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I

Monografie - Monographic volumes - Ouvrages Monographiques - Monografias

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ARTE PREISTORICA E PRIMITIVA
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IV

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WHO'S WHO IN ROCK ART

A world directory of specialists, scholars and technicians

The *Who's Who in Rock Art* presents a list of specialists in rock art studies. It is the issue of a joint project by ICOMOS-CAR (International Committee on Rock Art) and CCSP (Centro Camuno di Studi Preistorici). Its main purposes are to present a survey of names, qualifications and addresses of specialists working in the various fields of rock art studies, and to make this information available to the scientific world, libraries, institutions and agencies in need of specialists and teachers, as well as to potential patrons and sponsors of inventories, survey, recording, preservation and conservation, and scientific research.

The study of prehistoric rock art is a young research field. The specialists in the world today are about 330; ten years ago they numbered just over one hundred, and thirty five years ago they were no more than five or six. Rock art studies have recently been introduced as a discipline of study in several universities around the world and the number of specialists is going to grow substantially within the next decade or so. The directory of Who's Who will have to be revised periodically and subsequent editions will follow. The preparation of this first edition has demanded a major effort as it required extensive research on a world basis.

The origins of art, its earliest development and creation, are aspects of identity that concern the entire humanity as well as every individual. The understanding of motivations and universal patterns bring us back to the very roots of our way of being, to archetypal reactions to the environment and to our elementary needs for communication.

By its own nature rock art is very vulnerable and is seriously endangered both by natural agents and by human actions. Yet, because of its fundamental cultural value, every effort should be made to preserve and protect what can be saved. Saving rock art and preserving it, is becoming a major issue for all those concerned with the cultural heritage of humanity; whatever site or artwork is in danger of destruction or deterioration should be at least copied, recorded and studied as carefully and completely as possible. It is not difficult to predict that specialists in rock art will be much in demand in years to come.

A Consultation of Specialists on the Study, Documentation and Conservation of Rock Art was organized on behalf of UNESCO, by the Centro Camuno di Studi Preistorici in Valcamonica, August 31st - September 13th, 1981. The first major issue faced was the "Study and Exchange of Information". Item 1.2 in the Recommendations adopted by the participants reads: "Specialists currently working in the field of rock art face acute professional isolation and have inadequate means of being made acquainted with the work of colleagues in other countries. Hence the strengthening of communication and exchange among specialists should be given the highest priority. The exchange of visual materials such as slides and tracings should be encouraged. The Centro Camuno di Studi Preisto-

rici, which through the present Seminar, other Symposia, and various publications has played a major role in the professional interchange achieved so far, should continue to perform a coordinating function in this respect. The following specific measures are recommended: i) The ICOMOS International Index of Specialists working in the field of rock art should be completed as soon as possible, with the help of ICOM and ICCROM, and circulated to specialists concerned, as well as to cultural heritage preservation institutions, to university departments and to governments. ..."

In the spirit of this recommendation, a questionnaire was mailed by CCSP to all ICOMOS-CAR members and other colleagues active in the study of rock art. About 290 colleagues provided the requested information in full and enabled the compilation of the first issue of *Who's Who in Rock Art*. Other entries lacking both the sections entitled "Research on Rock Art" and "Publications in the Field of Rock Art" were not included, and hopefully will be present in future editions.

The information given is the responsibility of each individual. The entries are arranged in alphabetical order according to the first letter of the surname. The sequence of data included is the following: **SURNAME(S)** First name(s). **Position:** Since 19..., Present position(s), Institution (s). **Discipline:** Main discipline(s) of research. **Area:** Main geographical area(s) of research in rock art. **Period:** Main period(s) of concern. **Interests:** Special interests regarding rock art. **Born:** Birth place, Date. **Education:** University Degree, in Discipline, University, year. **Languages:** Languages spoken, in order of fluency, starting with the mother tongue. **Prev. Positions:** In chronological order: Position, Institution, years. **Member:** Membership of learned societies and offices held. **Research:** Major research projects in rock art undertaken, in chronological order, including field work, theoretical and compilatory works, and research projects in progress. **Publications:** Selected major scientific works already published, concerning rock art. **Address:** Mailing address. **Phone:** (Area code) Number. **Telex:** Number.

Most of rock art embodies the expressions of non-literate and non-urban societies. As the narrative of human history, the images painted and engraved upon rocks illustrate situations and transformations of man's culture. At every stage, the rock engravings and paintings present the self-images these people had, and the depictions of their material, social and conceptual world. In this way they provide perceptive insight into intimate and little-explored aspects of the history of mankind.

Rock paintings and engravings are invaluable as documentary records created on the spot. One may stand next to a rock surface, exactly where the prehistoric artists engraved or painted in ochre or clay, and watch over the landscape they watched over. By its very nature rock art is set in a specific location in the environment and conveys a unique sense of the special rela-