Chambal region. The few depictions of chariots in the rock art of India are of far-reaching chronological importance. The beginning of rock pictures showing wheeled vehicles and yoked cattle and horses as well as the earliest

depictions of riding horses can be accommodated in the second millennium B.C. It seems that after that time the depiction of chariots ceases altogether, while the more common depiction of horses does not appear before the historic period, that is, before the advent of the Brahmi script, in the last century B.C.

Dr. Erwin Neumayer is an archaeologist and ethnologist. He has authored (along with Christine Schelberger) *Popular Indian Art: Raja Ravi Varma and the Printed Gods of India* (OUP 2003); *Raja Ravi Varma, Portrait of an Artist: The Diary of C. Raja Ravi Varma* (OUP 2005); and *Bharat Mata: India's Freedom Movement in Popular Art* (OUP 2007).

Dr. Erwin Neumayer
1100 Vienna
Erlachgasse 95 / 6
Austria
Europe
Email: erwin_neumayer@yahoo.com



Chariot figure, Jaora, Raisen, Madhya Pradesh





El-Hosh and Qurta: Tracking Down Egypt's Oldest Rock Art

Dirk Huyge (Belgium)

In 2004, a locality with a completely different type of rock art was found at el-Hosh. This rock art is characterised by images of bovine, executed in a very naturalistic style and closely comparable to European Ice Age art. Similar images had already been discovered in the area in the 1960s by a Canadian archaeological mission. The latter images, however, were never properly studied and published and remained largely unknown to the scientific community. They were relocated near the modern village of Qurta by us in 2005. Since then, about 185 individual images have been identified, most of which represent wild animals. Aurochs are predominant, but hippopotami, gazelle, hartebeest, birds and fish are also present. Moreover, there are also several highly stylised human figures with pronounced buttocks. On the basis of the intrinsic characteristics of the rock art (subject matter, technique and style), its patination and degree of weathering, as well as the archaeological and

geomorphological context, an attribution to the late Palaeolithic period has been proposed. This has been confirmed by the dating of wind-blown sediments that covered some of the rock art panels.

Dr. Dirk Huyge is Curator of Prehistoric and Early Dynastic Egypt at the Royal Museums of Art and History in Brussels (Belgium). With a doctorate from the Katholieke Universiteit Leuven, Belgium, Dr. Huyge initially specialised in the late Palaeolithic and Mesolithic of Northwest Europe and Northeast Africa. He developed a keen interest in Egyptian archaeology and early iconography and started working in Egypt for the Committee for Belgian Excavations in Egypt in 1978, when he was engaged in the excavations of a late predynastic and early dynastic cemetery in Elkab (Upper Egypt).

Dr. Huyge currently directs field work at Elkab and is also in charge of rock art surveys at el-Hosh and Qurta, both in Upper Egypt.

From 2001 to 2006, Dr. Huyge co-directed an excavation project on Easter Island (Chile) with Nicolas Cauwe. He is also a fellow member of the Belgian Royal Academy for Overseas Sciences.

Wouter Claes, Anne Lebrun-Nis
Isabelle Therasse Royel
Museums of Art and History
Jubelpark 10, B-1000
Brussels, Belgium
E-mail: d.huyge@kmgk.be



Wild bovid (Bos primigenius or aurochs), Qurta, Egypt



Rock Art and Cognitive Development at the Dawn of the Early Civilisation in The Andes: Findings and Hypotheses

Gori Tumi Echevarría López (Peru)

Multidisciplinary studies involving archaeological, artistic and historical investigations in recent years have resulted in a new vision of Peruvian rock art and a reconsideration of its cultural dimension and its role in the emergence and development of the pristine and oldest Andean civilisation recognised till today. These studies have included, for the first time, a methodological common vision of rock evidence within a territory covering six continental basins in the central coast of Peru, confirming the more systematic rock art data to understanding a unique cognitive phenomenon in the Andes that was never documented before in Peruvian history.

Gori Tumi Echevarría Lopez is President, Peruvian Rock Art Association (Asociación Peruana de Arte Rupestre or APAR) and a Member of the Cochabamba Rock Art Research Association (Asociación de Estudios del Arte Rupestre de Cochabamba- Bolivia or AEARC). He is also a Member of the Australian Rock Art Research Association (AURA). Presently he is working as Research Associate in Pacarán Archaeological Investigations, sitio "Pacarán 01".

With an M.A in art history, Lopez has vast field and research experience, including being the archaeologist for the Middle Horizon at Pañami CochabambaBolivia, University of California, Santa Barbara, USA and Project Director, Archaeological Investigations at MojosRogoaguado, Beni, Bolivia.

Lopez has presented many papers in national and international conferences and a number of publications are to his credit.

Plaza Julio C. Tello 274 - 303,
Torres de San Borja,
Lima 41, Peru
E-mail: goritumi@gmail.com



Engraved human figure, Checta, Chillón Valley





Neuroscientific Analysis of Rock Art Interpretation

Robert G. Bednarik (Australia)



The most pervasive human reaction to rock art, irrespective of the age, ethnicity or conditioning of the beholder, is to try to figure out what it depicts and what it means. If adequate clues are spotted in a motif to invite an 'identification', it is considered to be figurative or iconographic, and it is then interpreted on that basis. Clearly, then, this process reflects the values, mental constructs and visual

responses of the beholder rather than the producer of the rock art motif.

Dr. Robert G. Bednarik is the Founding Convener and Editor of the International Federation of Rock Art Organisations (IFRAO) and the founding Secretary and Editor of the Australian Rock Art Research Association (AURA). Besides this he is Life Member, Honorary Member or Member of numerous scholarly associations world-wide.

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Australian Rock Art Research Association (AURA)
P.O. Box 216
Caulfield South, VIC. 3162
Australia
Email: auraweb@hotmail.com,
ca1ra1@hotmail.com

Arnhem Land rock art at Nourlangie,
painted in 1964





Discovery of New Rock Art Sites in Kaimur

B.R. Mani
Shankar Sharma (India)



In spite of a diversified ancient culture and civilisation, Kaimur's geographical terrain which has rich material of the culture of the past, could not be studied for a long time in terms of rock art. However, the region has been investigated from time to time by many researchers and a large number of rock art sites have been identified as belonging to the Epipalaeolithic, Mesolithic, Neolithic and Chalcolithic

periods followed by the Historical period in Mirzapur, Chandauli, Kaimur and Rohtas within the region and also in its outer orbit in Allahabad district. The subjects of the paintings include hunting-gathering scenes, domestication of animals, fighting animals, war scenes, scenes of festivity, astronomical, geometrical, floral and religious symbols, Buddha in a preaching posture and painted records of early Brahmi script from the Historical period. Among the engravings, deer, chess pattern and games have been noticed. Some of the paintings have been noticed in superimpositions. X-ray paintings belonging to Mesolithic and Chalcolithic periods have also been reported. Recent exploration conducted by the authors in the region on the border of Uttar Pradesh and Bihar show all these aspects of rock art.

Dr. B. R. Mani is the joint Director General with the Archaeological Survey of India, New Delhi. A field archaeologist, numismatist and art critic, Dr. Mani has a doctorate on 'life in the Kushan Age'.

Dr. Mani was also involved in the conservation of monuments in Maharashtra, Goa, Delhi and Jammu and Kashmir. He has discovered a large number of archaeological sites in these places and also some others in Uttar Pradesh and Haryana. He has directed more than 14 archaeological excavation projects in the country, including Lal Kot and Salimgarh (Delhi), Salimgarh, Muhammad Nagar and Narnol (Haryana), Siswania, Sankisa and Ayodhya (Uttar Pradesh) and Kanispur and Ambaran (Jammu and Kashmir).

Dr. Mani is member of various national and international organisations and has traveled in European and Asian countries for international seminars and conferences. He has four books and more than 100 research papers to his credit.

Joint Director General
Archaeological Survey of India
Janpath, New Delhi 01
E-mail- brmani@hotmail.com'
adg2.asi@gmail.com

Animal figures, Shyamla Hill,
Bhopal, Madhya Pradesh





Rock Art in Central Sahara: Archaeology, Threats and People

Savino di Lernia (Italy)

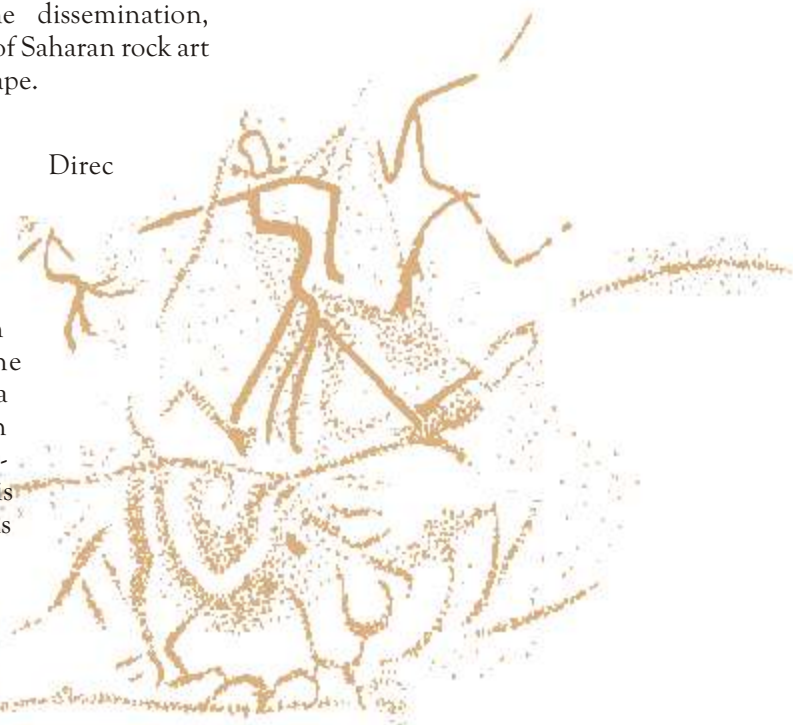
Saharan rock art is incredibly rich and diversified, literally dotting each stonewalls of the central mountain ranges in the form of paintings, engravings and mobiliary art objects. Its position in African history is acknowledged by hundreds of articles and books, which are written, with rare exceptions, by African scholars. Unfortunately, many books are also coffee table editions: big, glossy and full of magnificent pictures and exotic captions. Yet, rock art in the Sahara is central to African legacy and represents a remarkable field of research, where archaeology, conservation, traditional knowledge and people (may) strongly interact. In this paper, Professor Lernia highlights the main features of Saharan rock art, identifying its key archaeological and historical issues in a wider North African perspective, together with the main threats that it faces currently. Being largely located in open air, accessible contexts and not, as is often seen elsewhere in Europe, in deep caves Saharan rock art is in fact exposed to natural agents, particularly wind erosion and sun exposure and to other dangers from humans such as vandalism and theft. Hence, it is of paramount importance to stress the role that local communities can play for the dissemination, preservation and sustainable use of Saharan rock art and the associated cultural landscape.

Professor Savino di Lernia is Director, Archaeological Mission in the Sahara, Sapienza University of Rome, where he teaches African archaeology. His main research interests focus on complex hunter-gatherers, the emergence of pastoralism in Africa and the interactions between foragers and herders in an ethno-archaeological perspective. His field activity is focussed in Acacus and Messak (Libyan Sahara).

Author of more than 140 publications and editor of six monographs on Saharan archaeology, Professor Lernia is a member of several institutions including WAC and SAFA, and member of the editorial board of many international journals like Journal of African Archaeology, Azania, Origini.

Professor Lernia's approach to rock art aims at considering art work as part of the archaeological record of vanished and living cultures. He works with local communities and stakeholders to preserve and make rock art contexts sustainable in Saharan regions.

The Italian-Libyan Archaeological Mission in the Acacus and Messak (central Sahara)
Sapienza, Università di Roma
Via Palestro, 63 - 00185 Roma,
Italia
E-mail: Savino.Dilemia@uniroma1.it



Petroglyphs in Seeta Valley, Sindh

Zulfiqar Ali Kalhoro (Pakistan)

The discovery of rock art in the Khirthar mountain range is the turning point in the archaeology of Sindh. Dr. Kalhoro's paper deals with the rock carvings in Seeta valley which lies 80 km west of Larkana city and 70 km from Mohenjo-Daro. It discusses and interprets the rock carvings of Seeta valley which is noted for Indus period petroglyphs where one finds the most interesting petroglyphs of a horned deity with dancers. The dancing scenes are a recurrent theme in the petroglyphs of Seeta valley.

Dr. Zulfiqar Ali Kalhoro is Research Anthropologist at the Pakistan Institute of Development Economics (PIDE), Islamabad and a Ph.D scholar at Taxila Institute of Asian Civilisations, Quaid-i-Azam University, Islamabad. He has written on material and visual cultures of Sindh, Gilgit-Baltistan, Potohar and the anthropology of art and landscape, camel art among Jats of central Sindh, representations of dance and music in Islamic tombs in Sindh, particularly during the Kalhora period (1700-1783), on Hindu and Jain paintings and Sati and hero stones in Sindh.

His most recent research is on the cults of Rani Bhatiyani and Malhan Devi in Tharparkar, malevolent and benevolent Kuldevi Deval and Karni Mata of Charan community in Tharparkar, sacred dance around the mandalas (circles) of Pabuji (deified deity) and Gogaji (snake deity) in Tharparkar, music therapy among the Rabari tribe of Tharparkar, rock art of Sindh, memory and nostalgia among Tagiri pastoral nomads of Diamara, Gilgit-Baltistan.

Pakistan Institute of Development Economics (PIDE)
Quaid-I Azam University Campus
P.O. Box 1091
Islamabad
E-mail: zulfi04@hotmail.com



Shaho Kumb in Khirthar range,
Pakistan





Decorated Rock Shelters of Gavilgarh Hills, District Betul, Madhya Pradesh

Nandini Bhattacharya Sahu
Prabash Sahu (India)



The Prehistory and Excavation Branch-I of the Archaeological Survey of India, Nagpur recently carried out explorations in the Atner tehsil of Betul district, Madhya Pradesh and reported 18 decorated rock shelters in the ortho-quartzite formations of the Gavilgarh Hills, a member in the Satpura range. These shelters contain pictographs and petroglyphs on their walls and ceilings. Seven groups of rock

shelters, in different localities over the sprawling hills and cliffs have been identified. All the shelters contain a rich variety of pictographs, sometimes superimposed on the engravings, mostly in burnt sienna in red hue and seldom in white. Though the paintings mostly depict natural motifs, especially the faunal world like boar, nilgai (*Boselaphus tragocamelus*, an antelope found in Indian subcontinent), deer, sambar (a type of deer), spotted deer, bull, monkey, rabbit, monitor lizard, tortoise, fish, vultures and stickshaped human figurines are also present. The paintings also depict some geometrical designs like festoons and honeycombs.

Dr. Nandini Bhattacharya Sahu is Superintending Archaeologist at the Prehistory Branch, Archaeological Survey of India, Nagpur, Maharashtra. She has participated/assisted in the archaeological excavations and explorations of various sites including the chalcolithic and early historical site of Adam, the chalcolithic site of Srikhanda in district Nagpur, Maharashtra; the Harappan site of Dholavira in district Kachchha, Gujarat; the medieval site of Lalkot, Delhi; historical site of Sravasti, district Baharaich, Uttar Pradesh; chalcolithic site of Nawarakheri, district Khargone, Madhya Pradesh; and the megalithic site of Ubharia, district Betul, Madhya Pradesh.

Dr. Bhattacharya-Sahu has also taken part in archaeological explorations at the Sardar Sarovar Dam submergence area in Mandsaur district of Madhya Pradesh and in Bastar district of Chhattisgarh. She has also directed excavations at megalithic sites under the Pulichintala Irrigation Project, Andhra Pradesh and in the Tapti Purna valley, in Maharashtra.

Dr. Bhattacharya-Sahu is currently directing the documentation and explorations in the rock shelter sites in Betul district of Madhya Pradesh. She also has many publications to her credit.

*Prehistory Branch Nagpur
Archaeological Survey of India
Old High Court Building
Nagpur 440001*

A wild Dog, Kukadā Dev,
Gawilgad Hills, District Betul, Madhya Pradesh





Inventory of Indian Rock Art: A Multidisciplinary Approach

B. L. Malla (India)



One of the major academic programmes of the Indira Gandhi National Centre for the Arts (IGNCA) relates to exploring artistic manifestations emanating from man's primary sense perceptions. Rock art forms a crucial component of the Adi Drishya programmes. The Sanskrit term adi drishya is an indicator of multiple levels of interpretations of the world adi (primeval). Rock art is one of the

richest cultural resources in the world, which depicts the earliest expressions of humankind. We should not ignore the fact that rock art sites are very vulnerable both to natural and human factors, as they are visible and attract attention. Human vandalism not only indicates lack of sensitivity and knowledge but also an alienation from the human family. Keeping in view these dangers to rock art, IGNCA has taken up a project for the survey, documentation and study of Indian rock art sites in a holistic perspective. The field documentation is being done with scientific means in collaboration with local experts and institutions in the areas/zones concerned. At the national level, the data is being collected in a uniform format developed by IGNCA. The documented rock and its allied subjects are then analysed according to their geographical and cultural settings.

Dr. B. L. Malla is associated with the Janpada Sampada Division of the Indira Gandhi National Centre for the Arts. An art historian, Dr. Malla's specialisation is in Indian art and cultural studies. His area of interest is both classical and vernacular traditions. He has been associated with the IGNCA-UNESCO-UNDP project on 'Village India Identification and Enhancement of India's Cultural Heritage: An Internal Necessity for the Management of Development'. Currently, Dr. Malla is engaged in the survey, documentation and study of Indian rock art and also in Himalayan studies.

Dr. Malla is the author of a number of books including *The Sculptures of Kashmir*, *Vaisnava Art and Iconography of Kashmir*, *Trees in Indian Art Mythology and Folklore*, *Conservation of Rock Art* (ed.), *Global Rock Art* (ed.), *The World of Rock Art: An Overview of five continents* (ed.), *Cosmology and Cosmic Manifestations: A Study in Shaiva Art and Thought of Kashmir* (in press). He has also authored a number of research articles published in professional journals.

Dr. Malla has participated in a number of national and international conferences/workshops and has widely traveled in India, France, Italy and Iran in connection with his field studies and conferences.

Indira Gandhi National Centre for the Arts (IGNCA)
11, Mansingh Road
New Delhi 110001
E-mail: drblmalla@yahoo.com

Animal figures, Chilling Valley,
Leh, Jammu & Kashmir





Conservation of Rock Art Sites: Problems and Issues

R. C. Agrawal (India)



Paintings, engravings and bruising on the walls and ceilings of natural cave like formations, often termed as rock shelters in archaeological parlance, were first noticed in 1880 by Archibald Carlleyle and John Cockburn. These discoveries were followed by a host of scholars in the late 19th and 20th centuries. To celebrate these discoveries and to assess the progress made by research in the last 100 years, a national level

seminar was organised in 1981 in Bhopal, largely keeping in view that the region has 157 groups of rock shelters scattered over 24 districts. The participants discussed various aspects of the discipline including the preservation of rock shelters and their ecosystems which are an essential aspect of preservation of rock art sites across the world. The concerns/highlights of the said event would be shared in this paper.

Dr. R. C. Agrawal is presently a visiting faculty at the School of Planning and Architecture and the National Museum Institute of History of Art, Conservation and Museology.

Dr. Agrawal has a long association of working with the Archaeological Survey of India (ASI). He retired as Joint Director General of ASI and was also Principal Director, Architectural Heritage Division INTACH.

Dr. Agrawal has been a part of many conservation and documentation projects of built heritages in different parts of the country. He has executed conservation work at St. Anne's Church, St. Estevam Fort and supervised conservation work at the Reis Magos Fort (Goa), Mangyu Monastery (Ladakh) and Bhawal Di Baoli (Bundi).

Dr. Agrawal has participated and presented papers in various national and international conferences and seminars.

E-212, Sector IX
Vijay Nagar
Ghaziabad (UP)
Email: rcagrawal1947@gmail.com

Battle scene, Jaora,
Madhya Pradesh





Conservation through Management of Rock Paintings: The Bhimbetka Experience

S. B. Ota (India)

Painted rock shelters at Bhimbetka, district Raisen, Madhya Pradesh are the only world heritage site in the country that has been inscribed under the cultural landscape. Based on outstanding universal

value as recognised by UNESCO, the conservation of this world heritage site is complex if one considers its various components like natural and archaeological components and both its tangible and



intangible living heritage. This paper attempts to study and analyse both natural and man-made threats to these rock shelters and their impact on the site. Looking at the fragile nature of this heritage it has been realised that any direct intervention for its preservation could be detrimental to its safety. Therefore, a comprehensive management strategy has been envisaged with respect to garbage disposal, erosion of cultural debris and the preservation of paintings and the intangible living heritage that can conserve this unique world heritage site in totality.

Dr. S. B. Ota is Regional Director in the

Archaeological Survey of India posted in the Central Region, Bhopal. Dr. Ota also served as Director-in-charge of the Indira Gandhi Rashtriya Manav Sangrahalaya, Bhopal.

Dr. Ota's fields of interest include prehistory, field archaeology, salvage archaeology, documentation, archaeological heritage management and structural conservation. At the moment, Dr. Ota is involved with two major projects in prehistory the exploration and excavation of an Acheulian site at Tikoda, district Raisen, Madhya Pradesh and the exploration and excavation of early human occupations in high altitude Ladakh Himalayas.

During his stint with the Archaeological Survey of India Dr. Ota undertook a large number of archaeological investigations in different parts of the country including an archaeological investigation of the submergence area of the Narmada Valley Dam Project in Madhya Pradesh and prehistoric investigation in high altitude Ladakh Himalayas. Besides, he has also undertaken the structural conservation of several national protected monuments and has managed the world heritage sites of Sanchi, Khajuraho and Bhimbetka.

Dr. Ota is a recipient of the 'Young Scientist Award' from the Indian Science Congress Association. He was also awarded the Charles Wallace Indian Trust Fellowship.

Archaeological Survey of India
IIIrd Floor, B-Block
G.T.B Complex,
T.T. Nagar
Bhopal 462003
Madhya Pradesh



Battle scene, Jaora,
Madhya Pradesh





Geological Aspects and Management of Rock Art with Special Reference to Conservation

Devananda Beura (India)



Ancient man could express art on the surface of a rock. Since he did not know about the various properties of a rock, he continued drawing and engraving. Pictograph and petroglyph art related to his socioeconomic and cultural life can be found in various rock art sites and in rock shelters. This art encompasses a lot of information about the ancient

civilisation that enriches subjects like geoarchaeology, anthropology and ancient history. Rock art, created thousands of years ago, is now in a vulnerable condition as far as its longevity, resilience and stability are concerned. Both natural and manmade factors are contributing to its vulnerability. Conserving rock art, therefore, is an urgent need.

While preserving rock art, the natural settings of the rock surface containing the art, structural elements, composition, texture and matrix of the rock and geological hazards like earthquakes and landuse patterns are to be kept in mind.

Dr. Devananda Beura is Assistant Professor, P.G. Department of Geology, Utkal University, Bhubaneswar. With a doctorate in geology Dr. Beura is also the editor of the monthly publication on science education, Earth Sciences-Emerging Science, and a regular columnist for the Odiya daily, The Dharitri, for which he writes on issues related to climate, natural disasters, resources and the environment.

Dr. Beura has participated in many national and international conferences, seminars and workshops. A number of his papers have been published in journals. He was also part of the state team for documentation of Rock Art Project in Orissa.

Dept. of Geology,
Utkal University,
Vani vihar,
Bhubaneswar-04
Orissa
E-mail: dbbaruah@rediffmail.com

Animal figure and Geometrical design,
Lekhamoda, Sundargarh, Odisha





An Analysis of the Evaluation and Diagnosis of Environmental Impacts of Rock Art Stations of the Guaniguanico Mountain Range, Cuba

Racso Fernández Ortega (Cuba)

A group of people from the Cuban Rock Art Research Group undertook an expedition to evaluate the environmental impact on the rock drawings of the Pinar del Rio province. Fifteen of the 38 stations located in the area were randomly selected to evaluate and diagnose the environmental impact that had earlier been studied by a group from the Department of Archaeology of the Cuban Institute of Anthropology on the research project, 'Evaluation and diagnosis of the archaeological and socio-cultural patrimony of Cuba'. The methods used help in classifying natural and anthropic actions for best solutions to eliminate the damage, or the practice of palliative actions to stop, in some way, its deterioration. For that, the actions and impacts that affect the state of conservation of this Cuban important heritage are defined, enumerated and characterised in Dr. Ortega's paper.

Dr. Racso Fernández Ortega is the Director of the Archaeology Department of the Cuban Institute of

Anthropology and of the discipline 'The Archaeology in Heritage' of the high degree career 'Preservation and Management of Historical-Cultural Heritage' in San Geronimo, Havana School, University of Havana. He is also the General Coordinator of the Cuban Rock Art Research Group (GCIAR).

Dr. Ortega has been consultant and member of several international research projects in Spain, Mexico, Peru, Dominican Republic and Venezuela since 1998. He was also Rock Art UNESCO Expert in the Dominican Republic in 2003.

Dr. Ortega has published three books and more than 40 scientific and popular articles on archaeology and rock art in specialised Cuban magazines and also in those from Argentina, Colombia, the United States, India, Italy, Mexico, Peru, Dominican Republic and Switzerland.

Dr. Ortega is a member of various scientific institutions and a number of organisations related to archaeology, anthropology, rock art and museums.

Grupo Cubano de Investigaciones de Arte Rupestre (GCIAR)
Calle Amargura No. 203
entre Aguiary Habana
Habana Vieja, La Habana
Cuba
E-mail: itibacahubaba@yahoo.com.ar,
racsof@sangeronimo.ohc.cu

Contouring restoration by incised lines
Cueva de Mesa in Gran Caverna de Santo Tomás



Study and Conservation of Rock Art Sites in Andhra Pradesh-A Botanical Perspective

M. Raghu Ram (India)

A botanical survey was conducted in 15 rock art sites distributed in six districts of Andhra Pradesh. The sites are mostly located on small hillocks, hill tops and in the middle of crop fields. Two sites at Mahaboobnagar and Medak are under severe threat due to quarrying. One site at Khammam and another at Warangal are under threat due to vandalism. The paintings found at these sites are mostly of animals such as deer, stag, antelope, hyena and fish; there are also some human figures. Dr. Ram's paper provides evidence about the material used for the drawings. The painting material was prepared by crushing flowers and fruits. To get the right thickness, the ancient man also used seeds (oil seedsmustard, castor) along with honey. Direct evidence from paintings comes from figures of honey combs and honey bees.

Dr. M. Raghu Ram is Assistant Professor of Microbiology at the Acharya Nagarjuna University, Guntur. With a Ph.D in botany from the Nagarjuna University, Dr. Ram's area of specialisation is soil microbiology.

Dr. Ram has over 19 years of teaching experience and has published 28 research papers. He has also been a referee for various international journals including Mycological Research, UK; Journal of Tropical Forest Science, Malaysia and the African Journal of Food Science and Technology.

Animals and human figures, Kethavaram,
Kurnool, Andhra Pradesh

Dr. Ram's research projects include the University Grants Commission (UGC) research project on 'Molecular characterisation of Rhizobium isolates from Indigofera species'. His areas of research interest are Legume-Rhizobium interactions, bacterial enzymes, plant pathology, aeromicrobiology study and conservation of rock art sites in Andhra Pradesh from a botanical perspective.

Acharya Nagarjuna University
Guntur 522 510
India
E-mail: mraghuram2002@yahoo.co.uk,
mraghuram2002@gmail.com





Rock Art-Remnants of Ancient Geo-environmental Wisdom

V. Subramanian (India)



Petroglyphs and pictographs are non-verbal ancient languages, executed on obscure portions of rock shelters and sometimes on contemporary megalithic tombs, especially on dolmens. Such features are located in parts of Krishnagiri and Dindigul districts in Tamil Nadu. The geological criteria (including mineralogy, lithology, intensity of weathering, erosion resistance and joint patterns) chosen for the

selection of sites for the construction of dolmen structures and rock shelters reveal our forefathers' geological sense. Numerous figurines displaying hunting and motifs of social gathering which have been documented in dolmens and rock shelters are invariably painted in white and red colours. The materials preferred for cave paintings were perhaps derived from geological sources in the vicinity. These paintings are decaying and have also rotted through natural geological processes. Such sermons in stones document not only the archaeo-cultural provenance but also prehistoric geo-environmental wisdom. They need to be preserved for posterity by site-specific procedures.

Dr. V. Subramanian is Associate Professor in the Department of Geology, National College (Autonomous), Tiruchirapalli, Tamil Nadu. His academic interests include study of nature and occurrence of rocks and minerals, groundwater exploration, fossil hunt and rock art studies. His field studies include lithological characterisation in and around Tiruchirapalli, fossil hunt around Ariyalur and geological explorations associated with rock art in many parts of Tamil Nadu. He has a fair knowledge of the geochemistry of rocks of Tamil Nadu.

Dr. Subramanian has published 30 research papers in various national and regional journals on topics dealing with geology and archaeology.

Dr. Subramanian has carried out research projects funded by Department of Science and Technology (DST), University Grants Commission (UGC) and Tamil Nadu State Council for Science and Technology (TNSCST) and guided students in their Ph.D and M.Phil degrees in various universities.

Department of Geology
National College (Autonomous),
Tiruchirapalli
Tamil Nadu 620 001
E-mail: geosub@sify.com,
geologysub@gmail.com

Animal and Human figures, Mayiladumparai,
Krishnakiri, Tamilnadu





*International
Conference on*

Rock Art

Special Lecture Series

(7-11 December, 2012)

As a parallel event the Special Lecture Series would emphasise the global scenario of the rock art and provide an overall status of rock art research in different continents of the world with rock art concentration. These lectures will be delivered by internationally renowned scholars in the field of rock art. These lectures would be giving a vivid representation of the subjects/themes which are important today, while keeping in view the future development of conceptual academic programmes designed to encapsulate the 'primeval vision' or Adi Drishya of human beings in universal and cross-cultural perspectives. The aim of these lectures is to enhance and promote rock art research globally.



Special Lecture Series

Venue: Auditorium, C. V. Mess, Janpath, IGNCA, New Delhi
Timing-5.30 pm to 7.00 pm (Daily)



Schedule

Date: 07.12.2012

Africa

Chair: Prof. Lawrence Loendorf

South African Rock Art
Anne Catherine Solomon (South Africa)

A New Chronology for Saharan Art
Jean-Loic Le Quellec (France)

Date: 08.12. 2012

America

Chair: Dr. Zhang Yasha

A Synthesis of Rock Art in Southern America
Roy Querejazu Lewis (Bolivia)

The State of North American Rock Art
Lawrence Loendorf (USA)

Date: 09.12. 2012

Australia

Chair: Dr. Kalyan Kumar Chakravarty

Rock Art and Rock art Research in Australia
Robert G. Bednarik (Australia)

Date: 10.12. 2012

Asia

Chair: Dr. B.R. Mani

Rock Art of Asia: An overview
V. H. Sonawane (India)

Date: 11.12. 2012

Europe

Chair: Dr. Anne Catherine Solomon

Prehistoric Art in Europe: An overview
Emmanuel Anati (Italy)





African Rock Art

Anne Catherine Solomon (South Africa)

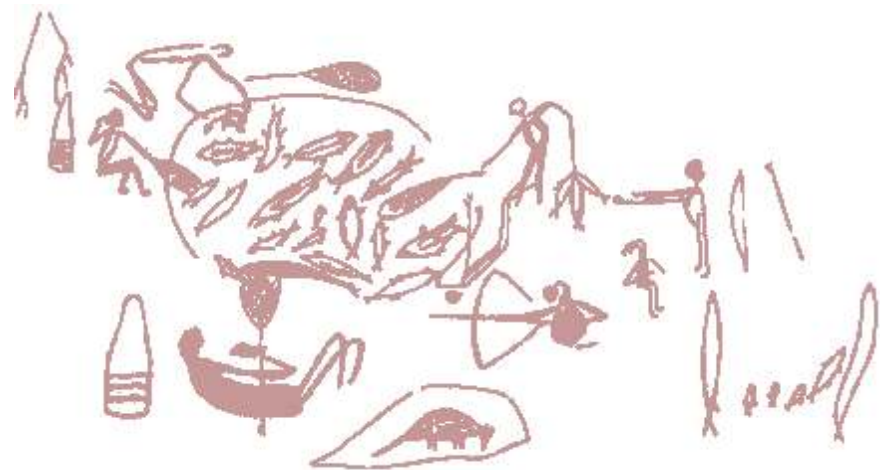
The African continent is home to a great variety of rock art, of great visual splendour and all of considerable historical interest. Given the importance of Africa as the 'cradle of humankind' and home to the evolution of modern human behaviour, it is not surprising that Africa has material perhaps dating to the origins of mark-making, as well as rock art dating back to the Pleistocene. The making of some traditional rock art persisted until the 19th century and in some places is still a living tradition (albeit in much altered cultural and social contexts) today.



Petroglyph with giraffe and lion, Twyfelfontein, Namibia. Photo: Thomas Schoch

This overview of the ancient art of a vast continent, where an untold number of painted and carved images adorn rock shelters, cliff walls, rocky outcrops and rock pavements, is far from exhaustive. It has been suggested that ten million images across the continent may be a conservative estimate (Coulson and Campbell 2001:12). Given the abundance of material, in approximately 30 countries, this is merely an outline sketch of the continent's rock art heritage, with reference to the principal areas of interest. It deals only in passing with questions of associated archaeological materials and palaeo-

environments. My focus is rather on the range of recorded material and the variety of contexts in which African rock art is thought to have been produced. In some cases, production and use contexts are known thanks to cultural continuities and relevant ethnographies, though the latter require careful use. However, some African rock art is also very ancient and we can only produce educated hypotheses regarding its uses and meanings.



A New Chronology for Saharan Rock Art

Jean-Loïc Le Quellec (France)

Saharan rock art has long had (and sometimes still has) the reputation of not being dated. Indeed, in the Sahara we do not have direct dating comparable to that obtained for cave art, but recent research allows us to propose a new chronology for the various artistic 'schools' which unfolded in Central Sahara during the Holocene. The pastoral styles (mainly the 'Mesolithic' style and the 'Bovidian' style 'Bovidian' being the name given to pastoral cultures in the Tassili-n-Ajjer area) flourished between the mid-Holocene Arid period and the post-Neolithic Arid period. The big African fauna declined as the climate worsened and the inhabitants of the Sahara shifted to cattle farming as long as the climate allowed it. When climatic conditions deteriorated significantly, they shifted from cattle to ovicaprid farming, as sheep and goats were much adapted to the harsh environment where they had to live thereafter. After the beginning of the Common Era, probably around the 4th century AD, the newly introduced dromedary allowed the Saharan people to retain control of the desert till modernity changed the rules of the game.





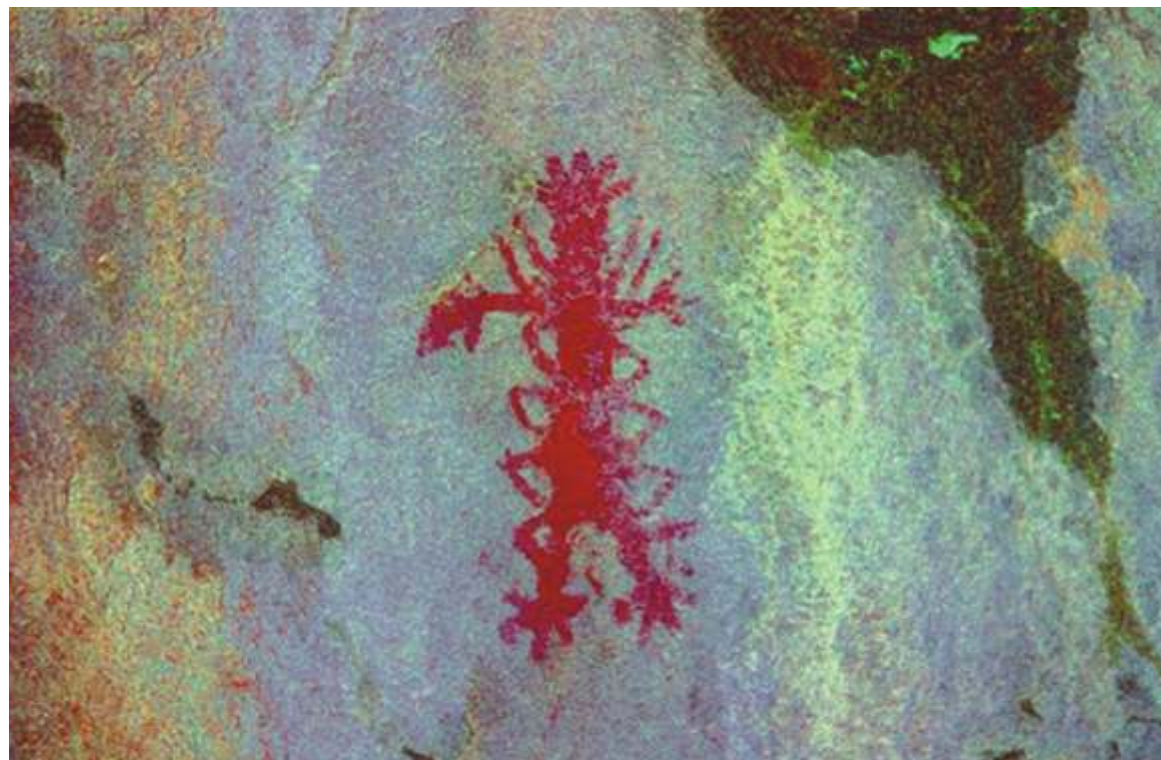
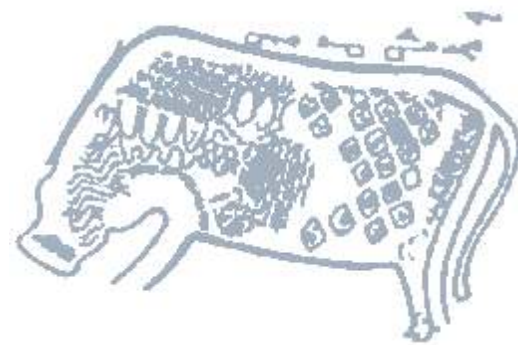
The State of North American Rock Art

Lawrence Loendorf (U.S.A)

Twenty-five years ago Christopher Chippindale of Great Britain and David Whitley of the United States organised a rock art session for the Society of American Archaeology in Toronto, Canada. At the meeting there was a roundtable discussion on the standing of rock art research as it related to overall North American archaeology. Looking back that past quarter century, we see considerable change in how rock art research is perceived and carried out in North America.

Of course, an easy change to recognise is that those of us who met then are older, but that actually might be an advantage because as a group we are more experienced in understanding how rock art is best recorded, managed and interpreted. Furthermore, we represent a worldwide diversity of sorts that has allowed for an exchange of ideas about rock art. Indeed we have been quick to seize upon the

successes of one another especially in terms of recording and managing rock art sites. Recording is a logical place to begin a discussion on the changes in North American rock art research.



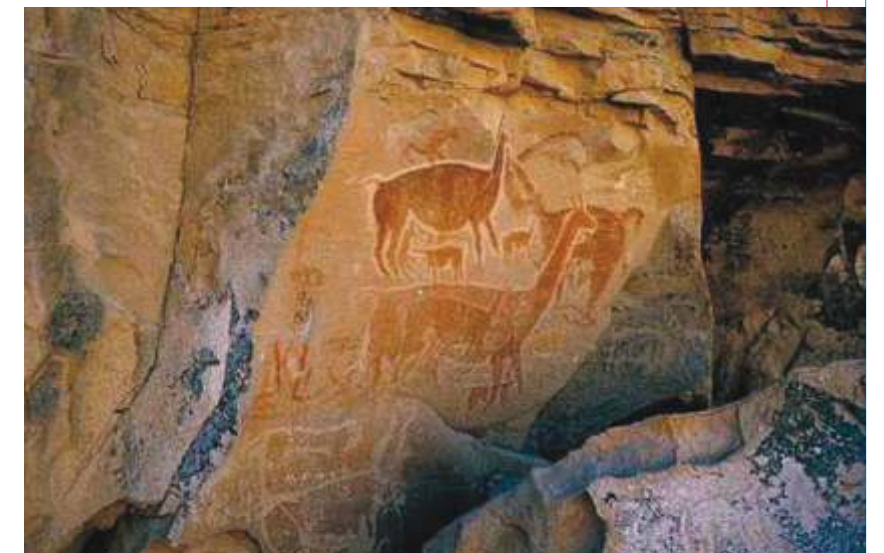
Bacon Hill, Tulare County, California anthropomorph with D-Strech, Photo: Jon Harman



A Synthesis of Rock Art in South America

Roy Querejazu Lewis (Bolivia)

This article presents a synthetic view of rock art sites in South America, with a preliminary general introduction about various aspects of the continent. Special emphasis is given to the four South American sites that have been nominated as World Cultural Heritage. Likewise, one representative rock art site is described for each of the remaining countries.



Serra da Capivara National Park - Brasil



Pinturas de Taira - Chile





Rock Art and Rock Art Research in Australia

Robert G. Bednarik (Australia)

Australia has the world's largest concentration of rock art and it is the only country where extensive ethnographic information about the original meaning and purpose of rock art has been obtained. The nature and geographical distribution of Australian rock art are briefly reviewed in this paper. Analytical studies of rock art pioneered by Australian scientists have made a significant contribution to the development of the global discipline. Two other

aspects of Australian initiatives in this field are extensive ethnographic studies that have been conducted for well over a century and the emphasis on the preservation and management of rock art. Despite great improvements in the latter, there remain significant instances of concern where poor management and racism have marred Australia's performance and where political support for rock art protection has been lacking.



Rock Art of Asia: An Overview

V.H. Sonawane (India)

This paper presents a picture of the rock art heritage of Asia. It offers an understanding of the cognitive as well as cultural development of the people in the continent through documentation of this art form. Though rock art is known to have existed in most, if not all, Asian countries, there is a paucity of information mainly because of non-availability of reliable literature in English. However, the information that could be gathered has been presented by grouping the countries broadly into South, East, North and West Asian regions as per their locations. This paper offers a detailed account of rock art in India including its history of research, distribution, nature and chronology besides presenting a review of rock art forms representing Prehistoric, Proto-historic and Historical periods. It is also interesting to note that Sri Lankan rock art is extremely rich in stylistic variations and is characterised mostly by the presence of open air sites comprising rock boulders. Reports on rock art from Malaysia, Japan, Thailand, Indonesia, Mongolia,

Uzbekistan, Kyrgyzstan, Kazakhstan, Saudi Arabia, Jordan and Oman are encouraging and throw fresh light on their characteristic features. Interestingly, southern Jordan offers a peculiar example of rock art panels which have been signed by the artists who have also often annotated their drawings. Like India, Chinese rock art is fairly well reported. It is broadly divided into six geographical regions starting from the north to the south, mostly executed in open either on the surfaces of vertical cliffs or on boulders. Except some highly abstract forms, Chinese rock art exhibits regional characteristic features. However, a lot needs to be done for the Asian rock art so that this work is on par with other advanced countries in the areas of conservation, preservation and documentation besides working on chrono-cultural issues by employing an advanced scientific multidisciplinary approach, considering the backdrop of the respective countries' perspectives which are supported by archaeological, literary, ethnographic and oral traditions.



Stupa painting, Satdhara, Raizen, Madhya Pradesh

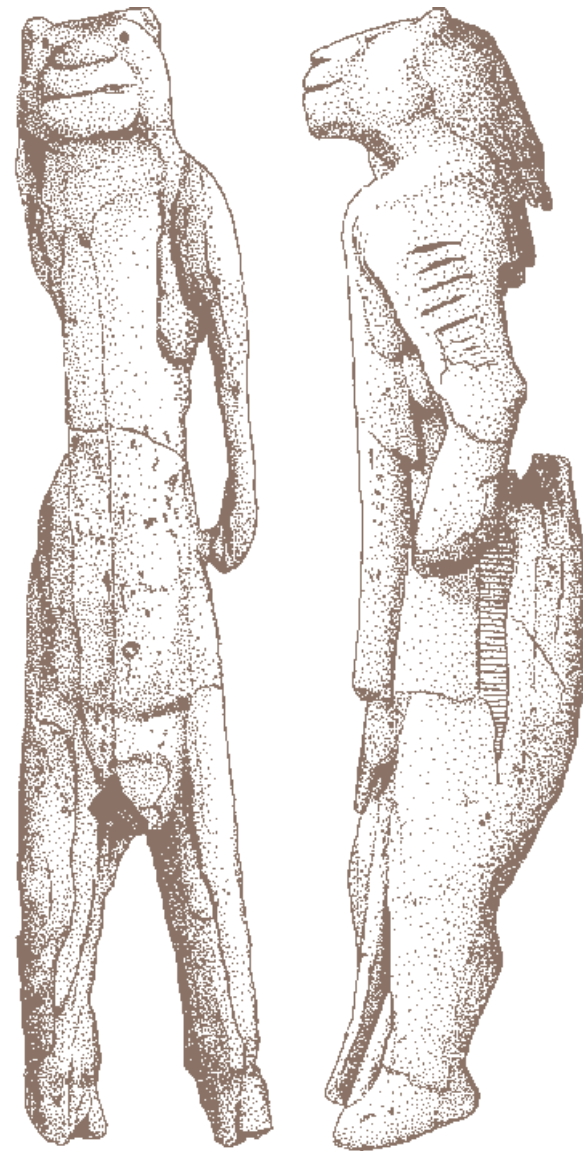




Prehistoric Art in Europe

Emmanuel Anati (Italy)

The World Archives of Rock Art (WARA) is undertaking a global analysis of the motivations for art and of the conceptual background of the artistic creativity of 50,000 years of art in five continents. This survey, which concerns rock art in 160 countries around the world, reveals the role of prehistoric visual art as a paramount source for the historic reconstruction of the human past. It also illustrates the elementary aesthetic and conceptual values of humankind; Europe's prehistoric art is looked at in its world context. My presentation is a general overview which intends to fit European prehistoric art into a world frame. It does not enter into the most challenging and fascinating aspect of the research, which is the decoding or the reading of messages that prehistoric man intended to convey. That is an aspect to be faced in another venue.



Accumulation of animal figures at Chauvet cave,
Vallon-Pont-d'Arc, Ardèche, France



International Conference on

Rock Art

An Exhibition *Adi Drishya- A Primeval Vision of Man* (6 December 2012-25 January 2013)

The Indira Gandhi National Centre for the Arts (IGNCA) has conceived a major academic programme, which relates to exploring artistic manifestations emanating from man's primary sense perceptions. Amongst the senses that lead to aesthetic experience are vision (drishya) and hearing (shravya). Rock art forms a crucial components of the Adi Drishya programme.

The Rock art Exhibition, envisaged by the IGNCA and is being curated in collaboration with Indian Archaeological Society, New Delhi. The exhibition creates, for the viewer, a degree of experiential contact with prehistoric art. It provides the basis for entering into the changing aspects of the living arts of man. It is believed that man's awareness of the world around came through his primeval sense of sight and sound. These two senses have stimulated artists' expressions visual and aural in the prehistoric past as well as in the contemporary cultures. A comprehensive viewing of rock art is not an easy task, because superimpositions, composite associations and cognitive accumulation have come about in the course of time. The present exhibition on rock art not only tries to address the chronology/periodisation of rock art, which is sunk in a maze of controversies, but also highlights the regional variations in rock art depictions. Therefore, the main focus of the exhibition is on the social patterns and lifestyle of the Early Man. The exhibition has two major sections: one on rock art of India and the other presents the rock art of other parts of the world. The Indian rock art section is mainly based on the documentation and acquisition of IGNCA showcasing the rock art heritage of India.



Indian section

The Indian section of the Exhibition at Matighar has two sections: the ground floor presents the 'rock art tradition' of the country. India houses one of the largest, richest and diverse repositories of rock art traditions. In the Central, Western and Eastern parts of the country rock art is found on the walls and ceilings of these rock shelters. In Jammu and Kashmir, Karnataka and Andhra Pradesh rock art is reported from boulders. Kerala is notable for rock art evidence found in underground caves. The Megalithic burials are the favoured canvas in Tamilnadu. Central India has by far the largest concentration of painted rock shelters.

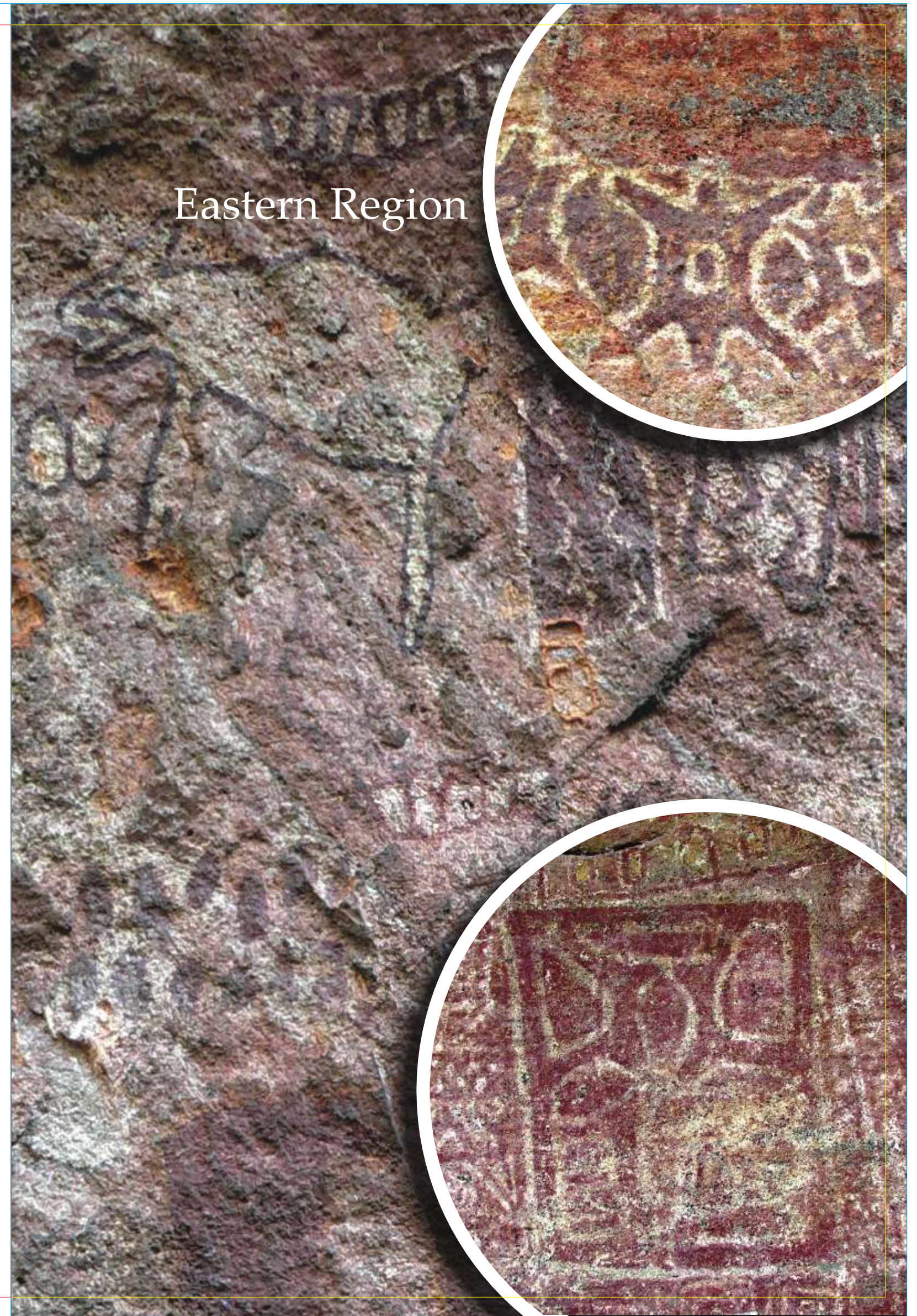
The ground floor of Matighar has been divided into six sections: the first being the thematic area which recreates an ambience of a rock shelter. The viewers will then enter the central region which displays the rock art traditions of Madhya Pradesh and Chhattisgarh. This will lead to the western region which showcases rock art of Rajasthan and Gujarat.

Thereafter is the southern region where rock art of Andhra Pradesh, Karnataka, Kerala and Tamil Nadu is presented. The eastern region comprising of Odisha, Bihar and Jharkhand forms the next section. Rock art of Ladakh, Uttarakhand and Uttar Pradesh is displayed in the last section.

First floor of the Matighar showcases the 'living art traditions' of three communities- the Lanjia-Sauras of Odisha, the Rathwa-Bhils of Gujarat and the Warlis of Maharashtra. It includes the ritual depictions of Manduasum, Gaur, Jodisum and Ya-Yo-Boisham of Saura community of Odisha; the story of Shida Jatar, Baba Godiyo, Baba Pithora, Marriage Rituals, Holi, and Chul of Rathwa community of Gujarat; the story of Belwat Girl, Choak, Tarpa Dance, Village Deity, Agriculture activity and the Buffalo and The Orphan story of Warli Paintings of Maharashtra.



Eastern Region



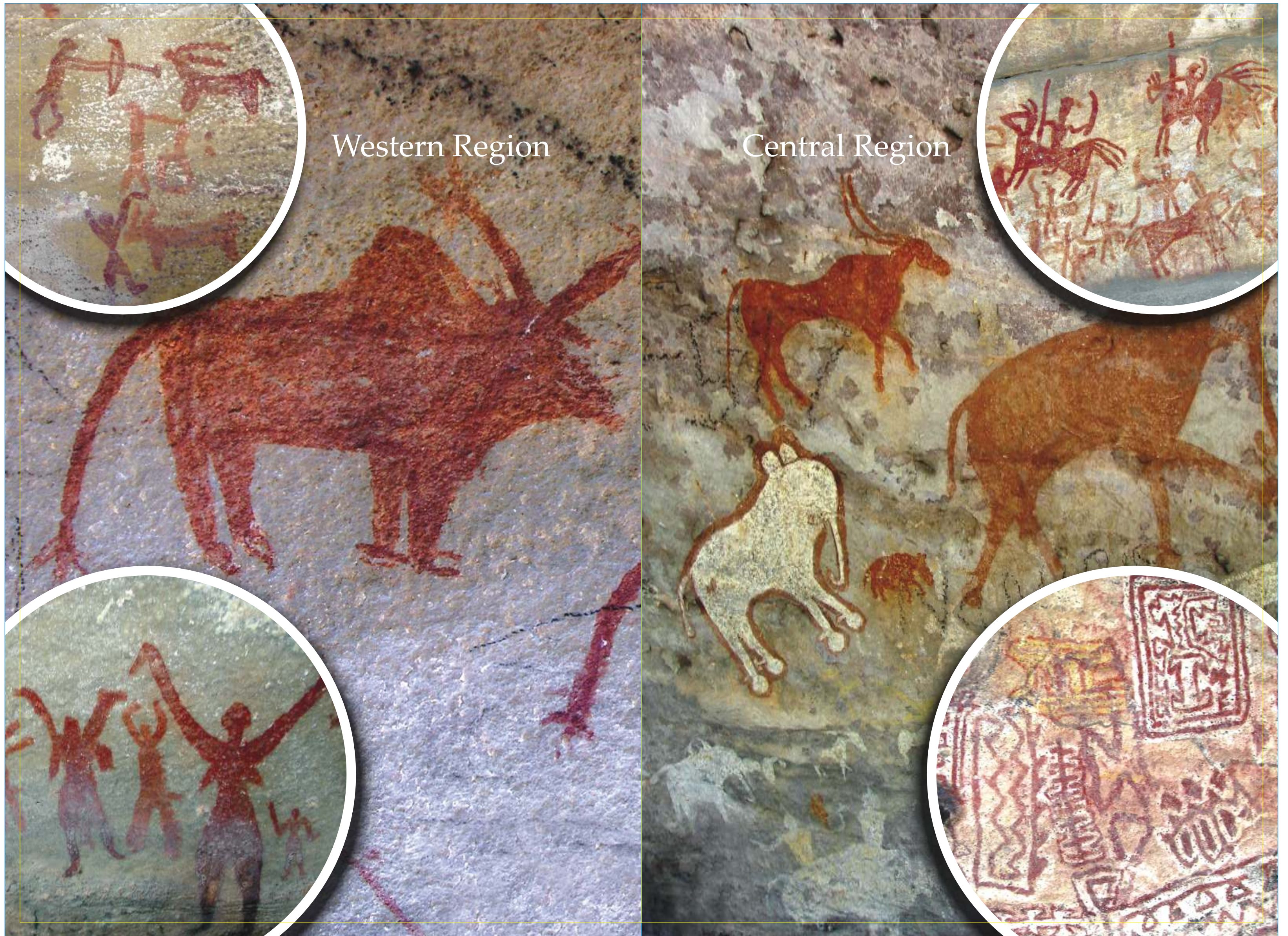
Northern Region

Southern Region



Western Region

Central Region





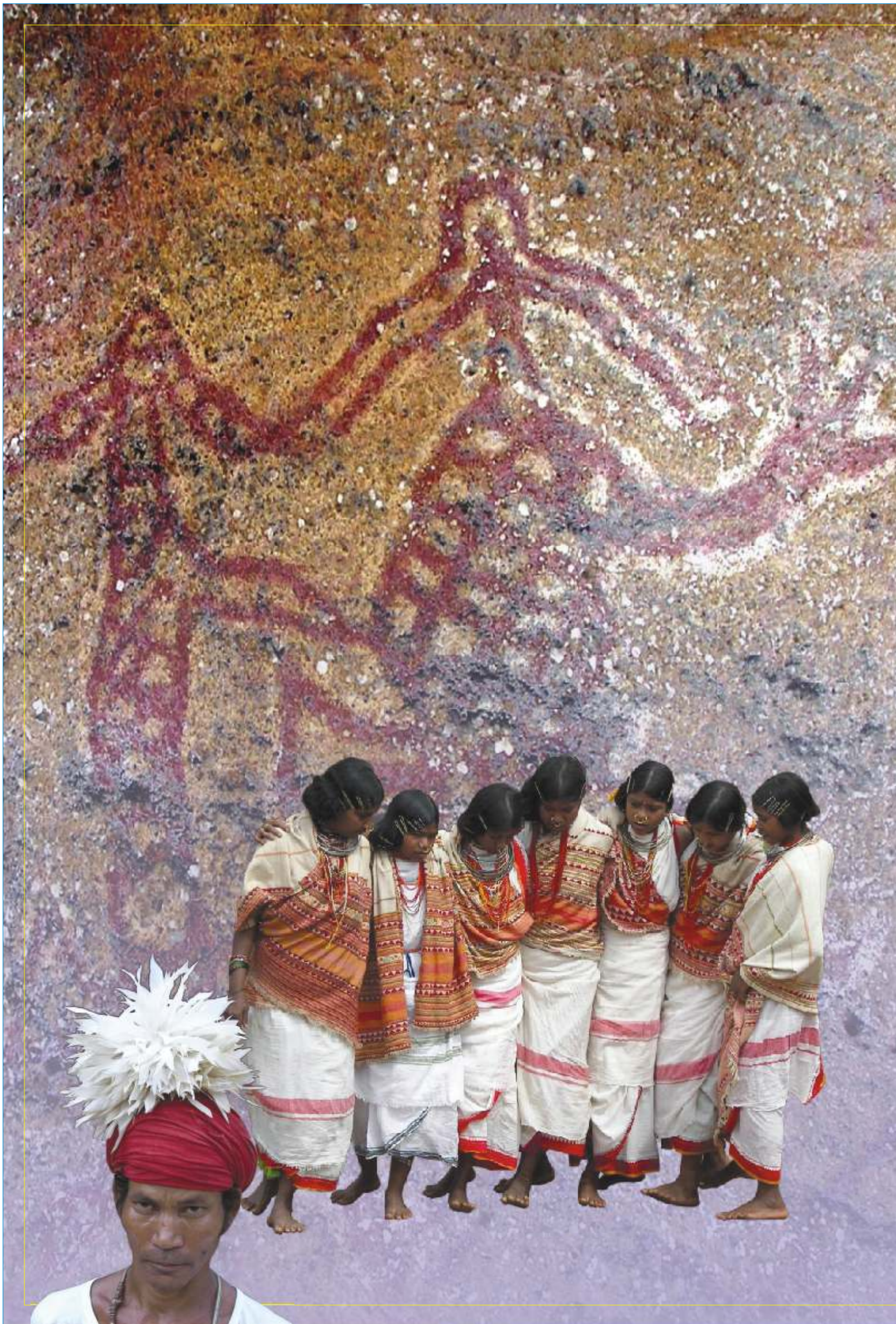
*International
Conference on*

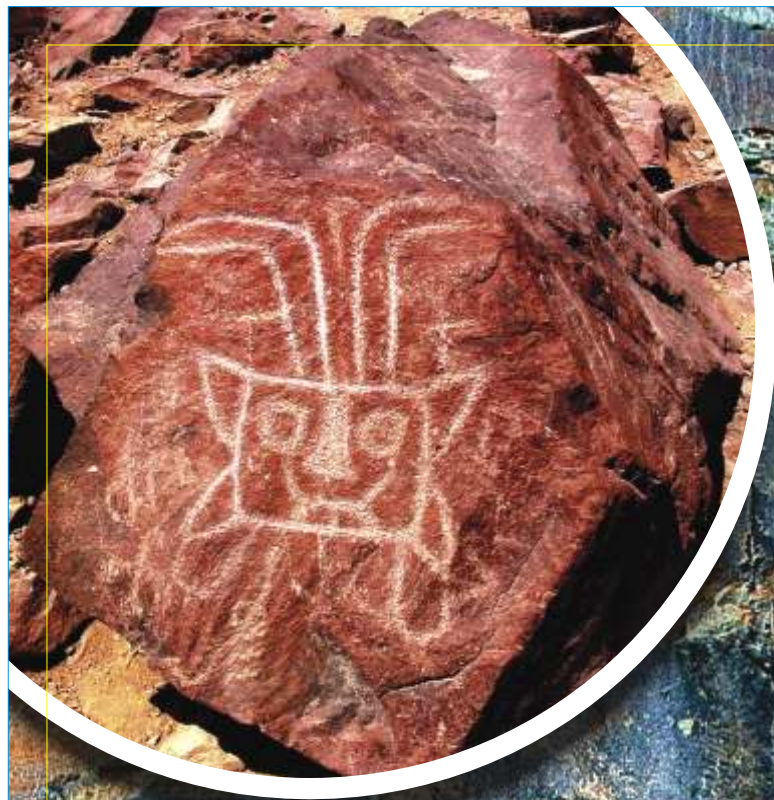
Rock Art

International Section

The international section at Twin Gallery displays exhibits chosen from five continents of the world - Africa, Europe, Asia, Australia, North and South America. A representative collection of the significant and important traditions are displayed continent wise which are supplemented with text, maps, and line drawings.

The subject matter of the rock art is varied starting from the simplest geometrical lines found in the Panaramittee tradition of Australia to the complex geometrical designs executed by the Chumash people of California. Animals are the most favoured subject of the early men as they were their source of sustenance. Naturalistic representations of wild animals and hunting scenes are hence the most common subject. Possessing brute power might be the most desired concern for the early men and, as such, representations of therianthromorphs (half human and half animal features) are commonly found from the Palaeolithic period of Europe to the South African Bushman painting. The complexity of human lifestyle in material culture as well as in social life, after the process of domestication of animals started, well documented in the diverse nature of depictions. The anthropomorphic figures of the Coso range, California, the shamanistic representations of Texas, representations of the ancestral beings from Australia, depictions of the Bushman myths from Southern Africa are the reflections of religious belief, myths and customs of early man. In this great diversity of the rock art heritage in almost all corners of the world instances of the universality of human mind is also mirrored in the depictions of cupules and hand prints found.





International Section



*International
Conference on*

Rock Art

Workshop

(7-12 December, 2012)

The rock art Scholars and community artists would exhibit replication of rock art in the workshop to create general awareness and to show the continuity of the artistic traditions in Indian context in the living communities. The community artists from the Saura (Odisha), Warli (Maharashtra) and Rathwa (Gujarat) would demonstrate their artistic tradition in the conference and exhibition also.

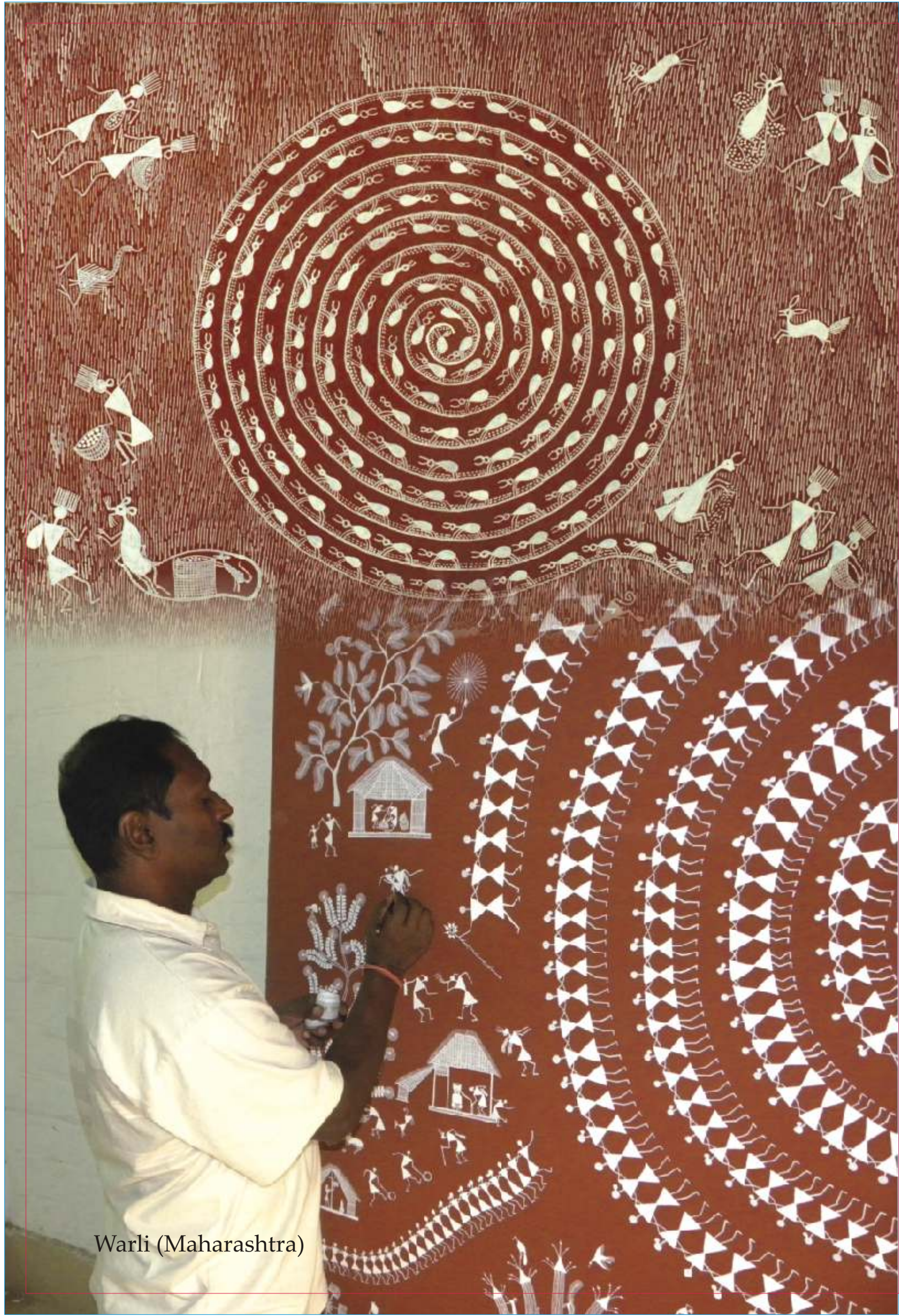
The workshops would be open for the public from 7th-12th December, 2012 in the Amphitheater of IGNC from 10:30 AM to 7:00 PM



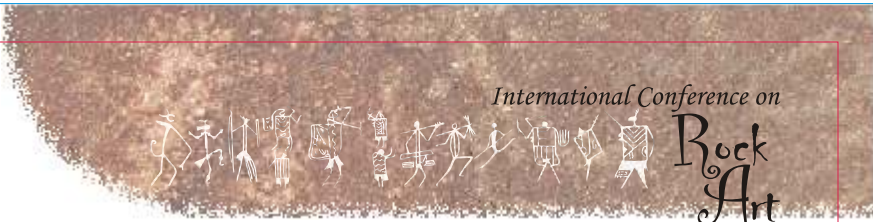
Rathwa (Gujarat)



Saura (Odisha)



Warli (Maharashtra)



Relevant Information

Venues:
Inauguration and Valedictory: Auditorium, CV Mess, Janpath, IGNCA, New Delhi
Conference: Conference Room, CV Mess, Janpath, IGNCA, New Delhi
Workshop Venue: Amphitheater, CV Mess, Janpath, IGNCA, New Delhi
Exhibition: Mati Ghar and Twin Gallery, CV Mess, Janpath, IGNCA, New Delhi

Important Telephone Numbers

Ms. Dipali Khanna Member Secretary, IGNCA	:	011-23383895
Shri V. B. Pyarelal Joint Secretary, IGNCA	:	011-23389675
Prof. Molly Kaushal HOD (JS)	:	011-23388821
Dr. B. L. Malla Conference Co-ordinator	:	011-23388014
Rock Art Control Room	:	011-65651296
Sh. Rahas Kumar Mohanty	:	09818234882
Sh. Ranbeer Singh	:	09990683543
Ms. Jyoti Tokas	:	09818605996
Ms. Shalini Tripathi	:	09654429282
Sh. Rajinder Singh Taragi	:	09990616352
Terminal-3	:	011-25652011
Indian Airlines (City Office)	:	011-24622220
Air India (City Office)	:	011-23311225
Janpath Hotel	:	011-23452801
India International Centre	:	011-24619431
Vishva Yuvak Kendra (Guest House)	:	011-23013631
Rajasthan House	:	011-26111749
YMCA	:	011-43644000, 23361915

In Case of emergency

Ram Manohar Lohia Hospital	:	011-233655525
All India Institute of Medical Sciences	:	011-26588500,-700
Police	:	100
Ambulance	:	102





For any other further information please contact

Shri Jayant Kumar Ray : 011-23388292
Director, IGNCA

Shri Satish Chandra Gahlaut : 011-23388292
Chief Accounts Officer

Dr. Ramakar Pant : 9818305797
Research Officer (JS)

Shri Jayanta Chatterjee : 9810210685
Sr. Accounts Officer

Shri B. S. Bist : 011-23388133
Accounts Officer

Shri Anurag Rohtagi : 011-23388285,
S.O. (S & S) 9968651389

