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Permanency of the Painted Form?

Persistence de la forme peinte

Permanencia de la forma pintada?

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PAPERS

Permanency, Painting And Protocol: What The Painted Form Meant To Spanish Levantine Artists

George Nash, Reino Unido

Within south-western corner of Continental Europe is a unique painted rock-art resource, usually referred to as the *Paintings of the Spanish Levant*. This vibrant repertoire includes mainly hunting scenes involving bulls, reed deer and wild boar. Other narratives involve honey collecting, dancing/chanting, execution, single combat and warring scenes. In many respects this rock-art assemblage truly respects the many ritual and special aspects of prehistoric life. The dating of these images is still controversial with many scholars [recently] claiming that these clear hunter/gatherer figures are in fact Neolithic.

In many cases there is clear evidence of intentional design prior to painting and in the form of charcoal outlines. There is also clear evidence of over-painting (or retouching); one site having at least seventeen re-touches over the original image and using a variety of colour pigments. It is probable that this activity involved many site visits and that maintenance and enhancement of the rock-art was an important activity. Furthermore, the permanency of each design suggests that the image remained an essential icon over many years. Interestingly there is very little evidence of defacement or obliteration over this long period of time and it is not until the coming of the Romans that the *antisocial* activities of graffiti superimposition begin.

This paper will explore some of the issues and protocols associated with an art form that remained on the rock-shelter walls for at least 5,000 years and discuss the mindset of those artists who considered the permanency of their compositions.

Permanence Or Spatial Exclusion Of The Painted Form? The Case Of Site Valle El Encanto, Semiarid Northern Chile

Andrés Troncoso, Chile

The presence of paintings at the site Valle El Encanto located in the Semiarid north of Chile is discussed. At this site, nine open-air panels with rock paintings are recognized and these are associated with hunter-gatherer societies from the Late Archaic period (ca. 2000 cal BC – 0). A further 60 engravings depicting pottery producer societies from different periods are also present (dating to c. AD 1540).

Through a study concerned with the location of the rock-art panels as well as their spatial distribution, two basic issues are discussed: firstly, the logics that guided the location of the art and the use of the topography of the rock surface to allow their survival and secondly, how the

permanence of the paintings was ignored and/or not interfered with by later groups, who did not paint or carve images at this site.

Despite the permanence of the painted form and considering that it can be added to, altered or even obliterated, why were these images left alone. Moreover, was there significance in an ancestral history whereby rock-art becomes a sacred device not to be interfered with?

Permanency of the Painted Form? Canadian Shield rock art: permanency of sacred meaning

Dagmara Zawadzka, Canadá

Sem resumo

Entre Chile, Patagonia y un pasado inconexo: intentos de rescate patrimonial colectivo en Aysén (XI región de Chile)

Kemel Sade Martínez, Chile

From a geopolitical administrative, Aysen (Patagonia Central West) is the most isolated and least populated area in Chile. From an archaeological position, this was the last region to be colonized in continental America. Archaeological investigation of the area dates back to the last 40 years and has concentrated on the 'hunter-gatherer' past common to the vast Patagonian macro area. The valuation of these remnants is impaired primarily by two factors absent in other areas of Patagonia: a lack of scientific institutions devoted to safeguarding the cultural heritage (museum and research centre), and the lack of native people originating or referring to a continuity between themselves and the archaeologically traceable population.

However, there has for some time a growing awareness that has been implicitly involved in the protection and dissemination of knowledge of these goods and the societies that gave them origin, reflecting a common interest has become increasingly clear and explicit, why and how the current population, knowing that ethnic or social origin which had nothing to do with populations extinct, taking each day with greater-strength icons and in general, the knowledge produced from archaeology as a way to validate your particular political-administrative region, which in turn is held as a single identity within the macro area of Patagonia and a nation-state [Chile]?

Permanent presentations? Differing attitudes to the conservation and management of public rock art sites in northern Australia, west Texas and South Africa

Jamie Hampson, Reino Unido

Worldwide, balanced and non-prejudiced perceptions of aboriginality and the role of indigenous peoples in rock art conservation and management are crucial to the success of joint-management policies. Sometimes, however, policy objectives in national parks are not always compatible, especially when different groups hold different views on conservation because they have different perspectives of time. In this paper, I highlight tensions and resolutions within several national and state parks that promote rock art, including Kakadu (Australia), Big Bend (Texas), Kruger and Ukhahlamba-Drakensberg (South Africa).