

EXPRESSION

BIMONTHLY E-LETTER OF THE COMMISSION ON INTELLECTUAL AND SPIRITUAL EXPRESSIONS OF NON-LITERATE PEOPLES

Nº4

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Brain wiring: neural pathways form a mesh; yellow represents language and connects the left frontal lobe to the right temporal lobe. The purple curlicue represents Broca's area, which coordinates speech. V.J. Wedeen and L.L. Wald, Martinos Center, Harvard Medical School, Human Connectome Project.

EXPRESSION invites us to consider the human mind and spirit. Join our interdisciplinary dialogue with UISPP-CISENP and all those thirsty for an understanding of the intellectual and spiritual expressions of non-literate peoples.

In this issue of EXPRESSION, we present a preliminary selection of the abstracts of participants in the UISPP World Congress "Atapuerca" to be held in Burgos, Spain from 1-7 September 2014.

UISPP-CISENP was founded in 2006 as an international scientific commission of The International Union of Prehistoric and Protohistoric Sciences (Union Internationale des Sciences Préhistoriques et Protohistoriques). Emmanuel Anati, President.

As always, we are interested in your comments and look forward to an exchange of questions, issues, and images on the CISENP Discussion Forum blog, which will help prepare fruitful discussion for the congress. In our next issue, due out before we meet, we will publish contributions sent to the Editor or blog: cisenp.wordpress.com.

As a preliminary overview, CISENP will be presenting on all geographical regions and from a number of disciplinary and interdisciplinary perspectives. The spiritual and intellectual expressions of non-literate peoples constitute a particular focus at the crossroads of rock art and ethnographic research, anthropology, the cognitive neurosciences, psychology, and geology, ...we could say, perhaps, the archaeology of the evolving mind...or the interdisciplinary field of "conceptual anthropology".

We seek to investigate intellectual and spiritual expressions, as arts are a fundamental vehicle to discover the human mind. Decoding the significance and purpose of visual images, signs and symbols means decoding our collective memory built over thousands of years to the present. EXPRESSION invites your queries and input regarding your own research orientations. Let us know what path you are on, on your way to Atapuerca.

Cordiales saludos,
Lysa Hochroth, PhD, Editor

DISCUSSION FORUM

*"Homo heidelbergensis" Sima de los Huesos (based on Skull 5, Atapuerca) by the artist **Manu Mediaoreja** (<http://mediaoreja.tumblr.com/>). Source: Atapuerca post on <http://theolduvaigorge.tumblr.com>.*



PLEASE NOTE

The abstracts of papers published herein will be presented at the UISPP-CISENP meeting in Burgos (1-7 September 2014) on the Intellectual and Spiritual Expressions of Non-literate Peoples.

Additional abstracts (received in April) will be published in **EXPRESSION** N°5. We are pleased to have a large group of international participants with compelling subjects to discuss. Abstracts for our session have been submitted so far by colleagues from 20 different countries of five continents and from 12 different disciplines.

Preliminary discussion, questions, and comments are welcome on our blog:

cisenp.wordpress.com.

Join the
EXPRESSION
discussion blog
today.

We wish to distribute **FINAL PAPERS** at the Congress. Therefore, we ask each participant to send us **before 4 July 2014**, a print-ready text in English, 5,000 words or less, with a maximum of 12 illustrations (600 dpi) and relative captions. Oral presentations may be made in other languages, but all edited publications will be in English.

Emmanuel Anati and Ariela Fradkin
Italy

The purpose of prehistoric art was not to embellish rocks or stones or bones; it contains messages that were understood by the society from which their makers came. The paper proposes the decoding of a number of Paleolithic art objects and presents a methodology of analysis for the reading of prehistoric art, relying on systems of conceptual anthropology. The decipherment of prehistoric art reveals thoughts and concerns, events and memories that are thousands and thousands of years old, and opens up the way to transforming prehistory into history.

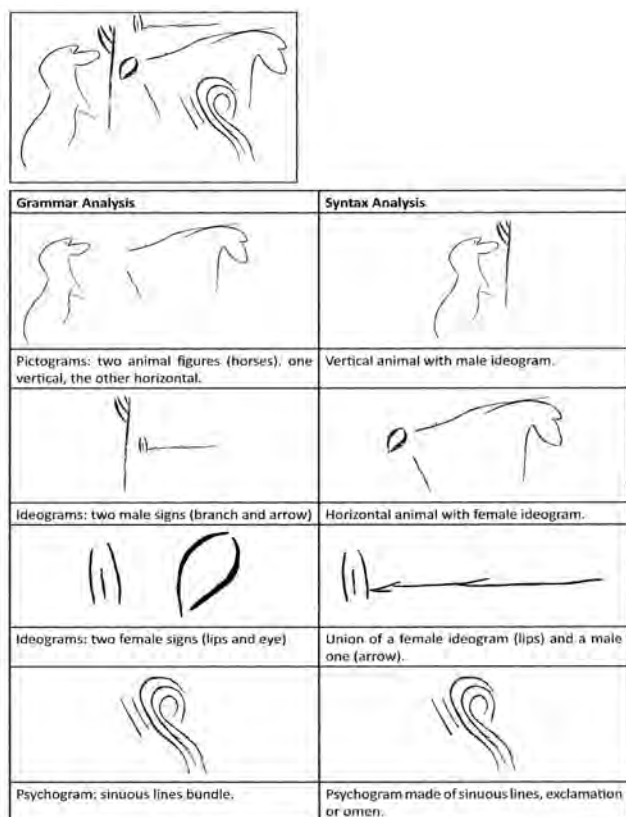


Figure 1. Wall engraving of the Archaic Hunters, Altamira Cave, Santander, Spain. Source: relief by H. Breuil, 1912. Two animal figures, one vertical and the other horizontal, are associated with two repetitive ideograms with the value of a male, the branch, and a female, the eye-shaped sign. Under one of the animals there is a group of sinuous lines. Over the two pictures the union of two ideograms can be found, one a male (the arrow), the other a female (the lips). The analysis of the grammar and syntax of the composition will lead to the decoding of the intended message.

Daniel Arsenault
Canada

Director of the Centre interuniversitaire d'Études sur les Lettres, les Arts et les Traditions (CÉLAT à l'Université du Québec à Montréal (UQAM), Montréal, Québec, Canada

Rock art sites of the Canadian Shield have mainly been made by the ancestors of the First Nations Algonquian groups, and most of them predate the settlement of the first European colonies. For the Algonquians, those ancestral sites are still seen as closely related to their spiritual sphere, in spite of the fact that in many regions the past sacred knowledge associated with them has been forgotten, especially the interpretation of their graphic content, but also the ritual practices conducted there in ancient times.

Indeed, from an archeological point of view the meanings to be given to a rock art site always offer a challenge. Indeed, questions such as 'What do the figures depicted mean?', 'Why are those sites sacred?', 'What kind of ritual has been performed there?' are the usual ones addressed by archeologists, but the answers are, however, not always easy to find.

A contextual analysis of the graphic content of such sites in relation to what is known from Algonquian oral traditions and ancestral practices in the land can therefore become a key-approach for better integrating the spiritual dimension specific to the rock art sites and their venue, as well as the evidence of ritual attitudes and performed actions as having occurred on them in the past.

In many cases, the archeological data yielded by specific rock art sites and the tales produced by traditionalists or any other information coming from eye-witnesses about Algonquian rock art history, the people who created their graphic content and those

who made use of their settings as a theatrical stage in the past — in other words, the perceptions, attitudes and practices related to the occupation of those sites — help us now to reconstruct more precisely the spiritual nature and religious context of some of the rock art in the Shield. To show this, the author will offer some of the more recent results coming from his ongoing archeological project pursued at Ontario and Québec rock art sites.

CARVED FOOTPRINTS AND PREHISTORIC
BELIEFS: EXAMPLES OF SYMBOL AND
MYTH - PRACTICE AND IDEOLOGY

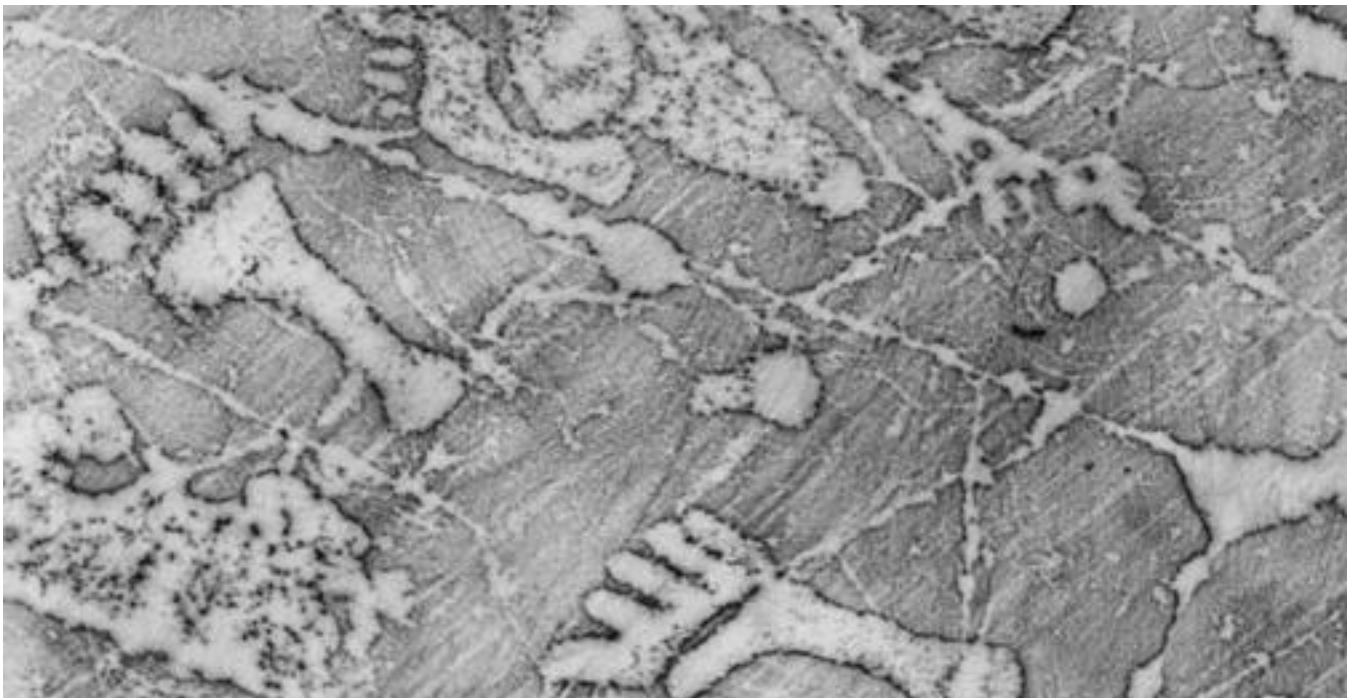
Ulf Bertilsson
Sweden

Swedish Rock Art Research Archives – SHFA
University of Gothenburg

Carved footprints appear in a variety of prehistoric cultures and rock art sites and may be seen as a pictogram and an archetypical symbol. It has still been interpreted in different ways: as a sign of an invisible

deity that could not be depicted but announced its presence by its footprint, as a sign of adoration or as representing a deceased person. In early historical and medieval legends they are said to represent the crowning places of kings or as representing a sacred stones on which saint have preached. This may, according to researchers like Oscar Almgren, actually be an interpretation, which is later than the original and expressing change of meaning that appear to be influenced by, and adapted to its contemporary cultural context. In this article we will present case studies on different types of footprints and explanatory concepts from different parts of Europe, mainly Scandinavia, Italy, Israel, Portugal, Scotland and Spain. The majority can be dated to the Bronze Age or Iron Age but some have most likely been added during the transition to historical times and the Middle Ages. This could be explained either as a result of complex processes involving societal and ideological elements and forces or as the result of the creative capacity of the human brain in interaction with its physical environment, or more likely, the sum of all these factors.

*Footprints from Järrestad in Skane (Sweden). Photo: SHFA.
Gerhard Milstreu.*



Pascale Binant

France

CNRS / UMR 7041 ArScAn / AnTET

Anthropologie des Techniques, des Espaces
et des Territoires au Pliocène et Pléistocène,
Prignonrieux, France

Rare are walls without paintings in the tocas/rock shelters of the park of the Serra da Capivara, Piauí, Brazil. Between one and several hundred in number, they are essentially human figures – men, women and children – and animals, whose numerous species are represented, a reflection of the endogenous fauna nearly always present in the *caatinga*. These figures are represented in dynamic interactive situations of relationships and very often in movement, which confers on them a live character, as captured from life, with something happening. There is life in the tocas of the Serra da Capivara and this life speaks to us. But what can we say about it?

We suggest here that we should consider more specifically the observable relations between the human figures and, first, determine the elements that allow us to identify female and male characters. The very detailed character of these representations constitutes a rich information source in domains for which we do not possess other remains, in particular the material data made by perishable materials, accessories and costumes, and also immaterial relation data, individual and collective.

Once the characteristics that distinguish female and male representations have been established, we shall attach ourselves to the observation of what puts them in relation to each other. What makes the relation on the wall is the arrangement of figures in the painted space and what takes place between them, the action, even the attitude, if there is one. In these paintings, the human figures are in contact very often. A frequent contact is the sexual one. In this case, the nature of the contact testifies an explicit



Figure 1. Toca do Salitre, Serra da Capivara, Piauí, Brazil. Symbolic male character with his acolyte character, a pregnant woman.

physical relation. The physiological reproduction is, moreover, a subject in its various stages: conception, pregnancy, delivery, feeding. In these representations the female figure is major. Other figurative contacts exist, recognizable as ‘rounds’, ‘swarms’ or characters who carry to others. However, it does not mean that the nature of the relation is clear. Most often, the characters are not in contact. Nevertheless, they are in relation, because of their relative positions and, sometimes, because of particular postures.

The repetition of these representations, associations and varied positioning leads one to wonder about their significant values. The consideration of the sexual human representations (after some unpublished work about the recognition of the signs of their distinction on the paintings of the Serra da Capivara), will allow us to approach the questions of representation of the genre, not only graphically but especially from the point of view of the possible meanings of the network of their relations.



Chilean night sky, European Southern Observatory, <https://www.eso.org/public/outreach/partnerships/photo-ambassadors/>.

CELESTIAL PATTERNS AND THE DAWN OF COSMOLOGICAL KNOWLEDGE

Paul Bouissac

Canada

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The closest primates to humans are diurnal animals. Chimpanzees are vulnerable during the night and build nests high in trees to sleep in safety as soon as night falls. It is plausible to assume that natural selection caused the evolution of primates which could actively exploit the resources and negotiate the dangers of their environments in the dim light of the night as well as the bright light of the day. This evolved competence would have opened up a new range of experience at a time when the atmosphere was clear, between the periods of time during which it was blurred by volcanic ashes.

There are still some places in the world such as the Atacama plateau in northern Chile from which the naked eye can perceive the starry sky with great acuity. Making sense of the phenomenal richness of this experience was bound to challenge the nascent cognitive adaptations, all the more so since the bright points which are particularly visible during moonless nights are not evenly distributed.

Looking for significant patterns appeared very early in organisms when vision evolved in its many forms. Primates' visual capacities are not the most advanced compared for instance with birds of prey, but their main means of survival depend on identifying food,

mates and predators at a distance. When early humans could safely stay awake at least part of the night, we can assume that they saw patterns in the sky and strived to find meanings in them. The first natural step can be expected to have been the iconic identification of objects with which they were familiar in their diurnal environment.

We are used to the geometrical bias which drives us to connect points by lines and create meaningful figures, hence the names of the constellations which contemporary modern cultures have inherited from literate past civilizations. However, the night sky is ambiguous in as much as the dark space between the bright regions also forms patterns, which can be foregrounded and interpreted. There is evidence that the early native population of the Andes saw such black patterns and related them to the objects in their environment, such as lamas and birds.

This approach leads to a hypothesis regarding the figures that have been identified in rock art. If anatomically modern humans observed the dark patterns visible in the starry sky, they would have recognized images of their environment and possibly projected these images on rock surfaces as a means to get hold of their cosmology and probably to transmit it from generation to generation, since the resilience of these forms in the human cosmos would have required the education of perception. This hypothesis could provide an incentive to undertake our re-education of the perception of the starry sky and test our capacity to see with the eyes of our remote ancestors, as a way to access the meaning of rock art.

Paul D. Burley
UK

Consulting engineer and geologist,
Blandford Forum, Dorset, UK

We address the problem of relating the early stages of development of the Neolithic Stonehenge landscape and the people who conceived, designed and built it.

Recognizing the purpose of placing monuments at specific locations has been vague at best. A solution to this problem enables greater understanding of the mid-Neolithic culture in Britain. Geometrical aspects of long barrows, henges, cursus, lone megaliths, natural topography and Stonehenge itself are considered through space and time. Our approach provides a means to demystify the purpose of individual features within a larger spatial context.

The complex of elements on Salisbury Plain exhibits a unity of purpose. Spatial relationships between physiographic and monumental elements of the landscape demonstrate how those features relate to the broader context of people and landscape interacting with sky above and Earth below. Correspondence between the landscape and astronomical features represents a mid-Neolithic translocation of the winter hexagon on to the landscape.

For many Neolithic cultures that area of the cosmos included the spirit path, or spirit road leading to the source of life. This was the original grand plan for the Stonehenge sacred landscape. The plan is centered on the intersection of the ecliptic and the galactic plane near Orion, the corresponding feature on the landscape being long barrow Amesbury 42.

Fernando Coimbra
Portugal

Instituto Terra e Memória,
Centre for Geosciences, Portugal

The present paper is a multidisciplinary approach based on data available from archeology, rock art, archaeoacoustics and neuroscience. It starts with some considerations about the early use of sounds among hunter-gatherer societies and continues with some examples regarding the presence of sound in post-Paleolithic rock art.

In a third section, the paper focuses on acoustical measurements carried out at prehistoric megalithic structures in the UK and elsewhere that revealed common resonances in the vicinity of 110Hz. Several experiments directed by neuroscientists showed

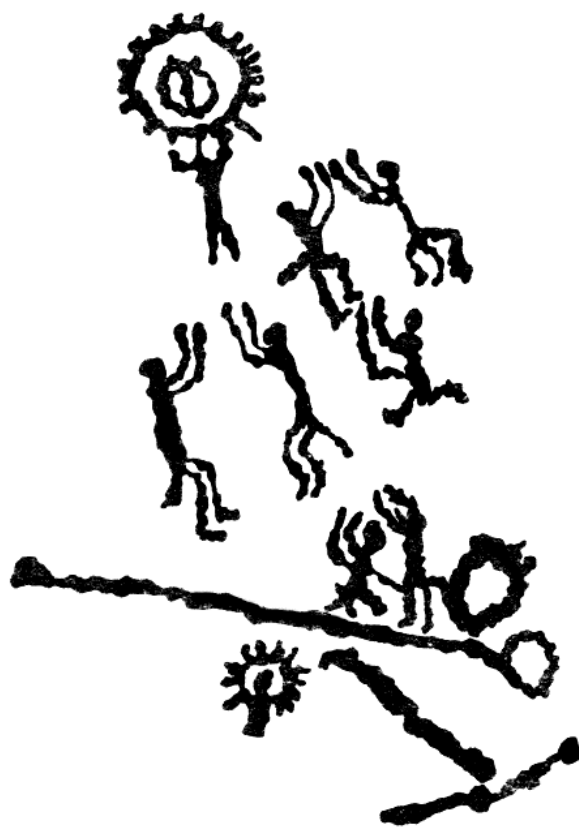


Figure 1. Saimaly-Tash, 2nd millennium BC. "Depiction" of sound: ritual dancing probably with chanting or with music.

that brain activity at this frequency is significantly lower as regards language centres, allowing other processes to become more prominent. According to several authors, this brain activity can be associated with mind or body experiences involving vivid mental imagery and auditory hallucinations.

The author does not argue that prehistoric megalithic structures were intentionally built to produce sound, but he is aware that it seems unlikely that acoustic effects would have gone unnoticed by prehistoric man inside monuments such as the Hal Saflieni hypogeum in Malta, where, according to recent research, sound reverberates for 7.8 seconds after the original frequency had stopped.

HERALDING THE SUN

Léo Dubal

France

Virtual laboratory for archeometry, Soulages, France

Jean-Pierre Mohen, at the UISPP World Congress in 2006, presented a stimulating hypothesis concerning western megalithism as a follow-up of the insularization of the British Isles 8,000 years ago. For the inhabitants near the seashore, the period between 14,000 and 7,000 years ago, of a breathtaking fast rise of the sea level at a rate of 15 cm per year, must have been a source of deep frustration. The calm prevailing ever since might have created the necessary peace of mind to herald the Heliocene and to record in the landscape the performances of the solar orb.

The discovery, in 1963 at Newgrange by Michael O'Kelly of an 18-m long corridor funnelling, for the 5'200th solstice, the light of the winter solstice sunrise upon a labyrinthine figure, was a major breakthrough in the understanding of our cultural heritage. It is not yet clear, though, if the existence of a light box separate from the entrance

is of significance. In Malta, we heard an old visitor reporting that as a youngster around Christmastime, he used to go down deep into the Hypogeum with friends and without torches.

The use of megaliths to record solstitial points testifies faith in the sun far more than just choosing a cave whose entrance points, as at Lascaux, at the solstitial point.

Captive to his magical way of thinking, we feel reassured Homo sapiens conceived time as cyclic. His quest for the origin of time led him to modify the landscape in order to stage the sun in its solstitial turnaround. The amount of labour involved depends of course on local conditions: the architects on the Giza plateau had to build hills, while, at Tell el Amarna, they only had to position correctly the temple to Aton in the existing landscape, or the relevant engravings at Mogor and Compostela.

In Egypt, parallel to the megalithic avatars, there exists a hieroglyphic form, akhet, which Champolion translated as 'horizon'. It is difficult to be sure if the two large pyramids of Giza imitated the sign akhet or the reverse. On the first day of the first month of the season of inundation, it might well have happened that Imhotep, the-smartest, staged the solstitial sun at the bottom of a well, the Nilometer on Elephantine Island, and launched the 365-day Egyptian calendar.

Figure 1. Artificial landscape heralding the sun before the shortest night of 2006. Photo: Juan Antonio Belmonte.



Arsen Faradzhev

Russia

Professor of Prehistory, Moscow, Russia

This contribution considers the intellectual and spiritual expressions of non-literate people from the example of two outstanding portable art figurines from the Russian city of Zvenigorod. These figurines were discovered by the expedition of Dr Khizry Amirkhanov during the archeological excavations in 2001 and 2005.

The evidence of the intellectual and spiritual expressions of non-literate people were made by flint tools from mammoth ivory, with the direct dates 22 ka.

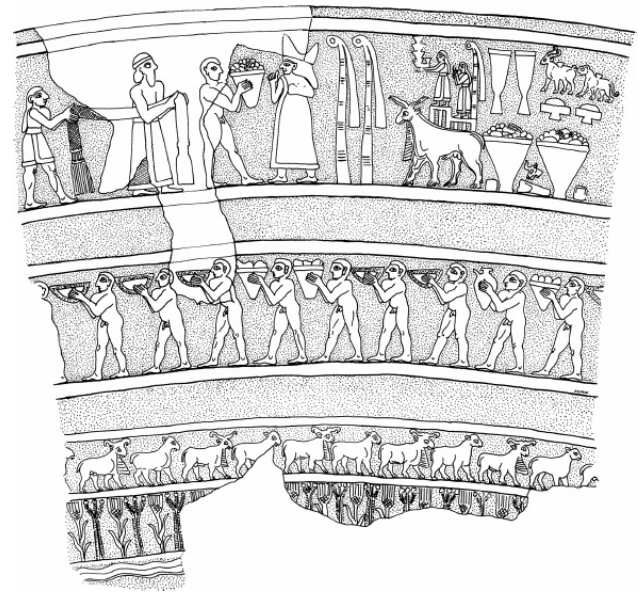


Figure 1 (above) Zaraisk bison and Figure 2 (below) Venus figurines, The British Museum.



Francesco Ghilotti

Italy



Warka vase: relief carved alabaster vessel, late 4th millennium, from Uruk; drawing F.A.M. Wiggermann, after Lindemeyer and Martin in "Agriculture as Civilization: Sages, Farmers and Barbarians," K. Radner and E. Robson (eds.), *Cuneiform Culture*, Oxford, 2011, 664.

In this paper, through a retrospective analysis of Mesopotamian sources, I will try to reconstruct the pre-protolithic perception of subterraneity developed between the two rivers. Before the formation of a bipartite underworld, that inside was contained and separated in a structure that denied any form of cyclicity, the two opposite poles connected to fertility and death, the subterraneity related exclusively to the liquid, potential, chaotic (although Pettazzoni would say reified) sphere of the primordial substance.

At the beginning of the Sumerian culture, before the subterranean sinking of the afterlife and all the other levels of alterity, a process of verticalization related to internal and external dynamics that will be briefly addressed, the afterlife was confined in a purely geographical, horizontal, otherness (the mountains, the steppes).

The beliefs of a civilization without writing will be extrapolated tentatively from iconographical but also written sources, since the demarcation between non-literate and literate people was fluid and often ambiguous, especially at the turn of the problematic period of the invention of writing (but what is writing?). The three *files rouges*, in the form of dialectics, will articulate the presentation: identity/alterity, verticality/cyclicity and impermeability/porosity of the boundaries between the subterranean and the terrestrial surface.

FROM SURVIVAL TO CONATUS: COMPARATIVE AXIOLOGY FROM ENGRAVING TO PAINTING

Lysa Hochroth
USA/France

Conatus, quo una que res in suo perseverare conatur, nihil est praeter ipsius rei actualem essentiam.
(Spinoza, Proposition VII, Ethics, III)



Figure 1. Bumi (Bumel/Nyangatom) man, Lower Omo Valley, Ethiopia/Sudan, in Karl Groning, **Decorated Skin: A World Survey of Body Art** (Thames & Hudson, 2002).

In prehistoric, tribal and contemporary practices, incision and engraving have been associated with pigmentation and painting on different surface media: rock, bone, skin, flesh and teeth (ivory). By reviewing a cross-section of interdisciplinary research in paleontology, prehistory, archaeology, ethnology, anthropology, psychology, neurosciences, linguistics, history of art/religion, contemporary art and social critique, we note different meanings assigned to these engraving and painting practices.

In selecting the comparison of specific examples (parietal, moveable objects, corporal), from different periods and continents (prehistoric Europe, modern Africa, contemporary Polynesia), we relate how the repetition of certain gestures, incising and painting rocks, bones and bodies function, in each time and place, to develop intellectual and spiritual expression from an original survival value, determined by the fulfilment of food, water, sex, reproduction, child care, shelter, warmth (clothing), mobility for flight or fight, and all of the above. Cultivating these needs into a mode of being in the world, over millions of years, develops into a resistance against death itself; self-perpetuation becomes the ethics of a perseverance in being.



Figure 2. Another Lower Omo Valley Bumi man (Ethiopia) with body painting. Source: kwekudee-tripdownmemorylane.blogspot.com.

In each stage of development of the individual's life, from conception to death, and for the group, in specific spaces and times, as well as for the species, from *Homo erectus* to *Homo sapiens*, this primordial value of striving to be perseveres in the effort and desire to flourish and perpetuate through a transformation tantamount to development, initiated, as it were, through a sliced open wound, healed over, bonded together by sticky paint.

CHANGING INTELLECTUAL AND SPIRITUAL
EXPRESSIONS OF THE NOMADIC BIRHOR
IN JHARKHAND

Bulu Imam
India

Director, Sanskriti Centre

Director, Dipugarha, Jharkhand, India

How did the earliest primitive expressions from the Paleolithic peoples begin with marks which would eventually evolve into complex spiritual and intellectual foundations and form the very basis of modern religious and emotional experience? How would changing circumstances in primitive societies grow into modern forms of thought and the physical expression of the sacred? For these answers we must go to the last primitive societies left on the planet



Figure 1. Birhors of the Hazaribagh plateau, Jharkhand in eastern India.

struggling to adapt to ecological and industrial change being forced upon them through the new globalization, which is leaving no place untouched.

My personal involvement for over the past four decades with the most primitive hunting and gathering nomadic tribe of the leaf-dwelling Birhors of the scrub forest lands of the Hazaribagh plateau, in the state of Jharkhand in eastern India, heightened with my discovery of more than 14 Mesolithic painted caves which these people claim were decorated with haematite and lignite by their ancestors and whose forms appear in their earth drawings.

Today, the Birhors are a leafdwelling tribe in about 60 food groups scattered across the plateau living in small circular leaf dwellings called *kumba* (meaning upturned pot), and made of branches of leaves of the saal or *Shorea robusta* tree comprising the main type of our dry deciduous forests. In the middle of each circular leaf house is a fire pit around which the family with their dogs and nets and snares sleep on the bare earth, which is smooth with use and warmed by the fire. The *kumba* never leaks even during the heaviest rain. It does not fly away even in the severest storm. It is a part of the earth on which it is built and through it its inhabitants are always in contact with Dharti Ma, the earth mother. These people of short stature and protoaustraloid Mundaric speech using a click are the masters of the ways of the creatures of the forest floor, from insect larvae to birds and animals, which they trap, collect, use, exchange and have intimate knowledge of for food and medicine along with the yams, roots, tubers, creepers and epiphytes which form the basis of their unique ethnobotany and economy.

My research has included their songs and folklore, sacred belief system and art and social organization. In my view, this tribe, as it stands between the old forest India and new industrial India, is poised at a time of momentous change and gives us a last chance to understand the fast disappearing intellectual and spiritual consciousness of a Paleolithic mind, and

how it is forced to adapt to a modern environment and consciousness even as these simple people are being forced into government cement housing to mainstream them. Up until now their lives have continued undisturbed for millennia in the scrub forests they live in and depend upon for subsistence.

The oldest human consciousness in its first form is in these Paleolithic looking people. I have recorded their songs and stories, studied their dances, ethnobotany and ways of hunting, and collected as much of their ideas of what the sacred constitutes for them as possible. Their unique relationship with the changing environment they have all along depended upon and now being ruthlessly destroyed in a fast industrializing India of which new traces begin to appear in song, worship and lifestyle.

New elements have begun to enter their forest songs, new objects of worship have appeared. For example, I found them worshipping big nuts and bolts and pieces of metal picked up on the side of the national highway built through their territory. Earlier on they only worshipped small logs of wood tied together. Vermilion red, which was never used earlier, appeared as a sacralization of the objects. In their songs the sacred springs were now connected with handpumps and tube-wells. When forced to abandon their leaf houses and enter the new government brick and cement shanties with flimsy tin roofs, they carried their leaf houses inside along with all their hunting equipment, pet birds and animals, including the ubiquitous Indian pariah dog which is their constant companion. They began to sleep around the fire again to keep warm and hung up their clothes and hunting nets around them. The children started

making mud toys such as trucks, filling them with gravel and pulling them around with strings. The Birhor women, finding their forest creeper chope (*Bauhinia scandens*) disappearing, started to unravel the strings of the cement bags and worked them into the fine string used for making the hunting net *kulay jhali*.

The ethnobotany of the tribe is mainly centered on the old women who have a unique knowledge of the forest floor's medicinal plants; many animal and bird parts have sacred significance, and there is much magic involved in their use and application in treating sicknesses. I have made a thorough study of the ethnobotany of this tribe.

On the walls of the new government housing the Birhor children began drawing their world with charcoal sticks from the fire, and created a visual record of a new world

alongside the hidden sacred figures which only those who know will recognize. I was reminded of Australian Aboriginal art and Albert Namatjirra and the idea of desacralization of art for a secular audience. Bird and animal tracks, dots and circles were absorbed within ordinary forms. The worship places or *bonga-sthan* (place of the *bonga* or deity) stand a small distance from the settlement with its wood, nuts and bolts, and vermilion daubs, in the midst of lantana (*Lantana camera*) bushes, where none can ever find it without searching. The modern was being absorbed into the timeless to be detoxified within the ancient seminal spiritual consciousness of a disappearing people—our own ancestors, in our own time, the passing of the Paleolithic mind and way of life in a crazy modern world.



Figure 2. Birhor "kumba", with contemporary objects incorporated.

Shemsi Krasniqi

Kosovo

University of Pristina, Kosovo

In this paper I analyze some forms of modern use of ancient symbols. Some of the symbols, such as spirals, rosettes, figurines, etc, are used today in



Figure 1. Prehistoric spirals in Vlasnje, Kosovo.

Kosovo in various forms either as logos for institutions, decorations for mobile and immobile objects, elements of artistic creativity, or various forms of contemporary social practices.

In the paper I explain how some ancient symbols of human motives, those of the flora and fauna, and various symbols of abstractgeometric style, have become part of everyday visual experience today. I



Figure 2. Spirals in National Library, Pristina, Kosovo.

try to give answers to the following questions: what is the meaning of the use of ancient symbols or pre-literal culture in modern culture and modern life? Is it about the mental structure, which produces the same archetypes in different epochs, or does it represent the return of memory as a form of cyclic movement or cultural model? Is it the myth of antiquity aiming to become the dominant ideology, or is it the lack of invention and easy use of what is available? Whatever the reason, it is important to examine multiple aspects of ancient culture's impact on the intellectual and spiritual expressions of modern culture. My presentation contains the data illustrated with photographs, which reflect the ancient symbols used today in modern culture.

SEVERAL UNDERSTANDINGS ON THE CAVE
PAINTINGS ON THE TURTLE STONE IN ANSHAN

Gang Li

China

Xifeng Ni

China

During the third national survey of cultural relics, the Anshan survey team discovered 49 cave painting groups, 114 group patterns, 1,846 recesses in 14 places in Haicheng (a country-level city), Qianshan district, Lishan district and Tiedong district. These cave paintings were mainly distributed on the sunny side of the mountain, and some are carved on turtle stone. Through the interpretation on the origins, connotations, age and other relevant circumstances, by analyzing the shape and distribution of the cave paintings in Anshan, together with the cave paintings on 8 turtle stones as the main content, this paper brings forward that cave painting is not only an important part of Liaohu civilization, but also an important part of Chinese civilization. This paper also introduces the situation faced by Anshan cave painting, and puts forward proposals on how to protect, and construct more enhanced regional cooperation for cave painting.

ASPECTS OF THE NATURE AND PURPOSE
OF SPECIFIC SYMBOLS AND IMAGES IN
NON-LITERATE NEOLITHIC AND BRONZE
AGE BRITAIN AND IRELAND

G. Terence Meaden
UK

Kellogg College, Oxford University, UK

For Neolithic and Bronze Age Britain and Ireland this research explores aspects of the nature, range and meaning of symbols and images used for storing knowledge, transmitting information and expressing spiritual concepts.

Skillful flintwork produced what devotees saw as spiritually expressive forms that served as charms or talismans that deities would recognize. Thus at one site in Wessex the author found numerous flints chipped into lozenges. Another flint has the form of a human cranium with visible brain, such as a spiritual practitioner might use. Again, a 13-kg isosceles-triangular stone was drilled right through at the apex to stress its feminine fertility message. The eloquence of such symbolism stems from a belief that divinities would comprehend and react sympathetically. Symbols are words without writing.

In County Cork there are newly discovered rock slabs graced with hollowed cupmarks and multiple-ringed cups, some enclosed within oblong forms. Although meanings of cupmarks are unclear in many situations, sometimes circumstances emerge where the intended meaning is irrefutable. In this regard related cases are discussed concerning specific carved stones from

County Cork and Wessex. Also, the lozenge and pillar megaliths at Drombeg when seasonally paired by solar action effect a dramatic communicative fertility spectacle, as at Stonehenge via the principle of the *hieros gamos*, which is the ultimate in a community's spiritual expression of the sacred.



Figure 1. This 31-kg portable stone is artificially shaped on both sides. A hollowed cupmark 70 mm in diameter is pecked 50 mm deep into the apex.



Figure 2. The shape of the reverse side shows that it was made to be sat upon.

SYMBOLS AS PERSONA IN THE DAWN
OF FOOD PRODUCTION IN THE ALTO
RIBATEJO, PORTUGAL

Louis Oosterbeek

Portugal

Pró-Presidente of the Instituto
Politécnico de Tomar, Portugal
Secretary-General of UISPP

The transition of post-glacial communities into new economic paradigms based on intensification and growing interaction, with lower mobility, was a long and unequal one. In southwest Iberia two main cultural traditions can be recognized from the archeological records: one occupying mainly the coastal areas and related limestone formations, indicating a faster shrinkage of territories; another evolving mainly across the peninsula, with a more diverse range of geomorphological contexts, keeping wider territories for a longer period.

Both traditions are convergent and did interact, but they were kept separate until the Chalcolithic, and this was clearly illustrated in the symbols they chose:

Menhirs (megalithic monuments), Cromeleque dos Almendres, Evora, Portugal, www.getintravel.com.



graphic symbols on mobile art and brittle architecture dominating one tradition, compared with sub-naturalist symbols on rock art and megalithic architecture organizing the other. This paper will discuss the implications and possible reasons for such a dichotomy, also arguing that behind it a convergence of both is also to be found in a specific inversed role of one specific component of the zoocenosis.

RESEARCH ON FILE CONSTRUCTION
SYSTEM OF ROCK ART

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China

Director of Rock Art Research Center,
Ningxia Province

Li Bin Gong

China

Hui Liu

China

Rock art is a kind of product characterized by non-renewability, and it will be weathered or destroyed, and will then disappear in the end. Through more than ten years of *in situ* investigation, the author was able to construct a thorough, scientific and accurate record, or file, of both weathered and well-preserved rock art.

On the basis of this work, the author created a rock art file system, which constitutes a foundation for the construction of a database, for the research and protection of rock art, as well as the future advancement of the discipline.

Marcel Otte

Belgium

Professor of Prehistory, University of Liège

All allusions to the human figure constitute a metamorphosis between reality and artistic creation. These images are thus completely imbued with a certain idea that society has of itself. Yet the earliest images were first ambiguous (human-animal) and then emerge as masks, intermediate between the gods and humans. Finally, they break away from realistic and faithful representations which caused fear: from Lepenski Vir to Rembrandt, no “likeness” was sought, only the allusion, created by the artist but felt by all, is now the reality. The long history of prehistoric art clearly illustrates this slow process of change.



(Lepenski Vir / Lepen Whirl, Serbia) Photo: Dragoslave Srejovic (1972).



Rembrandt, Self-portrait “Staring”, (1630).

THE DYNAMICS OF MENTAL MOVEMENTS AS A
BASE FOR THE INTELLECTUAL AND SPIRITUAL
EXPRESSIONS OF NON LITERATE PEOPLE AND THE
ORIGIN OF DEVELOPMENT OF THE HUMAN BEING

Andrea Rocchitelli

Italy

Psychologist and Director of Centro
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The intellectual and spiritual expressions of a nonliterate people are based on the capacities of humans to represent their interior lives into an exterior level.

This dynamic competence of the mind allows the displacement of needs, emotions and memory. This mechanism, which psychoanalysis defines as “transfert”, is the main characteristic that distinguishes the human being from other species. The ability to externalize own feelings in the psychoanalysis session allows the patient to overcome the symptoms of psychopathology. Similarly, starting with the creation of rock art the man, discovering new forms of expression, had access to a more evolved form of adaptation to the environment and the deployment of its creative potential.

We shall further reflect together on the important links between Micropsychanalysis and Paleethnology both addressed to the original and archetypal elements of the human being.

THE ROCK ART OF INDO-EUROPEAN CULTURES: CONCORDANCES, LOGICS AND POSSIBLE COMMON VALUES

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Dipartimento Valcamonica e Lombardia, Italy

After more than two centuries of debate on Indo-Europeans, today we are at a more or less stationary point: the updated intersection of linguistic, genetic, mythographic and especially archeological data has recently erased any remaining doubt about the origin from the north Pontic steppes of the original ethnic and cultural nucleus of the Indo-Europeans.

It is therefore possible to link the gradual thematic and symbolic evolution of rock art and draw a parallel with the Indo-Europeanization of the different areas involved. The Euro-Asian contexts, almost from the third to the early second millennium BC, in fact show undeniable convergences, with the growing focus on weapons and warriors, circular shapes, some zoomorphic figures and carts, tools and structures. With all the necessary caution, these thematic characters seem to compose an extensive ideological set which occurs throughout the same time stages and in the same areas of the great Indo-European expansion. This is a set with deep regional developments, that converges with what is revealed by the ritual, essentially funeral, customs of the corresponding archeological cultures.

This paper exemplifies such premises, taking into consideration the symbolic value of some major rock

art themes in Alpine, Nordic and Caucasian-Central Asian areas during the Bronze and Iron Ages.



Foppe di Nadro R17, Valcamonica, Italy. Warrior with panoply and crested helmet in situ (above) and tracing (below). Middle Iron Age (VII-V BCE). Photo: Silvana Gavaldo.



Tsoni Tsonev

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Recent anthropological studies compare Husserlian transcendental phenomenology with the Native Americans' reflections on their relationship between humans and nature. Native Americans tend to see the human body as entirely governed by, or as, a direct continuation of cosmic spirits. This omnipresent top-down hierarchy is radically opposed by the bottom-up structure found in Husserlian phenomenology. The latter sees the human body as a fertile ground upon which the diversity of personality, cultures and worldviews are erected.

These two reflective perspectives created two antagonistic conceptualizations of the human body. The first one views the body as a direct emanation of the spiritual world which puts it at equal with the entire living and non-living worlds. The Husserlian understanding of nature and human body in particular leaves space for the personal development of each creature and phenomenon, based on the rich canopy of nature.

This opposition seems quite different from the point of view of the modern understanding of mass consumerism. The spiritual world holds in firm limits mass consumption and thus controls the possibilities of social conflict. The world, characterized by the inexhaustible development of personalities and consumers' aspirations, grows fast and leaves space

for sparking diverse kinds of social conflicts. This somewhat simplified interpretation of the two worldviews is used here only to underline some aspects of the personal and emotional states of individuals from the Copper and early Bronze Age societies in the Eastern Balkans.

Some features of the two wide worldviews meet at about the end of the Copper Age in the Eastern Balkans. The faceless presentation of the human body is

more typical of Paleolithic and early Neolithic works of art. Traditionally and because of the 2D presentations (photos, drawings, pictures) of these figurines in books, journals and tourist cards, Copper/early Bronze Age figurines are being considered as a mere continuation of this long established tradition. In the present study, the 3D reconstruction of some Copper Age figurines shows the completely different conceptual framework of the integrated presentation of the human body. It is based on the ability of new visualization technologies to show the rational viewpoint of the master of these works, made from detailed observation of

fast body movements and fleeting emotions traced on human faces. For the first time the human face becomes the central area (logical convergent point) of these figurines. In the present study their integral 3D reconstruction and the information they convey become far more valuable because an exact moment can be viewed from different angles.

Furthermore, I explore the communicative power of these portraits by describing particular elements of the facial expressions, their potential public role and the gradual establishment of a proto-literary tradition based on the personalized experiences of the people from that time.



"Dame de Brassempouy", ca. 29,000-22,000 BP, mammoth ivory, Aquitaine, France. Earliest known face.

Gregor Vahanyan
Armenia

The article presents ideas about the origins of the natural philosophy and metaphysics reconstructed by the author in Armenian rock arts (10-5 BC). The article also presents the images that indicate the existence of prehistoric ideas about the four elements of nature. These ideas are described in various compositions: a tree of life, a man, family, direct and winged crosses, swastikas, spirals, eight-pointed stars, circles and balls, the earthly and heavenly worlds, carts, tridents and the sun's rays, as well as natural phenomena such as volcanic eruptions and earthquakes.

Reconstructing the ideas of the natural philosophy and metaphysical subjects, using the cognitive abilities of rock arts, the author used the context of systems engineering of the genesis of knowledge (based on the asymmetry of logical and visual thinking), as well as the language of communication based on the relevant shaped frames and audio information, adequate to the content of rock arts of the Araratian mountains, compared with Anatolian, Indo-Iranian, European, Balkan and Italian (alpine) rock arts and signs showing that the basic ideas of natural philosophy and metaphysics in terms of knowledge, intellectual and spiritual expressions were documented in the Araratian mountains.

As a result of catastrophic earthquakes and volcanic eruptions surviving carriers, archaic civilization endured with knowledge that was transformed or implemented in the universal mythological motifs in old Europe, the Don river delta at Tanais and Scandinavia, Sumer, Egypt, Phoenicia and Asia Minor.



Rock art symbols, Armenia, source: V. Vahanyan.



Geghama Mountain rock art site, Republic of Armenia, <http://barevarmenia.com>.

Huiling Yang

China

Associate researcher, Rock Art
Association Center of Ningxia

In the northwest of Ningxia, there lies a lofty mountain range named the Helan Mountains. It is a north-south range, otherwise also regarded as the agriculture and animal husbandry dividing line. Geographically, there are a lot of cross-mountain valleys, which became traffic channels. The unique geographical environment and protected farming areas created a region of multi-ethnic cultures. Rock art is a typical representation.



Face, Helankou (UNESCO World Heritage Site), Yinchuan, Ningxia, China. Photo: Kevin Felt www.flickr.com.

Rock art scattered in the Helan Mountains includes different periods of history and cultures. Early periods represent animals and the female reproductive totem, etc. The following period depict various cultural connotations of the human face in petroglyphs, totem symbols and mask graphics. The rock

art shows mainly ibexes, horses and other livestock which are regarded as crystallizations of different cultural groups such as the Xiongnu, the Xianbei, the Tujue, the Huihu, the Dangxiang and others from Mongolia. Thanks to its unique petroglyphs, the Helan Mountain region is also considered the end point of the diffusion of the human face in rock art. From two aspects of communication and transformation, this paper discusses the influence of Helan Mountain rock art.

ON THE DISCIPLINES OF TAKING IMAGE
IN CHINESE ROCK ART

Yuan Zhu

China

School of Humanities & Social Science,
ECNU, Shanghai

Zhuoran Yu

China

Taking image is the first step in forming the image in rock art. There are several principles of taking image in Chinese rock art. The first one is simplicity, which includes the “projection profile” technique, the “part for whole” technique, and the “abstraction” technique. The second is the principle of maximizing profile which is often presented in original art. The third is the partial emphasizing principle, which is exemplified as shape emphasizing and location emphasizing. The fourth is the principle of divergent perspective, which shows the lack of background and demonstrates the tactile characteristic of rock art. The comprehensive application of these principles represents the characteristic of rock art’s taking image, demonstrating the thought processes of primitive inhabitants taking image.

Desert News



Har Karkom, Negev Desert.

The project “Man and the Desert” has activated a research laboratory in the desert town of Mitzpe Ramon, in the Negev Desert. Research focuses on the site of Har Karkom and on the Prehistoric art of the Negev and Sinai. For further information: cispe.research@gmail.com.

Workshop



To participate in GIPRI's 2014 rock art field seminar, contact Guillermo Muñoz: gipricolombia@hotmail.com.

Rock Art Links



African Rock Art Image Project, The British Museum.

THE BRITISH MUSEUM AND TRUST FOR AFRICAN
ROCK ART (TARA) IMAGE PROJECT

Thanks to a partnership with the British Museum and support from the Arcadia Fund, over the next four years TARA's Rock Art Archive will become available online and people around the world will be able to explore and learn more about Africa's rock art. The British Museum is cataloguing over 20,000 images from TARA's collection geographically by country, starting in Northern Africa, and will be continuously adding images to the database. For more info: <http://africanrockart.org/news/tara-archive-online-with-british-museum/>.

Conferences

XVII WORLD UISPP CONGRESS 2014



The International Union of the Prehistoric and Protohistoric Sciences (UISPP) will hold its World Congress in Burgos, Spain from **1-7 September, 2014**, Burgos, Spain. To register and for more information: <http://www.burgos2014uispp.com>.

UNIVERSITY OF MOHAMMED I Oujda, MOROCCO CONFERENCE

La Cinquième Rencontre Sur la Valorisation et la Préservation du Patrimoine Paléontologique RV3P5-2014 – Oujda, **15-17 May**, Oujda-Morocco. To register contact: Secrétariat du colloque RV3P5, Université Mohamed 1er Faculté des Sciences Département de Géologie, 60 000 Oujda, Maroc or aouraghe1@yahoo.fr.

IFRAO-AEARC FIRST INTERNATIONAL ROCK ART AND ETHNOGRAPHY CONFERENCE

The first International Rock Art and Ethnography Conference hosted in Cochabamba, Bolivia, by the Asociación de Estudios del Arte Rupestre de Cochabamba (AEARC), **23 – 26 September, 2014**, following the successful First International Cupule Conference (Cochabamba, 2007), will be chaired by Professor Roy Querejazu Lewis, the IFRAO Representative of AEARC.

The event includes four days of presentations and discussions, followed by three days of fieldtrips to rock art sites in central Bolivia. The four sessions are Ethnographically Recorded Rock Art Production (Robert G. Bednarik, Chair); Rock Art Sites as Sacral Spaces (Roy Querejazu Lewis, Chair), Ceremonial Use of Rock Art Sites, Past and Present (Gori Tumi Echevarría López, Chair), and Traditional Interpretations of Rock Art sites (David Camacho, Chair).

CALL FOR PAPERS

Interested participants may provide a proposed paper title and abstract for one or more of the sessions to the Chairpersons before 30 June 2014:

Roy Querejazu Lewis and David Camacho
Asociación de Estudios del Arte Rupestre
de Cochabamba (AEARC)
Cochabamba, Bolivia
aearc@gmail.com

Gori Tumi Echevarría López
Asociación Peruana de Arte Rupestre (APAR)
Lima, Peru
aparperu@gmail.com

Robert G. Bednarik, Convener of IFRAO
Melbourne, Australia
robertbednarik@hotmail.com

ATELIER colloqui

Publications

The fourth in the ATELIER colloqui Series has just been published: **Emmanuel Anati**, *Sogno e memoria* (Atelier, 2014). Excerpt from the Preamble, trans. L. Hochroth.

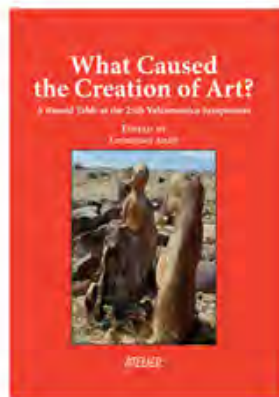
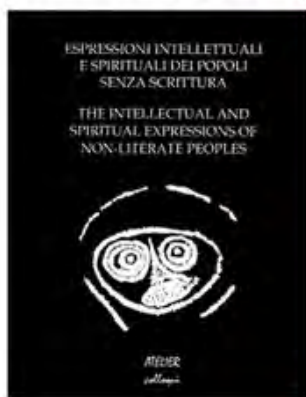
...In re-reading my own writing, I often feel the desire to modify it. This is why I maintain that every piece of my writing is a draft and work in progress. Sometimes I have the impression that certain terms of vocabulary are missing which would be useful to express the ideas better. This constant uncertainty makes me consider that each of my works is incomplete. Each is a state of the art set in the time in which it was conceived and which, at the time, convinced me...more or less. Some of my books have been conceived, drafted, written, revised, and corrected over the course of many years. Even so, it is often only after they are printed that I discover phrases or thoughts that I would have liked to revisit. Printing is an emancipation... but only a temporary one. And it is indeed the printing that allows one to review the work with different, more critical, eyes as if it were a work by someone else.

The appearance of a work is an opening to dialogue, an invitation to criticism and even self-criticism.

Rarely, it is believed that the perfection that must rule in time is achieved, even if each written word can be a message and can convey a revelation. However, the habit of communicating one's own thought is a requirement that each individual can express in different ways, from music to love, from dialogue to writing. A complete and perfect message would constitute a monologue, without any possibility of dialogue. Dogmas serve belief, not dialogue. Instead, the objective of writing is dual: investigating oneself and inviting dialogue. The works considered perfect or complete have arrived at such recognition only after at least a millennium past their first publication and even these raise doubts. The author will never know if his or her work will achieve such recognition. In the meantime, the source of human thought is fed by messages whose eternity is in doubt and whose mode of dissemination is not necessarily determined by its contents. But one must continue to write and to be imperfect.

The present work is an accumulation of ideas and thoughts, presented on various occasions, over the past twenty years. Born as a collection of essays developed over time, the original sources are papers given at psychology and psychoanalytic conferences or colloquia, where a healthy meeting of different, complementary disciplines, was created between psychology, psychoanalysis, archaeology, anthropology, and sociology. The encounter proved to be fruitful for the various fields of study and brought to the debate themes concerning aspects of the

ATELIER colloqui



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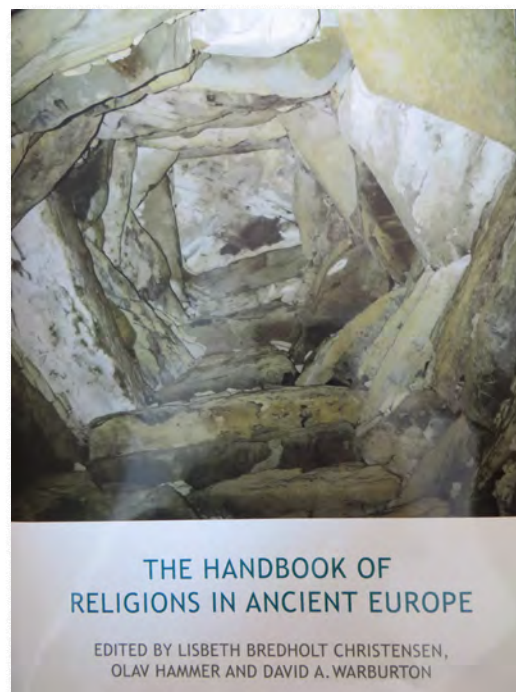
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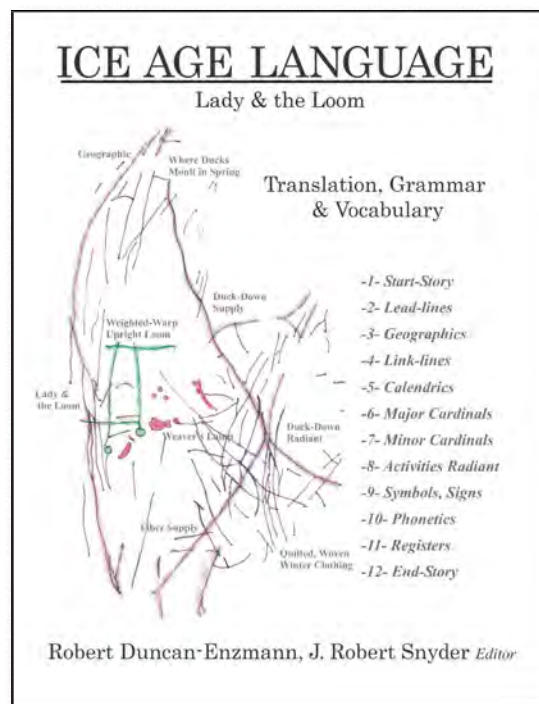
human spirit, including perceptions of reality, from the synergy of wide and varied multicultural and interdisciplinary perspectives.

Taken together, these talks acquire an overall content that was missing from the individual conferences. As a whole, they form the introduction of a foreseeable and tentative step towards the discovery of the roots and constants of collective memory. The persistent question “Who are we?” does not find a definitive answer, but only itineraries and suggestions for further research. Therefore, this is yet another unfinished work.

The analysis of the prehistoric artistic evidence and its integration into the study of peoples who still live in the primary stage, provides the opportunity to investigate human intellect and its universal characteristics, in various forms of art, in myth, taboos, initiation rites, and in the conception of time and space, from a multidimensional perspective. Psychology and psychoanalysis offer additional points of view for the comprehension of these varied primary manifestations of the human psyche. Anthropology and archaeology offer psychology and psychoanalysis the roots of human behavior, which continues to manifest itself, acquiring new formulae, in contemporary societies. The analysis of human behavior and its graphic externalizations in art, also bring new prospects to sociological sciences. Such interdisciplinary encounters have promoted an exceptional kind of cooperation, leading to new prospects for the specific disciplines concerned and have created a strong invitation to adepts to leave their own ghettos to open themselves up to wider panoramas, without fearing the exploration of lesser traveled paths in the forest of the human sciences. The texts in the present volume are an introductory selection of such orientations with the proposition of enlarging and developing this new “multi-discipline” called conceptual anthropology.



The Handbook of Religions in Ancient Europe (ed. Lisbeth Bredholt Christensen, Olav Hammer and David A. Warburton Acumen Handbooks, 2013).



Ice Age Language: Translations, Grammar and Vocabulary, Robert Duncan-Enzmann (ed. with J.R. Snyder, White Knight Studio: Boston, 2013).

EXPRESSION

N°4

April 2014

Contributors

The following participants have contributed their abstracts to this issue:

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Huiling Yang - CHINA
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Other participants in UISPP-CISNEP 2014 will contribute their abstracts to EXPRESSION N°5 (June 2014).

In EXPRESSION N°6 (August 2014) we will include the UISPP-CISENP program and a finalized list of all participants.

EXPRESSION is the e-letter of the Commission on Intellectual and Spiritual Expressions of Non-literate Peoples (CISENP), an international scientific commission of the Union Internationale des Sciences Préhistoriques et Protohistoriques (UISPP).

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3	Anying	China	Associate Research Fellow with Art Research Institute of Inner Mongolia	X	Prairie Economy Development Seen from Rock Art in the West Range of Langshan Mountain, Inner Mongolia
4	Aoyungerile	China	Associate Research Fellow with Alxa Museum	X	Prairie Economy Development Seen from Rock Art in the West Range of Langshan Mountain, Inner Mongolia
5	Arsenault Daniel	Canada	Director of the Centre interuniversitaire d'Études sur les Lettres, les Arts et les Traditions (CÉLAT) à l'Université du Québec à Montréal (UQAM), Montréal, Québec, Canada	X	Canadian Shield rock art and its spiritual dimension. An informed approach to the tangible and intangible dimensions of rock art sites in the Canadian Shield
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7	Bertilsson Ulf	Sweden	Svenskt Hällristnings Forsknings Arkiv (SHFA) (Swedish Rock Art Research Archives) University of Gothenburg	X	Carved footprints and prehistoric beliefs: examples of symbol and myth-practice and ideology
8	Bettencourt Ana	Portugal	Auxiliary Professor of Archaeology Department of History, University of Minho Institute of Social Sciences, BRAGA, PORTUGAL		
9	Binant Pascale	France	CNRS / UMR 7041 ArScAn / AnTET Anthropologie des Techniques, des Espaces et des Territoires au Pliocène et Pleistocène, Prignonieux, France	X	Sexual human representations of the paintings in the Serra da Capivara, Brazil: relations in action, narrative relations?
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49	Wang Xiaokun	China	School of History, Renmin University of China	X	Research on Face Rock Carvings in Northern China
50	Wang Xu	China	Director of the Management Office of Helan Mountain Rock Art, Yinchuan City, Ningxia	X	Petroglyphs of the Northern Pacific Rim: the Rock Art of the Xiliaohe River and the Amur River
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52	Wu Jiakai	China		X	Discovery and Study of Two Groups of Writing on the Cliff in the Hongshan Culture Area
53	Wu Junsheng	China	Head and Associate Research Fellow of Wuhai Museum	X	Primitive Religious Information Embodied in Human-face Images of Rock Art on Zhuozishan Mountain, Wuhai, Inner Mongolia
54	Wu Xiaoping	China	Professor and Doctoral Supervisor of Guizhou Nationalities University	X	Research on the Development and Utilization of the Guizhou Ancient Petrography Resource
55	Xiao Bo	China		X	Discussion of Reproduction Worship in Chinese Rock Art
56	Yang Huiling	China	Associate researcher in Rock Art Association Center of Ningxia	X	Communication and Transformation: In-Depth Reflection of Helan Mountain Rock Art
57	You Qian Sheng	China		X	Using the Montage Technique to Read Various Cave Painting Sites on Guizhou Plateau
58	Yu Zhuoran	China		X	On the disciplines of taking image in Chinese rock art

59	Zhang Jiaxin	China	Rock Art Association of China	X X X	Agricultural Worship in the Rock Art of Jiangjunya, Lianyungang City, East China Discussion of Reproduction Worship in Chinese Rock Art Field Survey and Analysis of Eye Mask Worship in the Xiliaohe River Basin
60	Zhang Li-Na	China	Arts Department, Zunyi Normal College, Zunyi	X	The Special Characteristics of the Zhenfeng Rock Art in Guizhou
61	Zhang Wenjing	China	Centre for Post-doctoral Studies, Communication University of China	X	Research on Face Rock Carvings in Northern China
62	Zhang Xiaoxia	China	Master of Rock Art Research Association of China, Minzu University of China	X X	Investigation and Research into Dahongyan Rock Art in Zhengfeng County, Guizhou Province Prehistoric Rock Art, the Information Era of Humans Which has been Overlooked
63	Zhang Yasha	China	Rock Art Research Association of China, Minzu University of China, Beijing	X	Image Classification and the Symbolic Structure of the Rock Art at the Zuojiang River, Guangxi
64	Zhu Houqiu	China		X	An Ancient Sacrificial Place: Research into Rock Art in Xianju
65	Zhu Lifeng	China	Associate Professor of China Women's University, Beijing	X	Petroglyphs of the Northern Pacific Rim: the Rock Art of the Xiliaohe River and the Amur River
66	Zhu Qiuping	China	Cultural Relics Management of Ningming District, Guangxi Province	X	Significance of the Stabilization Works Which Protect the Rock Art Painting in Ningming District
67	Zhu Yuan	China	School of Humanities & Social Science, ECNU, Shanghai	X	On the disciplines of taking image in Chinese rock art

Awaiting Confirmation

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