

6 - Os eixos não-cartesianos da pesquisa de arte

rupestre

The non-Cartesian axes of rock art research

Les axes non cartésiens de la recherche en art rupestre

Los ejes no cartesianos de la pesquisa del arte rupestre

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PAPERS

Memory in the construction of Rock Art sites. A case study from the Chilean Semi-arid North

Felipe Armstrong Bruzzone, Chile

Memory is an important factor in the development of a society since it allows the perception of reality as comprehensible, with strong ties to events, people and objects from the past. In such way, memory is a concept that comprises the notion of time and with it the construction that a society makes of its past. As social constructions, memory and the past will eventually be reinterpreted and new contents be added.

Despite the importance of collective memory, it is fragile and this is the reason for the creation of mechanisms to allow remembrance. One of these mechanisms is the record of important ideas, concepts and events to society in different materials and with different production techniques.

Rock art and space can be understood as this kind of material. This is the main idea to this presentation, where an analysis of rock art site 'Los Mellizos' in the Semi-arid region of Chile. This site evidences different periods of local prehistory and its meaningful location – at the end of Illapel valley and the foothills of the Andes, close to numerous routes that connect the oriental and occidental slope of the Andes – suggest its importance in the past. The study includes spatial, distributional, visibility and visibilization analyses of the motifs, besides a diachronic study of the blocks through superpositions and juxtapositions.

As Representações Pré-históricas do Evento Tupana no Nordeste do Brasil

Pierson Barretto, Brasil

Identificada em abril de 1995, e ainda sem possuir dados geológicos definitivos da sua origem, aplicou-se à cratera da Panela (PE) estudo multidisciplinar para investigar a sua origem cósmica. A partir de dados geométricos da cratera foi possível determinar tamanho do meteoróide, direção, sentido e ângulo de queda do meteoro que a formou. Analisou-se o raio (300 km) de visão da sua explosão troposférica e a projeção de 1000 km da trajetória do bólido, a partir do local de impacto. Mapearam-se sítios arqueológicos com presença de arte rupestre de temática meteorítica na região Nordeste do Brasil. Investigou-se nesses registros pré-históricos a sua relação com a posição geográfica do observador. As análises das artes rupestres presentes

nesses sítios são coerentes para um fenômeno cósmico do tipo Tunguska (1908) na formação da cratera da Panela, o evento Tupana por volta do ano 1200 A.C.

Espacio y arte rupestre: Una propuesta para la interpretación del arte rupestre de Sierra de la Ventana en la Región Pampeana de la República Argentina

Fernando Oliva, Argentina

En el ecotono entre las regiones Patagónica y Pampeana de la República Argentina se localiza el Sistema serrano de Ventania, espacio que ha sido atractivo y ocupado recurrentemente por las sociedades cazadoras recolectoras indígenas, evidenciado por el abundante y variado registro arqueológico entre los que se destacan un importante registro de sitios con arte rupestre. Este tipo de sitio presenta elementos claves en la interpretación de los aspectos simbólicos de las sociedades indígenas. En este sentido los sitios con pinturas rupestres ubicados en diferentes sectores del sistema serrano, constituyen puntos con alta significación en el uso del espacio a nivel regional y al mismo tiempo aportan a la comprensión de los procesos socio-ideológicos de las sociedades indígenas pampeanas que se dieron en diferentes momentos de su ocupación. Se establecen finalmente comparaciones con áreas vecinas estableciendo vinculaciones con contextos micro y extra regionales.

Metodología de clasificación para las pinturas rupestres aplicada a la inferencia de contenidos sociales en sociedades cazadoras recolectoras: el caso de Aysén (Patagonia Central)

Kémel Sade Martínez, Chile

Para poder comprender el desarrollo social de Aysén Continental (Patagonia Central), nos avocamos a analizar las clases de material arqueológico propias de estas sociedades cazadoras recolectoras con mayor información producida: lítica y pinturas rupestres. En ambas, se utilizaron metodologías de clasificación macroscópicas que permitieron agrupar una muestra suficiente para entender particularidades de las organizaciones cazadoras recolectoras a través del tiempo. De esta manera, se pudo llegar a una periodización cimentada en cambios en estas particularidades en la organización, mediadas por metodologías de clasificación. En el caso de las pinturas rupestres, se debió crear esta metodología, pues no existía otra que pudiese agrupar toda la muestra. Explicaremos la manera en cómo está organizada y los resultados obtenidos desde esta perspectiva.

Ejes cartesianos y no cartesianos de la investigación en arte rupestre

Mario Consens, Uruguay

Several quantifications are produced by rock art research, which lead to very different and incompatible results. Those are evaluated by its parameters as equivalent. As if visual catch of rock art paintings, -disturbed by biological, physical, and environmental parameters- could be equivalent to morphological differences of other designs. Thus, equivocal relationships are created towards referred levels, using strict norms. This allows assimilating these processes to Cartesian axis. But, can cultural expressions be inserted in these rules?

We consider they cannot be applied in this approach, because different research proceedings must be described through relations to their own origins and fundamental principals. With this idea (and from the Descartes philosophical perception) we have to understand it as the search of non-Cartesian axis in investigation

To Be Or Not To Be Scientific, That Is The Question

Robert G. Bednarik, Austrália

If we are to understand the correlations and confrontations between non-parallel approaches of rock art research, as proposed in the rationale of this symposium, we need to refer to common denominators or to agreed benchmarks. Few research themes have attracted a greater diversity of approaches than the study of palaeoart, particularly rock art. These range from the strictly empirical to the inferential, the entirely subjective or intuitive, and even to the absurd. There are many gradations and shades of credibility evident in this range, which employ a wide variety of logic, of epistemologies, and of individual knowledge levels. An attempt is made to explain these differences, and some common fallacies in rock art research are illuminated. It is proposed to divide rock art-related research into two types: those approaches that result in testable or refutable propositions, and those that do not. Issues such as taphonomic logic and the importance of forensic science are briefly considered in this context. Thus falsifiability is proposed to be the benchmark to aspire to.

Semejanzas y diferencias en el arte rupestre del valle de Guasapampa y cordón de Serrezuela (Córdoba, Argentina): análisis comparado de las representaciones y sus contextos de producción y uso

Andrea Recalde & Sebastián Pastor, Argentina

El propósito de este trabajo es presentar algunos resultados de las investigaciones desarrolladas en diferentes sectores del valle de Guasapampa y en la sierra de Serrezuela (Prov. de Córdoba, Argentina). En dichas microrregiones hemos documentado materialidades que nos permiten afirmar diferentes modalidades de ocupación y de significación del paisaje. Uno de los rasgos culturales más frecuentes es el arte rupestre. A los fines de su análisis consideramos preciso el estudio de los paneles en sí mismos (técnica, motivos, diseños y temas), así como sus condiciones de emplazamiento en el paisaje (visibilidad; recursos asociados) y, fundamentalmente, los contextos de producción y uso en que se integran las representaciones. Los datos obtenidos de la comparación de todas estas variables nos autoriza a proponer la realización de prácticas sociales antagónicas entre las secciones Norte y Sur de la microrregión objeto de estudio.

Desarrollo paralelo de signos salvados y amplificadores de sentido

Léo Dubal, Suíça

By representing one thing by something else with iconical graphemes, homo sapiens won the challenge of adding to his artefactual compositions more sense with less signs. A selection of examples of this sign saving strategy will be presented, not only in carved Rock Art, but also on various material supports by using appropriate processes, i.e.

- rock (painting or engraving) - lifted stones "menhir" (sculpture); - textile (painting, knitting); - terracotta (sculpture); - paper (argentic & numerical photo, cartoon)

The use of Iconical Graphemes allows one to merge the "figurative" (or "phonetical") value of a sign to its (often unexpected) attributed sense in a composition. The added-value brought by this sense amplifier results in an obvious sign saving, i.e. the backbone of all historical writing: - plane & iconical (hieroglyphic), then - linear & verbal (ideographic, syllabic, alphabetical, alphanumerical, etc). This parallel development reflects indeed the way each cerebral hemispheres complement each others...

The Four Technical Categories Of The Peruvian Rock Art

Gori Tumi Echevarría López, Perú

For the author, the Peruvian rock art is an “archaeological artifact” which has intrinsic particular properties that distinguish it respect to the wide range of conventionally recognized archaeological artifacts. Like a regular artifact, this material includes a legal status of state protection but specially the right to a technical treatment of scientific intervention.

Even though in Peru the academic study of the rock art (called *quilca* in the native language) rise at the beginning of the XX century, this evidence is not currently considered a regular archaeological artifact been marginalized from the cultural studies that focus mainly on other archaeological evidences. This lack of technical consideration has generated false estimations on its regular treatment, identification and physical intervention. This fact has taken to us to propose four technical categories for its primary artefactual estimation, with implications in the investigation, the record and the conservation of this much appreciated Peruvian national relic.

El arte rupestre y sus dimensiones de significación

Ana María Rocchietti, Argentina

El arte rupestre, en tanto universo simbólico, cosmogónico e imaginal tiene varios campos de investigación simultáneos, muchas veces dispares e inconexos. Ellos van desde las bases neuro-evolutivas que lo han permitido en la especie humana (en tanto una de las cualidades del viviente humano: producir imágenes) hasta las pre-lingüísticas de los puramente sígnico e imaginario.

A Lapa da Dança no contexto da arte rupestre da Serra do Cabral

Muniquê Cavalcante, Brasil

Sem resumo

Arte Rupestre como Signo: uma abordagem semiótica do fenômeno infocomunicacional

Lizete Dias de Oliveira, Brasil

Apresenta uma parte dos resultados da pesquisa "Imagens e Memória Social: um estudo sobre a arte rupestre, fotografia analógica e imagem digital à luz da Teoria Geral do Signos", cujo objetivo foi analisar os três tipos de imagens a partir de uma única grade teórico-metodológica: a Semiótica. Apresenta o Método não-cartesiano de Charles Peirce. Define a Arte Rupestre como registro de um fenômeno infocomunicacional do passado e define Informação como Signo, assumindo as implicações teóricas desta abordagem. Analisa a natureza do Signo, a relação do Signo com seu Objeto e a relação do Signo com seu Interpretante, englobando os três termos envolvidos na semiose: Signo, Objeto e Interpretante. Tal abordagem evidencia as condições de formação do Interpretante, considerando que o próprio pesquisador está também envolvido no processo de semiose.
