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Pictures as pictures: subject, depiction, movement, composition in world rock art
Figures autant que Figures: thème, dessin, mouvement, composition dans l'art rupestre mondiale

Imágenes como imágenes: tema, diseño, movimiento, composición en el arte rupestre mundial.

Coordenado por/Co-ordinator: **Christopher Chippindale** & **Cris Buco**

PAPERS

Pictures as pictures: subject, depiction, movement, composition in world rock-art

Christopher Chipendalle, Reino Unido

A universal issue in rock-art, overlooked and under-researched, is the study of pictures as pictures: why are four-legged animals depicted this way? Snakes that way? Human beings the other way? Why are these conventions so often strongly consistent the world over? With good reason – the subjects are often nearly the same, and the geometrical problem of how to reduce the complex three-dimensional shape to the simpler two-dimensional shape of the picture certainly is universal. By studying these issues, we can better understand the conventions of picture-making; we can infer better just what has been depicted; and we can explore how and if movement can be and is depicted, space and time even, and whether grouped figures do in truth make a composition. Papers are welcomed on any of these interests, using materials from any or many parts of the world in practical case-studies.

The Dilemma of Symmetry in the Paleolithic Parietal Art

Martín Gamboa, Uruguai

This exposition attempts to explore an enigmatic theme behind the well-known work of André Leroi-Gourhan. In one of his principal works on Palaeolithic *parietal art*, he declared the possibility that Palaeolithic artists practiced symmetry existence. In addition, he found that whether symmetry exists in Palaeolithic art depends on *parietal art* and not with *mobile art*. This significant discovery shows the distinct evolution and development of both arts. Leroi-Gourhan's further works of research neither agree nor disagree with the existence of symmetry in Palaeolithic art. However, Leroi-Gourhan stated that even if symmetry did not exist in Palaeolithic art, there was an equilibrium "rhythmical" perception between some Palaeolithic pictures.

La figura humana en los petroglifos de la Cordillera de Chile Central. Una revisión

José F. Blanco, Ángela Peñaloza & Magdalena de la Maza, Chile

El arte rupestre de las montañas de Chile central es muy poco conocido y sus sitios han sido escasamente publicados y analizados. Esta situación es particularmente cierta si se refiere al río Maipo, una de las cuencas hidrográficas más importantes de la zona de valles centrales. Este trabajo analiza y discute la totalidad del arte rupestre conocido para esta área. Constituye una puesta al día de los estudios en el tema, presentando nueva documentación para un sitio recientemente redescubierto -tras 30 años de olvido- y agregando otro a la prehistoria del arte de la región. Se analizan aquí los contextos de paisaje en que se inserta dicho arte y se discuten las características de las imágenes en ellos, comparándolas con las de áreas vecinas. En particular, se presenta y discute la construcción de las representaciones humanas, su asociación a distintos motivos y su composición por paneles.

Anthropomorphic Figures In Post-Paleolithic Paintings From The Northeast Of Portugal: Who Are They And What Doing?

Sofia S. Figueiredo, Portugal

Human representations began to appear in the Paleolithic period, and have always been under attention of archaeological studies. Focusing into the Iberian Peninsula, and the so-called schematic art, it is during Neolithic times that human representations increase, being current the findings of panels containing only this kind of motif. Humans normally appear as in a state or performance, dancing, gathering, hunting, among others activities. In this study we aim to discuss the ways of depicting humans in post-Paleolithic paintings from the Northeast of Portugal. We will center our attention in questions related to the position that those anthropomorphic figures occupy in panels and which other motives are mostly associated to them. Furthermore, the figures themselves can give us valuable information (i.e. gender or status) considering the attributes they display and the gestures they are performing. For the present work, five main sites, all with painted motifs, will be analyzed. "Penas Roias" is a small shelter in a cliff mainly decorated with anthropomorphic figures. "Forno da Velha" presents four different vertical panels with zoomorphic and anthropomorphic figures as well as geometrical symbols. "Serra de Passos" has a considerable number of shelters containing rock art but only one presents anthropomorphic figures. "Fraga d'Aia" is a granite shelter with a unique painting technique representing humans and a hunting scene. Finally "Foz Côa", better known for its Paleolithic engravings, but which also contains post-Paleolithic paintings, has a place called "Faia", where four rock formations display interesting human figures. Crossing different landscapes and post-Paleolithic chronologies we will draw attention to the importance of anthropomorphic representations as intended to express concepts, ideas and identities through self-perception.

The Angelim Style of Northeast Brazil

Reinaldo Morales Jr., Estados Unidos da América

This paper will address a style of rock art in Northeast Brazil, the Angelim style, as a unique formal approach to the representation of anthropomorphic and zoomorphic imagery. The iconography typical of the Angelim style--frontal, elongated anthropomorphs, sometimes alone, sometimes in groups, stylized zoomorphs, also alone or in larger compositions--is shared with other regional styles. However, it is the manner in which this subject matter is presented--its style--that sets these aesthetic manifestations apart in the larger body of Brazilian rock art. While the issue of style as a carrier of meaning in pictures is frequently addressed in art-historical studies,

this is still only marginally a part of anthropological and archaeological discourse on rock art. This paper will show how style itself may inform our understanding of the diversity of prehistoric picture-making in Northeast Brazil.

Constructing And Communicating Images In The Brazilian Prehistory

Julia C. Berra, Brasil

The rock art panels of Serra do Lajeado, State of Tocantins, in the center of Brazil, present a diversity of modes of expression in painting that illustrates the array of possibilities available to ancient inhabitants – probably hunter gatherers, considering the dates obtained in excavations - to depict images that can be associated to our own real world. In some sites the rock surface had its space sectioned in imaginary axis and a size differentiation was established for the figures so that scenes and movement are suggested in such a manner the observer possibly identifies not only everyday subsistence events but also proposes highly hypothetical interpretations inserted in the so called ideological sphere. Besides these very naturalistic compositions there are others, sometimes in the same site, made of unintelligible figures. However, those abstract panels convey rhythm through devices of simetry and intentional self transformation of figures. Also very interesting is the fact that the same perceptions are reported in other regions of Brazil and the world, as a production of ancient people not culturally related at all.

O proceso gráfico na geometria rupestre brasileira. Uma reflexão do corpus gráfico da Pedra da Buquinha na cidade de Venturosa – PE

Carlos Henrique Romeu Cabral, Brasil

Esta pesquisa foi elaborada através de expedições realizadas com destino ao Sítio Arqueológico do Boqueirão, distrito da cidade de Venturosa – PE. A partir dos dados analisados percebe-se a presença do ponto, da linha e do plano como elementos estruturais da morfogênese impressa na superfície rochosa. O material posto em questão relaciona-se diretamente com a Teoria das Formas e os sistemas de formação do seu aparecimento, apresentados por Wassily Kandinsky em sua obra: Ponto e Linha sobre Plano. Acredita-se que com essa pesquisa seja possível integrar diferentes áreas do conhecimento como Arqueologia, Teoria e História da Arte.

Imágenes en interacción. Análisis de los grabados y pinturas rupestres del oeste Tinogasteño Entre El 2500 y El 1500 Ap (Provincia de Catamarca, Argentina)

Mara Basile & Norma Ratto, Argentina

Hasta hace poco tiempo atrás la ausencia de registro de representaciones rupestres era una característica notable de los valles altos, la pre-cordillera, la puna y la cordillera del oeste tinogasteño (Provincia de Catamarca, Argentina). En esta oportunidad presentamos el análisis de tres sitios con arte rupestre emplazados en distintas cotas altitudinales y adscriptos por cronología relativa a un mismo lapso temporal (ca 2500 - 1500 AP). Los dos primeros presentan diseños grabados sobre un bloque caído y un alero de arenisca, emplazados a 1900 msnm y 2975 msnm, respectivamente. El tercero está constituido por once paneles con diseños pintados en el techo y laterales superiores de una cueva en roca metamórfica emplazada a 3385 msnm. Se establecen, a través de métodos estadísticos multi-variados, los elementos que definen la unidad y la diversidad de un lenguaje plástico compartido, independientemente de las características específicas de los tipos de soporte, emplazamiento y técnicas de resolución

visual. Para ello se ponen en juego distintos niveles de análisis considerando las unidades morfológicas que se combinan en cada una de las imágenes, la configuración compositiva del espacio plástico, las técnicas decorativas implementadas en cada caso y las particularidades de cada uno de los soportes de representación. Se discute que este lenguaje plástico da cuenta de la circulación de ideas, de la producción de imágenes en interacción y del marcado de espacios conectores entre eco-zonas de valle y cordillera de la región en estudio.

Arquitetura, concreta e abstrata, na Pré-história

Elaine Ignácio , Mafalda Sofia Fidalgo & Cris Buco, Brasil, Portugal, Brasil

Há a conservação região do espaço sagrado numa perspectiva de transformação da paisagem? Nesta comunicação será apresentada uma breve discussão teórica sobre os primórdios da arquitetura evidenciada pela relação arquitetura e arqueologia, demonstrada pelo fato da existência de representações gravadas (Europa) e pintadas (região da Serra da Capivara) das formas arquitetônicas e do ordenamento espacial para tal uso.

"On perpetual motion": animation in the Palaeolithic Côa Valley rock art

Luís Luís & Antonio Pedro Batarda Fernandes

There are several examples of 'animated' rock art motifs within the Côa Valley rock art complex in Portugal (<http://www.ipa.min-cultura.pt/coa/>). We aim to illustrate the most significant ones (such as the example shown below) proposing that, as Marc Azéma (2005) noted, animation was indeed invented in the Upper Palaeolithic. Moreover, we believe that even motifs where no discernible motion can be detected also entail the depiction of movement. We suggest that motifs in which animals that are portrayed as being still do comprise significant clues of prior or subsequent movement.

Análisis de las representaciones de rostros en el semiárido chileno, comparación entre los Valles de Limarí y Choapa

Paula Urzúa, Chile

Se explora la posibilidad de que las diferencias identificadas durante la secuencia alfarera (períodos Alfarero Temprano, Intermedio Tardío y Tardío) entre los valles de Limarí y Choapa, norte semiárido de Chile, se exprese también en el registro rupestre, específicamente en el motivo de las comúnmente denominadas "máscaras", a las que preferimos llamar representaciones de rostros. Utilizando como marco de referencia el concepto de estilo se analizan los atributos de estas representaciones para intentar una definición estilística que nos permita asociarlas a uno u otro período, se presentan los resultados preliminares.

Movement and Compositions in Rock Art of Gobustan (Azerbaijan)

Farajova Malahat, Azerbaijan

Dynamics of images is one of the brightly expressed features in the subject-matter of Rock Art of Azerbaijan. We should note that Rock Art of Gobustan covers wide range of time: since Upper Paleolithic up to Middle Ages and dynamics of images of each period differs with peculiar styles. Let us begin with images of wild oxen-aurochs. On the upper terrace of Beyukdash Mountain an aurochs drinks water having bent his head. On the lower terrace one can see a running aurochs. Very interesting is the image of a roaring aurochs on Kichikdash Mountain. These wild aurochs are depicted in a realistic manner. In "Ana-zaga" cave a primitive artist tried to reflect the volume and space by having depicted a herd of aurochs. In the study of dynamics of movement the depiction of swiftly running gazelles in "Gaya-arasi" cave on Kichikdash Mountain arouses a special interest. In the plots of petroglyphs of Neolithic period and Bronze Age of Azerbaijan, according to the manner of execution petroglyphs acquire more schematic shape, rather than images of Upper Paleolithic and Mesolithic epochs. According to stylistic features images of the given period can be divided into 2 groups. We should also note that among petroglyphs of Bronze Age new motives appear: images of carts, riders. Dismemberment of animal bodies with numerous geometrical figures is characteristic of graphic manner. Monuments of early Iron Age and Middle Ages period are characterized with considerable changes in the rock art of Gobustan. Images become even more schematic. New stylistic manner of image depiction appears. Composition scenes are also rather a frequent plot in the themes of rock art of Azerbaijan. While considering separate plots, which one can distinguish in the material on rock images, it is evident that the most ancient images are scenes of hunting and ritual round dances. Dancing plot is quite frequent in the rock art of Azerbaijan. Beginning with early stages of development of rock art hunting cult is one of the leading plots of the themes of rock images. Another interesting composition is depictions of vehicles of that time. These are images of boats and carts. The content changes in the plots of later epochs. Instead of pedestrian hunters horse men appear; aurochs as trade animal is substituted with deer. Hunting turns into sports, entertainment. So, in Gobustan, in Upper Pleistocene and Early Holocene, VI stylistic-thematic tendencies are observed in the development of rock art of Azerbaijan. On Paleolithic images a man and Pleistocene fauna: oxen-aurochs, wild horses are represented. In its turn, according to its stylistic features Upper Paleolithic art is divided into IV groups.

Evidencias de contacto en el arte rupestre de la provincia de Santa Cruz (Patag nia austral argentina)

Anah  Re, Rafael Go ni, Juan Bautista Belardi y Francisco Guich n, Argentina

Durante el Holoceno tard o ( ltimos 2500 a os) se registra en Patagonia austral una gran cantidad de evidencias que dan cuenta de un intenso uso del espacio por parte de los cazadores-recolectores que habitaron la regi n. El arte rupestre del  rea de estudio asignable a estos momentos es en su mayor a grabado, predominando las formas abstractas y las pisadas de animales.

El primer contacto entre los europeos y las poblaciones ind genas de la regi n, los tehuelches, data de 1520 en el curso del viaje de Magallanes. Posteriormente los contactos registrados son muy escasos, aumentado reci n en el siglo XIX. A partir de esa fecha, en funci n de la acci n conjunta de distintos factores, los grupos ind genas pr cticamente desaparecen.

Las evidencias del contacto en el registro arqueol gico son pocas y se ubican en contados sitios. En algunos entierros del  rea del lago Salitroso (noroeste de la provincia de Santa Cruz) se document  como parte del ajuar la presencia de cuentas de collar de vidrio (Cassiodoro *et al.* 2004). En lo que refiere al arte rupestre, se observan escasas representaciones de caballo y sus pisadas en la meseta del lago Strobel (centro-oeste de la provincia de Santa Cruz). Por otra parte, cabe destacar que en ninguno de los relatos de viajeros disponibles se describe la ejecuci n de arte rupestre ni los motivos por los cuales ha sido realizado, es decir, no se cuenta con informaci n etnogr fica sobre la tem tica.

De esta manera, en este trabajo se apunta a explorar la evidencia arqueol gica disponible para el per odo de contacto, con especial atenci n al arte rupestre, discuti ndose las posibles razones

de su distribución. Se observa que, si bien en la Patagonia austral se registra uno de los primeros contactos con europeos de América del Sur, este momento no se encuentra bien representado en el registro arqueológico.

Rupestres Sonoros

Magda Pucci, Brasil

Sem resumo

A arte rupestre da Serra Branca – Arqueologia do Movimento

Cris Buco, Niède Guidon & Luiz Oosterbeek, Brasil, Portugal

A arte rupestre é uma forma de expressão que é ancorada numa determinada paisagem, num determinado espaço e num determinado momento da evolução desse espaço. Com base nas considerações analíticas realizadas por Niède Guidon e Anne-Marie Pessis propomos uma nova abordagem centrada na narratividade do conjunto pictórico de 190 sítios arqueológicos, integrada ao contexto arqueológico e ambiental inferindo uma estrutura do *modus vivendis* dos grupos culturais que ocuparam esta região desde 12 mil anos atrás.
