

News series



1902 Committee

An Online Community for Passionate Rock Art Researchers

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We would like to express a particular thanks to all those who participated in this issue and thus contribute to the first 1902 Committee News Series.

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 1902 Committee

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*Toca do Sobradinho II, Serra da Capivara, Piauí, Brazil
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LETTER TO READERS

By George Nash and Sara Garcés

Dear Friends and Colleagues,

Well, it's been a long and dangerous year and we both hope and pray that you are all staying safe. Despite lockdowns in our respective countries, we have not been idle. Over the past 12 months we have put together our first 1902 Committee Newsletter. We thank all contributors for their articles and hope you enjoy reading them. Clearly [prehistoric] rock art is a global phenomenon (apart from, say, the Antarctic!) and we therefore invite friends and colleagues to send in articles from your part of the world. In the meantime, we will be collating news items from the around the world and publish them in our second newsletter (out in 2021), reporting on the latest developments in Columbia and Indonesia. If you have a story to tell, please share it through our website or Facebook page.

We hope that 2021 will see the demise of this terrible virus but in the meantime, stay safe and we wish you a Happy Christmas and New Year.

George and Sara.
The 1902 Committee.

PRESENTING THE PROJECT

THE 1902 COMMITTEE

By George Nash and Sara Garcès

The 1902 Committee is a project that was conceived in Wales in 2015 by Dr. George Nash and Dr. Sara Garcès. The name of our organisation derives from when scientists began to seriously take note that rock art from the northern Spanish Cave of Altamira and caves within the Dordogne of South-western France were truly ancient. The Cave of Altamira was the first cave to receive scientific and public prominence when painted images were discovered there in 1879. This outstanding polychrome rock art assemblage was researched and promoted by Marcelino Sanz de Sautuola and Juan Vilanova y Piera in 1880 at the Prehistorical Congress in Lisbon. However, the discovery was fiercely criticised by the archaeological establishment, led by French specialists Gabriel de Mortillet and Émile Cartailhac. Their vicious attacks on Sautuola and Piera claimed that the Altamira paintings were a forgery and had been produced by a local artist. Following the discovery of paintings elsewhere, the forgery claims were retracted and the Sautuola and

Piera hypothesis was largely accepted. Following the ridiculing by the archaeological establishment, Cartailhac published a full apology in his paper "Mea culpa d'un sceptique" in the leading French academic journal *L'Anthropologie*. We now know, through modern scientific methods, that the majority of the paintings dated between 18.5 and 14 ka BCE. Recently, several painted images from nearby cave sites have been chronometrically dated to 35.6 ka BCE, suggesting that the art may have been produced by Neanderthal artists. This story commonly resonates among many rock art scholars who dare to say something that can be considered at first contentious and controversial. The year that rock art studies became of age - 1902 marks the first time that the archaeological establishment had admitted they had got it wrong and it is from this date that many of our forefathers in early rock art research began to discover and hypothesise what these images might represent. Since these pioneering days, science and philosophical reasoning have been the prime mechanisms towards

An Online Community for Passionate Rock Art Researchers

our attempts to understand the mindsets of our prehistoric artists and their mission statements. Our mission statement is: to provide an online platform for stimulating and sensible debate among rock art specialists; to provide an up-to-date book and academic paper review process; to provide an up-to date news-feed of new discoveries and their associated links; and provide information on European and world project opportunities.

How does the website work?

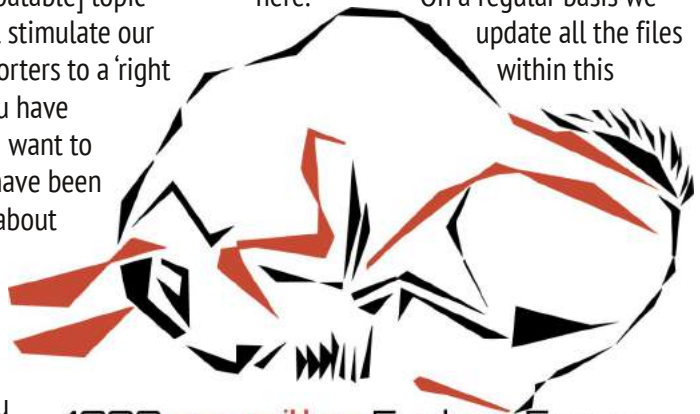
There are seven dropdown files on our 'Home' page, most of which are self-explanatory. We have included a 'Debate Forum' and from time-to-time we will place a [debatable] topic which we hope will stimulate our members and supporters to a 'right to reply'. Maybe you have something that you want to say? Recently, we have been having the debate about whether or not Neanderthals produced rock art. Please, use this dropdown file if you want anyone to answer

any nagging questions concerning rock art, rock art landscapes, rock art science, rock art techniques and rock art conservation management.

There are always people using this website who are knowledgeable in specific fields of rock art research, be it hard science or on style and landscape for example and will be more than happy to help.

The dropdown entitled 'People in Rock Art', lists in alphabetical order and by country prominent researchers. Why not add your details? Probably our most popular dropdown file for this website is the 'Media Centre' which covers all the various media activities that are associated with the promotion of rock art studies, be it through film, music or the written word – it's all in here.

On a regular basis we update all the files within this



1902 **committee** Explore Forum



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section of the website. Check out our most recent book reviews. If you wish to add anything such as a new book or promote a film, then contact us through the 'Contact' page.

The 1902 Committee **News Series** says what it says. Any news from around the world that travels through cyber-space, will eventually drift its way into our inbox. This news also appears on our Facebook page. Again, feel free to add your contribution via

our 'Contact' page. Finally, we have a 'Support Us' page. As many of you will know, to run a website like this is time consuming and relatively costly. If you or your organisation would like to donate any sum of money, please use this dropdown page. Many thanks and enjoy and participate on the website!

The 1902 Committee.
Check our website here:
<https://www.1902committee.com/>



Free Explore Forum

ate Rock Art Researchers

DEBATE FORUM

QUESTIONS, QUESTIONS, QUESTIONS: CARE TO ANSWER?



Neanderthal Rock Art

Seguir

 11  1

Image: © Mauro Cutrona



European Palaeolithic Art

Seguir

 12  1

Image: Ocreza valley palaeolithic horse, Mação, Portugal © Sara Garcês

SCIENTIFIC BOARD

Luiz Oosterbeek

Secretary-General of the International Council for Philosophy and Human Sciences. Professor at the Polytechnic Institute of Tomar. President of ITM and Director of the Prehistoric Rock Art and the Sacred Tagus Valley Museum (Mação). Vice-President of HERITY. Principal investigator of the Quaternary and Human adaptations cluster of Geosciences Centre of Coimbra University. Former SG of UISPP. UNESCO chair holder "Humanities and Cultural Integrated Landscape Management".

The specific case of **Altamira** is a great example on how **knowledge and science** progress. Who was "right" in 1880: Sautuola or Cartailhac? From our **perspective today**, Sautuola of course. But from the perspective of science of 1880, of course Cartailhac!! He used the **best scientific knowledge of his time**, even if only that! Sautuola perceived the **future**, beyond the existing academic basis, but he was not "ahead of his time" because it is impossible to do so. Check Luiz Oosterbeek's entire **Mission Statement** here: <https://www.1902committee.com/luizoosterbeekmissionstatement>

The past decade of rock art research has brought to **light hundreds of yet unknown rock art sites**. The upcoming decade will (perhaps more realistically, until the end of the century) produce a **major data base** and archive combining the rock art corpus of all scholars working in the field. Beyond the technical challenges for such a project, we must first **regulate our documentation methods**. Check

Davida Eisenberg-Degen's entire **Mission Statement** here: <https://www.1902committee.com/davidaeisenbergmissionstatement>

Davida Eisenberg-Degen

Ph.D. Archaeologist, Southern District of the Israel Antiquities Authority and part time lecturer at Ben-Gurion University of the Negev.

(...) I suspect that my Good Hope Shelter experience will resonate with that of other rock art specialists globally, and that many people will have their own stories about the destruction of rock art. It is happening universally. Given this, it is incumbent on rock art and cultural heritage specialists and managers worldwide to intensify their efforts to safeguard this precious resource. While rock art is a truly global phenomenon that extends back tens of thousands of years, for the most part its protection occurs at the local and regional levels.

Check Aron Mazel's entire **Mission Statement** here:

<https://www.1902committee.com/aronmazelmissionstatement>

Aron Mazel

Reader in Heritage Studies at Newcastle University (UK). Co-organizer of the British Rock Group (BRAG).

(...) Despite all their good work, huge **losses** to our rock art heritage are **foreseeable**. As a consequence, we must basically **apply our efforts** in two directions. First, **how to better protect the art** and at least significantly diminish the impact of natural and human destructions. Second, **safeguard knowledge** of the art in case the worst should come to the worst. **Education and knowledge are the keys**, with relentless educational efforts towards the general public and pressure upon governments and politicians, in order to provide and above all to enforce protective legislation. These are the aims.

Check Jean Clottes's entire **Mission Statement** here: <https://www.1902committee.com/jeanclottesmissionstatement>

Jean Clottes

Retired from French Ministry of Culture (Conservateur général du Patrimoine and Scientific Adviser in Rock Art); Editor of the International Newsletter on Rock Art (INORA).

This is an exciting time to be working in the field of rock art research! Thanks to two main types of technology - chronometric dating techniques and DNA analysis - I think we will be on a wild roller coaster of **new discoveries** for the next couple of decades. Here are my personal predictions: more evidence for **Neanderthal art**, finding more sites to **fill in the gaps** between the main known groupings of art in places like W. Europe and Australia (e.g., the recent discovery of 40,000-year-old art in Indonesia, rock art in the Balkans, etc.), and starting to link the earlier African **art-making traditions** with the practices that spread out across the Old World with groups of people during the waves of out-migration around 60,000 years ago.

Genevieve von Petzinger
Canadian
Paleoanthropologist
, Rock Art researcher,
explorer and author.

Benjamin Smith
Professor of World Rock Art
and the Associate Dean
(Research) of the Faculty of
Arts, Business, Law and
Education at the University
of Western Australia. Director
of the Rock Art Research
Institute in South Africa
between 2000 and 2012.

Rock art is a special part of our **ancestral legacy**. Unlike most other archaeological remains, rock art lets us into the **minds** of the people of the distant past. Also unlike other archaeological remains, it does not lie buried safely underground; rock art is typically found in open locations exposed to the elements and to human damage. In the thirty years I have worked on African rock art, I have recorded hundreds of sites that have now been **destroyed**. Check Benjamin's mission statement here: <https://www.1902committee.com/benjamin-smith-mission-statement>

(...) Rock art, which is **universal in time and space**, is a visual book illustrating our **history**, our way of **understanding** the world around us, but it is not solely past history since it is also part of our **identity**, of what we are today. And we cannot forget that even today it is an art which is still alive among numerous **indigenous** communities, which is part of their stories; it comprises the **images of their lore** and plays an essential **cultural** role in the community's identity. Thus, the oldest and newest cave art makes sense within its context meant in the broadest sense, as **landscape, society and culture** (...). Check Pilar Fatás's entire **Mission Statement** here: <https://www.1902committee.com/pilar-fatás-mission-statement>

Pilar Fatás
Director of the
Altamira
National
Museum and
Research
Centre, Spain.

Hugo Gomes
Geoarchaeologist and Archaeometry
Researcher, PhD.; Geosciences Centre of
Coimbra University - (u.ID73-FCT).

(...) The challenge now is to evaluate and use these data to undertake real surface conditions that affecting rock-art and, hence, suggest possible protective or remedial actions. Also, with the development of the archaeometric techniques and recognition of the organic components, could be possible to apply absolute dating methodologies. Check Hugo Gomes's entire **Mission Statement** here: <https://www.1902committee.com/hugo-gomes-mission-statement>

Prehistoric Rock Art is an element of the **Cultural Heritage** of Humanity with great importance and significance. It is certainly the longest lasting and most widespread human expression on a global scale. Researchers, curators, cultural and tourism managers and thousands of people interested in Prehistory and Art gather around the first graphic expressions of the human genius. Check Ramón Montes's entire **Mission Statement** here: <https://www.1902committee.com/ramon-montes>

Ramón Montes
Technical Coordinator of the Cultural Route of
Council of Europe "Prehistoric Rock Art Trails"
Management Unit.

MISSION STATEMENTS

PANORAMA

BRIEF ROCK ART NEWS FROM AROUND THE WORLD
News from our correspondents

AFRICA

By **José Benjamin Caema Fernandes.**

Benjamin has a Master in Prehistoric Archeology and Rock Art, by the University of Trás-os-Montes e Alto Douro, Vila Real, Portugal and a graduation in Education Sciences (History) by the Higher Education Sciences Institute of the University Agostinho Neto, in Lubango-Angola.

From 2006-2008 Benjamin was the Head of the History and Cultural Heritage Section in the Provincial Department of Culture of Namibe.

From 2008-2018 he was the Head of the Department of History and Cultural Heritage, Library, Museum and Religious Affairs, in the Provincial Direction of Culture of Namibe. Currently he is an independent researcher in the area of Archeology, Rock Art and Cultural Heritage and a History teacher at the training school Magistério Patrice Lumumba.

Benjamin Fernandes is a also member of the Citundu-Hulu Commission, which aims to inscribe the Citundu-Hulu rock art complex as a World Heritage Site.

ANGOLA

In **Angola**, rock art is distributed over a large part of the territory, with emphasis on the northern, eastern, central and southern regions of the country.

Among the oldest works made in the country, until the latter part of the 20th century, we can highlight the research of José Redinha (1974) and Carlos Ervedosa (1980), who presented a series of sites of paintings and engravings, such as: Pedra do Feitiço, Ambrizete, Quissádi, Samba Cajú, Luxilo, Alto Zambeze, Caninguirí, Ebo, Galanga, Serra do Hôndio, Cuchi, Cipopilo, Macahama, Citundo-hulo and Monte Negro.

The most recent works on rock art in Angola have been developed mainly in the regions of Kwanza Sul, highlighting the works of Cristina Martins, in the region of Ebo (2008; 2015); Benguela and Namibe, with emphasis on

the works of Manuel Gutierrez (1996; 2009) and Benjamim Fernandes (2014). All these regions are located in the Central and Southern Coast of Angola, and there are no records of recent works in the other regions of the country, a fact that has probably been motivated by the shortage of specialists in the country. Most of the rock art in this region is made up of paintings. Only the Namibe region has paintings and engravings. The province of Namibe has, to date, the largest number of rock art stations catalogued; there are about twenty-two stations of paintings and engravings. Of these, the highlight is the Citundu-hulu Complex, which represents a great cultural richness, for the diversity of its artistic representations, as well as for its framing in the landscape.

The Citundu-hulu is a complex that includes five sites with rock art, highlighting: the Citundu-hulu Mulume, an enormous inelberg of granite support, which includes a shelter with paintings, as well as a set of prints exposed along the rocky surface, highlighting the various geometric shapes, as well as zoomorphic representations.

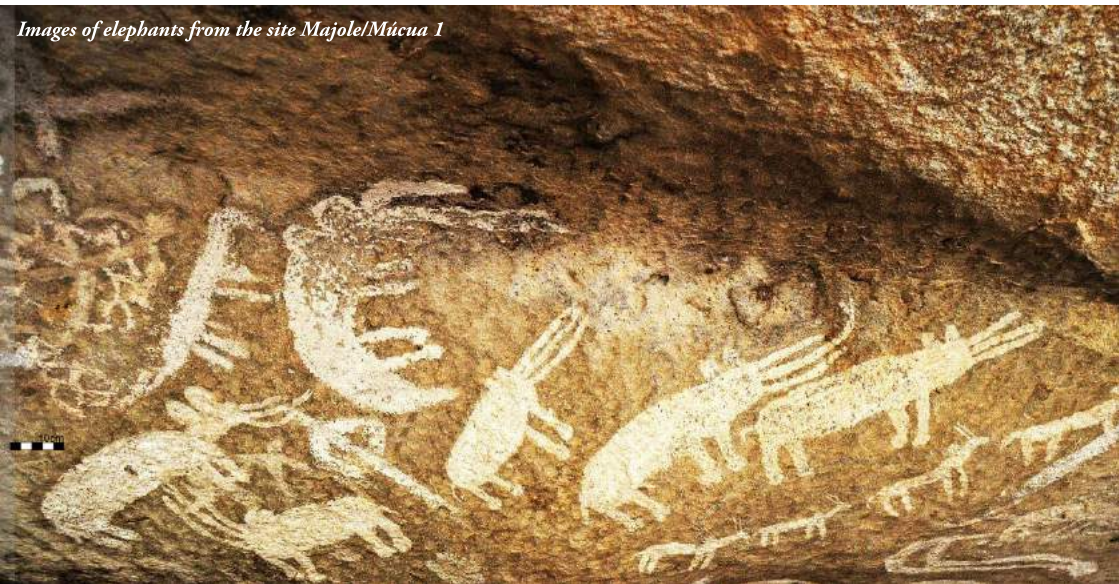
Citundu-hulu Mucai, includes a rock-shelter at the base close to the ground, with paintings on the walls and ceiling, as well as engravings along the rocky surface, at the top of the shelter. The Stone of the Zebras is a site with engravings, exposed along the rocky surface; the Stone of the Lagoon, is also a site with engravings is exposed along the rocky surface.

Nowadays, issues related to protection, conservation and management are among the greatest challenges for the academic agencies and institutions of Angola.



Figure of the shelter of Múkuá II.

Images of elephants from the site Majole/Múcuá I





*Concentric circles from the site
Citundu-Hulu*

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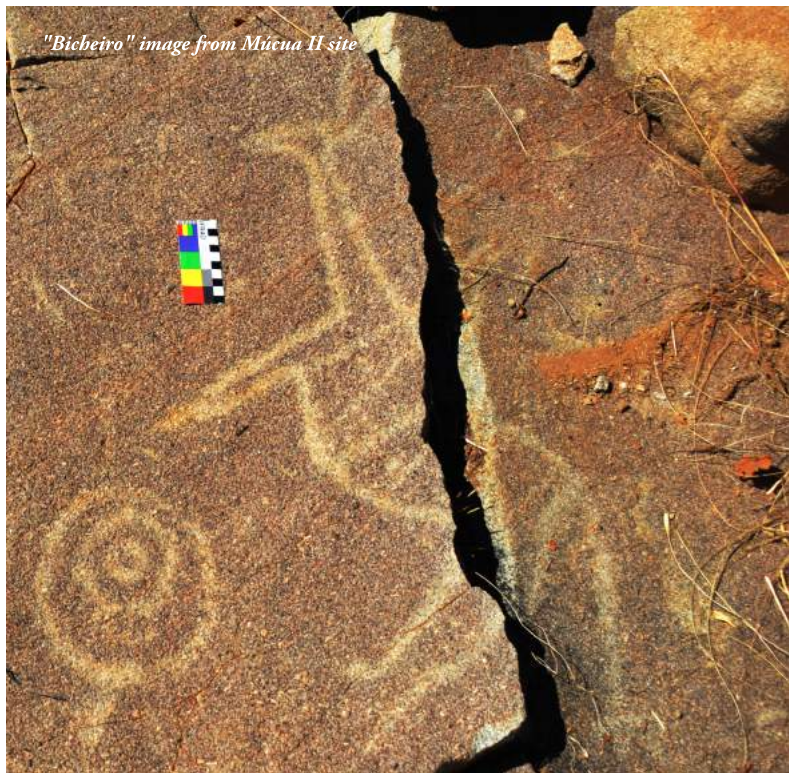
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"Bicheiro" image from Múcuca II site

The **Central Sahara** containing several thousand paintings and petroglyphs stretching from Prehistory until the recent Historical Era, became known in the 1950s with Henri Lhote's discoveries in southern Algeria. Enigmatic paintings called the Roundheads, created by Early Holocene hunters during a humid phase started in the 10th millennium before present, have represented the main focus of the research together with Bubaline engravings of wild animals, which belong possibly to the same period. Pastoral paintings and petroglyphs of domesticated cattle which appeared in the Sahara in the 8th millennium before present have been also studied, together with recent Camel and Horse figures. Most of the research, however, has concentrated on the description of the rock art and on determining the styles. Very little has been done in terms of interpretation which

represents a serious gap in the Saharan rock art studies. The chronology of the Saharan rock art is another great challenge and the source of persistent controversy. The problem relates to the origins of the rock art where the lack of direct dating resulted in two chronologies being established: a high period which attributes the earliest rock art to at least the 10th millennium before present, and a low period which places it only to the 8th – 7th millennium before present. Recent discoveries of the Late Palaeolithic engravings in the Nile Valley in Egypt dated to at least 15,000 years before present suggest that also the Central Saharan rock art may have originated much earlier than the 10th millennium BP. With some of the most important mountainous ranges being inaccessible because of the unstable political situation since 2011 (for example the Tassili plateau in Algeria, the Acacus Mountains in

AFRICA

C E N T R A L

By Jitka Soukopova. Jitka is a Honorary Research Associate in University of Bristol. She has a degree in Cultural Heritage Sciences, from University of Pisa, Italy, a degree in Arabic languages studies from University of Exeter, UK, an MA in Archaeology from University of Pisa, Italy, and a PhD in Archaeology and Anthropology, from University of Bristol, UK. She has won grants from University of Pisa, Bristol and Arts and Humanities Research Council, and has published a lot of articles regarding the Central Saharan Rock Art. Check her website here: www.roundheadsahara.com.

S A H A R A

Libya) rock art research has intensified in other areas (such as the Tadrat mountains and lower parts of the Tassili in Algeria). As a result, not only new sites have been documented in recent years, but the focus has also shifted to previously neglected forms of rock art, mainly nonfigurative. For example cupules, kettles and grooves, which belong to the earliest Saharan rock art, are now considered unities bearing their own meaning or, in several cases, they are forms interrelated with the figurative images in a given site.

In numerous sites there is evident relationship of nonfigurative art to ancient water-cascades. Computing technologies, such as the enhancement of digital photographs with DStretch plugin or Photoshop, have been largely used in the Central Saharan rock art. In the presence of a huge number of rock images the digital recording and publishing represent today the only possible exhaustive documentation of rock art. New web sites were created in recent years which represent online catalogues, for example:
<https://africanrockart.britishmuseum.org/>
or www.roundheadsahara.com

Pastoral petroglyphs (Dider site, lower Tassili – Algeria)





Horse and camel paintings enhanced with DStretch (Uai Rassen site, lower Tassili – Algeria).



*Roundhead paintings
(Sefar site, Tassili plateau -
Algeria).*

Indian rock art was discovered before Altamira, as a British officer Archibald Carlyle made the discovery of rock art at Sohagighat in Mirzapur (Uttar Pradesh) in 1867-68. Unfortunately, he did not publish anything about his discoveries, but he gave his notes to his friend before he died. In 1906, V. A. Smith published those notes. Since then discoveries were numerous all over India. V.S. Wakankar discovered the well-known rock art site of Bhimbetka in 1957 (on UNESCO's World Heritage List since 2003). Three main techniques were used for creating images on the rocks: painting, engraving and carving. Some States (in the north Ladakh, down south Kerala, Manipur in the east and Goa in the south-west) only have petroglyphs. Others have more paintings and fewer engravings. Generally, rock art is divided into three main periods. The most ancient would be what is called Mesolithic (perhaps

10,000 to 8,000 BC), when people were still hunter-gatherers using bows and arrows. The Neolithic began about 8,000/7,000 BC with the cultivation of fields and the domestication of animals. Here, humped bulls are represented. The Historic period followed at various dates according to each region (1500 BC to 300 AD). In Medieval times (300 AD to 1300 AD) the art was dominated by warriors, thus testifying to troubled times. From 1300 AD to recent times some kind of art has still been practiced in remote forest areas. Indian rock art represents a variety of subjects, with animals being prominent and diverse, and humans engaged in a number of activities, very often making music and dancing. The colours most often used are red, white and yellow. Some differences are apparent between the different regions. For example, an abundance of geometric motifs is remarkable in the north

ASIA

I N D I A

By Dr. Meenakshi Dubey Pathak. Dr. Meenakshi is an independent Rock Art research, expert and artist. She was awarded by the French Minister of Culture, the honor of 'Chevalier des Arts et Lettres' - Knight in the National Order of Arts and Letters from the French Ministry of Culture and Communication in May 2014. She acts as an International Expert for rock art with ICOMOS and UNESCO.

Dr. Meenakshi was awarded many times: with a National Fellowship of UGC, New Delhi, JRF in 1987; as Senior Research Fellowship (2015-2017) by the Archeology and Culture Department, Raipur, Chhattisgarh; with a Research Project 2017-2019 by the Indian National Trust for Art and Culture, New Delhi; with a Wakankar Senior Research Fellowship 2018-2020 by the Wakankar Research Institute, State Archeology & Museums, Bhopal, M.P. and with Patrimoines de la bourse for 2019, by Ministry of Culture, France.

Dr. Meenakshi published more than 50 research papers and reports in various international and national journals, collective books and newspapers and 3 books.

of Chhattisgarh. In the same State, we noticed the lack of fighting scenes, often represented in Madhya Pradesh. In the many cases when superimpositions occur, paintings from the later period are naturally the most apparent, distinct and numerous, with all types of ritual symbols like swastikas, tridents, circles, floral patterns, handprints, fingerprints, dots, sometimes footprints, depictions of trees and many kinds of geometric symbols. Some look very recent.

In Central India, Madhya Pradesh and its bordering States (Chhattisgarh and Rajasthan) are the best example for living traditions. We have noticed recent traces of worship in quite a few painted shelters, which indicates the continuation of ritual practices (including shamanistic rituals),

mostly by local tribals, during auspicious times in the year.

The paintings themselves, very numerous, thus extend over a long period of time and exhibit marked stylistic and thematic differences: those sites provide an invaluable record of the cultural beliefs and practices of the local people and must be considered as a precious and outstanding archive. The persistence of such beliefs and ceremonies has nowadays become exceptional in the world. They give an unexpected new dimension to Indian rock art.



Shelter with big wild Boar. Bhimbetka, Madhya Pradesh.



Wild Boar, Bhimbetka.

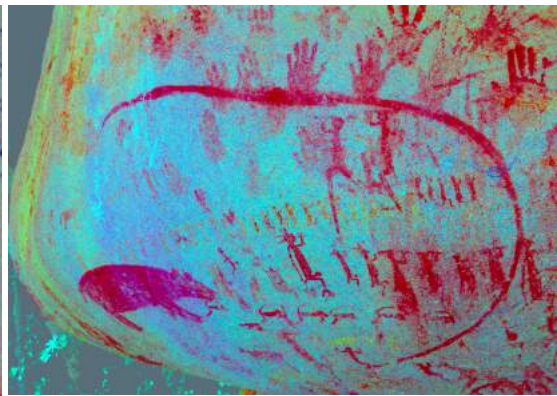


A bird similar to an Ostrich. Kathotiya, Madhya Pradesh. Dstretched (re).

Mesolithic Hunting, Urden, Madhya Pradesh. Dstretched (Ire).



Vertical rectangle with infilling. Bhimlali, Rajasthan. Dstretched (Ire).



An accumulation of motifs at Singar Pathar, with handprints, a wild boar, a row of small monkeys, many dancers in several rows. Chhattisgarh. Dstretched (Ire).



Petroglyphs at Tungse, Ladakh. Dstretched (Ire).

EUROPE

By Aoibheann Lambe. Having first learned of cup-and-ring rock art in 2009, Aoibheann Lambe began studying archaeology in UCC in 2014 and is now planning to embark on a PhD on rock art after completion of an M Phil. Since 2014 her rock art surveys have targeted low elevation areas and arteries of movement, the first known panels in over 15 townlands reported to the National Monuments Service as a result. Her current research focuses on Letter West, five panels recorded here when she began surveys in 2014, over 65 now on record. With a professional qualification in law as well as a background in fine art, she deconstructs rock art down to the level of the individual pick-mark, her research approach both rigorous and informed by her experience and appreciation of rock carving. Check her website here: <http://rockartkerry.com/>

I R E L A N D

Aoibheann Lambe, with a long-standing interest in archaeology, learnt of the existence of **Irish rock art** only ten years ago, a fact that highlights the continued lack of widespread recognition of this important monument type. Her first discovery in 2012 of a rock art panel alerted her to the likelihood of many others remaining hidden to the record. Since then, she has conducted extensive field surveys preparing reports to the Archaeological Survey of Ireland (ASI) on some 100 rock art panels, mostly in County Kerry but also in Wicklow, Louth, Donegal and Carlow. Other previously unrecorded archaeological monuments she has reported include a stone circle, standing stones, a copper mine, passage tomb art, a rock shelter with incised markings, a lime kiln and a mass rock. Many of the discoveries made are as a result of pursuing various lines of enquiry and in townlands where no rock art had previously been recorded.

Lambe has chosen to conduct the greater part of her fieldwork in Letter West in Co. Kerry, a townland adjacent to well-known rock art clusters in Kealduff Upper and Coomasaharn. Since 2014 her surveys have yielded the identification of dozens of new panels, a number supplemented by an ASI survey conducted in a number of phases between 2016 and 2018. With new finds being consistently reported by Lambe, the record now shows 65 panels for the townland, up from 6 known sites in 2014. The townland currently has the highest number of rock art panels on record of any townland in Ireland. Committed to the protection of rock art, especially those panels yet to be identified and therefore most at risk, as current chair of Heritage Iveragh, she is leading a Monuments in 3D project for the region and also organizing a 'rock art safari' in the near future so to engage public awareness of the important monument

Glencar rock art identified by Aoibheann 2017.



Caberdaniel rock 'all-over decoration' identified by Aoibheann, 2014



KE071-092 the first photo of it upon its discovery in 2015.



type. Having decided to embark on a PhD on rock art, she took a graduate course in archaeology at UCC (earning first class honours) and is now coming to completion of a research masters. In Letter West, the focus area of her research, she has taken a micro to macro approach. Having a background in fine art and experience of stone carving, a quality of rock art that first drew Lambe's attention was the recurrence of the same or similar idiosyncrasies on disparate panels. Selecting one single panel for intensive study, she has spent upwards of 200 hours in the field, largely at night, examining the single most complex panel in Letter West. With the aid of various tools including photogrammetry and laser scanning, she has studied each motif and its relationship to the whole. An exercise that

on occasion can feel like 'joining the dots', it has revealed a range of newly recorded features and attributes on this panel. Previously overlooked but observed by her also on other panels in the region, these attributes include superimpositions, ambiguity, plasticity and levels of predictability in motif creation. Valuable insights into the rock art phenomenon will be provided by Lambe's analysis of her finds.



Aoibheann by Ken Willams.

Nothing special or is it?

It is sometimes rather predicable to identify rock art sites in those areas where Neolithic and Bronze Age monuments stand proud within a usually rugged landscape. When walking around the later prehistoric core areas of Western and Northern Britain one cannot help but to literally bump into many thousands of rock art sites which litter our hilltops, moorlands and valleys. However, what of those areas of the British Isles where Neolithic and Bronze Age monuments are absent? Over the past 50 years the odd engraved stone discovery has surfaced, usually within those areas of the British Isles where one would not expect such a discovery to be made. In 2018, a local property owner in North Shropshire was undertaking groundworks within the rear-section of his garden using a mechanical excavator. Based on pers comm. with the property owner, the excavation extended to a depth of c. 1 m below the existing ground level.

Cutting through a dark [humeric] peaty soil, the excavator revealed the presence of a large sandstone boulder. The presence of an overlying peat soil horizon may provide a rough terminus post quem period for the surface on which this boulder was found (the peat forming in wetter conditions during the Middle Bronze Age [MBA]; assuming the soil overlying this stone was peat). The boulder was brought to the surface and left on top of the spoil heap. Sometime following the excavation, a member of the household noticed a faint curvilinear pattern on one of its surfaces. Closer inspection revealed a potential new rock art discovery and as result I was invited to view it and give an opinion. Based on my site visit, it became instantly clear that the pecked motifs on this stone were of prehistoric date. The boulder was probably made of locally sourced sandstone. The nearest sandstone source lies 3-4 km south-west of the discovery site, on and around Grinshill Hill (referred to by the British

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By George Nash, a research fellow at the Department of Archaeology and Anthropology, University of Bristol, an Associate Professor at the Museum of Prehistoric Art (Geosciences Centre, Portugal) and a member of the teaching staff at IPT, Tomar, Portugal. George has been a professional archaeologist for the past 25 years and has undertaken extensive fieldwork on prehistoric rock-art and mobility art in Chile, Denmark, Indonesia, Israel, Malaysia, Norway, Sardinia, Spain and Sweden. He has also written and edited many books: Status, Exchange and Mobility: Mesolithic Portable Art of Southern Scandinavia (1998), Signifying Place and Space: World Perspectives of Rock-art and Landscape (2000), and European Landscapes of Rock-art (2001), The Figured Landscapes of Rock-art: Looking at Pictures and Place, edited with Christopher Chippindale (2004), The Architecture of Death (2006), Art as Metaphor edited with Aron Mazel and Clive Waddington (2007) and the Archaeology of People and Territoriality (2009).

<https://georgenash.weebly.com/about.html>

Geological Survey [BGS] as a Helsby Sandstone Formation). The stone, measuring c. 0.66 x 0.53m x 0.20 m in thickness was unearthed in late 2018 and was inspected by myself and the County Historic Environment Record Officer in May 2019. On inspection, the stone appears to be part of a much larger monolith, possibly forming a tapered section. The rock art is roughly pecked, probably with a direct percussion implement and is restricted to one of the faces. The art comprises the following pecked elements: large concentric circle constructed of a central pivot (or cup) and four roughly shaped circular rings radiating outwards from it. This [collective] motif measures 0.23 m in diameter and forms the main element of the panel narrative. A single pecked line

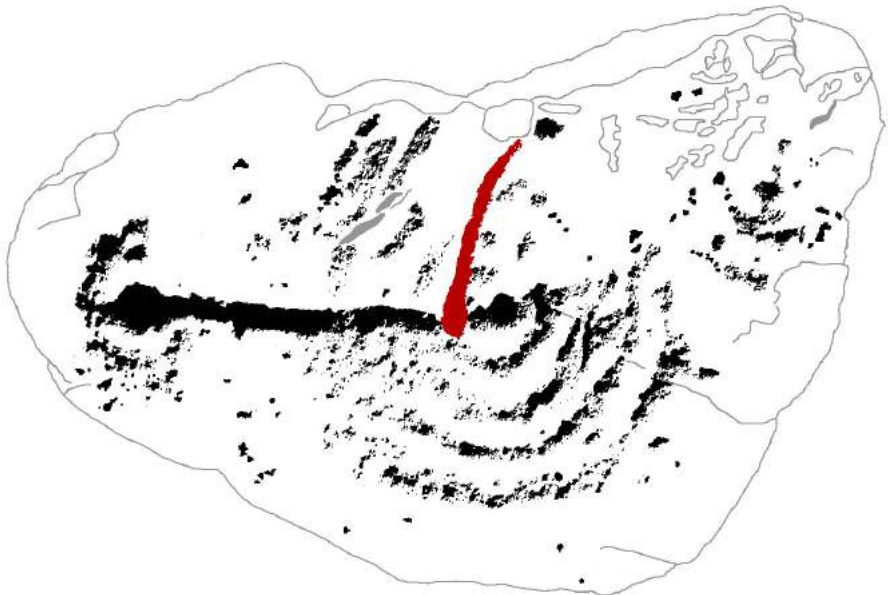
extending from the center of the large concentric circle to a single pecked cupmark and semi-circular concentric ring at the tapered end. The line measures 0.26 m in length. A small pecked cupmark (measuring 2.5 cm in diameter) and pecked half-circular motif measuring 0.08 m in diameter are also presented at the pointed end. The buried peaty soil overlying the stone probably has a high acidic pH value (above 5) which appears to have chemically-weathered the decorated face of the stone. Inspection of the rear face of the stone revealed evidence of naturally fractured laminations.

In terms of parallels, there are numerous examples, but they are found mainly in northern Britain and along the Atlantic façade (from the Iberian Peninsula to



Ireland and Orkney). The artistic style on the upper face of the stone, sometimes referred to as a 'Galician-style' suggests a date range of between 2500 and 1500 BCE (Late Neolithic/Early to Middle Bronze Age). As far as I am aware there are no examples of this type of prehistoric art found in the Midland countries of the British mainland or eastern Wales (referred to as the 'Marches'), although cupmarked stones have been found, usually as portable items within an Iron Age hill enclosure context. Despite the absence of similar decorated stones within this region of the British Isles, elements of this artistic style can be found on the destroyed Calderstones Neolithic passage grave and the Robin hood Stone (Liverpool), the Llanbedr Stone (near Harlech) and Barclodiad y Gawres (Ynys

Mon). Collectively, the three motifs are found in numerous locations in northern Britain, usually associated with Late Neolithic or Early Bronze Age death, burial and ritual sites, in particular, on rock outcropping or on large immovable boulders on the moorlands and uplands in Northumberland and the Central Lowlands of Scotland. Based on the location of this stone and what was carved on it, makes the discovery all the more remarkable; this is indeed a rare find which is of national importance. There is at present an embargo on the exact whereabouts of this discovery due to fears of illegal digging and vandalism.









CONVERSATION STARTER

Okay, is it or isn't it? Neanderthal
art or something else?

A DISCUSSION BY GEORGE NASH

the pink bear. rebel

One of the age-old questions I get asked is were **Neanderthals producing art?** It is easy to say yes or no pending your views on what Neanderthals represent in terms of evolutionary cognitive development. The sporadic evidence suggests (to me) that Neanderthals were certainly capable of producing art. Based on the relatively few discoveries within the Neanderthal geographical range it is probable that some form of artistic endeavour was being produced. However, to compound this, scientists have begun to push back in time the migration of early modern humans (us) and therefore the early dates for rock art that were once postulated to be possibly of Neanderthal origin could be the result of early modern human colonization of an existing Neanderthal territorial range.

To make things more complicated, rock art dating back to c. 44 kyr has been recently discovered at Leang Bulu Sipong 4 on the island of Sulawesi in Indonesia in 2017. The subject matter includes therianthropes and large mammals. The presence of therianthropes may be the oldest evidence for our ability to imagine the existence of supernatural beings. Further cave art has been found in the remote mountains in Borneo and has been dated to at least 40 kyr BP. These paintings include local species of wild cattle, making it comparative in date with the paintings from Sulawesi. Importantly, these two discoveries shift the focus for human development from Europe to the Far East. The rock art discoveries from these caves and other sites (e.g. cave site

on East Kalimantan) and within the region will hopefully trigger more detailed research into what is understood to be the rapid colonisation of this part of the world due in part to the once landmass of Indonesia acting as a corridor between Asia and Australia (where some of the world's oldest rock art survives).

Despite the major distraction of early modern humans colonising the earth, we are still nowhere near to finding out if Neanderthals were capable of producing art. This brings me back to Europe and the geographical range of Neanderthals. Before the explosion of early modern human colonization, the Neanderthal range included all central, eastern and western Europe, the Middle East and Southwest, Central, and Northern Asia, as far east to the Altai Mountains in southern Siberia. From around 150 kyr BP to their demise, the fossil record becomes clear in terms of physical development and habitat. Within the archaeological record, there is fragmentary evidence where abstract thought and deliberate actions come together.

Good mourning from burying the dead

At the Shanidar Cave complex in the Zagros Mountains of northern Iraq, anthropologist Ralph Solecki from Columbia University uncovered between 1957 and 1961 a series of Neanderthal burials (10 in total), the most famous being Shanidar IV. The date range for Neanderthal activity was between 65 and 35 kyr BP. Also present within the cave system were two Proto-Neolithic

cemeteries. The Shanidar IV burial was of a male aged between 35 and 45 years lying in the foetal position "as if he was asleep". It was believed that the burial was a result of ritual behaviour. Pollen extracted from soil samples from around the head of the deceased revealed flowering plants with possible medicinal properties (plant pollen included grape hyacinth and ragwort). It was suggested that the presence of the flowers revealed an intentional grave deposit. However, recent comments suggest the pollen was introduced to the burial by animal burrowing activity and the storage of seeds. Paul Pettitt has therefore suggested that "deliberate placement of flowers has now been convincingly eliminated". This unfounded statement ignores the fact that pollen comes from flower heads and not seeds. Burrowing rodents such as *Meriones persicus* do not store flower heads. Recently, archaeologists exploring the same cave system in northern Iraq have uncovered another Neanderthal burial which has clear evidence of flowers being deliberately laid around the head of the interred. This so-called 'flower burial', dating to 70 kyr supports the initial interpretation made by Solecki for the Shanidar IV burial. Other intentional acts of burial from this archaic human has also been found in France, at the site of La Chapelle-aux-Saints. The site was discovered in 1908 by two archaeologists - the Bouyssonie brothers. They uncovered a Neanderthal skeleton that was believed to date around 50 kyr BP. They speculated that the remains were intentionally

buried; however, the records of this discovery were poor plus it has been argued that the professions of the brothers (both as Catholic priests) may have also influenced their interpretation. Despite the scepticism, the site and its finds were re-examined by French archaeologists in 1999. The study concluded that the burial was in fact intentional. Similar to one of the burials at Shanidar, the burial at La Chapelle revealed altruistic characteristics, suggesting Neanderthals cared for their sick and elderly. The skeletal remains revealed that the male was missing most of his teeth and had hip and back problems that would have required assistance.

I now want to turn my attention to northern Israel and the Neanderthal activity around Mount Carmel. In addition to the most recent Neanderthal discovery at Kebara Cave, the most notable site is Qatzeh Cave (rock shelter) which dates to the Middle Palaeolithic. The site stands at an elevation of 250m over the Yizrael Valley, near the Sea of Galilee. The cave was first excavated by Neuville and Stekelis in the 1930s, and later between 1965 and 1979 by Bar-Yosef and Vandermeersch.

The earliest archaeological deposits were dated to the Mousterian period, at around 80 to 100 kyr BP. In addition to human remains, present on the site were a series of hearths, stone Levallois tools and up to 27 burials, including eight partial skeletons and two near-complete skeletons. According to the archaeologists,

most of the interred had been purposefully buried. The burials were dated to 92 kyr BP and were associated with Levallois-Mousterian assemblage. The burials showed evidence of red ochre being scattered over the body. Also present were marine shells, probably used as ornamentation or as offerings, although these items may have been deposited for other reasons. Deliberately and naturally perforated [bivalve] shells (*Glycymeris insubrica*) were stained with red, yellow, and black pigmentation, the primary minerals being haematite and manganese. Interestingly, at the time when this rock shelter was in use as a cemetery, the coast was 50 km away and therefore expeditions would have been undertaken to collect the shells. In addition, the haematite deposits were located 6km away, suggesting further long-haul expeditions. The recently re-excavated Kebara Cave is located on the western side of Mount Carmel and faces the Mediterranean Sea and is around 35km west of Qatzeh Cave. The excavation, which extended c. 8m below the modern cave floor surface revealed Aurignacian and (Middle Palaeolithic) Mousterian occupation evidence, as well as later Mesolithic and Natufian activity. The cave site appears to have been first occupied at around 60 kyr BP. Evidence of hearths, midden deposits, along with an assemblage of Levallois stone tool and Neanderthal burial activity were present. Overall, archaeologists recognised seven clear chronological stratigraphic phases, the earliest two dating between 48 and

61 kyr BP. The discovery of a near-complete skeleton of a Neanderthal (Kebara 2) reinforces opinion that the cave was Neanderthal and not early modern human (recent discoveries in Israel show early modern humans present from around 180 kyr at Misliya Cave on Mount Carmel). Other burials sites that reveal evidence of deliberate burial have been found in Italy and Spain, all burials contain grave goods, suggesting the concept of an afterlife. At the cave site of Des-Cubieta Cave in central Spain, Enrique Baquedano reported in 2016 that the remains of fire hearths had been discovered which could be the first clear evidence that Neanderthals held some form of ritualised funeral ceremony. Accompanying the hearths were the jaw and six teeth of a Neanderthal child (known as the Lozoya Child). Within each hearth were faunal remains including 30 horns or antler of herbivores (aurochs, bison, red deer), apparently purposely placed. More significantly and possibly part of the same ritual event was the presence of a rhinoceros skull. Enrique Baquedano's team considered that the child and the ritualised hearths were connected. They placed the the child's death between 38 and 42 kyr BP.

So far, I have briefly discussed the limited evidence of burial practices associated with Neanderthals. Clearly, there is an intentionality to procure and garnish the dead in such away. Despite the limited number of burials, the evidence suggests that grave goods and haematite form part of an after-life ethos. The use of colour

and adornment appears to be used widely and would have formed an integral part of the burial practices for these people. One can therefore, assume that if burial practice is intentional, in particular, the way the body was adorned with grave goods, then there is a probability that Neanderthals were also involved in the production of art, be it on the walls of caves or as portable items. However, where is the evidence and what are the current constraints?

Evidence, what evidence?

During the Early Upper Palaeolithic (EUP) in Europe and elsewhere around the world, there were a number of processes going on. Based on recent major discoveries, the colonisation of the globe by early modern humans (us) appears to have occurred much earlier than previously thought. The colonisation of Europe is dated to around 40k BP, so rock art that can be dated earlier than 40 kyr could be considered to be Neanderthal. However, with the recent exposure of the earlier colonisation dates by early modern humans, this potentially calls into question the potential for Neanderthal art. It is becoming a little clearer that there may have been contact between early modern humans and Neanderthals at around the 40 kyr BP date (if not earlier), as revealed in the mitochondrial DNA of early modern humans. The migration of Neanderthals after this date show movements towards the western enclaves of Europe (Portugal and Spain) where at least 270 Middle Palaeolithic sites in

Portugal have been recorded. One could postulate that the concept of artistic endeavour was in fact imported into Europe by early modern humans and may be taken up as part of a ritual-cultural package by those Neanderthal communities that came into direct contact with early modern humans? If this were the case, many sites dating between, say 30 and 40 kyr BP in the southern and western enclaves of Europe could be Neanderthal in origin. One must assume though that direct evidence between archaeological stratigraphy, clear Neanderthal artefact assemblages and the rock art will be essential, but as yet these three components have yet to align themselves. Developments in refining new dating techniques and the use of Raman spectrometry will hopefully assist in identifying not only a date but also a clear characteristic in, say, the production of pigment recipes.

What can we actually tie-down as being Neanderthal?

I will say at this juncture, very little. Over the past ten years or so there have been a number of claims made about the existence of Neanderthal rock art; however, based on revised dates on early modern human colonisation, there is some doubt to the original claim. Saying this, the oldest known alleged cave painting includes a red hand stencil from the Maltravieso Cave, in Cáceres, in Spain. A number of the 71 hand stencils are identified in this cave, covered by a flowstone deposit and has been dated

using the uranium-thorium dating (also referred to as thorium-230 dating) to a minimum age of 64 kyr BP. The Maltravieso Cave site was one of a number of candidates in Spain that were considered by an international team of scientists for dating rock art that might originate from Neanderthals.

Five locations were identified on carbonate formations that covered a single red hand stencil. The oldest date provided a minimum age of 66.7 kyr for the hand stencil.

Other sites with a potential Neanderthal presence include Altamira, El Castillo and Tito Bustillo. These sites were investigated by some of the members of the team that dated samples from Maltravieso Cave. This earlier team revisited 11 caves in northern Spain with known Upper Palaeolithic rock art during the summer of 2012. Many of the sites, including Altamira, El Castillo, and Tito Bustillo, had been previously dated based upon artistic style and indirect dating methods. Using uranium-series disequilibrium dating on calcite deposits overlying and underlying the paintings, the team was able to successfully date some of the rock art. The results from El Castillo revealed that the art, which included painted red disks, hand stencils and claviform symbols, dated to the Early Aurignacian period, with a minimum age range for the art of between 35.6 and 40.8 kyr BP. At the time of publication (2012) it was conceivable that based on the date range, this art could have been made by Neanderthals.

More problematic were the paintings that were found in the Nerja Cave system, 60 kilometres east of Malaga in the southern region of Andalusia, Spain. There was a suggestion that the images of now extinct Mediterranean Grey seals were created by Neanderthals. Spanish scientists collected and dated charcoal samples from the floor stratigraphy directly beneath the paintings. There was an assumption (correctly in my mind) that the haematite from the floor stratigraphy originally came from the paintings. The scientific team dated the charcoal pieces to between 43.5 and 42.3 kyr BP. The rock art conveniently fell within the date range of when Neanderthals were roaming this part of Europe.

The final Neanderthal rock art site I wish to discuss is Gorham's Cave, located on the eastern side of the Rock of Gibraltar. This cave was occupied by Neanderthals at about 45 kyr BP and continued to be in use up until 28 kyr BP when the cave was occupied by early modern humans. Based on current research, Gorham's Cave is one of the last sites to be used by Neanderthals and it is possible the Gibraltar Peninsular was, based on other discoveries locally, an exclusive Neanderthal enclave. Gorham's Cave, along with three other caves, overlooks the Mediterranean to the east and the Andalusian coastline to the north. Archaeological evidence indicates that all four caves were occupied during the Upper and Middle Palaeolithic. The archaeological potential of the cave was first realised in 1907 and then later

excavated in 1948, 1950 and 1952 by John d'Arcy Waechter, and again in the 1990s by Pettitt, Bailey, Zilhão and Stringer. Systematic excavations of the interior of the cave began in 1997, under the direction of Clive Finlayson and colleagues at the Gibraltar Museum. In July 2012 when the floor of the cave was exposed, a series of deep criss-cross scratched lines were uncovered. This floor pattern covered an area of >1m² and was located c100m from the entrance of the cave. The linear pattern comprised eight lines that were arranged into two groups and three lines that were intersected by two short lines. Collectively, archaeologists referred to the pattern as a [single] symbol. The undisturbed overlying stratigraphy which contained organic remains and hundreds of Neanderthal [Mousterian] stone (chert, flint, quartzite and stone) tools was [indirectly] dated to at least 39 kyr BP. Despite the systematic excavation undertaken in 2012, the date of the Neanderthal 'symbol' was cautiously disputed due to the indirect dating of the deposition that lay over the cave floor. More bizarrely, archaeologist Harold Dibble questions the accuracy of the samples used for dating, suggesting that the scratches could have been made by modern humans and subsequently been covered by older sediments shifting within the cave. I find this a little hard to take on board as the Gibraltar Museum Service have a good track record for methodical excavation. Supporting the Neanderthal concept, Joaquín Rodríguez-Vidal states

that the art is the "first directly demonstrable example of abstract work, carried out consistently and with care and requiring prolonged and concentrated work, that has been produced in a cave. I would add that producing art in caves or rock shelters at this time in our evolutionary history is a significant step in human cognitive development, i.e. transferring cognitive thought into meaningful art (abstract or otherwise). If this is the case, this sort of statementing cannot be considered exclusively belonging to [early] modern humans. Based on the Neanderthal burial evidence elsewhere, the production of art would be a conceivable cognitive act for Neanderthals to undertake, especially from burial sites where body adornment is evident, the position of the body in a burial context and the scattering of red ochre over the body – these are symbolic acts, but is the mesh-symbol in Gorham's Cave acting in a similar way? Clive Finlayson from the Gibraltar Museum suggests that the location of the mesh symbol is at a point when the cave's orientation significantly changes – between, say the public and private space of the cave?

Whilst I am talking about Neanderthal cognitive behaviour, I want to consider rock art as part of a much wider performance that may have involved the artist (of course) and an audience; a community engaged and immersed in symbolic and ritual activity. I have suggested in the past that the wider performance could have involved

storytelling, chanting and the playing of musical instruments. Discovered in north-western Slovenia in 1995 was the Divji Babe Flute which was made from the femur of the cave bear (*Ursus spelaeus*). Despite the usual criticisms debating the date of this instrument, it was found in a cave where a significant assemblage of Palaeolithic artefacts and features were uncovered included 20 hearths and up to ten layers of cultural activity, along with the skulls of cave bears (note, bear skulls were also found in Chauvet). According to the National Museum in Ljubljana, the flute was dated to the end of the middle Pleistocene and associated with Neanderthals, at around 55 kyr BP. According to archaeologist Mitja Brodar who discovered a large assemblage of perforated animal bone from the nearby caves of Mokrica Cave and Betal Rock Shelter, claims that the Divje Babe Flute derives from an early modern human context (well, there's always one!).

Now, to throw the proverbial spanner into the works, I conclude this discussion with our old friend, the Chauvet-Pont-d'Arc Cave. This remarkable site is located in the Ardèche and until very recently contained the world's earliest known cave art. Located in a limestone cliff above the former course of the Ardèche River, the cave and its art were discovered in 1994 by three speleologists, one of them was Jean-Marie Chauvet (the site named Chauvet in 1996). Over 360 radiocarbon dates have now been taken from various sections within the cave including torch marks, the bone assemblage and from the

paintings.

Collectively, the artefact assemblage provides a date range between 30 and 35 kyr BP. Painted on the walls were 416 paintings representing different 13 species including cave lion, hyena and European brown bear. Two date ranges were considered: one around 27-26 kyr BP, the other around 32-30 kyr BP. The earliest, sample number Gifa 99776 from Zone 10, dated to 33 kyr BP. This early date probably represents early modern human activity, but one could postulate that both early modern humans and Neanderthals visited this and other sites during this time, either as groups of artists or the result of interbreeding?

So, I conclude: Early modern humans or Neanderthal – you decide!

Check on the next page the **HANDPAS** (Hands from the Past) project!

<https://vimeo.com/user57724621>

and download the entire catalogue of representations of hands in the paleolithic rock art of the iberian peninsula here:

https://www.researchgate.net/publication/340897757_HANDPAS_MANOS_DEL_PASADO

HANDPAS

MANOS DEL PASADO



Regresando a la Prehistoria
para desvelar el mensaje
de las manos paleolíticas



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PREHISTORIC ROCK ART TRAILS

A CULTURAL ROUTE OF
THE COUNCIL OF EUROPE

SHARING EXPERIENCES
AND KNOWLEDGE FOR THE
FIRST ART
OF HUMAN KIND



By Ramon Montes Barquin
Technical Coordinator of the Cultural Route of Council of Europe
"Prehistoric Rock Art Trails" Management Unit.

IMAGES ON THE STONES THE ART OF THE FIRST EUROPEANS

Prehistoric Rock Art is the expressive behaviour of the first Europeans. It appeared in Europe around 42,000 years ago and continued until recent times in some regions. For this reason, we can affirm that it is the only product of social action that has been produced for over 40 millennia without interruptions. Throughout this long period of time, this graphic system allowed different human groups to organise and understand the

world in which they lived and, at the same time, transmitted their traditions, myths and beliefs. Surely, it is also one of the most significant forms of our cultural heritage, present in almost all regions of the planet and a living testimony of past human endeavour. In this sense, Europe hosts one of the best known and most significant assemblages of prehistoric rock art in the world, representing over 40% of all the world's rock art sites. The

assemblage extends from the northern lands to the Mediterranean Sea, from the shores of the Atlantic to the margins of the Caspian Sea. However, the geographical distribution of this phenomenon is not homogeneous, combining areas with an extremely high density of rock art with large empty areas. These empty areas though are usually host to portable art!

For this reason, amongst the different expressions of cultural heritage, rock art is surely a cultural artefact that accumulates the greatest symbolic capital, and which in many parts of the world has become a fundamental element in conforming a sense of identity.

Despite rock art being a global phenomenon and probably acting as a way of communicating messages, it should also be noted that not all the periods and cultures in European Prehistory produced art in the same way. For instance, the art of the Ice Age is significant in Western Europe, in particular, in France, Portugal and Spain, where there is a good knowledge base of the various different regional art styles that were produced by hunter-gatherer groups. Cave sites such as Lascaux, Chauvet, Altamira and the open-air rock art of Foz Côa show the symbolic art in all its finery. Mesolithic art is well known in Nordic Europe, highlighting rock art sites such as Alta and Vingen in Norway or Nämforsen in Sweden. Some millennia after this initial signature on the wild landscape, the first farming communities appear to adopt a new artistic tradition, using abstract and

schematic imagery. This shift in style is clearly witnessed in the eastern part of the Iberian Peninsula with the presence of Levantine rock art. This style is found in other parts of the Mediterranean basin. Similarly, the art associated with cultures of our recent prehistory past did not develop homogeneously in all regions, and is much more important along the Atlantic Façade areas, such as NW Spain, Portugal, Brittany, the British Isles, Ireland and Southern Scandinavia. In addition, we can find some area of Europe with a near-continuous rock art tradition, such as the engraved landscapes of the Valcamonica in north of Italy or Gobustan in Azerbaijan. The World Heritage List mirrors this distribution, because eight of the eleven rock art areas listed in Europe are located in the south-west, while the other three are in Azerbaijan, Norway and Sweden. Not surprisingly, the Prehistoric Rock Art Trails Cultural Route programme is concentrated in these World Heritage List areas. Within France, Spain and Portugal, over 90% of the rock art sites open to the public are in this area of Europe and as a consequence, most of the member sites of the Prehistoric Rock Art Trails are in these countries.

Memories of the Past: creating value for Rock Art

Since the scientific recognition of the Cave of Altamira in the first years of the twenty century, Prehistoric Art has become a significant archaeological and cultural heritage resource and an important focus for cultural tourism in Europe (and

beyond). In many respects it is the symbolic expression of humankind. Although the original meaning of these pictures has escaped us, in all likelihood they served as mnemonic devices through which prehistoric communities transmitted and stored vital information about the reality in which their existence found a sense a meaning. Today, thousands of years after the meaning of such imagery has been lost and their original function unknown, these ancient pictures have a significance which their creators could never have imagined. As a result of the importance we have bestowed upon them, these records of a social memory have accumulated an extraordinary social capital, becoming heritage assets worthy of protection and long-term management programmes. Without this intervention, such a significant resource would be lost for future generations. This long and discontinuous process of attributing value to rock art has taken a long time to implement; taking nearly two hundred years to reach the point where we are today. Contrary to what may seem, this process of fully understanding their humanity value is yet to be fully realised. So, the interest in knowing and enjoying our extraordinary rock art heritage has been accelerated in recent years, coinciding with a paradigm shift. There is no doubt that the interest in rock art has definitively shifted from the dusty corridors of the academic institutions to the communities who manage rock art sites and the people who visit these sites. Certainly, we can identify different factors

implied, such as the growing concern of the various cultural administrations for the conservation, research and dissemination of prehistoric rock art, or the importance of leisure, cultural consumption and tourism in today's society. So that nowadays, at the dawn of the third millennium, rock art and its landscapes has become an important asset that is capable of mobilising large amounts of resources and attracting the attention of a growing number of people. When managed in an efficient and sustainable way, rock art is capable of generating significant economic resources, contributing towards the sustainable development of local communities and improving their quality of life. In fact, we know that presenting rock art to the public has resulted in visitor numbers to rock art sites that were unimaginable up until just a few years ago. Although we do not have solvent statistics, a quick recount of the visitors to the most important rock art areas in Europe exceeds two million visitors. Some of these rock art sites have captured the attention of tour operators, who have made them popular destinations and are considered a "must view" destination.

Cultural routes of the Council of Europe: sharing Cultural Heritage

One of the main ways of safeguarding, understanding and sharing our cultural heritage is the Cultural Routes Programme, launched by the Council of Europe in 1987 (please go to: <http://www.coe.int/en/web/culture-and->

heritage/cultural-routes).

It is a cultural, educational heritage and tourism cooperation project that focuses on the development and promotion of an itinerary based on a historic route, itself a cultural concept, figure or phenomenon with a transnational importance. It also embraces the significance for the understanding and respect of common European values, that include human rights, cultural democracy, cultural diversity, mutual understanding, education and exchanges across boundaries. The main objective of this programme is to foster the promotion of European identity and culture through knowledge and esteem of a common heritage, creating cultural links and dialogue both in Europe and with other countries and regions. A good example of this focus is the Santiago de Compostela Pilgrim Routes which was the first Cultural Route chosen by the Council of Europe as an illustration of European Unification and Identity. The route shows that Europe was constructed on a shared history of exchanges and encounters between people with different backgrounds, nationalities and beliefs. Currently, there are 31 Cultural Routes identified by the Council of Europe, with many different themes that illustrate European history and heritage and contribute to understanding the development and diversity of present-day Europe from an ancient past. Since 2010, an Enlarged Partial Agreement on Cultural Routes (EPA-CR) has been established to reinforce the potential of Cultural Routes for cultural cooperation, local and regional

sustainable development and social cohesion, with a particular focus on themes of symbolic importance for European unity, history, culture and values and the discovery of less well-known destinations (RESOLUTIONS CM/Res 2013). The EPA-CR helps to strengthen the democratic dimension of cultural exchange and tourism through the involvement of grassroots networks and associations, local and regional authorities, universities and professional organisations. It also contributes to the preservation of a diverse heritage through theme-based and alternative tourist itineraries and cultural projects. The EPA-CR follows the Council of Europe's policy guidelines, deciding a programme strategy and awards for the "Council of Europe Cultural Route" certification. It is open to member and non-member states of the Council of Europe and aims to provide political support for national, regional and local initiatives in order to promote culture and tourism.

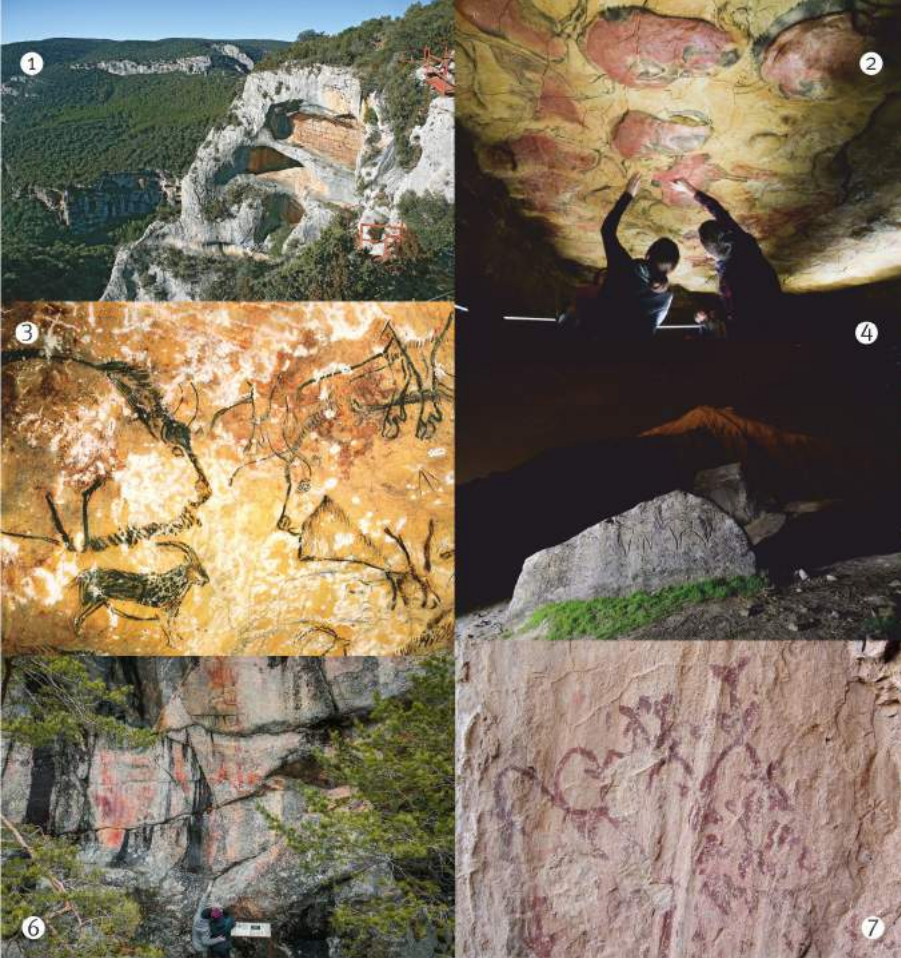
As of September 2017, the EPA-CR had 29 Member States. The European Institute of Cultural Routes (EICR), located in Luxembourg, is the technical agency that advises and evaluates Cultural Routes already certified, helps new projects obtain certification, organises training and visibility activities for route managers and coordinates a university network. Prehistoric Rock Art Trails (PRAT): A Cultural Route of the Council of Europe One of the 31 existing Cultural Routes organised by the Council of Europe are the

Prehistoric Rock Art Trails. This is one of the largest networks of cultural and tourism destinations in Europe, revealing to the public the art of the first communities who lived in Europe, some 40,000 years ago. The PRAT network has been able to build a strong alliance between various commercial institutions that technically and administratively manage the sites and research, especially since its designation as a European Cultural Route in 2010.

Currently, our Cultural Route is integrated by 30 partners and 16 collaborator entities belonging to 7 different countries, including Azerbaijan, France, Ireland, Italy, Norway, Portugal and Spain. Our partners are socially and politically diverse and include national, regional or local cultural administrations, universities, research units, networks for rural development or museums. They have responsibilities in the management of 147 rock art destinations that are open to the public in the Cultural Route member countries. Many of them are small sites (maybe a cave, a rock shelter or a small museum), but there are locations with significant tourist infrastructure where it is possible to see many archaeological sites including those associated with prehistory and rock art. In fact, the cultural and tourism interest of the first art of the Prehistory of Europe has been noted by UNESCO, who recognise nine World Heritage Sites. These are also part of our Cultural Route programme. But not all European rock art sites are members. We are currently working on integrating the maximum

number of institutions managing rock art destinations across all Europe. There are others in parts of France, Italy, United Kingdom, Norway, Sweden, Finland and even Russia that will hopefully become members of our family in the short or medium term.

According with the current legal terms, a Cultural Route needs an operator, that is to say, an organisation legally registered in one or several states of Europe. The aims and objectives of management and functioning of a Cultural Route should reflect the same aims and objectives of the Council of Europe. Since it obtained its recognition, our Cultural Route programme has been managed by the International Association "Prehistoric Rock Art Trails" a non-profit-making organisation that was established in 2007. The Association's head office is currently in Cantabria (Spain) and is coordinated administratively and technically by the Cantabrian Network for Rural Development, the organisation that holds the Presidency of the Association as well. The functions of this Association are to monitor the Cultural Route programme, foster joint activities among its members, manage the various routes and verify that the objectives of each route is reached. This International Association is composed by three management and executive bodies: The Committee (which meet 1 to 3 times each year), A General Assembly (1 meeting each year) and A Technical Working Group (several meetings each year). Currently, other sites from France, Spain



and Italy are in process to access this network, and several institutions from new countries (such as Georgia, Romania and Finland) are in contact in order to obtain the required information and documentation to incorporate their sites into our rock art Cultural Route programme.

A platform to share. Experiences and Expert knowledge around Rock Art
 Prehistoric Rock Art is one of the main components of Cultural Heritage in

ancient Europe, extending some 1200 generations of community and family (i.e. 40,000 years). By this reason there are a lot of European organizations and institutions that host wonderful experiences and impart expert knowledge. Unfortunately, the scope of these initiatives are limited, usually as a result of political and institutional barriers which currently restrict the exchange of these experiences. In this sense, it is necessary reinforce the cooperation at a pan-European level, sharing information

and good technical practices. This is what Prehistoric Rock Art Trails is all about - linking rock art, archaeology, cultural heritage tourism and those areas where rock art found.

Preservation, research, staff training, cultural heritage tourism and development of these areas through the medium of rock art, are the main goals of our Cultural Route. How we work at a pan-European scale is complex but achievable. We want to extend the value of rock art to the people of Europe (and beyond) and reinforce the fundamentals of the common cultural identity of Europe; the most obvious 'artefact' for this reinforcement is rock art.

It is also important to note that in many parts of Europe, rock art is the nexus that links the landscape of the past with the landscape dynamics in the present. Due to the nature of where rock art is found - usually on marginal land and away from human settlement, rock art becomes an extremely visible element, what we term as rock art landscapes. For our Cultural Route, the concept of the cultural landscape is a central element in the process of creating an ambiance or backdrop in which rock art is present. Cultural landscapes are dynamic and where cultural and environmental values were accumulated through long periods of time. By this reason it is necessary to develop initiatives to promote and understand rock art landscapes. These initiatives are the best ways to preserve and understand the prehistoric rock art. However, in the present, the rock art

landscapes are also living landscapes, sustaining daily life of local populations who cohabit with rock art. Around 96% of rock art sites are situated within rural areas. By this reason it is necessary to develop sensitive solutions to work alongside such an important archaeological resource. We must establish an understanding, mainly through education to sensitively control the landscape hinterlands in and around rock art sites. But we must also allow that communities to continue their way of life as well and to maintain local identity. Therefore, we need to strike a balance between the practicalities of modern-day life and the ancient past. Our approach, using Cultural Routes will assist in local communities to contribute and engage with their past, creating business opportunities through archaeological tourism.

High-quality destinations for Cultural Tourism

At the present time, trips/expeditions with a cultural interest are becoming common among tourists who visit Europe. It would appear that tourists into Europe and those Europeans visiting other countries have a deep interest in their origins - their place, their being in the World. Visits to cultural heritage sites provide tourists with an enjoyable and knowledgeable experiences. It also stirs the emotions and imagination, especially when visiting rock art sites - our oldest evidence of artistic endeavour and communication. It is our aim to make this experience an event that

will linger in the minds of those experience such ancient wonders. Our Cultural Route include around 132 publically-accessible rock art sites (Table 1). Many of these provide visitors with a high-quality cultural experience. We hope that each or 132 sites within our Cultural Route will provide the imputes to visit more rock sites along our Route. All rock art researchers and support staff from the various cave sites within our Cultural Route are working hard to provide tourists and local communities a narratives and context, plus the experiences and to create the emotion of looking at ancient rock art, may be for the first time. Each site team provides efficient management for the optimum experience, providing the visitor with expert knowledge that based on applied research. Cave teams are also developing guided visits and activities in a safe but exciting environment, using approaches such as archaeological experimentation and ancient storytelling. At the end of their visit, visitors are enlightened from the cave tour experience. At the same time, cave teams are generating significant revenue which helps to support the local economies and contributes towards the needs of cultural tourism.

From archaeological resouce to tourism product

In order to reach a major visibility and knowledge of our rock art sites and making more competitive the rock art offer, we are working intensively to

present our products and activities to the tourism sector. As part of the drive to promote rock art as a major cultural heritage resource we are usually present at major tourism fairs, such as World Travel Market, Top Resa, and the Berlin Tourism Fair (also known as Fitur). We have also supported the publishing of a Rock Art Guide by Petit-Futé (2015) for francophone market. Currently, we are trying to accommodate English speakers with a similar guide. At the moment, one of the main actions that we are developing to reach a good position between what tourism offers is our own quality brand for the rock art sites, including our project work with the Cultural Route. Our brand - European Rock Art Heritage has two major requirements that a rock art site or area must fulfil in order to obtain our seal of approval: observance of "Prehistoric Rock Art Trails" concept and the use of our Good Practice Handbook and observance of the Handbook for the certification of rock art sites open to public visit.

The Good Practice Handbook (please go to:

http://www.prehistour.eu/files/good_practice_handbook.pdf) comprises a series of actions and measures aimed at modernising (with technical criteria), the integral management of the Rock Art included those designated sites that are located within the CARP Cultural Route. It is based on the know-how and experience of administrations and organizations with responsibility in the integrated management of rock art. Although this

handbook has no executive power, its objective is to give the institutions and organisations an advisory instrument to ensure the protection and conservation of Rock Art Heritage, as well as their research and transmission to future generations. According with the aims of our Cultural Route programme, the actions of promotion, dissemination and modern cultural tourism management are the main priorities and such a handbook, with its appropriate technical criteria provides an guidance essential tool.

Alternatively, European Rock Art Heritage is a quality label for the rock art sites of our Cultural Route that fulfils quality standards. The aim of the handbook is to evaluate the visitor experience to rock art sites, the services that are offered at the site and the satisfaction for visitors. For this, 85 approved practices and standards are defined to assess the quality of rock art sites, as well as the experience accumulated cultural heritage management. The quality indicators are grouped in 12 blocks of contents: availability of exhibition space and exhibition themes; branding (academic and commercial); complementary services (corporate and public); customer service (commercial and educational); government and non-governmental legal protection (Cultural Heritage guidance and public liability); physical protection (natural and human agency); site access (vehicle, pedestrian and disabled); site documentation (popular and academic); staff (pay and conditions); sustainability (control of visitor numbers); visitor

experience (feedback and actions); visitor experience and activities (including health and safety).

In total, 34 of these indicators are mandatory, 51 are recommended. Each practice is evaluated from 1 to 4 according to: (1) does not comply; (2) complies occasionally or partially, and (3) complies. In addition to these values, the assessment also includes "not applicable (N/A)" which is given to those practices that cannot be applied due to the nature of the rock art site and which are therefore not taken into account in the final assessment of the site. The rock art sites with a score of 80% or more, and satisfies all required practices defined, will receive an official certification that must be placed within the area entrance area of the site. Rock art sites that do not satisfy much of the mandatory good practice criteria must correct any deficiencies before the site can be awarded with a certification.

This handbook certification was approved in February 2020 and we are now in the first phase of the accreditation process. Within the next few months (and dependent on the issues concerning Covid-19), 16 rock art sites will be evaluated. Based on the outcome of the evaluation, each site will be added to our Cultural Route.

It should be underlined that our Cultural Route is young, and consequently is affected by some malfunctions that affects the functioning and structure. But our network hosts a big potential: extraordinary rock art sites, allied

organizations and professionals sharing their great experience and expert knowledge. With this baseline we can be better in the future, caring for our rock art sites, developing a high-quality tourism product at a European level, and passing down these magnificent ancient pictures to our children's children, because working together will make us stronger.

References:

CARP (2008): Caminos de Arte Rupestre Prehistórico. Guía para conocer y visitar el arte rupestre del Sudoeste de Europa. Ministerio de Cultura, Madrid.

CARP (2016): Proceedings of International Symposium of management of European rock art sites included in World Heritage List. Ramales de la Victoria, 9-11/4/2014.

Cuadernos de Arte Rupestre, nº 7, 2014

PETIT FUTÉ (2015): Routes culturelles d'Espagne. Petit Futé, Paris.

RESOLUTION CM/Res(2013)66 Confirming the establishment of the Enlarged Partial Agreement on Cultural Routes (EPA). Adopted by the Committee of Ministers on 18 December 2013 at the 1187bis meeting of the Ministers' Deputies.

[http://culture-routes.net/sites/default/files/files/CMRes\(2013\)66E.pdf](http://culture-routes.net/sites/default/files/files/CMRes(2013)66E.pdf)

RESOLUTION CM/Res(2013)67 Revising the rules for the award of the "Cultural Route of the Council of Europe" certification. Adopted by the Committee of Ministers on 18 December 2013 at the 1187bis meeting of the Ministers' Deputies.

[http://culture-routes.net/sites/default/files/files/CMRes\(2013\)67E.pdf](http://culture-routes.net/sites/default/files/files/CMRes(2013)67E.pdf)

**LIST OF ROCK ART DESTINATIONS FORMING PART OF THE CULTURAL ROUTE
 "PREHISTORIC ROCK ART TRAILS":**

COUNTRY / PAYS	PROVINCE / REGION	ARCHAEOLOGICAL & ROCK ART SITES SITES RUPESTRES ET ARCHÉOLOGIQUES ENCLAVES ARQUEOLÓGICOS Y RUPESTRES	WEBSITE
SPAIN	Euskadi Gipuzkoa	1. Cueva de Ekain – Ekainberri, en Zestoa	www.ekainberri.com
	Euskadi Bizkaia	2. Cueva de Santimamiñe - Reserva de Urdabai	http://www.xn--santimamie-19a.com/
		3. Centro de Interpretación de la Cueva de Los Judíos (Kobenkoba), en Lanestosa	https://www.visitenkarteri.com/ver-hacer/museos/kobenkoba.html
	Cantabria	4. Cueva de Covalanas en Ramales	http://cuevas.culturadecantabria.com
		5. Cueva de Cullalvera en Ramales	http://cuevas.culturadecantabria.com
		6. Cueva de Sopeña – Salitre II, en Miera	https://www.vallespasiegos.org/turismo/que-ver-y-que-hacer/que-ver-y-que-hacer2/item/7-cueva-sope%C3%B1a-salitre-ii-miera
		7. Museo de Altamira, en Santillana del Mar	http://www.culturaydeporte.gob.es/mnaltamira/home.html
		8. Cuevas de Monte Castillo (Puente Viego): Cueva de El Castillo	http://cuevas.culturadecantabria.com
		9. Cuevas de Monte Castillo (Puente Viego): Cueva de Las Monedas	http://cuevas.culturadecantabria.com
		10. Cueva de El Pendo de Camargo	http://cuevas.culturadecantabria.com
		11. Cueva de Hornos de la Peña de San Felices de Buelna	http://cuevas.culturadecantabria.com
		12. Cueva de Chufín de Rionansa	http://cuevas.culturadecantabria.com
		13. Museo de Prehistoria y Arqueología de Cantabria (MUPAC)	https://www.museosdecantabria.es/museo-de-prehistoria-y-arqueologia/visitar/situacion
		Principado de Asturias	14. Cueva de El Pindal, en Pimiango (Ribadeveva)
	15. Monumento rupestre de Peña Tú, en Puertas de Vidiago (Llanes)		https://www.turismoasturias.es/descubre/cultura/museos-y-espacios-culturales/castros-y-espacios-arqueologicos/ídolo-de-pena-tu
	16. Cueva de La Loja, en El Mazo (Peñamelera Baja)		https://www.turismoasturias.es/descubre/cultura/arteprehist/rupestre-cueva-de-la-loja
	17. Cueva del Buxu, en Cardes (Cangas de Onís)		https://www.turismoasturias.es/descubre/cultura/arteprehist/rupestre-cueva-de-el-buxu
	18. Dolmen de la capilla de la Santa Cruz, en Cangas de Onís		https://www.turismoasturias.es/descubre/cultura/museos-y-espacios-culturales/castros-y-espacios-arqueologicos/dolmen-de-santa-cruz
	19. Centro de Arte Rupestre de Tito Bustillo en Ribadesella		http://www.centrotitobustillo.com/
	20. Cuevas de Tito Bustillo y Cueva de Ardines en Ribadesella		http://www.centrotitobustillo.com/
	21. Centro de Interpretación de la Covaciella de Arenas de Cabrales		https://artepaleoliticoenasturias.com/equipamientos/centro-de-interpretacion-de-la-covaciella/
	22. Arte Rupestre en la cuenca del Nalón: Cueva de La Lluera		https://www.turismoasturias.es/descubre/cultura/arteprehist/rupestre-cueva-de-la-lluera

		23. Arte Rupestre en la cuenca del Nalón: Abrigo de Santo Adriano	https://www.turismoasturias.es/descubre/cultura/arte-rupestre/rupestre-abrigo-de-santo-adriano
		24. Centro de Interpretación y Cueva de La Peña de San Román de Candamo	https://www.turismoasturias.es/descubre/cultura/arte-rupestre/rupestre-cueva-de-la-pena-de-candamo
		25. Parque la Prehistoria de Teverga	http://www.parquedelaprehistoria.es/
	Galicia Pontevedra	26. Parque Arqueológico y de Arte Rupestre de Campo Lameiro	www.paar.es
		27. Área arqueológica de Tourón (Ponte Caldelas, Pontevedra)	https://terrasdepontevedra.org/es/arte-rupestre/area-arqueologica-de-touron/
		28. Área arqueológica de A Caieira (Poyo, Pontevedra)	https://terrasdepontevedra.org/es/arte-rupestre/centro-arqueologico-de-la-caieira/
		29. Área arqueológica de Mogor (Marín, Pontevedra)	https://terrasdepontevedra.org/es/arte-rupestre/centro-de-interpretacion-dos-petroglifos-de-mogor/
		30. Área arqueológica de Monte Penide (o Monte Mirallo)	http://montepenideprehistorico.com/es/019-018-020-091.html
		31. Museo de Pontevedra	http://www.museo.depo.gal/
		Extremadura Cáceres	32. Arte rupestre de la comarca de las Hurdes. "Tesito de los Cuchillos", Rock Art Site
	33. Abrigo "Cueva Chiquita"/Abrigos con arte rupestre de la Comarca de las Villuercas/Espacios museográficos del Geoparque de las Villuercas		https://www.geoparquevilluercas.es/centro-de-interpretacion/centro-de-interpretacion-de-la-arqueologiaberzocana/ http://www.villuercas.net/canamera/contenidos/patrimonio-pinturas-rupestres.php
	34. Abrigo con arte rupestre de "Puerto Roque" en Valencia de Alcántara		https://www.escapadastajointernacional.com/pinturas-rupestres-puerto-roque/
	35. Abrigo del Risco de San Blas en Alburquerque		https://www.turismoextremadura.com/es/explora/Abrigo-del-Risco-de-San-Blas/
	36. Centro de interpretación de Torrejón el Rubio y abrigos rupestres del Parque de Monfragüe		http://centrosurmonfrague.com/centro-arte-rupestre-monfrague/
	Extremadura Badajoz	37. Centro de Interpretación de la Cueva de Maltravieso	https://www.turismoextremadura.com/es/explora/Centro-de-Interpretacion-de-la-cueva-de-Maltravieso/
		38. Abrigo de la Calderita en La Zarza	https://lazarza.net/portfolio-items/abrigo-arte-rupestre-de-la-calderita/
		39. Abrigo de la Peña del Búho de Magaceja	http://www.magaceja.com/plantilla.php?enlace=pinturas_rupestres
	Cyl Burgos	40. Arte Rupestre de La Serena: Centro de Interpretación de la Pintura prehistórica en Cabeza de Buey	https://www.turismoextremadura.com/es/explora/Centro-de-Interpretacion-de-la-Pintura-Rupestre/
		41. Cueva de Ojo Guareña	http://www.patrimonionatural.org/casas-del-parque/casas-del-parque/casa-del-parque-ojo-guarena
	Castilla y León Soria	42. Abrigos rupestres de Valonsadero	www.dipsoria.org
		43. Abrigo de la Peña de los Plantíos, en Fuentetoba	https://guiadesoria.es/patrimonio/monumentos-de-soria/657-fuentetoba-pena-de-los-plantios.html
		44. Placa grabada de Villalba, Museo Numantino de Soria	https://museoscastillayleon.jcyl.es/web/jcyl/MuseoSoria/es/Plantilla1001284417607753/
	Castilla y León Segovia	45. Conjunto rupestre al aire libre de Domingo García	http://www.turismocastillayleon.com/es/arte-cultura-patrimonio/yacimientos-arqueologicos/centro-san-lsidro
		46. Placas grabadas de Estebanvela, Museo de Segovia	http://www.museoscastillayleon.jcyl.es/museodesegovia
		47. Abrigos rupestres de Duratón	http://www.patrimonionatural.org/espacios-naturales/parque-natural/parque-natural-hoces-del-duraton
	Castilla y León Ávila	48. Cueva de Los Enebralejos - La Prádena	www.cuevadelosenebralejos.es
		49. Abrigos rupestres del Risco la Zorrera	http://www.turismocastillayleon.com/es/servicios/oficinas-turismo/oficina-turismo-candeleda

		50. Pinturas de Muñopepe: Canto del Cuervo y La Atalaya	http://www.munopepe.es/municipio/
Castilla y León Salamanca		51. Estación de Arte Rupestre al aire libre de Siega Verde	www.siegaverde.es
		52. Abrigos Rupestres de Las Batuecas	http://www.turismocastillayleon.com/es/arte-cultura-patrimonio/yacimientos-arqueologicos/arte-rupestre-batuecas
Castilla y León León		53. Grabados rupestres de la muralla del Castro de Yecla de Yeltes	http://www.turismocastillayleon.com/es/arte-cultura-patrimonio/espacios-culturales/aula-arqueologica-yecla-yeltes
		54. Ídolo de Tabuyo del Monte, en el Museo de León	http://www.museodeleon.com/cgi-bin/zdoc30/portada.pl
		55. Petroglifos de Peña Piñera	https://www.vegadespinareda.org/turismo/puntos-de-interes/pinturas-rupestres-pinera
La Rioja		56. Cueva de los Cien Pilares de Arnedo	https://www.arnedo.com/vienes/conoceras/cueva-de-los-cien-pilares
		57. Cueva de Ajedrezado de Arnedillo	https://lariojaturismo.com/lugar-de-interes/cueva-del-ajedrezado/f476257e-f81d-7f75-75a1-10cae00d46ba
CLM Guadalajara		58. Cueva de Los Casares	http://www.cuevadeloscasares.es/
CLM Cuenca		59. Centro de Interpretación y Abrigos de Villar del Humo	https://cultura.castillalamancha.es/patrimonio/yacimientos-visitables/arte-rupestre-en-villar-del-humo
Castilla La Mancha Ciudad Real		60. Arte Rupestre del Valle de Alcudia: Abrigos de Fuencaliente	https://cultura.castillalamancha.es/patrimonio/yacimientos-visitables/arte-rupestre-de-fuencaliente
		61. Abrigos de las Sierras de Virgen del Castillo (Chilón)	http://www.turismocastillalamancha.es/patrimonio/arte-rupestre-esquematico-chillon-75264/descripcion/
Castilla La Mancha Albacete		62. Abrigos de Alpera	https://cultura.castillalamancha.es/patrimonio/yacimientos-visitables/arte-rupestre-en-alpera
		63. Abrigos de Nerpio	https://cultura.castillalamancha.es/patrimonio/yacimientos-visitables/arte-rupestre-en-nerpio
		64. Abrigos del Tolmo de Minateda	https://cultura.castillalamancha.es/patrimonio/parques-arqueologicos/tolmo-de-minateda
		65. Cueva del Niño de Ayna	https://cultura.castillalamancha.es/patrimonio/catalogo-patrimonio-cultural/cueva-del-nino
Andalucía Huelva		66. Dolmen de Soto, en Trigueros	http://www.trigueros.es/opencms/opencms/trigueros/content/turri/info_dolmen-de-soto.html
Andalucía Cádiz		67. Centro de Interpretación Cádiz Prehistórico (Tajo de las Figuras), en Benalup-Casas Viejas	https://www.centroprehistoricobenalup.com/index.html
Andalucía Málaga		68. Cueva de Doña Trinidad de Ardales	http://www.cuevadeardales.com/
		69. Cueva de Nerja	http://www.cuevadenerja.es/
Andalucía Córdoba		70. Cueva de Los Murciélagos de Zuheros	https://www.zuheros.es/cueva-de-los-murcielagos
Andalucía Jaén		71. Abrigos del Engarbo, en Santiago Pontones	https://turismosantiagoopontones.es/abrigos-de-rio-frio-de-canada-de-la-cruz-y-del-engarbo/
		72. Abrigo de Cueva de La Graja, en Jimena	http://www.juntadeandalucia.es/medioambiente/servtc5/ventana/mostrarFicha.do?idEquipamiento=19580
		73. Cueva de Tabla de Pochico, en Aldequemada	http://www.aldequemada.com/fotos/pinturas/index.html
Andalucía Almería		74. Cueva de Los Letreros de Vélez-Blanco	https://www.andalucia.org/es/velez-blanco-turismo-cultural-cueva-de-los-letreros
		75. Cueva Ambrosio de Vélez-Blanco	https://www.andalucia.org/es/busqueda?query=CUEVA%20AMBROSIO
Aragón Huesca		76. Centro de Interpretación de Colungo	https://parqueculturalriovero.com/es/centros-museisticos/centro-del-arte-rupestre
		77. Abrigos rupestres del Parque Cultural del Río Vero	https://parqueculturalriovero.com/es/arte-rupestre/visitas-guiadas
Aragón Teruel		78. Centro de Arte Rupestre "Antonio Beltrán" en Ariño	https://www.parqueiomartin.com/centro_arte_rupestre.htm
		79. Abrigos rupestres del Parque Cultural del Río Martín	http://www.patrimonioculturaldearagon.es/parque-cultural-del-rio-martin
		80. Sitios rupestres del Parque Cultural de Albarracín	http://www.patrimonioculturaldearagon.es/bienes-culturales/abrigo-prado-del-navazo-albarracin

Región de Murcia	81. Sitios rupestres del Parque Cultural del Maestrazgo	http://www.maestrazgo.org/arte_rupestre.htm	
	82. Abrigo de Val del Charco del Agua Amarga	http://www.patrimonioculturaldearagon.es/bienes-culturales/val-del-charco-del-agua-amarga-alcantiz	
	83. Abrigo del Milano en Mula	http://www.abrigodelmilano.es/	
	84. Centro de Interpretación del Arte Rupestre de Moratalla	https://www.turismoruralmurcia.es/arte-rupestre-moratalla-murcia	
	85. Abrigos de Cañiña del Calar de Moratalla	https://www.turismoruralmurcia.es/actividades-escolares	
	86. Fuente del Sabuco de Moratalla	https://www.turismoruralmurcia.es/actividades-escolares	
	87. Abrigos del Pozo de Calasparra	https://www.murciaturistica.es/es/arte_rupestre_detalle/abrigos-del-pozo-4481/	
	88. Museo Arqueológico y abrigos rupestres de Jumilla	https://www.regmurcia.com/servlet/s.SI?sit=c,56,c,371,m,1071&r=CeAP-1524-C_52_DETALLE_CENTRO	
	89. Museo Arqueológico de Cieza	https://www.regmurcia.com/servlet/s.SI?sit=c,371,m,1071&r=CeAP-41-PORTADA_CENTRO_AMPLIADO	
	90. Abrigos rupestres de Los Grajos de Cieza	https://www.regmurcia.com/servlet/s.SI?sit=c,373,m,3491&r=ReP-15677-DETALLE_REPORTAJESPADRE	
	91. Abrigos rupestres de La Serreta de Cieza	https://www.regmurcia.com/servlet/s.SI?sit=c,373,m,3491&r=ReP-15673-DETALLE_REPORTAJESPADRE	
	92. Museo Arqueológico y abrigos rupestres de Cantos de La Visera de Yecla	https://museoarqueologicodeyecla.org/tag/cantos-de-visera/	
Comunitat Valenciana Castellón	93. Parque Cultural Valltorta- Gassulla / Museo de Arte Rupestre de Bicorp	http://museudelavalltorta.gva.es/	
Comunitat Valenciana Valencia	94. Ecomuseo de Bicorp. Centro de Interpretación de Arte Rupestre	http://www.ecomuseodebicorp.com/	
Comunitat Valenciana Alicante	95. Abrigos de La Sarga de Alcoi	http://lasarga.org/	
	96. Abrigos de Pla de Petrarcos y Centro de Interpretación de Castell de Castells	https://www.marqalicante.com/Paginas/es/Santuario-de-Pla-de-Petracos-P6-M10.html	
Ruta 3 Reyes Castellón	97. Abrigos de Morella La Vella	https://www.morella.net/morellaturistica/descubre-morella/museos-y-espacios-culturales/pinturas-rupestres-morella-la-vella/	
Ruta 3 Reyes Tarragona	98. Centro de Interpretación del Arte Rupestre dels Abrics de l'Ermida de Ulldesona-Montsiá	www.turismeulldesona.cat	
Gran Canaria Islas Canarias	99. Museo y Parque Arqueológico de la Cueva Pintada de Gáldar	http://www.cuevapintada.com/	
FRANCE	Pyrénées Atlantiques / Nouvelle Aquitaine / Commune de Saint-Martin-d'Arberoue	100. Grottes de Isturitz-Oxocelhaya	http://www.grottes-isturitz.com/
		101. Centre d'interprétation numérique NESTPLORI@	https://grottesdegargas.fr/
	Hautes Pyrénées / Occitane / Communauté de Communes de Saint Laurent de Neste	102. Grotte de Gargas	https://grottesdegargas.fr/
	Ariège/ Occitane	103. Le Parc de la Préhistoire, Tarascon-sur-Ariège	http://www.sites-touristiques-ariège.fr/sites-touristiques-ariège/parc-de-la-prehistoire

		104. La grotte de Niaux	http://www.sites-touristiques-ariège.fr/sites-touristiques-ariège/grotte-de-niaux
		105. La grotte de La Vache	http://www.grotte-de-la-vache.org/
		106. La grotte de Bèdeilhac	http://www.grotte-de-bedeilhac.org/
Haute-Garonne / Occitane / Communauté de Communes de Aurignac		107. La grotte de Mas d'Azil	http://www.sites-touristiques-ariège.fr/sites-touristiques-ariège/grotte-du-mas-dazil
		108. Musée-Forum de l'Aurignacien	http://www.musee-aurignacien.com/en/
Nouvelle Aquitaine / Département de La Dordogne / Vallée de La Vézère		109. Centre International de l'Art Pariétal de Montignac-Lascaux	https://www.lascaux.fr/fr
		110. Le Parc du Thot	https://www.parc-thot.fr/fr
		111. Centre d'accueil du Pôle d'Interprétation de la Préhistoire à Les-Eyzes-de-Tayac	https://www.pole-prehistoire.com/fr/
		112. Musée d'Art et d'Archéologie du Périgord - Périgueux	https://www.perigueux-maap.fr/
		113. Sites préhistoriques et Grottes ornées du Valée de La Vézère : Abri Cro-Magnon Abri de Cap Blanc Abri de Laugerie-Basse Abri de Laugerie-Haute Abri du Moustier Abri du Poisson Abri Pataud Grotte de Bara-Bahau Grotte de Bernifal Grotte de Font-de-Gaume Grotte de Rouffignac Grotte des Combarelles Grotte du Sorcier La Ferrassie La Micoque Musée National de Préhistoire de Les Eyzes de Tayac Préhisto Parc Regourdou Vallon de Castel Merle	https://www.pole-prehistoire.com/fr/visiter/prehistoire-vezere
Ardèche / Auvergne – Rhône-Alpes / Pont d'Arc		114. Grotte Chauvet 2 - Ardèche	https://en.grottechauvet2ardèche.com/
PORTUGAL	Region Norte/ Guarda	115. Parque Arqueológico do Vale do Côa: Penascosa, Ribeira de Piscos y Canada do Inferno	https://arte-coa.pt/museu/
		116. Museu do Côa	https://arte-coa.pt/parque/
	Câmara Municipal de Mação	117. Museu de Arte Pré-Histórica e do Sagrado no Vale do Tejo –Mação	http://www.museumacao.pt/vu/
		118. Arte Rupestre del río Tejo: sitios de Ocreza	http://www.museumacao.pt/vu/
		119. Arte Rupestre del río Tejo: sitios de Cobragança	http://www.museumacao.pt/vu/
ITALY	Basilicata	120. La Cripta del Peccato Originale (cave-rupestrian church) Matera	https://www.criptadelpeccatooriginale.it/index.php?lang=en

		121. Villaggio Neolitico di Murgia Timone, Matera	http://www.visitmatera.it/villaggio-neolitico-di-murgia-timone.html
		122. Le Piturre Rupestri di Tupo dei Sassi di Filiano (Potenza)	https://www.regione.basilicata.it/giunta/site/giunta/detail.jsp?sec=100133&otype=1023&id=3005697
	Valle Camonica Brescia Lombardia	123. Riserva Naturale Incisioni Rupestri di Ceto, Cimbergo e Paspardo	http://www.arterupestre.it/
		124. Parco Nazionale delle Incisioni Rupestri di Naquane	http://www.parcoincisioni.capodiponte.beniculturali.it/
		125. Parco Archeologico Nazionale dei Massi di Cemmo	http://www.parcoarcheologico.massidicemmo.beniculturali.it/
		126. MUPRE-Museo Nazionale della Preistoria della Valle Camonica, Capo di Ponte	http://www.mupre.capodiponte.beniculturali.it/
AZERBAIJAN	Garadakh district Baku /	127. Gobustan National Historical Artistic Preserve	http://gobustan-rockart.az/
	Absheron Peninsula / Khazar district / Qala	128. Gala State Historical and Ethnographic Preserve	https://heydar-aliyev-foundation.org/en/content/view/136/2243/Qala-Archaeological-and-Ethnographic-Museum-Complex
	Nakhchivan / Gami-Gaya	129. Gami-Gaya petroglyphs	http://pemiqaya.nakhchivan.az/
GEORGIA	Kvemo Kartli / Tsalka	130. Trialeti petroglyphs	http://culturalroutes.gov.ge/News/trialetis-petroglifebi.aspx?lang=en-US
FINLAND	Lake Saimaa / Mikkeli	131. Astuvansalmi Rock Paintings	https://www.visitmikkeli.fi/en/palvelut/astuvansalmi-rock-paintings
NORWAY	Vestland / Bremanger	132. Rock carvings at Vingen	http://www.virtuellevingen.no/pdfs/Articulo13.pdf

9TH OCTOBER EUROPEAN DAY OF ROCK ART

Check the entire statement regarding the European Rock Art Day here:
<http://www.prehistour.eu/news/9th-october-2019-european-day-of-rock-art>

The European Association **CAMINOS DE ARTE RUPESTRE PREHISTÓRICO** (Prehistoric Rock Art Trails, www.prehistour.eu) has decided to promote the celebration of the European Day of Rock Art and present the proposal to the Council of Europe (CoE) and the European Commission, so that this event becomes part of the activities of the EUROPEAN HERITAGE DAYS. The day will be held in all sites belonging to the Cultural Route of the Prehistoric Rock Art Trails (...) on October 9, 2019. This date coincides with the 117th anniversary of the famous letter written by the prehistorian Emile Carthailac to the family of Marcelino Sanz de Sautuola, discoverer of the Altamira Cave. (...) The importance of rock art sites in the member states of the Council of Europe has been recognized by UNESCO. (...) Today, more than 250 rock art sites are open to the public in member countries of the Council of Europe; 161 of them are part of one of the largest networks of archaeological sites: the Association Caminos de Arte Rupestre Prehistórico (Prehistoric Rock Art Trails). In 2010, this network was certified

as a Cultural Route of the Council of Europe, due to its heritage values and the added interest of cooperation between institutions of 7 countries. OBJECTIVES: We intend to create this day to point out the cultural, artistic and touristic relevance and interest of prehistoric rock art and the danger these sites are facing today. In tune with the spirit of the European Heritage Day, the objectives are: - To link EHD with the oldest and most extensive heritage in Europe. - To promote full accessibility to European first art, implementing practices to include people with physical and sensorial disabilities in the knowledge of rock art, according to next EHD's themes of Heritage and Education (2020) and Inclusive Heritage (2021). - To strengthen pan-European cooperation with a large joint celebration of EHD in rural territories of Azerbaijan, France, Georgia, Italy, Norway, Portugal and Spain, that are part of the PRAT-CARP Itinerary. ACTIVITIES: - October 9 will be an open doors day (or with discount) in all the locations of the Cultural Route of Rock Art of the CoE. (...).



www.europeanheritagedays.com
www.prehistour.eu

EUROPEAN HERITAGE DAYS
JOURNÉES EUROPÉENNES DU PATRIMOINE
JORNADAS EUROPEAS DEL PATRIMONIO

2019

Arts and Entertainment / Les Arts et le Divertissement / Arte y Ocio

09 / 10 / 2019

EUROPEAN DAY OF ROCK ART
JOURNÉE EUROPÉENNE DE L'ART RUPESTRE
DÍA EUROPEO DEL ARTE RUPESTRE

OPEN DOORS DAY-WORKSHOPS-SPECIAL VISITS-LECTURES-MUSIC-PLASTIC ARTS-DISCOVERIES-SURPRISES

JOURNÉE PORTES OUVERTES-ATELIERS-VISITES SPÉCIALES-CONFÉRENCES-MUSIQUE-ARTS PLASTIQUES-DÉCOUVERTES-SURPRISES

JORNADA DE PUERTAS ABIERTAS-TALLERES-VISITAS ESPECIALES-CONFERENCIAS-MÚSICA-ARTES PLÁSTICAS-DESCUBRIMIENTOS-SORPRESAS

On October 9th, 1902, the great prehistorian Émile Cartailhac wrote a letter to Maria, the girl who had discovered the paintings of the Cave of Altamira with her father, Marcelino Sanz de Sautuola, in 1878.

In his writing, the French scholar recognized the mistake of the international scientific community and accepted the authenticity of Altamira and the existence of a great art of the Prehistory.

On October 9th, 1902, the World discovered the existence of the first art of humankind: ROCK ART...

Le 9 octobre 1902, le grand préhistorien Émile Cartailhac écrivit une lettre à Maria, la fillette qui avait découvert en 1878 les peintures de la Grotte d'Altamira, aux côtés de son père, Marcelino Sanz de Sautuola.

Dans ses écrits, le chercheur français admis l'erreur de la communauté scientifique internationale, l'authenticité d'Altamira et l'existence d'un grand art de la Préhistoire.

Le 9 octobre 1902, le monde découvrait le premier art de l'humanité: L'ART RUPESTRE...

El 9 de octubre de 1902, el gran prehistoriador Émile Cartailhac escribió una carta a María, la niña que en 1878 había descubierto las pinturas de la Cueva de Altamira de la mano de su padre, Marcelino Sanz de Sautuola. En su escrito, el sabio francés reconocía el error de la comunidad científica internacional y aceptaba la autenticidad de Altamira y la existencia de un gran arte de la Prehistoria.

El 9 de octubre de 1902, el Mundo descubría la existencia del primer arte de la humanidad: EL ARTE RUPESTRE...



European Heritage Days

Journées européennes du patrimoine



Cultural route
of the Council of Europe
Itinéraire culturel
du Conseil de l'Europe



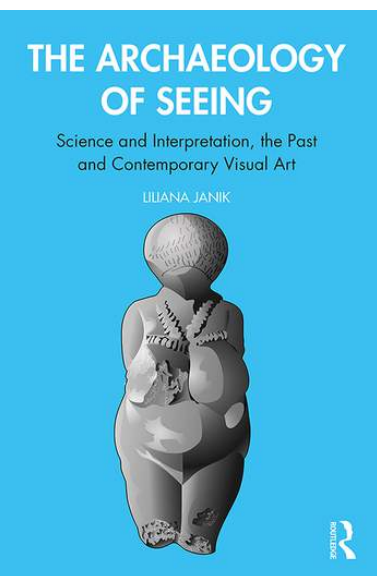
BOOK REVIEW

By George Nash

THE ARCHAEOLOGY OF SEEING: SCIENCE AND INTERPRETATIONS, THE PAST AND CONTEMPORARY VISUAL ART

by Liliana Janik:
Published by Routledge
Publishing date: 2020

ISBN 9780367360221
252 Pages 124 B/W
Illustrations



We as modern humans tend to look at ancient art with a 21st century mindset. It is all too easy to stare (in wonder) at, say, Upper Palaeolithic rock art and conceive some idea, however complex and consider it as a plausible interpretation. In recent times a handful of researchers have begun to deconstruct ancient art, using a variety of scientific and social science-based approaches including pigment analysis, figurative perspective, the role of the surface topography and the use of formal and informed analysis to name but a few. Context could involve landscape, the components within it or the site in which the art is located; it could also include the intimate relationship between artist and audience. Arguably, art forms part of

a much wider gamut that include performance and narrative; the execution of the art being part of the process to transmit messages through visual display. The book is organised into seven chapters, the first of these asks the fundamental question, how contemporary is prehistoric art? Drawing from a number of contemporary artists such as Damian Hurst and Upper Palaeolithic art such as the mammoths from Grotte de Rouffignac and the animated animal scenes from Chauvet Cave, Janik provides analogies and suggests that nothing in terms of the underlying mechanisms associated with art has changed. The second chapter: The origins of art, focuses on visual perception – how we, the audience, the onlooker views artistic

endeavour. This chapter provides a theoretical approach to perception using a variety of contemporary works of art including stencil street art by Banksy and the installation art by Tracy Emin.

In chapter 3 - The gallery: unveiling visual narrative, Janik discusses the way ancient artists used 2D images (i.e. engravings onto rock) and made them into sequential narratives; an agency of seeing the image and how they contributed to story-telling, established an intimate connection between the story-teller and the audience. The following chapter: The Power of display: the artist and the object deal with the current debate of when did early [archaic] humans start to think and behave like modern humans? For this fundamental question Janik uses the fragmentary artistic evidence as one of the mechanisms for the change in behaviour (i.e. the evidence of abstract and cognitive thought). Included within the

stimulating discussion are artifacts from Blombus Cave in South Africa and perforated shell goods from Neanderthal deposits within Denisova Cave in eastern Russia. Also discussed are the body tattoos from the burial sites of Pazyryk in the Altai Mountains and contemporary figures such as David Beckham! Clearly, both examples display personal meaning and significance to their owners.

In Chapter 5: Embodiment and disembodiment: the corporality of visual art and interwoven landscapes, Janik debates how art fits within the social and cultural world using the iconography of Christianity and Upper Palaeolithic and later prehistoric figurines to highlight the grammar of art (semiotics) through gender and perception. The penultimate chapter: Portraiture and the reverence of the other, the self and the perception of the self is discussed through the medium of portraiture and sculpture. This fascinating and

accessible book is concluded with a short essay on various discussions raised within the main text, looking at the relationship between artistic concepts, the completed art form, the artist, the meaning and the people that consume it. Janik's book provides the reader with a thought-provoking and stimulating account on how [symbolic] material culture is and was used to create the visual narrative. The underlying mechanisms for the production of art are clearly identified by Janik in both ancient and contemporary art, suggesting that the creative mindset has changed little over the past 70,000 years (or more). The book will be an important addition to an otherwise missing link in the way we look at the mechanics of art and artistic behaviour, in particular those items that were made with the mindsets of the ancient and contemporary artists and the way we perceive and objectivise them.

SUBMISSION GUIDE TO CONTRIBUTORS

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The Editorial Board of the 1902 Committee News Series welcomes news/small reports/articles proposals in line with the specific topic of rock art. The call for news/small reports/articles is published twice a year in December and June along with the publication of the previous issue. The 1902 Committee News Series publishes feature news/small reports/articles covering all branches of rock art research. 1902 Committee NS furthermore publishes book reviews, interviews carried out with rock art researchers and news relevant to the rock art research profession. The news/small reports/articles are reviewed by a native English speaker. All manuscripts for publication in the 1902 Committee News Series should be submitted electronically to the 1902 Committee email at info@1902committee.com according to the following deadlines:

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- Manuscript in English;
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The text should summarise the essential information and it should be intelligible.

Main text:

- The text should be provided in doc or docx format.
- Figures should be referred to in the text in italic.

Please limit the use of footnotes and number them in the text via superscripts. Instead of using footnotes, it is preferable to suggest further reading.

- Figure captions should be sent in a separate part of the doc or docx file.
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 - Journal articles: Author surname, initial(s), Date of publication. Title of article. Journal name, Volume number. First page-last page.
 - Books: Author surname, initial(s). Date of publication. Title. Place of publication.
- Figures should be submitted as separate files in JPEG or TIFF format with at least 300dpi.
- Authors are invited to suggest optimum positions for figures and tables even though layout considerations may require changes.

Correspondence:

All correspondence regarding publication should be addressed to:

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- To promote international ethics and methods on how to record and manage rock art sites;
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- To become an 'ambassador' for protecting rock art and the context in which is located;
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