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DISTRIBUTION, CHRONOLOGY AND TERRITORIALITY OF UPPER PALAEOLITHIC ROCK ART. NEW DISCOVERIES AND NEW APPROACHES TOWARDS A REVIEW OF THE THE PHENOMENON

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During the last ten years, new Palaeolithic rock art sites have been discovered and important reviews of already known sites have been carried out. We are now called to rethink and reframe this heritage in the light of the latest investigations.

Two new visions are marking the new research perspectives: a) the “beyond its territory” approach and b) the expansion of knowledge of non-strictly-European rock art complexes.

The open air rock art of Gobustan, Azerbaijan, and Qurta, Egypt, has incredibly stretched the boundaries of this cultural expression. From the easternmost foothills of the Caucasus, to the north-east of Portugal and passing through Egypt, it appears that symbols and figurative styles might potentially be shared. This territorial “expansion” marks a change of Palaeolithic rock art, showing a greater complexity and graphic variability within a same formal, conceptual and possibly interpretative tradition.

In this context, it is very important to know the chronology of cave art, to be able to characterise specific moments and to establish links and graphical networks. Applications such as the ^{14}C AMS, the Uranium and OSL series represent a development in our knowledge, as well as graphic trends of stylistic, technical and territorial type. The so-called cave art has seen an important review of its chronology and distribution, thanks to new dating methods and new discoveries, e.g. recently discovered caves in North of Spain.

Chronology and territoriality are the two variables at the centre of the debate about Palaeolithic rock art, which would be sterile if limited to an abstract analysis of these topics. Rock art should be considered as a cultural witness of societies, as a unique element to be added to other prehistoric disciplines, in the understanding of the social processes that occurred during the Upper Palaeolithic.

In 2007, Bicho et al. wrote: “In the future it will be necessary to continue this line of research to really understand Paleolithic graphic imagery in relationship to the territorial dimension of human groups. To do otherwise would be to undervalue the complex territorial reality that characterized the end of glacial times in Europe”.

Ten years later we suggest a development of this proposal, discussing the new discoveries and the new research approaches relating to the territorial dimension of human groups and to the social processes occurred during the Upper Palaeolithic during its different phases.

Danbolinzulo (Zestoa, Basque Country): new Paleolithic cave art and its implications in the definition of graphic territories

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Keywords: Paleolithic cave art, Iberian peninsula, rock-art, Basque Country, Upper Palaeolithic

Danbolinzulo cave was discovered for science in 1980, but the rock art within the cave was not located until 2014. It is a cave formed by an ample chamber, its maximum dimensions are 25 m wide and 8 m deep. We could define at least four ensembles of depictions: 19 animal motifs (5 ibexes, 4 ibexes or hinds, 2 horses and 8 undeterminable quadrupeds) a possible anthropomorphic figure, four signs and multiple remnants of pigment. All graphic units were executed by drawing with red pigment, only in two cases we were able to document engravings complementing the red drawing. This paper presents the newly discovered ensembles and analyzes their themes, techniques and styles. The graphic depictions of Danbolinzulo have significant similarities – created through drawing in red, simple anatomical representations and simple outlines complemented, in some cases, with interior flat washes– these elements link it, stylistically, formally, technically and thematically with other caves in the Cantabrian region (e.g. Tito Bustillo, Llonín, El Castillo, La Pasiega, El Pendo, El Salitre, Covalanas, La Haza, Arco B, Pondra and Arenaza). Taking the chronological variability of these sites into consideration, we can estimate the creation of the rock art in Danbolinzulo cave as being before 18.000 cal BP.

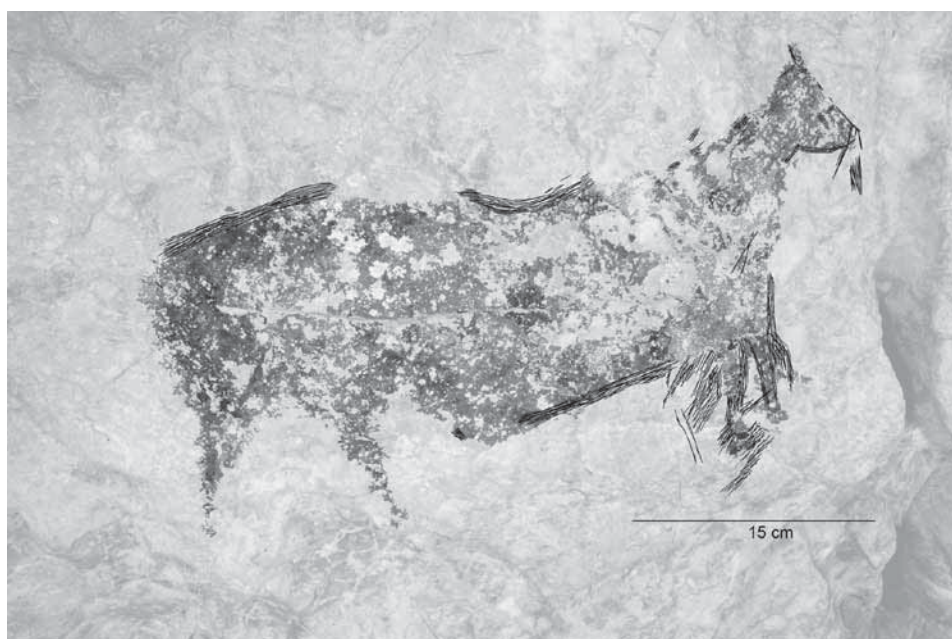


Fig. 1 - Figurative depiction in Danbolinzulo cave. (copyright by B.Ochoa, M. García-Diez, I. Vigiola)

Old Panels and new readings. La Pileta and pre-Solutrean graphics in Southern Iberia

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pre-Solutrean chronology,
rock art

La Pileta was the first Palaeolithic rock art site discovered in Southern Iberia. The existence of pre-solutrean graphic horizons was barely mentioned in earlier work, as such, all the Pleistocene art in La Pileta is usually associated with the Solutrean and Magdalenian periods. Subsequently, direct ¹⁴C-AMS dating of an aurochs in Horizon-C indirectly raised the possibility of pre-Solutrean rock art in this site. We re-evaluate the presence of a pre-Solutrean artistic cycle in La Pileta and, by extension, in Southern Iberia. The current project that we developed with help of new technologies aims for a new-complete reading of prehistoric art in Southern Iberia and we present some of the new data collected.



Fig.1 - Pileta Cave, Benaoján, Spain.
(author Rubén Parrilla-Giráldez,
PAMSUR)

Fig.2 - Pileta Cave, Benaoján, Spain.
(author Rubén Parrilla-Giráldez,
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The human representations of Levantine rock art in the province of Valencia (Spain): a look from feminism

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Keywords: feminism, feminist archaeology, Levantine rock art, prehistoric art, archaeological theory

Table with the human representations of Levantine rock art from the province of Valencia (Spain) compiled in the work

Some preliminary results are presented derived from an approach inspired by feminist archaeology applied to the study of the sexed bodies, which are present in the Levantine cave paintings of the Province of Valencia (Spain).

All the published reports of human representations whose sex can be determined were compiled accounting for a total of 119 figures. From these, 73.9% belong to men and 26.1% to women, evidencing a clear imbalance.

Based on these data and other markers that seem to have gone unnoticed for previous studies, we return to the hypothesis that women were a socially exploited group in these societies.

| Site | Municipality | Male Representations | Female Representations | Bibliography |
|---------------------------------|--------------|----------------------|------------------------|---|
| Abrigo del Ciervo | Dos Aguas | 16 | 5 | JORDÁ, F. y ALCACER, J., 1951: Las pinturas rupestres de Dos Aguas (Valencia). <i>Trabajos Varios del S. I. P.</i> , 15. |
| Abrigo de la Pareja | Dos Aguas | 1 | 1 | JORDÁ, F. y ALCACER, J., 1951: Las pinturas rupestres de Dos Aguas (Valencia). <i>Trabajos Varios del S. I. P.</i> , 15. |
| Abrigo del Cinto de la Ventana | Dos Aguas | 5 | 0 | JORDÁ, F. y ALCACER, J., 1951: Las pinturas rupestres de Dos Aguas (Valencia). <i>Trabajos Varios del S. I. P.</i> , 15. |
| Cueva del Cerro | Millares | 3 | 1 | VILLAVERDE, V., PEÑA, J. L. y BERNABEU, J., 1981: Dos estaciones de arte rupestre levantino en Millares. <i>A. P. L.</i> , XVI, 307-318. |
| Abrigo de las Cañas | Millares | 1 | 0 | VILLAVERDE, V., PEÑA, J. L. y BERNABEU, J., 1981: Dos estaciones de arte rupestre levantino en Millares. <i>A. P. L.</i> , XVI, 307-318. |
| Abrigo de Vicent | Millares | 5 | 0 | VILLAVERDE, V., MARTÍNEZ, R., DOMINGO, I., LÓPEZ, E. y GARCÍA, M., 2000: Abrigo de Vicent: un nuevo abrigo con arte levantino en Millares (Valencia) y valoración de otros hallazgos en la zona. <i>Actas do 3 Congreso de Arqueología Peninsular</i> , IV, [Vila Real, 1999], pp 433-446. Porto. |
| Abrigo de las Monteses | Jalance | 1 | 0 | DOMINGO, I., RIVES, B., ROMAN, D. y RUBIO, R., 2013: Imágenes en la piedra: arte rupestre en el abrigo de Las Monteses y su entorno (Jalance). Ayuntamiento de Jalance y Ministerio de Cultura, Jalance-Madrid. |
| Cueva de la Araña | Bicorp | 32 | 0 | HERNÁNDEZ PACHECO, E., 1924: Las pinturas prehistóricas de la Cueva de la Araña. Evolución del arte rupestre en España. <i>C. I. P. P.</i> , 34. |
| Abrigo de las Sabinas | Bicorp | 3 | 0 | APARICIO, J., MESEGUER, V. y RUBIO, F., 1982: <i>El primer arte valenciano. II. El Arte Rupestre Levantino</i> . Valencia. |
| Abrigo del Garrofero | Bicorp | 2 | 2 | DAMS, L., 1984: <i>Les peintures rupestres du Levant Espagnol</i> . Paris. |
| Abrigo de la Balsa de Calicanto | Bicorp | 1 | 1 | DAMS, L., 1984: <i>Les peintures rupestres du Levant Espagnol</i> . Paris. |
| Abrigo de Gadivía | Bicorp | 6 | 17 | DAMS, L., 1984: <i>Les peintures rupestres du Levant Espagnol</i> . Paris. |
| Abrigo de los Gineses | Bicorp | 0 | 1 | DAMS, L., 1984: <i>Les peintures rupestres du Levant Espagnol</i> . Paris. |
| Abrigo de la Madera | Bicorp | 1 | 1 | DAMS, L., 1984: <i>Les peintures rupestres du Levant Espagnol</i> . Paris. |
| Abrigo de Boro | Quesa | 4 | 0 | DAMS, L., 1984: <i>Les peintures rupestres du Levant Espagnol</i> . Paris. |
| Cuevas Largas II | Quesa | 2 | 0 | MARTORELL, X. y BARCIELA, V., 2013-2014: El abrigo de Cuevas Largas II (Quesa) en el contexto del arte rupestre postpaleolítico del Macizo del Caroig (Valencia). <i>Recerques del Museu D'Alcoi</i> , 22-23, 27-40. |
| Cuevecicas del Estiércol | Quesa | 0 | 2 | MARTORELL, X. y BARCIELA, V., 2013-2014: El abrigo de Cuevas Largas II (Quesa) en el contexto del arte rupestre postpaleolítico del Macizo del Caroig (Valencia). <i>Recerques del Museu D'Alcoi</i> , 22-23, 27-40. |
| Cueva del Sordo | Ayora | 2 | 0 | APARICIO, J., 1975: Las pinturas rupestres del abrigo del Sordo (Ayora-Valencia). <i>Enguera</i> , 18. Ayora. |
| Cueva de Tortosilla | Ayora | 1 | 0 | DOMINGO, I., RUBIO, R. y RIVES, B., 2012: <i>Actas de las Jornadas Abrigo de Tortosillas. 100 aniversario de su descubrimiento</i> . MUPREVA, Valencia. |
| Cova Gran de la Petxina | Bellús | 2 | 0 | HERNÁNDEZ, M., FERRER, P. y CATALÁ, E., 1986: Arte rupestre en el estret de Les Agües (Bellús-Xàtiva, Valencia). <i>Lucentum</i> , 5, 7-15. |
| TOTAL | | 88 | 31 | |
| | | | 119 | |
| Percentage | | 73,9% | 26,1% | |

Upper Palaeolithic nomad routes and rock-art of the northern Iberian peninsula: a vegetation analysis

This work analyses the nomad routes of Upper Palaeolithic human populations between the Pyrenean Mountains and the western Iberian Peninsula, based on archaeological and palynological approaches. The study used data from several archaeological sources (caves, rock-shelters, habitats and rock-art imagery) and palynology records for this period from the north and centre of the Iberian Peninsula. The investigation correlated this information with thermopluviometric matrices from 22,000 years ago (Late Glacial Maximum, LGM) and 6,000 years ago (Holocene Climate Optimum, HCO) to discern contexts that allowed fauna and human migration across this region. These results help explain archaeological evidence, most from rock-art sites. Migratory routes of human populations accompanying herbivorous displacements suggest long journeys for hunting during this period that had remarkable environmental restrictions.

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What insights can we infer from figure lateralization in European cave art?

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Keywords: cave art, Upper Paleolithic, lateralization, visual semiotic, hemispheric specialization

For the last century, scholars have been investigating the “meaning” of European cave art. In the context of this research, some of them (i.e. Sauvet, 2005) have explored a very specific aspect, that of the lateralization of figures, which is the direction (left or right) that animal images have in respect to the viewer. This apparently simple feature seems to hide deeper information. My PHD dissertation focused on this topic, and in this talk I aim to summarize some of these results. Using a statistical program (SPSS), I have been able to find some significant correlations between lateralization and animal connotation, the most striking being that dangerous animals (mostly felines) face left and non-dangerous animals (mostly horses) face right. Astonishingly, the same distinction seems to exist in other rock art traditions, such as in the Neolithic site of Messak, Libya (Le Quellec, 1998, p. 322). This can be related to brain hemispheric specialization. As a conclusion, I suggest that dividing the most featured animal species in 5 different groups helps explain some particularities connected to lateralization and to other statistical peculiarities concerning animal images in European cave art.



Fig.1 - “Crossed bison”, Lascaux, France. (photo Conseil départementale de la Dordogne)

The “proto-cammunian style” engravings of Luine, Valcamonica. A systematic review

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Keywords: upper Palaeolithic, open air rock art, Valcamonica, Luine, zoomorphic figures

The recent review of the upper Palaeolithic rock art of the Italian peninsula also dealt with the Valcamonica rock art heritage. According to the research published so far, at least two rocks in the lower valley preserve late Pleistocene-early Holocene engravings, Rocks No. 6 and 34 of the Luine Park in Darfo-Boario Terme. The figurative repertoire includes almost exclusively large sized zoomorphic figures such as elk, fish and deer, which are engraved using a contour line technique. In recent years a systematic documentation of the two rocks has been undertaken. Through this research and recording process we aim to update our knowledge of these engravings and contribute to the study of Valcamonica and its first people, framing them within the wider archaeological context, in chronological and spatial terms.

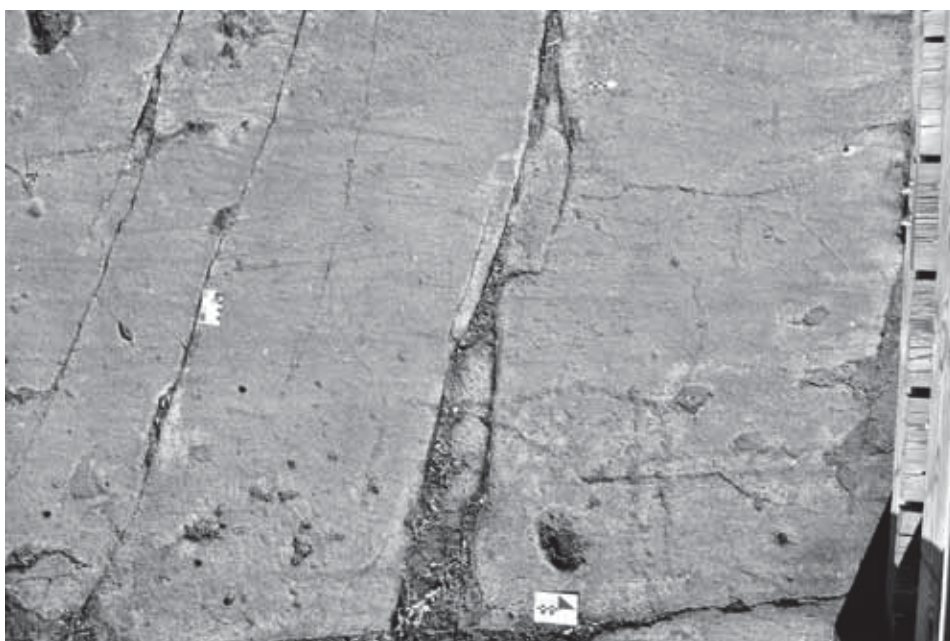


Fig. 1 - Luine Park, R. 34.

Fig. 2 - Loc. Crape, Luine Park, R. 34.

**Macrauchenidae:
probable
representations of
megafauna in rock
art painting, Serra
da Capivara National
Park - Piauí, Brazil**

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**Keywords: rock painting,
megafauna, zoomorphs.
Paleo-environment, Serra da
Capivara**

On the walls of the rock shelters in the archaeological area of Serra da Capivara National Park we find a set of prehistoric rock art paintings that demonstrates a relation of past human groups and Pleistocene megafauna. This research undertook a morphological and anatomical analysis of the fossils of these extinct animals found in the same area, comparing them to the formal characteristics of the zoomorphs represented in rock art paintings. Thus, the hypothesis of the presence of pictorial representation of these animals by prehistoric man in the study area is reinforced. The probable representations of these giant animals and their reconstitutions were analyzed morphologically in a comparative way, presenting as probable indications of the relation between man and paleofauna. In the rock art paintings, the probable representations of animals from the Macrauchenids family, and other recurrent megafauna families such as Toxodontides and Glyptodontideos (giant armadillo), clearly stood out.

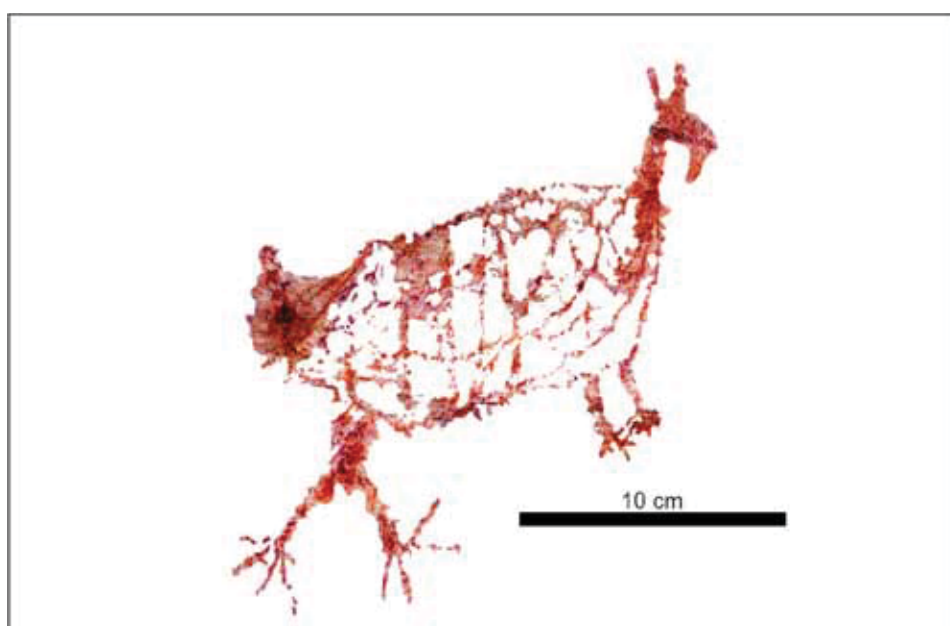


Fig. 1 - Toca do Sobradinho I, Rock Painting, Serra da Capivara National Park, Piauí, Brazil. Possible representation of *Macrauchenia patachonica*. (tracing Iderlan de Souza)
Fig. 2 - Representation *Macrauchenia patachonica*. Archaeological Area Serra da Capivara National Park, Piauí, Brazil. (draw Ariclenes da Costa Santos)