

22 - Arte Rupestre e Museus

Rock Art and Museums
Art rupestre et musées
Arte Rupestre y Museos

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PAPERS

Museology and the 'immovable' cultural heritage of traditional societies

Robert G. Bednarik - Austrália

This paper explores the concept of museums in terms of different cultural notions and ethical constraints. The didactic methods of traditional Western museology were historically derived from such cultural currents as antiquarianism. There is room for improvement in these practices. In the case of rock art, especially relevant aspects are the practice of rock art removal and of invasive recording methods; of 'massive intervention'; the issue of using recording methods involving processes of abstracting; the use of facsimiles as exhibits; and the possible commodification of traditional cultural heritage through museological practices. The associated complexities are illustrated with the help of a number of practical examples from around the world.

Archeological and Rock-art Heritage Management

Rossano Lopes Bastos, Marise Campos de Souza, Renata Faria Barbosa - Brasil

This work intends to make an assessment to the newly developed instruments of archeological and rock-art heritage management. Therefore, the accurate identification, the correct documentation and the elaboration of public policy for the conservation of archeological and rock-art heritage is the main goal of this study. Consequently the contribution that shall be constructed through these parameters should be limited by the boundaries of Brazilian manifestations.

"Vision's Sound". Analogy of Language in Prehistory, Serra da Capivara National Museum, Brasil.

Cris Buco - Brasil

We call Vision's Sound of the Prehistory a rock-art that attests to the musical practice in the Prehistory of the region of the Serra da Capivara National Park. More than hundred archaeological sites were studied. The meaning of the rock-art was given up in the time. The research uses information of the ethnology, anthropology, music, archaeology, art and computer science creating a new interpretative universe based on the reading of the signs through the interdisciplinary analogies. In this communication we will present examples of the analogies between gestures, movements and the artistic-musical signs.

Reflections on Rock-art Visualization. Musealization vs “Living Art”?

George Dimitriadis - Grécia

Rock-art from its genesis develop spatial relationships with the surrounding environment. Rock-art as “living art” of past segmentary societies could be perceived as “a place of negotiation” between men and things. Rock-art as tangible manifestation of the permanent dialogue between a “given nature” and a “built nature” is under a constant transformation process stressed by natural and anthropic factors. Rock-art has an immediate and direct link with its viewers which overlap any musealization proposal. Consequently, the emerging question is: could be possible musealize rock-art? If yes, when and how? The concept Museum has a precise connotation and role in western culture after “The New Museology” movement (1989). In my opinion, an open-air museum could be considered as an adequate answer to the musealization approach of rock-art. But, how museologists could propose rock-art to post-industrial visitors? Is enough learn as more as possible on scientific details during our visit in a rock-art open-air museum or could be sufficient “inspire” the atmosphere which surround rock-art? What time and from which distance is worth visualize rock-art? What kind of conservation action must be undertaken or not? Which is the sense of rock-art conservation in nowadays society? Which educational message rock-art could propose to humankind? Taking in consideration such statements the author try to explore possible ways of rock-art visualizzazione in a eco-musealizzazione process.

How the time defiance Culture: conservative implications on Madara Horseman rock bas-relief. A study case on applied monitoring tools.

Nikolai Dobrev, George Dimitriadis - Bulgária & Grécia

Time inexorably deteriorates and consumes rock-cut monuments, prehistoric art compositions and many open air art pieces. Consequently, emerging crucial sociological questions about the conservation efficiency, utility and musealisation of such masterpieces have to be solved. How post-industrial societies replay to the continuous commercialization of culture and natural heritage? How and in which level could high tech solutions substitute bodily visitor experience of heritage? Both authors had the opportunity to visit jointly the Madara Horseman bas-relief, which is a famous rock composition from 8th Century A.C. inscribed in the World Heritage List of UNESCO and national monument of Bulgaria. During the 12 centuries its existence the monument, carved into the limy sandstone on the western rock wall of the Madara Plateau, NE Bulgaria, suffered by the obliterated colorization, damaged inscriptions, weathered and cracked rock. Due to this reason, precise gauges for instrumental monitoring have been installed in 1990-1993 for precise *in situ* observation of movements along the cracks. The complicated situation of the monument requires urgent steps for its conservations, protection and fruition.

Un Nuevo Sitio con Arte Rupestre en Sapagua, Jujuy, Argentina

Lidia Clara García, Héctor Serafín Lamas - Argentina

La quebrada de Sapagua, Departamento Humahuaca, Provincia de Jujuy, Argentina, forma parte de la denominada microrregión Azul Pampa. En el Antigal de Alto Sapagua, cercano al sitio presentado acá, tenemos vestigios de ocupación humana desde el Formativo Final hasta Hispano Indígena. Al Oeste, se conecta con la quebrada de Inca Cueva, y hacia el E, con Los Pintados de Sapagua, un paredón con arte rupestre grabado mostrando superposiciones de distintos períodos. Tanto Inca Cueva cueva 1 como Los Pintados, han sido objeto de protecciones recientes. El sitio que presentamos acá, es novedoso para la comunidad académica, aunque conocido por los pobladores locales. Se encuentra bien conservado, y localizado en relación al llamado camino de carretas, incaico, que conecta todas estas

localidades. Veinte años atrás, los pobladores no se reconocían como indígenas. Hoy, Alto Sapagua depende de la comunidad aborígen de Negra Muerta, Inca Cueva de la de Tres Cruces y Los Pintados, de la de Hornaditas. El intercambio, dentro del UBACYT F-018 (continuación de proyectos anteriores) principalmente con la familia Lamas de Alto Sapagua, enriquece nuestra tarea, y nos planteamos conjuntamente el armado de un centro interpretativo ó museo local.

Between a rock and a museum: Challenges of exhibiting African rock art

Terry L. Little, Gloria K. Borona - Quénia

TARA, the Trust for African Rock Art, as one of its key missions, has been working on the issue of raising awareness of Africa's incredible rock art heritage and the threats which it faces. One of the organization's strengths is its collection of over 50,000 images of rock art in 16 African countries. These naturally constitute the basis of its outreach activities. The authors examine three of the organization's recent exhibition experiences: A travelling exhibition which has been to eleven countries (*Window on Africa's Past*), a temporary exhibition at the Nairobi National Museum (*The Dawn of Imagination*), and the construction of a community museum on Mfangano Island (Kenya) as a gateway to the island's rock art. The paper looks at the challenges of conceiving engaging storylines for this immovable heritage and the organization's successes and failures in animating its exhibitions through videos, activities, quizzes and a variety of written materials.

The Museum of Prehistoric Art in Mação, Portugal

Luiz Oosterbeek, Mila Simões de Abreu, Sara Cura, Guillermo Muñoz - Portugal & Colômbia

The rock art complex of the Tagus valley is known for almost four decades, but its full publication and access have never been accomplished. As a result, this major cluster of evidences for the understanding of the human adaptations in the Late Glacial and the Holocene in Western Iberia were left inaccessible, a situation aggravated by the fact that most of the rock art has been submerged by a dam water reservoir. The Museum of Prehistoric Art, since 2005, aims at contributing to overcome such situation.

El Arte Rupestre Cubano. Actualización de sus Estadísticas Fundamentales, Características y Distribución.

Racso Fernández Ortega - Cuba

Desde que en 1975 el Dr. Antonio Núñez Jiménez publicara su obra "Cuba: Dibujos Rupestres" donde se dan a conocer unas 48 estaciones rupestres para nuestro país, no ha sido reunido un material donde se sistematicen y actualicen los nuevos datos que en estos últimos 30 años han aportado no pocos investigadores al conocimiento de nuestro patrimonio rupestrológico; por otra parte el desarrollo, evolución y aplicación en este período de nuevos métodos y medios en la investigación arqueológica mundial imponen que nos encontremos ante la necesidad inmediata de actualizar desde una perspectiva sistemática los datos con que contamos acerca de una de las más importantes manifestaciones de la psicología e ideología de los grupos sociales que poblaron nuestro archipiélago en épocas precolombinas. El presente trabajo pretende llenar este vacío y poner en manos de los investigadores y personas interesadas en general, un resumen del Proyecto G1-MARC, desarrollado como parte de los programas de investigación del Grupo Cubano de Investigadores del Arte Rupestre. El resultado que hoy presentamos es el fruto de la labor de numerosos investigadores que han aportado su saber a este objetivo lo cual queremos reconocer aún cuando no aparecen como autores de la presente ponencia.

Western Alps Megalithism: Guideline for an Ecomuseum Project in Piedmont

Francesco Rubat Borel - Italia

In the Western Alps we have important archaeological prehistoric sites with megalithic monuments, also connected to the widespread phenomenon of rock-art. Some projects of research are starting with archaeological excavations and surveys. The aims are a new Ecomuseum in the Alpine valleys of Piedmont (Lanzo Valleys, Susa Valley and Chisone Valley), combining megaliths, geo-sites and landscapes.

Pinturas Prehistóricas en los Alpes Occidentales: una propuesta ecomuseal para la Balma de Mondon.

Dario Seglie, Rosina Chiurazzi - Italia

En Val Pellice, Alpes Occidentales, Italia, en los años '90 han sido descubiertas nuevas pinturas rupestres en un vasto abrigo rocoso, denominado Balma de Mondon por el nombre del propietario del fundo. Entre las representaciones, fechadas a través de comparaciones iconográficas a la primera edad del Cobre (IV milenio a.C.), se aprecian motivos a parrilla, que son interpretados como una representación más o menos simbólica del territorio antropizado, en particular como un paisaje agrícola de montaña. El abrigo ha tenido una larga frecuentación antrópica por lo que todavía resultan visibles los restos de pequeños recintos pircados, adentro de los cuales se guardaban las herramientas agrícolas necesarias para el cultivo de las viñas alrededor en estado de abandono desde años. Ahora el área viene utilizada para el pastoreo de las cabras. La importancia de las pinturas prehistóricas del territorio de Pinerolo se debe a su rareza y al hecho que constituyen el actual límite extremo oriental de una " provincia mediterránea" que abarca la España oriental y la Francia meridional; resulta evidente la necesidad de planificar medidas de valorización y de fruición a fines de divulgación cultural y didáctica, a parte de acciones para la protección y conservación de los sitios.

Un proyecto ecomuseal implica la existencia de un pacto con el cual una comunidad, convirtiéndose en sujeto activo, cuida y valoriza el territorio en el cual vive. La Balma de Mondon, encontrándose en un contexto de paisaje típico de los valles alpinos, en una zona que mantiene, por el momento, su vocación rural, puede bien configurarse como *open air museum* en un circuito que testimonie las relaciones en el tiempo entre ambiente natural y antropizado en la perspectiva de mejorar el conocimiento histórico del territorio y de unir a través de un *file rouge* el pasado al presente. Un itinerario que recorra los sitios de arte rupestre prehistórica de los Alpes Occidentales deberá tener en cuenta la conservación de los sitios y la valorización por fines pedagógico-didácticos y por un turismo cultural del territorio programado en base a caracteres eco sustentables.
