

## SEX AND DRUGS AND ROCK AND ROLL

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Some of us may remember the song, "Sex & Drugs & Rock & Roll", a single by Ian Dury released by Stiff Records on 26 August 1977. Sex, our existence depends on it. Drugs are medicines, but are they also a means to fathom our existence? Music, it may not have been rock and roll, but they liked it! This session explores these necessities in rock art.

Sex: sexual scenes, itiphalic images, phalluses and vulvas, single or in groups, in all areas of the world and between any culture and chronology

Drugs: the use, evidence or other kind of connection between hallucinogenic substances and the production of rock-art with or without shamanistic performance. We are particularly interested with studies related with what plants were used and how

Rock and roll: papers on musical representation, musical instruments, dances and related studies

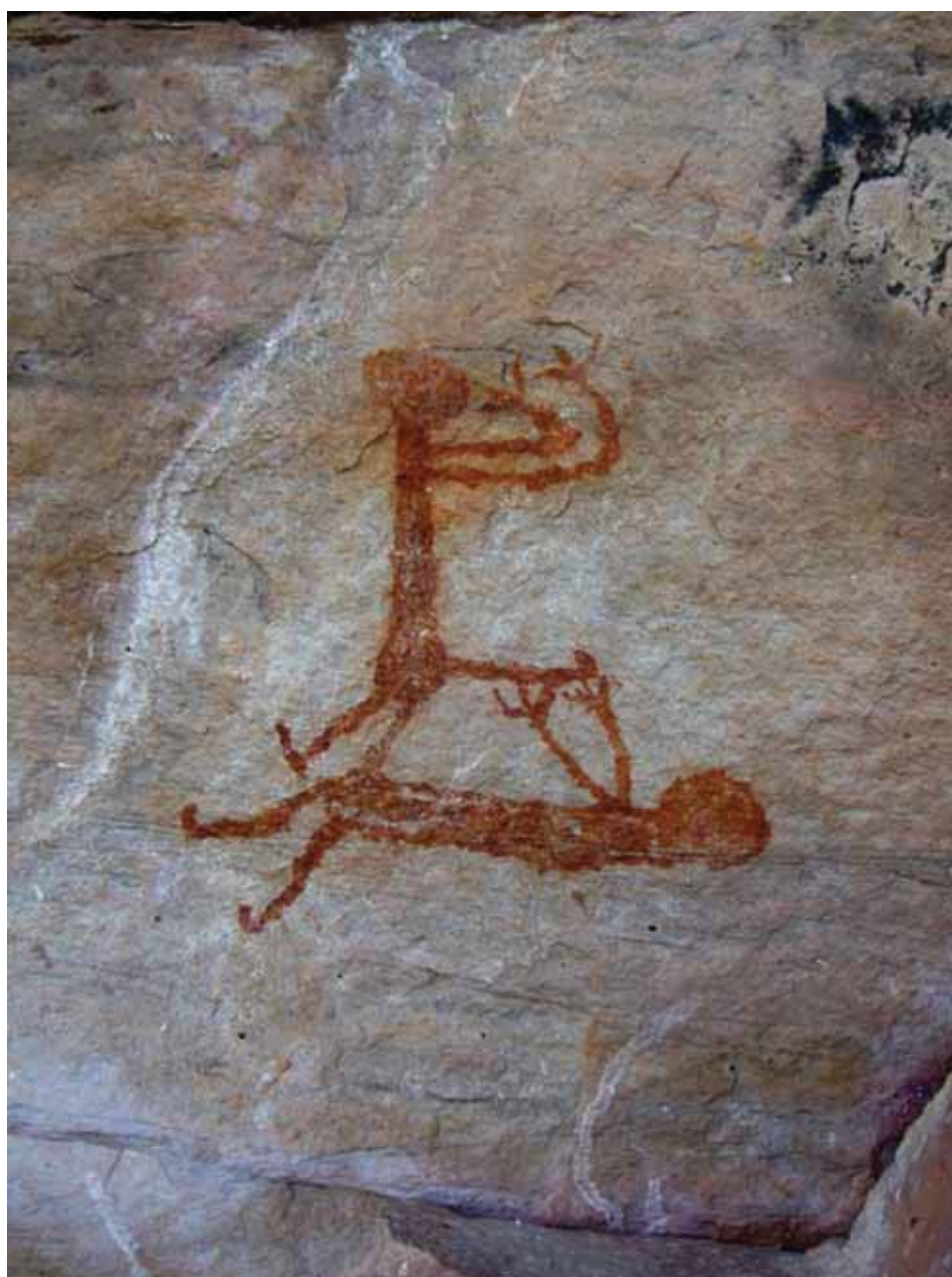
## Symbolic relations and thematic diversity in rock art in the Vale da Serra Branca, Piauí, Brazil

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**Keywords:** symbolic relations, rock art, Vale da Serra Branca, dance scenes, diversity

How can we study rock art so that we can understand the symbolic relations present in these expressions? That question guided an interdisciplinary investigation in the Serra da Capivara National Park. Research focused on an area in the Vale da Serra Branca that has 200 archaeological sites with painted rock art. Studies concentrated on human figures with open arms. Scrutiny of the gestures and of these figures' relations with others identified two foci: natural-subsistence and symbolic imagery. Analysis of these issues shows that "dance" was a predominant theme in the painted corpus from 10,800 to 6,060 before present. Comparisons with indigenous culture, through bibliographical sources, and other sets of art suggested some analogies. These allowed the author to identify symbolic relations in themes such as sex, hunting, fighting, celebrations, as well as in other symbiotic compositions. For example, a "front and profile" composition, representation of a couple (man and woman), unites two universes and defines a visual identity for this valley. This paper presents a précis of these results, mainly highlighting the pictorial thematic diversity, evinced through quantitative variables.



## Depiction of human sexuality in Australian rock art

Depiction of human sexuality in Australian Aboriginal rock art confirms the importance and fascination of this area of human activity through time. Few images in the earliest Australian art corpus have a sexual emphasis. On the other hand, there are many in later styles attributed to the last few thousand years. The most common depictions include exaggerated genital organs, both male and female. Many regions of the country also have copulation scenes. Some images are in secluded or confined sites, but many occur in open, very public locations, obviously places that family groups usually occupied.

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**Keywords:** petroglyphs, paintings, sex, vulva, phallus, rock art



Fig.1 - Ithyphallic figure, Mitchell River, Kimberley, Australia. (photo © Mike Donaldson)

Fig.2 - Stylised female figure with 'corpulent vulva', Arnhem Land, Australia. (photo © Mike Donaldson)



## Kokopelli: phallic rock star of the Southwest United States

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**Keywords:** Kokopelli, flute player, phallus, masculinity, Hopi

Fig.1 - Phallic fluteplayer petroglyphs in Chaco Canyon, New Mexico (photo Kelley Hays-Gilpin)

Fig.2 - "World's Largest Kokopelli". Outside Starbucks coffee shop, Camp Verde, Arizona. (photo Lance Diskan, printed with permission)

Based on research presented in Rogers's *Petroglyphs, Pictographs, and Projections: Native American Rock Art in the Contemporary Cultural Landscape* (University of Utah Press, 2018), this paper explores the sexualized figure "Kokopelli the hump-backed flute player". Kokopelli adorns merchandise and tourist venues across the western U.S. (and beyond). It is a hybridized cultural figure rooted in Hohokam and ancestral Puebloan imagery, Hopi katsina stories, and contemporary primitivist and masculinist anxieties. This paper explores the figure's status as the icon of the Southwest in the context of both Hopi culture and contemporary Western discourses ranging from postcards to novels. There is an appropriation of traditional notions of fertility associated with flute players and the Hopi katsina Kookopölö, altered to resonate with contemporary fantasies of masculine virility and promiscuity, cueing the image of the rock star. Kokopelli's visual "castration" reveal anxieties over masculinity, although the origins of Kokopelli imagery question such claims.



## Music and dance in the rock art from Kazakhstan and Kyrgyzstan

Research documented music and dance engravings at a few rock art sites in south-eastern Kazakhstan and in Kyrgyzstan, mostly in Saimaluu-Tash, in Kulzhabasy and in Tamgaly. Dancers often worship sunheads, but there are also some isolated human forms in the act of dancing. In Kazakhstan, a couple of panels depict people or shamans with musical instruments, although there were no dancers engraved on these panels. This paper will address a repertory of all these depictions, give them a chronological attribution, and analyse the relation between panels showing dance and music, and panels with sunheads, parturients, erotic depictions, or animals. Furthermore, the gender of the dancers will be analysed in order to understand the role of men and women in the Bronze Age and in Early Iron Age societies.

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**Keywords:** Kazakhstan, Kyrgyzstan, sunhead, Bronze Age, Iron Age, dance, musical instruments



Fig. 1 - Tamgaly, Kazakhstan. (photo Luc Hermann)

Fig. 2 - Kulzhabasy, Kazakhstan. (photo Luc Hermann)



## Sexuality in the Bronze Age: rock art from Kazakhstan and Kyrgyzstan

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**Keywords:** Kazakhstan, Kyrgyzstan, Saimaluu-Tash, Tamgaly, sexuality, fertility cult, sunhead, Bronze Age

Fig.1 - Saimaluu-Tash, Kyrgyzstan.  
(photo Luc Hermann)

Fig.2 - Saimaluu-Tash, Kyrgyzstan.  
(photo Luc Hermann)

Studies documented roughly 60 erotic scenes from the Bronze Age at 17 rock art sites in Kyrgyzstan and in south-eastern Kazakhstan, mainly in Saimaluu-Tash and Tamgaly. Besides intercourse between men and women, these scenes depict threesomes and copulations with and between animals. There are also ithyphallic worshippers and parturients, often attributed to a fertility cult, in this repertory.

Analysis focused on the context of these scenes, the proximity between panels depicting sexual intercourse of human forms, panels with sunheads, and in some cases panels with worshippers or ploughs. These aspects are apparent in Saimaluu-Tash and in Tamgaly, but less so at other sites. Erotic engravings may not be primary relevant to a fertility cult. These depictions may well refer to a phallic or virility cult.



## **Same gender sex in the rock paintings of the Parque Nacional Serra da Capivara, Piauí, Brazil**

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**Keywords: same gender sex**

Rock paintings of Serra da Capivara National Park depict human forms engaged in same gender sex. This national park in the state of Piauí, Brazil has many scenes that include hunting, gathering, daily chores and sexual activity. This paper aims to show that ancestral groups that occupied lands in what is now Brazil, especially those in the northeast of the country, also represented same gender sex on the rock surfaces of some archaeological sites. Perhaps this was not an issue for those who first created those motifs that persisted on the rocks until now.