Rock Art Dissertations and Theses

A Literature Survey extracted from the Rock Art Studies Bibliographic Database for the years 1946 - 2016

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A Project of the Bay Area Rock Art Research Association and the

Museum of Northern Arizona

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Point Richmond, California - Flagstaff, Arizona
PREFACE

The Rock Art Studies Bibliographic Database is an open access, online resource that fulfills the need for a searchable portal into the world’s rock art literature. Geared to the broadest interests of rock art researchers, students, cultural resource managers, and the general public, the RAS database makes rock art literature accessible through a simple search interface that facilitates inquiries into multiple data fields, including authors’ names, title and publication, place-name keyword, subject keyword, ISBN/ISSN number and abstract. The results of a data search can further be sorted by any of the data fields, including: authors’ names, date, title, and so forth. An ever increasing number of citations within the database include web links to online versions of the reference cited, and many citations include full author’s abstracts.

The data compilation has been undertaken by Leigh Marymor with the year 2018 marking the 25th year of continuous revision and expansion of the data. Over 36,000 citations are currently contained in the database.

The RAS database first launched online as a joint project of the Bay Area Rock Art Research Association and University of California’s Bancroft Library. After thirteen years of collaboration, the project found a new home and collaborator at the Anthropology Department at the Museum of Northern Arizona.

*Rock Art Dissertations and Theses* results from an export of data from the RAS database and captures a freeze-frame of student rock art research as compiled here in the year 2017.

The online version of the RAS Bibliographic Database at the Museum of Northern Arizona is updated annually, and we refer the reader to that resource for up-to-date bibliographic data revisions and additions. Researchers who consult the online database in concert with their reference to *Rock Art Dissertations and Theses* will discover a powerful ally in further refining geographic and thematic inquiries.

The Rock Art Studies Bibliographic Database can be searched at:

https://musnaz.org/search_rock_art_studies_db/.


Abstract: "The rock art of Taru Thang in Ladakh offers us a chance to learn more about the past cultures of the mountain regions of northern Pakistan, eastern Afghanistan and northwestern India. The dominating motif is the mountain goat, and I believe there is a possible connection between the rock art of Taru Thang and the ancient religious beliefs of the Dardic speaking people. My aim is to provide a possible theory of why, and by whom the carvings were made. The Dardic speaking people living in the mountain regions of the Trans-Himalayas have preserved parts of their ancient religious beliefs, as well as their social structure despite Muslim and Buddhist influence. Ethnographic sources tell of how they believe their society to be divided in pure and impure spheres, based on the verticality of their landscape. Each sphere is assigned to the sexes respectively, based on an extreme division of labour: The men spend half the year in the mountain pastures with the livestock and are associated with the high mountain zones, while the women working with agriculture in the villages are associated with the low valley zones. The Dards believe that the pure zones of the mountains are inhabited by supernatural beings, ambiguous creatures capable of bringing fortune and prosperity, but also sickness and misfortune. The society of the supernatural beings is believed to be a mirror image of the Dard society, and the spirits keep mountain goats as domestic animals like humans keep goats. Therefore, the mountain goat is regarded the most pure amongst animals, being in touch with the pure spheres of the mountains and the supernatural beings. By using a combination of theories including totemism, bricolage, myths and binary oppositions, I believe it is possible to connect the rock art of Taru Thang with the Dardic speaking groups of Central Asia, and show how they use natural symbols in their surroundings to explain the differences in their culture. Especially, I wish to show how the rock carvings can be seen as expressions of maleness and of how male dominance can be recreated through rock art.

I believe a research combining the ethnographic evidence of the Dards and the rock art material from Taru Thang can enhance our understanding of the images, as well as stand as an example of how it is possible to interpret rock art symbols through the use of local ethnographic sources."
Academia.edu.

Mauritania. Africa.
Worldcat.org.


Abstract: "This study explores the stylistic variability and underlying cohesion of the petroglyphs sites located on Gabriola Island, British Columbia, a southern Gulf Island in the Gulf of Georgia region of the Northwest Coast (North America). I view the petroglyphs as an inter-related body of ancient imagery and deliberately move away from (historical and widespread) attempts at large regional syntheses of 'rock art' and towards a study of smaller and more precise proportion. In this thesis, I propose that the majority of petroglyphs located on Gabriola Island were made in a short period of time, perhaps over the course of a single life (if a single, prolific specialist were responsible for most of the imagery) or, at most, over the course of a few generations (maybe a family of trained carvers). The bulk of all petroglyphs were, I argue, produced during the Marpole culture phase (2400 - 1000 BP) and their primary raison d'etre pertained to the acquisition of supernatural power. In other words, 'art' in the service of: "the vision, the ritual world, the ancestors, and wealth" (Suttles 1983:69). My conclusions are based largely on a comparative stylistic analysis between petroglyph motifs/design elements and those found in the Northwest Coast mobiliary 'art' repertoire as documented and discussed in Margaret Holm's 'Prehistoric Northwest Coast Art' (1990). Some interpretive possibilities for the use of petroglyph sites (both past and present) are also put forth in this thesis' conclusions."
RASNW4, Internet.


Abstract: "Le djebel serkout (ahaggar nord oriental) a revele a la suite de plusieurs prospections un riche et inattendu patrimoine grave reparti sur cinq sites, cousseli, tin temeroualine, in tifinagh, oued feyek et tabaouhaout. Quatre cent parois gravees sont ici decrites puis analyseses. Art essentiellement pastoral, hante par la figure du bovin, cet ensemble rupestre renvoie le reflet d'une societe fortement liee a son betail et pratiquant tres certainement la transhumance. Cependant, l'empreinte d'un passe plus anciens est perceptible sous la forme de representations de la faune tropicale ou de symboles a connotation archaique. Cet ensemble s'insere, en grande partie, dans l'etage bovidien reconnu dans l'art rupestre environnant. Pour certaines gravures, un etage bovidien ancien est peut-etre a identifier. L'absence de l'etage caballin, present pourtant dans des sites voisins, trouve certainement sa justification dans la configuration geographique de cette region reculee aux reliefs accidentes. L'etage camelin est, lui, bien distinct. Nous avons constate a la faveure des decouvertes anciennes et recentes, l'accumulation de donnees militant pour une chronologie longue."

RASNW3, Internet.


Abstract: "This research is aimed at investigating the archaeological sites with rock-art records from the State of São Paulo in two aspects: reflect on the reason for the scarce bibliography, documentation and recording of this type of site and analyze the reason for the lack of areas open to visitation for society. We search two main objectives: catalog in a systematic way the rock-art sites in the State, generating consistent data for future research and interpretations of rock art in São Paulo, as well as propose a musealization model based on the concepts of Sociomuseology. In these models, the musealization process goes beyond the museum building, and appropriates the territorial perspective, establishing closer links with the community, prioritizing social participation and valuing the different dimensions of cultural heritage. To achieve the first objective was accomplished a bibliographic survey of sites already studied and the data were organized in Registry Form that include information about the site, the records, the location, the context in which it is inserted, and data for formulation proposals for museatization. The survey was complemented by the field data and photo documentation. To develop a proposal for musealization associated with surveying and cataloging of Rock Art Sites in the State of São Paulo provides a step toward the democratization of knowledge and therefore its preservation."
Worldcat.org


Cliff no. 5, Bedolina, Valcamonica, Italy. Europe. Style IV.

EPA, Biblio (gives date 1997).


Jebel Umm Sanman, Saudi Arabia. Arabian Peninsula.

Biblio.


Valcamonica (BS), Lombardy, Italy. Europe. Documentation. GIS spatial analysis. Distribution.

RASNWV, Biblio (cites 2012).


Rock Art Stability Index (RASI), analysis of rock weathering associated with petroglyphs.

Biblio. Internet.

Teotenango, Mexico. North America.

PAPPM, RASNWV.


Biblio. Worldcat.org.


RASNW3.


Worldcat.org.


APGODQ.


Biblio.


Abstract: "The ethnoarchaeological and archaeological data on Nlaka’pamux Interior Salish rock art is among the richest of its kind in North America and offers a rare opportunity to study indigenous rock art in the historical and cultural context of its production. Direct historical and cultural continuity offer the advantage of foregrounding indigenous taxonomy and interpretation. With multiple sources available (ethnographic texts, historical texts, archaeological data and localized indigenous knowledge) Nlaka’pamux rock art can be detached from western theory and studied empirically (temporally and spatially) as a material signature of practice within a circumscribed territory. Nlaka’pamux rock painting, according to oral tradition, is an ancient practice. Many rock paintings visible today appeared on certain landforms after the arrival of Europeans and pathogens (smallpox) on the east coast of North America. Oral traditions state that Nlaka’pamux knew of European presence prior to face to face contact and took active measures to mitigate the impact using culturally prescribed means — speeches, dances and rock painting which occurred at 50 or so locations throughout the territory along travel corridors as early as the 16th century and into the 20th century. In all its phases, Nlaka’pamux rock painting is a pro-active historically contingent act of intervention with protection, demographic revitalization and intergenerational memory in mind."


CREAP. APGODQ.


Medio Vale do Rio Doce, Brazil. South America.  
RASNW2.


Carste de Lagoa Santa e Serra do Cipó, Minas Gerais, Brazil. South America.

**Abstract:** The Lagoa Santa Carste and the Serra do Cipó, comprises the research area, covering part of the metropolitan region of Belo Horizonte-RMBH, center of Minas Gerais state. Numerous archaeological sites have shelters in limestone and quartzite, with
various types of rock art, painted perforated and incised. Much of this artwork is attributed to the Tradição Planalto, established in this region, at least from the Middle Holocene. Several sets stylistic and thematic succession assigned to this tradition have been identified and rearranged, seeking, where possible make analogies and correspondences between the two regions components. Other units or non-Planalto Intermediate and recent pictorial expressions levels were identified which, in some cases, indicated possible influences of traditions from other regions of the country. Combinations of dotted figures, stylistic variations that bring unique themed repertoires have also been proposed. The shallow incisions in turn, have varying sizes and visibility, including miniatures that had not been considered in previous studies. The observation of pattern of use of the internal space of shelters for the execution of the figures, taking into account the different rock media, the interaction of figurations with the background, beyond the distribution of graphic expressions of high and low visibility sites and landscapes, were fundamental to the proposed landscape of chrono-stylistic more detailed, taking into account the changes, stylistic differences and similarities over time.”

Worldcat.org, Internet, RASNWV.


New Zealand. Maori rock art.

Biblio.

Baker, Suzanne, 2008. The Rock Art of Ometepe Island, Nicaragua: Motif Classification, Quantification, and Regional Comparisons. MSc Dissertation, Faculty of Science, University of the Witwatersrand, Johannesburg, South Africa.

Ometepe Island, Nicaragua. Central America.

Internet.


Worldcat.org.


Catimbau Valley, Buíque, Pernambuco, Brazil. South America.

Biblio.


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BIBLIO. NADB #925222.


Worldcat.org.


*NADB #5307803, Ms. #MCAM.R1 on file, Colorado Historical Society, Office of Archaeology and Historic Preservation, Denver, CO., COL.*


Pillo, Socabaya, Arequipa, Peru. South America.

*ARDP, Internet.*


Kimberley, Australia. Bradshaw Rock Art. Aboriginal rock art.

*Biblio.*


Kimberley, Australia. Bradshaw Rock Art. Aboriginal rock art.

*Biblio.*


*BIBLIO, KLCB, Worldcat.org.*


Isle of Man, British Isles. Europe. Cup, cup-and-ring motif(s). Neolithic.

*RASNW2.*


*NADB #5600557, Worldcat.org.*


Biblio
Internet.

Berenguer, Jose, 2002. Tráfico de Caravanas, Interacción Interregional y Cambio Cultural en la Prehistoria Tardía del Desierto de Atacama. Ph.D. Dissertation, Department of Anthropology, University of Illinois at Urbana-Champaign.

Atacama Desert, Chile. South America.

Biblio.


Serra do Lajeado, Tocantins, Brazil. South America.

Biblio, RASNW3.


Lascaux, Dordogne. France. Bacteria.

Abstract: "The study of Paleolithic parietal art took a new turn during the last decades, since the scientific community has been confronted with the development of algae, bacteria and fungi that jeopardize some representations among the most famous around the world. The episodes that have been taking place in Lascaux cave (Montignac-sur-Vézère, Dordogne), since its discovery in 1940 and its closure to the public in 1963, made people conscious of the extreme fragility of cave environment, whose equilibrium can be broken by simple variations of environmental and climatic conditions. Biological forms certainly still fascinate people; their implicit links with art is evident since the Prehistoric times and can be found in contemporary art or architecture nowadays. A better understanding of the microorganisms influence (they are the cause of alteration processes) on the state of the paintings, drawings or engravings, or on their evolution in time, makes us understand that it is necessary to consider a painted cave as an ecosystem whose interface between the wall and the atmosphere has to be examined from the points of view of physics, chemistry and microbiology. Among the forms of biological alterations described in the caves, moonmilk is highly common, but the role of bacteria in the setting up and the structural organization of this kind of wall concretion is still little-known. In a diachronic perspective, moonmilk deserves to be put in relation with prehistoric art: at the same time support and potential factor of alteration of the representations, its implications go beyond the esthetical aspect. The dating of parietal art, its role in this art conception by people from the Paleolithic or its function as indicator of a cave health are some of the aspects studied in this work, whose guidelines are the integration and the prevention of the risk of seeing some masterpieces of world heritage disappear little by little."

Internet.


Worldcat.org.


Shoalhaven River Basin, New South Wales, Australia.

BIBLIO, AHCBS.
Abstract: "En esta investigación se aborda el arte rupestre desde dos perspectivas complementarias: 1) el análisis cualitativo-distribucional de motivos a nivel intra e inter regional, los cuales fueron registrados en el macizo del Deseado (Santa Cruz, Argentina) y en la porción rionegrina del macizo de Somuncurá; y 2) el estudio experimental de los procesos de producción del arte rupestre documentado por otros investigadores en la primer región. Se considera válida la primera comparación debido a que ambas regiones mesetarias son ambiental y geomorfológicamente similares, resultantes de procesos volcánicos y erosivos que modelaron el paisaje. En tanto que el segundo abordaje resulta novedoso por haber evidenciado poco desarrollo, hasta el momento, en los estudios realizados en nuestro país. Los grabados estudiados en el macizo del Deseado se ajustan a las tendencias observadas en trabajos previos (Carden 2008a), aunque la principal diferencia se observa en el sitio La Marianita, en el que se empleó un soporte tobáceo ubicado en una planicie de inundación de un arroyo temporal. Por otro lado, el desarrollo y la implementación de protocolos experimentales para la replicación de motivos grabados y pintados permitieron el control minucioso de variables referidas al soporte y a los artefactos empleados, así como al trabajo y los motivos realizados. Se coincide con otras propuestas en las que se considera que, en la producción de grabados, el soporte seleccionado condiciona la técnica y los artefactos a emplear así como el diseño del motivo a realizar. La puesta a prueba de materias primas colorantes recolectadas en el macizo del Deseado permitió comprobar sus cualidades para pintar, lo que constituye una de las primeras etapas de la cadena operativa. Además, la fabricación de los primeros artefactos para pintar (v.g., hisopos) permitió reconocer su trazo y diferenciarlo de aquellos trazos realizados con las yemas de los dedos. Al ser los motivos más abundantes en la región en estudio del macizo del Deseado, los negativos de mano recibieron especial atención durante las experiencias replicativas. Los resultados obtenidos permitieron reconocer que las variaciones en los gestos técnicos influyan en el largo del negativo obtenido, si éste es comparado con el largo real de la mano. El estudio minucioso de doces sitios con manifestaciones rupestres en el macizo de Somuncurá permite profundizar el conocimiento respecto del arte en esa región. La integración de esta información a la obtenida en estudios previos permite reconocer cierto patrón en la localización de los sitios con arte rupestre: se encuentran en espacios reparados, aprovechando superficies verticales o horizontales de bardas o aterciopelados (entre las primeras predominan los grabados y entre los segundos las pinturas); se encuentran cercanos a lagunas o fuentes de agua temporarias, que en el pasado podrían haber funcionado como atractores de recursos y de personas convirtiéndolos en nodos o puntos de encuentro en el paisaje. Hasta el momento en el occidente de Somuncurá no se han documentado sitios con grabados, lo cual no indica que éste tipo de manifestaciones se restrinjera sólo al oriente somuncurense. Asimismo, se observó una alta disponibilidad de materias primas colorantes y de soportes aunque los sitios con arte rupestre pintado en el sector occidental del macizo no son abundantes o presentan baja frecuencia de motivos. Esta situación podría ser explicada por numerosas cuestiones, entre ellas se puede mencionar: 1) el arte pintado no era común siendo pasible que pintaran otras superficies, 2) la falta de empleo de materias colorantes disponibles, 3) cuestiones tafonómicas de preservación. De la comparación inter-regional se observa que en ambos macizos se documentaron motivos pintados y grabados sobre los diferentes soportes y roces disponibles. Los pictograbados parecen ser recurrentes en Nordpatagonia, y algunos casos fueron documentados en Somuncurá. Por otro lado, el macizo del Deseado presenta mayor variabilidad en cuanto a las técnicas tanto de grabados como de pintura, principalmente por el desarrollo de los estudios del arte rupestre desde hace cuatro décadas. En síntesis, cada uno de los macizos presenta un conjunto de características que los hace distintivos a pesar de las semejanzas ambientales y geomorfológicas. Las similitudes en el arte rupestre de ambos macizos parecen acentuarse hacia el Holoceno tardío, por la presencia de motivos correspondientes al “estilo de grecas” y del “estilo de pisadas.”

BIBLIOGRAPHY


Biblio, Internet.


Abstract: "The rock art that is found in the region of Reindeer Lake, Saskatchewan is part of a larger category of rock art known as the Shield Rock Art Tradition. At present, there are more than 400 known and recorded rock art sites throughout the Canadian Shield region. These sites are found over an extensive geographical area and can be found from southwestern Quebec across the Shield westward, up to north-western Saskatchewan. The majority of these rock art sites are comprised of imagery that has been painted on rock surfaces. The rock art sites at Reindeer Lake, or “panels” as they are called, depict a variety of symbols and characters that portray humans, animals, anthropomorphs, ceremonies and motifs of a spiritual nature. A variety of explanations have been proposed as to the function and meaning of rock art in general. Among the more accepted explanations are that rock art paintings were created by shamans; that they depict dreams or visions of an individual seeking medicine or participating in a vision quest/puberty rites; that they are a form of hunting magic whereby the author in capturing the animal in a painting assures capture of the animal in life; or that they serve as markers for travellers. Regardless of function and meaning, all of the rock art sites on Reindeer Lake are of immense heritage value and should be regarded as sacred locations. Very little is known about the rock art in the Reindeer Lake regions. Before any significant analyses of their meaning can be conducted, they must first be relocated and properly documented. At present there are only a very small number of publications that document or mention the Reindeer Lake rock art.

This thesis surveys the rock art of Reindeer Lake, Saskatchewan. It discusses the general nature of pictographs from the Shield Rock Art Tradition and how the panels at Reindeer Lake fit into the overall scheme, and applies a systematic method to the recording and analysis of pictographs using a contextual approach. Although the primary focus is on recording the painted imagery, the specific context of each panel as well as the surrounding landscape is also considered. Recording these ancient rock art sites using a proper systematic method has ensured that this significant element of Aboriginal culture will endure not only for future research, but also for the benefit of future generations of the local Cree people."

BCSRA.


Biblio, Internet, Academia.edu, RASESAL, Worldcat.org.


Worldcat.org.


Worldcat.org.


IDAHO, OREGON, WASHINGTON, PACIFIC NORTHWEST. United States. North America. PHYSICAL LOCATION and TYPE DISTRIBUTION PATTERNS.

LMRAA. NADB #1331684.


Author’s abstract: “This study developed a management plan for the public use, interpretation, and conservation of the Okotoks “Big Rock.” The Big Rock is one of Alberta’s most frequently visited natural features. About 8 km west of the town of Okotoks, an enormous quartzite block weighing approximately 16,500 tons and measuring about 41 x 18 x 9 m sits upon the open prairie. The site of the Okotoks Big Rock has a rich and varied cultural heritage. The Archaeological Sites Inventory for Alberta lists the site as having painted red ochre drawings or “pictographs” on the rock’s surface. This is tangible proof of the probable prehistoric cultural heritage of the site. In addition, over the years, the Big Rock has increased in popularity with local residents, sport enthusiasts, and tourists. Along with this growing popularity, there has been a pronounced increase in exploitation of the site, which has threatened its overall integrity. In an effort to maintain the site’s integrity, the Government of Alberta designated the site a Provincial Historic Resource in 1979. But even with protective governmental legislation in place, the site continues to show signs of deterioration. Through demonstrating an understanding of the interrelationships between culture and the natural landscape and the importance of the human connection to “place,” a Site Management Plan for the Big Rock is developed that achieves an appropriate balance between public enjoyment and resource protection.”

AATA.


Abstract: “El tema seleccionado respondió al propósito de obtener una caracterización del Arte Rupestre del norte patagónico basada en registros de sitios de la región. La historia de las investigaciones que se realizaron desde la primera mitad del siglo XX demuestra que hasta el momento, no se había elaborado una explicación de carácter regional que superara el esquema de alcance panpatagónico que fue formulado por el prehistoriador Osvaldo Menghin en la década de 1950. En especial, se carecía de un replanteo que incorporara los datos aportados por los innumerable reparos norpatagónicos con pinturas y grabados descubiertos entre los años 1961 y 2000, y que diera cuenta de las singularidades regionales. En lo fundamental, los análisis se basaban en los resultados obtenidos en la Patagonia Central con epicentro en el valle del río Pinturas, distante 700 kilómetros de la región estudiada. Así las investigaciones se orientaron a identificar los tipos de Arte, a determinar su antigüedad y su vigencia, y a aislar los rasgos regionales que fueran expresión de los límites territoriales, la identidad y la ideología de las sociedades indígenas de tiempos pre y poshistóricos. El objetivo principal de la investigación, fue alcanzar algún nivel de “lectura” de los documentos iconográficos que nos “legaron” los “antiguos”. Para concretar esta propuesta fue necesario obviar la metodología tradicional de estudio del Arte Rupestre, desplazando el eje desde el enfoque descriptivo al interpretativo.”

Internet.


Horn of Africa.


Internet.


Abstract: "Thanks to the association of rock-art and a chrono-cultural context, the occupied and decorated rock-shelters appear to be particularly appropriate to consider the spatio-temporal structuration of the Middle Magdalenian. Based on analytical tracings, the techno-stylistic study of four rock-art sites (Roc-aux-Sorcières, Chaire-à-Calvin, Reverdit, Cap-Blanc) reveals a double process of unity and regionalization. A tradition of the Magdalenian parietal sculpture appears, in the continuity of the Solutrean sculpture. Two groups can be distinguished however. The “Roc-aux-Sorcières group” spreads from Vienne to Eastern Périgord. Inside, the analogies between the Roc-aux-Sorcières and Chaire-à-Calvin friezes raises the question of their author(s), and beyond their inhabitants. The “Cap-Blanc group” coexists in Périgord. The difference between Roc-aux-Sorcières and Cap-Blanc is also found in the archaeological material. Could these symbolic groups illustrate two socio-cultural groups? Finally, the socio-cultural function of sculptured sites is tackled through the choice of sculpture. Inside the decorated sites of Eastern Vienne, the monumental sculptured frieze of Roc-aux-Sorcières rock-shelter certainly was public art, associated with large occupations. Then the frieze would have acted as an element of social cohesion. It could also have served as a territorial mark facing other populations (La Garenne group?).” Internet.


LMRAA, Internet.


ARMoca, RASNW3, RASNW4.


Torres Strait, northeast Australia. Aboriginal rock art.

Abstract: "This thesis examines the results from seven community-based rock art recording projects carried out in Torres Strait (northeast Queensland), in the context of inter-regional interaction. The extensive interactional sphere that links Torres Strait Islanders, Papuans and Aboriginal people from Cape York is a well-recognised feature of this dynamic region. However, despite the anthropological and post-European contact historical research conducted in Torres Strait, the study of rock art has been sorely neglected across the region. Prior to 2000, only sporadic recordings of rock art could be located in the ethnographic literature. This research project systematically recorded Torres Strait region rock art, using computer enhancement techniques, to investigate artistic patterning in the rock art record based on similarities and differences of designs across space. The use of computer enhancement as a methodological tool has allowed for a more comprehensive recording of rock paintings that have deteriorated considerably in the harsh coastal, tropical climate of Torres Strait. The key outcomes of this project reveal that there are no consistent groupings of islands based on motif types. Rather, specific islands -Dauan, Kiirriri, Pulu and Somerset - differentiate themselves from other islands in several statistical tests involving group motifs and individual motifs. Incorporation of comparative designs from portable media - decorative material culture objects and scarred designs is much more widespread than originally anticipated. A distinctive Papuan influence is clearly visible in the north with Dauan's rock art assemblage; that influence extends southwards into the mid-Western Islands but is absent in the south-Western Islands. Consequently, rock art alone cannot be an adequate indicator of inter-regional interaction in Torres Strait. Examination of the patterning of designs in rock art needs to consider the broader role of decorated material culture objects. The portable nature of such objects is a crucial element in the investigation of the artistic system in the Torres Strait region. That designs are found on more than one decorative medium in Torres Strait is symptomatic of a much larger and widespread artistic system that utilises different media for the sharing of design conventions across space.”
Bibliography:


Tarapacá Valley, northern Chile. South America.

Worldcat.org.


Chronology. Cultural identity.

Worldcat.org.


Abstract: "This thesis aims the study of the archeology of the caves in the puuc zone (yucatan, mexico) and is based on the analysis of the material collected on surface and in the excavations during 1986 and 1990. It includes 3 main parts divided in nine chapters. The introductive first part contains a geographical and archeological presentation of the area and the previous works concerning caves. The second part is dedicated to the presentation and the analysis of the archelogical material (ceramics, artefacts, Rocks art, etc). The third part contains the inventory and hypothesis on the various functions of the caves, and especially on the seldom study of its running usages until now in the maya area."

ARMOCA. Internet.

**Broughton, Laurie,** 1999 (Fall). A Quantitative and Pictorial Inventory of Eight Previously Unrecorded Rock Art Sites in Culberson County, Texas. Anthropology Honors Thesis: n.p., The University of Texas at Austin, Austin, Texas.


LMRAA.


Abstract: "Le Ladakh constitue la plus vaste, la plus élevée et la plus occidentale des régions naturelles de l'Himalaya. Bien que politiquement rattachée à l'état indien du Jammu et Cachemire, elle est géographiquement située aux confins de l'Asie Centrale, de la Chine, du Tibet et de l'Inde. Par conséquent nous pouvons présumer que cette situation privilégiée lui a conféré une importance historique majeure. Cependant, le Ladakh a fait l'objet de peu de recherches archéologiques : on compte seulement trois sondages. Le manque de données est aujourd'hui comblé par un matériel abondant, varié et fiable : l'art rupestre. Véritables créations picturales ou simples graffitis, les pétroglyphes sont des marqueurs spatio-temporels immuables, qui ne peuvent mentir ni sur leur provenance ni celle de leurs auteurs. De part leur quantité (on en connait plusieurs milliers) et leur variété (ils illustrent des êtres anthropomorphes, zoomorphes, des monuments et des signes), ils recèlent des informations essentielles pour l'histoire du peuplement. Puisque les représentations rupestres couvrent une période s'étendant de la Préhistoire à l'époque moderne nous avons opéré un choix pour notre étude. Par une analyse comparative thématique et stylistique des images gravées nous sommes en mesure d'inscrire le Ladakh au sein du groupe des cultures des steppes à l' Age du Bronze et à l' Age du Fer ainsi que de l'identifier comme carrefour culturel pour la..."
diffusion du Bouddhisme au ler millénaire de notre ère. Les axes de recherches retenus s'inscrivent dans la thématique des recherches archéologiques menées actuellement en Asie centrale.”

Internet.


"This master's thesis presents the first segment of the project "Preservation of Petroglyphs in Uruguay." The pictographs, located on huge granite boulders, were presumably executed by the indigenous population. The goal here is inventory and examination of the paintings in the Chamangá area of the province of Flores. A first point of emphasis in this effort is the exact localization of individual discovery sites with the aid of remote sensing data (aerial and satellite photography) and satellite geodesy (Global Positioning System, GPS). Assembly of a precise cartographic basis for documentation is stressed. A second area of emphasis is the detailed description and documentation of the paintings. Scientific examinations are used to collect information that is expected to shed light on the object's situation, especially of the granite support and its changes upon weathering. In that regard, two thematic complexes became apparent and were given special attention: colored layers on the natural rock and infestation by lichen. The results are expected to form a basis for future conservation.” Abstractors: Author Abstract and Fachhochschule Köln

AATA Nos.:2007-83501 and 41-2698


RANMAR, NADB #821026, Biblio.


NMLAB (571.788 / B924a), COL, Biblio, Internet.


Doornhoek Rock Art Site, Krugersdorp District, Gauteng Province, South Africa San (Bushman) rock art.

Internet.


Abstract: "In the light of our analysis of the animals encountered at the five rock art sites studied in the Kufra Basin, we are able to put forward a classification of three periods : 1. A first bovidian period encountered in a number of places such as Bzima, Rebiana and Bir el-Awadel and only in the form of engravings. Not many examples of this style have been found and depictions of humans are rare. In this first period hunting scenes predominate, where bovids, portrayed in a rather naturalistic style, are represented by several species of antelope, perhaps an elephant, and other unidentified animals. Most of the engravings from this period are located in hilly areas on the vertical walls of low cliffs. 2. The pastoral period (bovidian), found throughout the Kufra Basin, particularly the Jebel el-Uweinat region, where painted works are more numerous than engraved ones. The subjects of the engravings vary according to the
sites but are mainly bovids associated with a few depictions of humans and various wild animals. Portrayals of humans within a scene, describing for example an aspect of daily life, are rare with the exception of a few representations of trapping or hunting. Also present are numerous geometric images and impressions of animal feet, particularly at Bzima 2. The dimensions of the engravings vary according to their age, the largest appearing to be the oldest and, except at Bir el-Awadel, there is no superimposition of engravings. All types of engraving techniques have been used – incisions of various depths and widths as well as picking and pick dressing, sometimes in combination. The few paintings remaining around Kafra are small in size and only the colour red has resisted damage caused by weather. 3. The cameline period found in the el-Uweinat region, especially at Bzima and Rebiana. The rock art of this period consists entirely of engravings – no paintings of dromedaries have been discovered, in contrast to the south-west of Libya. The engraved boulders from this period are generally found close to habitation and burial sites. Images of camels predominate, at times in groups, at times individually, and sometimes accompanied by camel drivers. Other animal species are rare whereas geometric designs regularly appear in conjunction with incised images of camels. There are numerous portrayals of scenes, often of caravans or herds of dromedaries, and in the Gara el-Mekhaze one engraving depicts armed conflict between two opposing groups of men. A few cameline engravings overlap bovidian ones, but most of the time the latter have been respected or at times unskillfully copied. The techniques used include incision, picking, pick dressing and polishing. However it is incision, a technique very easy to execute, which has been most often used. In addition, the great variety in the appearance of the engravings, and in the levels of expertise they reveal, indicates that there has been a succession of many artists expressing the product of their imagination on these boulders. No inscriptions in an ancient language have been found, but there are inscriptions in Arabic, often recent. The cameline period seems at times in our sector of study to correspond with positions of refuge for the populations concerned, probably in response to conflict, in particular raids from neighbouring territories. That is why, as at Rebiana, the sites are among fallen boulders on mountain slopes. However this is not always the case as at Bzima. The “Round Heads” style, found in the Jebel el-Uweinat, is found in our region only in the Karkour Ibrahim. Similarly, in none of the five sites studied have representations from the equidian (or caballine) period so far been found, in contrast to the Akakus region of south-west of Libya where they abound. Thus a very clear difference becomes apparent between the cultures of the south-east and south-west of Libya, on either side of the Waw an Namus.”


Biblio.


Worldcat.org.


Worldcat.org.


DINOSAUR NATIONAL MONUMENT, UTAH, COLORADO. FOUR CORNERS. SOUTHWEST. United States. North America. FREMONT ROCK ART. ANTHROPOMORPH, ZOOMORPH, and GEOMETRIC MOTIF(S). TYPOLOGY. STYLE ANALYSIS. CHRONOLOGY. COMPARISONS WITH MATERIAL CULTURE. DISTRIBUTION.

LMRAA (photo copy), NADB #922964, #5309452, #5601201 and #2000040.

http://wiredspace.wits.ac.za/bitstream/handle/10539/6626/Bwasiri%20Dissertation.pdf?sequence=1


Abstract: "Mongomi wa Kolo is a hunter-gatherer rock art site within the Kondoa district of Central Tanzania. The site is part of a large group of rock art sites in Kondoa that were collectively declared a National Monument by the Antiquities Act of Tanzania, enacted in 1964 and amended in 1979. In July 2006, the World Heritage Committee inscribed the rock art of Kondoa as a World Heritage Site, acknowledging its international significance, its authentic beauty and living heritage. Mongomi wa Kolo is a focal point for regular ritual practices among the Bantu-language speaking Warangi and Wasi/Waragwa communities in Kondoa District, Central Tanzania. The Warangi and Waragwa migrated to this area at the start of the third century. Since this time they have been using Mongomi wa Kolo for traditional ritual ceremonies. Currently, the management of Mongomi wa Kolo has sought to control the ritual ceremonies of Warangi and Wasi/Waragwa communities because some rites are damaging the archaeology and rock paintings of the site. This control has led to a conflict between local ritual practitioners and authorities responsible for heritage management. Management of living heritage is new to the Tanzanian cultural heritage authority. This study explores the implications of including living heritage in the management at the archaeological World Heritage Site of Mongomi wa Kolo. Examples are drawn from other World Heritage Sites that manage living heritage. Specifically this study considers how best to integrate living heritage within the management of the Mongomi wa Kolo rock painting site. It then discusses the challenges of adapting the Tanzanian Antiquities legislation to cover living heritage. This study will be achieved through a review of the history of the management of living heritage, international and national legislation protecting living heritage, and interviews undertaken with elders, traditional practitioners, communities around Kolo and nearby villages, and with staff of the Antiquities Department."


RANMAB


South-Eastern Kwazulu Natal, South Africa. Lesotho, Southern Africa. Historic motif(s).

BIBLIO, LJMM, RASESAL, Worldcat.org.


Europe. Paleolithic art. Geometric sign, tectiform motif(s).

Biblio, Internet.


http://www.academia.edu/2051380/Tesis_doctoral_Estudio_de_las_manifestaciones_rupestres_de_la_Meseta_Central_de_Santa_Cruz._El_area_de_los_zanjones_Blanco_y_Rojo_al_sur_del_rio_Deseado

Central Upland of Santa Cruz, Patagonia, Argentina. South America.

Abstract: 'This work studies the spatial distribution of rock art in the basins located south of river Deseado, at the Central Plateau of Santa Cruz (Argentina). The objective is to evaluate the role of rock art within hunter-gatherers’ social interaction, along the peopling of southern Patagonia. With this goal, five sectors within these drainage systems are compared, considering the location of rock art in the topographies which characterize the sources, middle and lower basins. This comparison will allow to evaluate what kind of places were selected to create the different images, assuming that rock art is closely linked with the landscape, and that the landscape is a phenomenon which includes physical, social and symbolic dimensions. On a later instance these results are integrated
with the information generated from the study of rock art from nearby areas. The objective is to evaluate on a regional scale which was the role of the rock art manifestations as visual communication vehicles. In this sense, this thesis proposes that during the late middle Holocene and the late Holocene, when social interaction among hunter-gatherers became more intense; the rock art could have been a very important element in the visual demarcation of territories."

Biblio, Internet.


Horn of Africa. Pastoral rock art.

Worldcat.org.


Biblio, Worldcat.org.


*From the author's Introduction: “I shall begin this study with a summary of Lewis-Williams and Dowson's 1988 theory, followed by their subsequent work. The work of others who have adopted their theory will also be included. I will then consider how this theory fits into a cognitive archaeological framework, and if it fulfills the aims and objectives of this grouping. Phosphene research will follow; this will assess the studies undertaken to date, from neurophysiological and neuropsychological sources. An assessment of the forms and availability of hallucinogens follows in Chapter IV. The ethnographic studies follow in Chapter V, including studies of narcotically-orientated societies which I have located. Chapter VI provides the evidence of entoptics from art forms of the Upper Palaeolithic, Mesolithic, Neolithic and Historic/contemporary sources. Alternative explanations are included in Chapter VII, including a comparison of British Naïve Art with Upper Palaeolithic figurative images. Finally, I shall voice some of the criticisms which have been lodged at Lewis-Williams and Dowson, and attempt to answer them. This will be followed with some ideas concerning possible future research. I hope that this study will fulfill my aims and that it will provide an interesting and constructive basis for future research. “*

RABDN, Internet.


Tagus Valley, Portugal. Europe.

Abstract: “This research chose for study objects the pure graphisms or idiomorphs from Tagus Valley rupestrian complex. As idiomorphs are motifs that generate discussion about their representation, we intend to spotlight this question, approaching it through a socio-cognitive point of view. We demonstrate, in this research, how some research lines from scientific areas such as Neuroscience, Cognitive Psychology and Anthropology can be linked with archaeological studies in order to produce a higher understanding of this category of motifs of Rock Art. Understanding Rock Art as a product of individual creative skills regulated by socio-cultural structures, Tagus Valley idiomorphs were studied with the support of an approach that takes considers the peculiarities of each social organization that produced rock art in the complex. The relation among Man, Landscape and Sacred orientates the view to this study, whereas the cognitive process that permeates this relation. In the Tagus Valley rock art, we can verify, in the last stages of engraving, an increase of idiomorphic motifs engravings. This increased expression of pure graphisms reflects the social organization that is established among metallurgist communities. However the idiomorphic representation in the studied complex can be observed, in a smaller scale, in the first stages of engravings, which is the case of spiral.”

Worldcat.org, Internet.


South Australia. Dendroglyph. Tree bark art. Aboriginal art.

Internet.


Boca de Potrerillos, Nuevo Leon, Mexico. North America.

RASNW3. RASNW4.


Campos Gerais, Parana, Brazil. South America.

RASNW3.


ARMOCA. PAPPM.


Internet, Biblio (cites date as 2006).


RESEARCH METHODOLOGY: DIRECT DATING, OXYGEN PLASMA CHEMISTRY.

KLCB, Internet.


Italy, Europe. Tanzania. East Africa.

Worldcat.org.

Southern Africa. Rhebok motif(s).

**RASNW4.**


Kethavaram, Kurnool District, Andhra Pradesh, India.

*Biblio, RAISB.*


*Biblio.*

**Chemayeva, N.,** 2010. 'Deer' Image as a Possible Differentiator of Social Groups on the Basis of Saimaly-Tash Petroglyphs. Bachelor of Arts Dissertation, Department of Anthropology, American University of Central Asia, Bishkek, Kyrgyzstan.


**RASNW4.**


*Biblio, BARAS (1980).**


Val Fontanalbe, Mont Bego, Tende, Alpes-Maritimes, France. Europe.

*Biblio.*

**Chiumia, Chrissy Chimodzi, 2012.** Historical Amnesia: A Study into the Causes of the Disconnection Between Communities and Their Rock Art Sites at Chongoni Rock Art World Heritage Site. Master’s Thesis: 208 pgs, University of Witwatersrand, Johannesburg, South Africa.


Chongoni Rock Art World Heritage Site, Malawi, Africa. Rites and ceremonies. Chewa People.

Abstract: “This study examines the history by which the local communities became separated from their ancestral heritage at Chongoni World Heritage Site in Malawi and then uses this knowledge to improve the management and conservation of rock art sites in the area. It demonstrates how various forces of the distant and immediate past came into play and systematically disconnected the Chewa communities around Chongoni area from their ancestral rock shelters once used by scores of generations over the past 150 years. The key factors that directly or indirectly led to the separation included the early conquest of the Chewa communities by the Ngoni and other groups; conflicts with early Christian missionaries; heavy handed policies of the British colonial government; social and political failures of the post-independent state; the rise of multiparty politics, governance and human freedoms and others. Using local evidence, I build a case
for each of the mentioned factors and shows how this community is still in danger of not only being completely separated from their ancestral heritage but also losing the remaining strands of their unique traditions. The study concludes by making recommendations for instituting participatory approaches in the management and conservation of Chongoni World Heritage Site.” Worldcat.org.


North-East Victoria, Australia. Aboriginal rock art.

Biblio.


ALL (photo copy, less map).


Australia.

Biblio.


Biblio, Worldcat.org.


Biblio.


Centro-leste de Rondonia, Brazil. South America.

RASNWV.

JOWALBINNA STATION, NORTH QUEENSLAND, AUSTRALIA. ABORIGINAL ROCK ART.

Biblio.


Laura Sandstone Province, Cape York Peninsula, Australia. Aboriginal rock art.

**Biblio. Worldcat.org.**


**Biblio.**


Lake of the Woods, Canadian Shield, Canada. North America.

Abstract: "Most researchers who study rock image sites tend to be interested in the meaning of images, even though they could obtain more empirical information about these images and their physical location. Furthermore, very little of the work done in the past on rock image sites has been systematic. In this thesis I address the dearth of detailed information on the images and their context. This thesis presents a thorough examination of the images of the twenty-seven pictograph sites in the Lake of the Woods, in the Canadian Shield. These pictograph sites were selected because they exhibit traits evident in rock image studies in other parts of the world. This study is based on data collected during three months of fieldwork conducted in 2001. Images were found on cliff faces and inside caves. New images and new sites were found and identified. Here, as elsewhere, the choice of theoretical approach influences the fieldwork, analysis, and search for meaning. Each prescribes the types of questions asked and determines the levels of understanding obtained about whichever form of archaeological evidence is being considered. The different but complementary theoretical approaches should be employed in a definite order. The same data must be examined in sequential order using these different approaches to increase the potential quantity and quality of information gained. Archaeologists should use the following sequence of approaches: culture-historical, contextual, followed by either the homological, or analogical approaches, or a combination of the latter two. Classifying and describing any image is very difficult, since the level of description given to an image affects the way in which it can be analysed, and heavily influences the possible outcome of any discussion of perceived meaning. A rigorous examination of the images of these sites was conducted to (a) identify the possible vocabulary of images, (b) determine whether combinatory, rules exist, (c) reconstitute the life history of each site, and (d) ascertain whether the images can be related to other indigenous images to determine if this can provide information about the meaning(s) of the rock images. In assessing the meaning of the rock images, the images of a few birch bark scrolls were considered, since it was posited that a detailed investigation of the scrolls, the ethnographic record, and their pictographs might provide some answers regarding the meanings of the images found on the rock faces."

Academia.edu, BCSRA.


Santa Catarina, Brazil. South America.

**Biblio. RASNW4.**


Abstract: "Rock art at archaeological sites are often dismissed as a culturally symbolic representation that cannot be objectively or scientifically analyzed or interpreted adequately. Such dismissals are detrimental to understanding all aspects of a given culture. Although uninformed interpretations of rock art panels are counterproductive, systematic recording and the testing of different hypotheses is a valid way to begin to better understand the possible range of social functions of rock art. This research examines whether indigenous women's fertility is represented in rock art depictions, known as cupules and groove marks, in the archaeological record. Cupules are defined as a boulder or rock slab covered with small rounded depressions (cupules), usually four to six centimeters in diameter and two to three centimeters in depth. Groove marks are deeply and narrowly incised lines, usually in the shape of a "V" or "W" rarely more than a quarter-inch in depth. In this project, I systematically document and contextualize the pit and groove rock art style in the Lower Pecos, Texas. I also test whether cupules and groove marks are tied to a functional purpose with an experimental project."

Biblio, Internet.


Hand stencil motif(s). Children. Gender. 2D:4D ratio.

Abstract: "Handprints and hand stencils are a ubiquitous element of rock art. For archaeologists, they represent a window onto the lives and communities of practice of prehistoric peoples. They are a means of recognizing the individual in the archaeological record and their contribution to the production of rock art. Children represent an understudied archaeological demographic despite comprising 50% of many prehistoric populations. In this thesis, I investigate the applicability of the 2D:4D ratio for sexing children's hand stencils in a modern context. Based on a sample of 318 living children between the ages of 5 and 16 years old, I analyzed the degree of variance between the ratio derived from the soft-tissue measurements, and the ratio derived from a hand stencil created by the same child. The results of this research support my prediction that the 2D: 4D ratio cannot be used reliably to sex children's hand stencils archaeologically."

Worldcat.org.


Documentation. Recording methodologies. Photogrammetry.

Worldcat.org.


Coa Valley, Portugal. Europe.

Worldcat.org.

Reservatório da UHE-Balbina, Brazil, South America.

Biblio.


Serra da Capivara National Park, South-Eastern Piauí, Brazil. South America.

Abstract: “This thesis addresses the Brazilian rock engravings of the Serra da Capivara National Park and its surroundings, which hitherto have been overlooked as a research topic. One of the aims of this study is to challenge the current understanding that some of these graphic manifestations are non-figurative. This has been achieved partly by applying a contextual approach to combination of certain motifs, and by correlating the motifs to indigenous (Gê) mythology. The imagery and markings were recorded and classified according to their form, techniques, and patterns of association. A number of approaches — cross-cultural analogies, direct historical analogy, landscape location analysis, and contextual archaeology — were used in the analysis.

The key findings are: that engravings were frequently metonymic, depicting those parts of the human body most immediately associated with sensory contact (footprint, handprint) and with the female’s reproductive organ; that the limited number of animal species were not randomly chosen, but are an allusion to liminal creatures, which are also key characters in myths; that certain non-representational engravings were possibly the residues of repetitive activities related to dust quest; that only one type of relation between visibility/accessibility of site and the type/quantity of motifs and markings was perceived; that the truism about the exclusive location of the engravings by a water source was not confirmed; and that the placement of some specific and widespread motifs (bird print, vulva, groove and cup mark) at secluded and non-secluded spots could indicate gender-specific function, an assumption corroborated by the co-occurrence with certain style of paintings.

These findings prompted a revision of previously defined traditions of engraving for the area. An alternative classificatory scheme is proposed. The thesis reinforces the value of investigations regarding rock art as visual expressions of indigenous mythology/cosmology. It has implications for the debate about the ritual character of engraved forms.”

Internet.


Eastern Cape, South Africa.

Worldcat.org.


IIA.


Biblio.


Levant, Iberian Peninsula, Spain. Europe.


Biblio, Academia.edu.


Worldcat.org.


26CK1424 and 26CK1425, RED ROCK CANYON, NEVADA. GREAT BASIN. United States. North America. PETROGLYPHS ARE AN IMPORTANT PART OF THE CULTURAL SURFACE ASSEMBLAGE.

APPBNGB.


Abstract: "Prehistoric rock art has intrigued and fascinated researchers from around the world for nearly 300 years. Having once been embraced for its cultural and scientific uniqueness, the study of prehistoric rock art showed promise in being able to open new doors of understanding, above and beyond the written record. In time, however, as archaeological interests gradually shifted towards large scale stratigraphic excavation and chronometric dating of artifact assemblages, the enthusiasm and promise of rock art studies were soon forgotten. Unfortunately, the gradual marginalization of rock art research in academic and professional circles has had a deleterious affect on the disciplines theoretical and scientific growth. Methods of documenting rock art have changed little in over 250 years and still involve techniques of recording that are not only invasive and inaccurate, but time and labor intensive. If rock art sites are to be effectively documented for management, conservation and scientific research prior to their destruction, then a fundamental shift in our thinking about how we approach and record rock art sites is in order. This thesis proposes a change to traditional rock art recording methods in which drawings are the status quo. In a comparative study, this thesis demonstrates that when a more judicious use of drawings is adopted in favor of photography and digital imaging, the recording process becomes more efficient and the data gathered is more accurate and less subjective. In addition, this thesis will demonstrate how photo-editing and digital imaging techniques provide and facilitate the seamless integration of photographic data into the report writing process, and provide new ways in which to view and analyze photographic data scientifically."

Worldcat.org.


Biblio, Worldcat.org.

Australia. Hand stencil motif(s). Gender. Aboriginal rock art.

Worldcat.org.


Tsagaan Salaa/Baga Oigor, northwestern Mongolia. Central Asia. Birthing figure motif(s).

Worldcat.org.


Author abstract: "This study investigates the effects that lichens have on rock surfaces in which ancient rock art (petroglyphs and pictographs) may be found. The study area includes four sites in the United States: one quartzite site in southwest Minnesota, two sandstone sites in Wyoming, and one volcanic site in central New Mexico. One additional granitic site studied is located in northeast Queensland, Australia. A series of questions drives the pursuit of this dissertation research. 1) How does the chemistry of the rock change with weathering and how deep is the profile? 2) Do lichens cause differential chemical changes? 3) How does the chemistry of the unaltered rock influence these changes? 4) Do lichens strip the patina, or desert varnish, from the rock surfaces? The results of this research confirm from elemental chemical analyses that geochemical changes do take place in the presence of lichens. The combined mechanical and chemical processes contribute to the degradation and greater erodability of all the rock surfaces studied. Chemically, the author has demonstrated that cements that hold grains of rocks together can be dissoluble by lichen byproducts in the presence of an aqueous environment, whether the rocks are sandstone or granite. This information regarding the mechanical and geochemical processes at work in natural environments has significant practical benefit for the management, conservation, and preservation of rock art sites everywhere."

AATA. Worldcat.org.


NORTH QUEENSLAND, AUSTRALIA.

Biblio.


Biblio.


Abstract: "For the past three decades, efforts to interpret Klamath Basin rock art symbols using ethnographic literature and concepts of sacred landscapes have advanced our understanding of the art. This approach, however, is limited by the assumption that the rock art symbols meant the same thing in every social and land use context. From my research of the past decade I have inferred that rock
art designs are not distributed randomly across the landscape. Instead, rock art displays appear to vary predicatively across three archaeologically-defined contexts that I have identified as settlement sites, frequently used areas and special use areas. In the research presented here, I use this apparent pattern to propose a context model for the rock art of the Klamath Basin and suggest that Klamath Basin shamans situated their varied repertoire of sacred symbols within these distinctive contexts in order to structure the way people encountered and experienced them. Understanding how rock art is patterned on the landscape has led to refined interpretations in an area where relatively little rock art research has been done.”

Biblio. Academia.edu, RASNWV.


NADB # 1061155


BNRA, RABDN.


BNRA.


Biblio.


LMRAA.


GUYANA.

Biblio.


BNRA, RABDN.

Worldcat.org.


Biblio.


Biblio.


Upper Nepean, Sydney Basin, New South Wales, Australia. Aboriginal rock art.

Abstract: "The land of the Upper Nepean, with its abundance of sandstone, provided Aboriginal people with an opportunity to formulate and enact a visual language for the objectification of their ideology and social geography. Now, as in the past, this inscribed landscape resonates with its visual marks and motifs. In previous research conducted in the Sydney Basin, pigment rock art in shelters has been considered, at least implicitly, to be functionally equivalent across both space and time. The approach in this thesis has instead been developed to explore both synchronic and diachronic variability in sheltered rock art and to give consideration to the occupational and contextual diversity this represents. The aim has been to explore rock art as embodied practice. This has focused attention and consideration on notions of experience in space, the manner of producing or crafting marks, and where and how they reside in the land. These marks are extant elements of the patterns of how humans experienced and lived in the Upper Nepean and the discourse they created with the land and each other. The analysis employs both quantitative and explicitly narrative approaches to examine the spatial and temporal dimensions of occupation. The different datasets are explored dialectically and in accordance with their geographic and environmental location in order to gain an appreciation of the experience and engagement between Aboriginal people and the land in this part of the Sydney Basin. While the research has been conducted without the support of any direct dating or archaeological context, the methodology has, nevertheless, allowed for the discrimination of temporal diversity in spatial patterns, and concomitantly, the manner in which the land has been occupied and created as landscape over time. In order to achieve this, it has been crucial to analyse the rock markings not only in respect of their behaviour correlates, but also their material locations within geographic, environmental and microtopographic space.

The diachronic sequence evident in this body of rock art has revealed a rich and complex history of a dialogue between people and the land which, brokered by inscription in rockshelters, was mutually influencing and transformative. The thesis charts the initial use of rock art as a material technology for marking ideology and meaning onto the land, its subsequent employment within a totemic geography, and more recent usage within the experience of the colonial period. The results suggest that regional bodies of rock art are likely to have been produced in accordance with a diversity of motivations and functional purposes and that significant change in the impetus to mark the land, and the choice of how and where to do so, can occur over relatively short timeframes. It is demonstrated that the practice of marking the land in the Upper Nepean was a dynamic dialectic, both constitutive and transformative, of being and place. Over time, people drew the land into an object world which became, with ever increasing inscription and embellishment, a marked and painted landscape, both productive of, and reflecting, a complex history."


**CANYON DE CHELLY, ARIZONA. SOUTHWEST. United States. North America. ANASAZI. NAVAJO.**

**NMLAB/P 627, BIBLIO.**

**Dodd, James,** 2011. Rock Art: Earth, Sky and Water - A Landscape Study in Western Norway. **Master's Thesis, Department of Archaeology, University of Durham.**


Abstract: "This dissertation investigates relationships between water and the landscape location of Scandinavian rock art. The impact of geographical features of the landscape characterized by their water content on the location of rock art is contrasted with other major influences, specifically, proximity to agricultural land, intervisibility between panels, visibility of features within the surrounding archaeological context, visibility of distinctive geology, and features of the rock surface. As a foundation, the history of research concerning these aspects has been addressed within a literature review. On this established basis, all the factors listed above have been addressed during independent, detailed, investigative fieldwork conducted for this dissertation in the Summer of 2010, at forty-seven sites contained within five case study areas, selected within the regions of Rogaland, Hordaland, Sogn and Fjordane, and Møre and Romsdal. Site Survey Forms were devised, and were utilized in the recording of responses to twenty-seven separate questions, each of which examined a different aspect relating to one or more of the factors, historically identified as possible significant influences on landscape location.

Evidence collected at the case study sites suggests that the importance of water in relation to the location of rock art in Western Norway can be advanced in a number of new directions. All sites examined within the case studies are situated near at least one geographical feature characterized by water content. A preference is demonstrated for locations in proximity to lakes and the sea, in combination with the sight and or sound of running water. Such locations may have been perceived as special, liminal areas of the landscape, associated with prehistoric religion, cosmology, spiritual powers, the ancestors, death, life and rebirth. Streams in particular may have connected different levels of the cosmos, perhaps reflecting a tripartite cosmology similar to aspects of Sámi ethnography. This original meaning may have been subjected to a number of reinterpretations and transformations within the social memories of society, during subsequent periods of prehistory.

Analysis and evaluation of individual questions within the Site Survey Forms suggests that many features of the natural and archaeological surroundings of panels have determined the location of rock art. Water is the most widely evidenced attribute connecting all the major features, and in particular, there is a very strong correlation between quartz veins running through panels, crevices in the rock surface, sight and or sound of water, and the location of rock art.

Opportunities for further investigative studies into the relationship between water and rock art are suggested, as evidenced by the discovery of a new panel by the author during fieldwork undertaken for this dissertation." Academia.edu.


KwaZulu-Natal Drakensberg, South Africa. Eland motif(s).

[Worldcat.org.](http://www.worldcat.org)


Levant, Iberian Peninsula, Spain. Europe. Style.

Abstract: "During more than one century of archaeological studies, and especially in Rock Art research, one of the most used criteria for the internal characterization of the archaeological record has been the concept of style. Style understood as the way of doing or the own character the author instils into his work, in which the personal interpretation is combined with the rules regulating the artistic or artisan production in a specific epoch and/or context, and conditioned by the selected technique and means."
In Levantine Rock Art studies the stylistic evolution has been traditionally established by only taking into account the way of designing each single motif. Formal variations have been interpreted in temporary terms, since formal unity has been usually considered synonymous with synchrony and formal changes synonymous with diachrony, and it has been generally accepted that each horizon involves some functional and formal homogeneity. However, these ideas do not bear in mind the potential existence of synchronic variations in either stylistic or technical procedures, due to functional differences and/or to synchronic regional variations related to some mechanisms of identity on diverse scales. But as we have seen throughout this study, the formal evolution of Levantine motifs, and particularly the human figures, is neither linear nor progressive, but shows a certain regional variability and a discontinuous, dynamic and variable evolution, affecting not only to the most purely formal aspects but also to the technique, thematic and compositional ones.

With these premises we proceeded to the individualization of diverse graphic horizons on the basis of our regional study of the Levantine human figure, avoiding the imposition of the evolutionary patterns observed in other areas. The importance of the individualized horizons forces us to surpass the traditional consideration of Levantine art as a uniform artistic expression and to go deeper, in the future, into the spatial distribution of the individualized horizons, especially when comparing them with the archaeological register."


BNRA.


Union County Sites: Bannon #325 (LA 8123), Burchard Rock #325, Bannon #551 (LA 48887), Carrizo Creek, Corumpa Creek (R029), Colfax County Sites: Trincheria Dike (R046), Round Mesa, Black Mesa, Palo Blanco/R54, Fernandez Christian, Farley/Chico Road, Mora County Sites: Ocace Creek/Naranjos, Wagon Mount-Salt Creek, San Miguel County Sites: Watrous-Sapello Creek, Conchas Lake, Harding County Sites: Trigg Ranch. Bueyeros, David Hill, Guadalupe County Sites: Newkirk, Las Vegas Plateau, Northeastern New Mexico. Southern Plains, United States. North America.

Worldcat.org, Internet, LMRAA (digital download).


Australia. Aboriginal rock art. Gender.

Abstract: "Gender depiction in Australian rock art; survey of gender theory in archaeology; methodology; literature review - ethnographic accounts of the role of women, their depiction in art and participation in ritual; archaeological analysis of rock art in northern N.T., Sydney region, western N.S.W., Pilbara, Kimberley and Cape York; problems of interpretation - social and historical change; analysis of style, motif, temporal and regional patterning using multivariate techniques; analysis of art from the Wardaman, N.T., Laura (Qld.), Cobar (N.S.W.) and Sydney/Hawkesbury regions show distinctive regional styles in the depiction of female figures; interpretation of variation in terms of gender relations"

Biblio, Worldcat.org.


Bancoft.


Abstract: “Trois sociétés pastorales d'horizons culturels distincts sont à l'origine des trois phases de gravures rupestres de l'adrar des iforas. Les auteurs de la phase ancienne faisaient partie d'une société à forte tradition d'élevage de bovins et étaient probablement initiés à l'art de graver les rochers. Ils s'exprimaient entre la fin du ve siècle et la fin du ive millénaire avant notre ère sur un vaste territoire incluant les massifs de l'adrar des iforas, de l'akakous, du fezzan, du djado et du tibesti. L'identité de ces graveurs demeure enigmatique. Les auteurs de la phase moyenne faisaient eux aussi partie d'une société à forte tradition d'élevage de bovins. La plupart de leurs gravures datent du 1er millénaire avant notre ère. L'étude de leur art et de son extension graphique ainsi que la prise en compte de données relatives à la paleoclimatologie et à l'ethnologie font penser que ces graveurs étaient les ancêtres de certains groupes peuls actuels d'afrique de l'ouest. Les auteurs de la phase finale étaient des aristocrates berbères, originaires d'afrique du nord et ancêtres de certains groupes touaregs actuels les plus anciennes de leurs gravures datent très probablement du ve siècle ap. J.-c. Ils abandonnerent leur tradition d'art rupestre dans le courant du ive millénaire.”

Biblio. Internet.


Abstract: "Cette recherche, appliquée aux sculptures (289 pièces en calcaire, 8 en ivoire) du site gravettien de la plaine russe Kostienki 1-1 pose la question du sens et de la fonction des statuettes féminines paléolithiques. L'analyse technique des sculptures, étape préalable indispensable à l'inventaire des représentations, est fondée sur trois outils principaux : l'observation de récurrences morphologiques et techniques, la reconstitution par défaut et l'expérimentation. L'étude a permis de caractériser un système technique peu connu auparavant (la sculpture gravettienne), d'identifier de nouveaux codes de représentation et de remettre en question l'état fragmentaire de la majorité des pièces. Deux thèmes majeurs caractérisent les sculptures du site : la "gestation" et la "fragmentation" du corps féminin. L'interprétation iconographique de ces thèmes, jointe à l'analyse des indices témoins de l'usage matériel des statuettes, mène à envisager de nouvelles hypothèses fonctionnelles pour ces pièces.Cette recherche, appliquée aux sculptures (289 pièces en calcaire, 8 en ivoire) du site gravettien de la plaine russe Kostienki 1-1 pose la question du sens et de la fonction des statuettes féminines paléolithiques. L'analyse technique des sculptures, étape préalable indispensable à l'inventaire des représentations, est fondée sur trois outils principaux : l'observation de récurrences morphologiques et techniques, la reconstitution par défaut et l'expérimentation. L'étude a permis de caractériser un système technique peu connu auparavant (la sculpture gravettienne), d'identifier de nouveaux codes de représentation et de remettre en question l'état fragmentaire de la majorité des pièces. Deux thèmes majeurs caractérisent les sculptures du site : la "gestation" et la "fragmentation" du corps féminin. L'interprétation iconographique de ces thèmes, jointe à l'analyse des indices témoins de l'usage matériel des statuettes, mène à envisager de nouvelles hypothèses fonctionnelles pour ces pièces."

RASNW4. Internet.


Africa. Islam.

Internet.


Abstract: "The theorist and philosopher of art Max Raphael (1889-1952) bequeathed a work of a very great richness. However only a negligible part of his writings was published as well in Germany as in France and in the United States where he resided successively. The objective of this research is to show the coherence of his work at first sight eclectic, exploring fields as different as traditional painting but also the cubism, the Greek architecture, medieval architecture or constructivist, then the cave paintings and archeaic art in the last years of his life. Overcoming cleavage between idealism and materialism, having conceived an empirical method of analysis of the works of art, Raphael works out this idiom which is peculiar to him where crystallize the fundamental concepts allowing, according to him, to realize of the emergence of the form in the matter and within the process of artistic creation. However deeply rooted in the German idealistic tradition, his work comes within the context of a resolutely innovative step, between hermeneutics and iconology, and prefigures in many ways the modern esthetics."

Internet.

Central Negev Desert, Israel. Mideast. Camel motif(s).

Biblio, Internet.


Biblio, LMRAA (photo copy).


Biblio.

**Enlander, Rebecca Aroon**, 2013. Prehistoric Rock Art and the Cultural Landscapes of the North of Ireland: A Contextual and Interpretive Study. Phd Dissertation, Queen's University of Belfast, Belfast, Northern Ireland.


Abstract: "This thesis presents a comprehensive review of the rock art in the north of Ireland (in the counties of Antrim, Armagh, Cavan, Donegal, Fermanagh, Londonderry, Louth, Meath, Monaghan, Tyrone). Research in this substantial geographic area sought to understand the ways in which rock art responded to the natural landscape and other archaeological remains. Through field survey, a number of new panels were identified, both in areas of known rock art, and in areas were the presence of rock art was likely (in areas of known prehistoric significance and topographically distinct part of the survey area). The positive outcome of the survey element of this research suggests that there is more rock art to be found. A combination of GIS and field observations were used to explore particular aspects of the rock art tradition, with an emphasis on geologically centred themes. The outcome of this analysis has demonstrated the presence of distinct region groups of rock art and discrete centres of carving activity, resonating with the regional variability in mortuary monuments, for instance, across extended areas of Britain and Ireland during the Neolithic. In addition, the importance of geological variability in the biographies of individual rock art surfaces and local landscapes has also been explored. Local time frames for the rock art tradition have been suggested on the basis of chronological evidence and analysis of the passage grave art tradition; a number of potentially connected regions outside of Ireland have also been tentatively explored."

Worldcat.org, Internet.


National Park of Naquane, Italy. Europe.

Biblio.


Worldcat.org.


Biblio.


Piaui, Brazil. South America.


Abstract: "Les gravures rupestres du Haut Atlas (Maroc) constituent un ensemble original, en marge de l'art préhistorique du Sahara. Nous avons appliqué à cet ensemble, relevé par J. Malhomme, puis par A. Rodrigue, diverses méthodes d'analyse sémiologique et structurale, destinées à mettre en évidence leur appartenance à un système graphique stable, représentatif des modes de vie et des croyances des communautés pastorales protohistoriques. L'étude a porté essentiellement sur les représentations anthropomorphes considérées comme le centre du dispositif pariétal. Une base de données regroupant 160 figures anthropomorphes, décrites par leurs caractéristiques formelles et leurs attributs, a été construite empiriquement et soumise à différentes analyses statistiques qui ont permis de structurer l'ensemble en six groupes. La valorisation du contexte (animaux, armes métalliques - poignards, haches, hallebardes -, signes et objets associés, inscriptions libyco-berbères), ainsi que celles des caractéristiques techno-stylistiques et des associations récurrentes ont permis de proposer un 00'e chronologie allant du début de l'âge du bronze occidental (vers 16(X)-1800 avant J. C.) aux derniers siècles avant notre ère. Les hauts plateaux du Haut Atlas, utilisés comme pâturages d'été, se trouvent au carrefour d'influences sahariennes (Atlas saharien, Sud marocain) et d'influences européennes (venues notamment du Portugal)."

RASNW3, Internet.


RASNW3.


Valencia, Spain. Europe.

Abstract: "En esta Tesis Doctoral se aborda el análisis del proceso histórico de neolitización de las comarcas centro-meridionales valencianas, desde la perspectiva metodológica de la Arqueología del Paisaje; este marco teórico proporciona la perspectiva global e integradora que requiere el estudio de un fenómeno histórico que afectó tanto a los rasgos técnicos o económicos de las sociedades que se vieron inmersas en él como a sus fundamentos ideológicos y estructura social. En el registro arqueológico, esto se traduce en la necesidad de analizar de forma global todos los aspectos de la actividad humana en el espacio: vestigios de hábitat y otras prácticas cotidianas, pero sobre todo enterramientos y arte rupestre, que nos informan sobre los aspectos inmateriales de la vida social de estas comunidades. Las comarcas centro-meridionales valencianas constituyen uno de los focos principales en el proceso de neolitización de la Península Ibérica. Para el período comprendido entre el VI y II milenios aC disponemos en esta zona de un registro arqueológico excepcional, formado por yacimientos de hábitat de distinto tipo, yacimientos funerarios, y abrigos con arte rupestre (Macroesquemático, Esquemático y Levantino); lo cual hace de la zona de las claves para entender el asentamiento inicial y
la posterior evolución de las primeras sociedades productoras en la Península Ibérica. El análisis del contexto social de uso de estos yacimientos se ha realizado a partir de la reconstrucción de sus pautas de distribución y los factores que condicionaron su emplazamiento, mediante la aplicación de Sistemas de Información Geográfica (SIG). Mediante el uso de estas herramientas hemos podido analizar elementos como la accesibilidad, visibilidad o la explotación potencial del entorno de los distintos yacimientos, e incluso la reconstrucción de las pautas de movimiento a partir del cálculo de caminos óptimos. Como innovaciones que aporta este proyecto a los estudios históricos, puede destacarse. 1.- La voluntad de integración en un análisis unitario de los distintos componentes del registro arqueológico; componentes que, debido a las diferencias que existen en sus rasgos formales y sobre todo en su proceso de formación, tradicionalmente han sido abordados por separado. 2.- El análisis del arte rupestre no sólo en sus aspectos formales o estilísticos (a efectos tipológicos o cronológicos), sino como un producto cultural, lo cual permite plantear una interpretación social acerca de su uso y significado. 3.- La aplicación de una metodología innovadora para la realización de los análisis espaciales, los SIG, una potente herramienta cuyo uso se ha asentado en la investigación arqueológica mundial en las últimas décadas, aunque en España aún son escasos los proyectos de investigación que contemplan su aplicación.


GREEN MASK SITE, GRAND GULCH, UTAH. SOUTHWEST. United States. North America. ANASAZI. BASKETMAKER ROCK ART. MASK MOTIF(S). KCLB.


Pampacolca, Peru. South America. Painted stone slabs.

Abstract: "After analysing museum collections, studying bibliographical sources and undertaking two surface prospections at Pampacolca the author carried out the archaeological project "Lajas Pintadas de Pampacolca" (painted stone slabs from Pampacolca) in August and September 2001 with the objective of investigating these stones or rather the painted ceramic boards in more detail. The essential task set for this project consisted in obtaining artefacts from preferably undisturbed contexts at various archaeological find spots in the area surrounding Pampacolca. In fact the archaeological prospections at the four spots chosen yielded abundant and diverse material for study. The painted stone slabs together with the ceramic, metallic and other artefacts found between the slabs are casting a new light on the chronology and cultural-religious value of this type of find."

Biblio, Internet.

**Fentress, Jeff B., 1992 (Jul). Prehistoric Rock Art of Alameda and Contra Costa Counties, California. Master's Thesis: 134+ pgs, California State University, Hayward, California.**


VASCO CAVES, CA-CCO-434/H, CONTRA COSTA COUNTY, CALIFORNIA, with regional comparisons to: BRUSHY PEAK, MT. DIABLO, CONTRA COSTA COUNTY; MOKELOMNE RIVER, CAMANCHE RESERVOIR, CANAL CAVE (CA-CAL-198), AMADOR and CALAVERAS COUNTIES; PATE VALLEY, YOSEMITE, MARIPOSA and TOULUMNE COUNTIES; SALADO CREEK (CA-STA-33);STANISLAUS COUNTY; OGRE RANCH (CA-SCL-48), SANTA CLARA COUNTY; PENN SITE (CA-SBN-35), SAN BENITO COUNTY; CA-SCR-82, SANTA CRUZ COUNTY; TILDEN PARK (BERKELEY), ALAMEDA COUNTY; EXETER ROCKY HILL, TULARE COUNTY; LA CUEVA PINTADA (CA-MNT-256), MONTEREY COUNTY. United States. North America. IN DEPTH SITE DOCUMENTATION PREPARED FOR THE CONTRA COSTA WATER DISTRICT IN PARTIAL MITIGATION OF THE RELOCATION OF VASCO ROAD IN ASSOCIATION WITH THE CONSTRUCTION OF THE LOS VAQUEROS RESERVOIR. STYLE, CONTEXT and COMPARATIVE ANALYSIS. LMRAA.
Abstract: "Open-air rock-art forms one of the most widely distributed categories of prehistoric material culture with examples recognized across the Old and New Worlds. It is also one of the most threatened features of human heritage and is susceptible to accelerated decay as a result of anthropogenic and natural processes. Much attention has previously been given to the impact of identifiably human activities and their mitigation, but the aim of this research is to redress the balance and focus on understanding the short-, medium-, and long-term impacts of natural processes. The main objectives of research are to identify open-air rock-art natural degradation causes, create a suitable method to assess the state of conservation of any given engraved outcrop of the Côa Valley rock-art complex and develop a urgency scale for conservation interventions. The urgency scale will be established by thoroughly examining a sample of the most – in terms of conservation – representative engraved outcrops. Since more than one thousand outcrops with rock-art still subsist today, it would be impossible to examine them all. Therefore, a sample comprising outcrops that possess most, if not all, of the variables that might affect stability and conservation state will be chosen. Some of the issues to consider are weathering and erosion of outcrops, or slope gradient and aspect of the hills where these are located. Such phenomena as biological colonization, rainwater percolation or chemical exchanges at surface level will also be analyzed. The expected end result of research is the creation of a method to determine the condition of outcrops and to identify methodically those in most urgent need of conservation. As a result, informed conservation action plans can be systematically tailored to suit specific natural conditions. Moreover, conservation interventions can be prioritized within a total universe of 1000 outcrops with rock-art."


Cuba, Caribbean.

Internet, Biblio.


Northwestern Trás-os-Montes, Bragança, Portugal. Europe.

Abstract: "The present work aims to systematically delineate recent pre-historic schematic art in northwestern Trás-os-Montes (which corresponds to the administrative district of Bragança). To achieve this, field work was carried out and methodologies were constructed which, above all else, attempted to analyze the universe of schematic art and its archaeological contexts. On one hand, both field-walking and excavation were undertaken to better understand the archaeology of the geographical area which, until now, has been understudied in Portuguese archaeology. On the other, a methodological model was constructed which tries to come close to an explanation of schematic art and its diverse meanings and purposes. The model itself is supported by different theoretical approaches subsequently applied to a statistical analyses grid, which seeks to show different correlations between the diverse variables defined for schematic art. By doing this we defined the consistent characteristics, as well as the irregularities, in the art. This study allowed the definition of two distinct groups within the twenty six sites analyzed, and for each of these groups an interpretation was sought, using as a base the main lines of discourse on prehistory used in Eastern Trás-os-Montes in the last decades. Group I corresponds to the Neolithic period, and is analyzed within the context of the neolithization of the region, in the relations it establishes with engraved motifs as well as burial contexts, and, finally, on the role of schematic art as a factor in social cohesion throughout this large chronological period. We also tried to make sense of Group II, which corresponds chronologically to the Chalcolithic. We supported the narrative in its relations to habitational context and its increase in the representation of the human figure in various forms and on different supports. Finally, a group of sites in the Serra de Passos was analyzed as a paradigmatic example of schematic art in Trás-os-Montes over a long chronology."

Biblio, Internet.
Northwestern Trás-os-Montes, Bragança, Portugal, Europe.

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Finally, a group of sites in the Serra de Passos was analyzed as a paradigmatic example of schematic art in Trás-os-Montes over a long chronology."

Biblio, Internet.


County Cork, County Kerry, Ireland, British Isles, Europe.

EPA.


Author's abstract: 'The Barrier Canyon Style of rock art is found in south-eastern Utah, United States. It is the work of Late Archaic hunter-gatherers, and dates from approximately 4000 to 1500 B.P. This painted tradition is dominated by abstracted anthropomorphic figures, often depicted life-size. The landscape is a rugged one of deep, dry canyons bordered by sheer sandstone cliffs. It is within these canyons that the rock art is found.

The methodological foundations for this study are catered to different facets of the tradition. The macro-topography of the land lends itself well to current trends in the study of rock art and landscape. The micro-topographies of individual sites are ideal subjects for phenomenological and kinaesthetic investigations of place. The large anthropomorphic motifs are best examined in terms of Alfred Gell's theories of art and agency. Metaphor theory helps find meaning in all these elements. Together, they provide an understanding of the relationships between the rock art, the landscape, and those who produced and consumed the sites and their images.

The study begins with an experiential exploration of the study area – an embodied discussion of being-in-the-land. It proceeds through a discussion of how sites are discovered and accessed, and then moves on to a smaller-scale study of the physicality of the sites and the demands placed on the visitor by their local topography. Next, the study explores the positioning of the images on the rock, examining the agentic properties of the figures, and the immediate kinaesthetic effects the images impose on the visitor. From here, the art is explored in detail, and then a series of in-depth case studies apply the findings on a site-specific level. Finally, a concluding chapter discusses metaphors gleaned from the art and the land, and brings them together with the experiences described to provide a fuller understanding of this rock art tradition."

Bancroft. Internet.


Worldcat.org.

Experimental petroglyph reproduction.

Worldcat.org.


N'DHALA GORGE, NORTHWEST TERRITORY, AUSTRALIA. Aboriginal rock art. Panaramitee Style.

Biblio, RASNW3, Worldcat.org.


South Woronora Plateau, Wollonong, New South Wales, Australia. Pigment analysis.

Biblio, Internet


Worldcat.org.


Internet, Dialnet.


Santa Cruz Province, Central Plateau, Patagonia, Argentina. South America.

Abstract: "The author presents cave art of patagonia in its geological, climatological and archeological frame works. After having presented the environment and the men, a short reminder of the latest facts of archeology allows us to understand the importance of cave art thanks to a systematic study of patagonia through time and space. The province of santa cruz, argentina, is presented through ten sites specifically studied and commented upon. Departing from a not yet defined geography, the study founds upon several dozens of square kilometers. A large prospection and the study of several sites in particular, allow to talk of a homogeneous topography. In the very inside of a site, painted caves have been situated in relation to those who remained intact. In a same cave, walls reminding barren and those presenting various representations - even superpositions" have been mentioned. A "micro-topography" of each decorated cave let suppose that each cave with rock drawings has its own characteristics that must be replaced in a global context. Programmed excavations will allow to determine "coloured" areas and obtain nodules of coulourings situated in their micro-
stratigraphy. A paddle of red land in the horizontal decapement and a nodule must be carefully treated: the first one by observation "in situ", the other through the microscope. Considering both the 19th and the 20th centuries, the ethnological litterature.


Australia. Figurative style. Macropods.


Australia. Aboriginal rock art.


Watarrka (Kings Canyon) National Park, Central Australia.


Abstract: "The primary aim of this thesis is to explore the contribution that aspects of identity can add to our understanding of societies in the Late Neolithic and Early Bronze Age Scotland through the carvings they produced. Through a consideration of the history of rock-art research it is established that the identities of the makers of the art have been largely neglected, except as figures in a simple evolutionary schema where they function as exemplars of 'primitives'. Subsequent developments in the field have broadened the debate by focusing on context. Others have considered other aspects of humaness through their attention to sensation and memory, but these positions leave many questions unresolved. Moving beyond this I utilise developments in social sciences to indicate the important place of art in the expression of social and cultural identities. Drawing too on ethnographic analogies the role of art production in the development and maintenance of social relations is highlighted. Although people may share symbols which are used in order to articulate cultural meaning, these elements can also be employed in different ways which are essential to people's sense of community, tradition and identity. The rock-art repertoires of five areas in Scotland are considered and compared primarily as expressions of identity. These are rigorously analysed and differences made apparent at a number of levels. I assert here that rock-art is not a homogenous entity as assumed by some scholars and have sought to move the study of rock-art beyond those of current concerns to ones that consider the identity of the carvers.”


Lake Oda, Ethiopia. Horn of Africa. East Africa.

Worldcat.org.


Central Australia. Aboriginal rock art. Settlement patterns.


Cantabria, Spain. Europe. Upper Paleolithic art. Animal motif(s). Dotted painting technique.

Abstract: “This thesis is a study of the rock art in caves with animals depicted by dotted painting, a specific pictorial expression of the Cantabrian region, within the context of the European Palaeolithic rock art. The existence of a series of painted caves, in which an unusual technical procedure to represent animals exhibiting similar stylistic characteristics occurs repeatedly, had already been considered in earlier works of general character at the beginning of the twentieth century. Since, findings have been made sporadically until the end of the century, by which time their number had increased considerably, reaffirming their narrow geographic relation with the Cantabrian region although modifying slightly the distribution pattern and introducing some new features into the graphical pattern. Our objective has been to specify these sets within the parietal graphic activity of the Cantabrian pre-Magdalenian period, in particular in terms of stylistic variability and chronological use. It has been possible to verify the existence of some extremely homogeneous characteristics that affect specially the caves of the central-eastern Cantabrian region. Further, the chronological data point towards a graphic tradition that develops through time, at least from the Gravettian to the Solutrean period, at which time a process of technical and iconographic polarisation around the dotted painting technique and reindeer representations culminates. The existence of such a rigid graphical expression during such a long period of time implies a similar stable social substrate with deep cultural relations and a developed capacity for the transmission of the graphical codes established by the community.”

Internet.


Alto Ason, Cantabria, Spain. Europe. Paleolithic art.

RASNW3.


Cantabria, Spain. Europe. Paleolithic art. Zoomorphic motif(s).

Dialnet.


La Rambla Carbonera (Castellon) y la Rambla Seca (Valencia), Spain. Europe. Levantine rock art.
Abstract: "En los últimos años el arte levantino está adquiriendo un gran protagonismo en los estudios arqueológicos peninsulares: cierto es que desde su descubrimiento, a principios del siglo XX, nunca ha faltado el interés científico por su adscripción cronológica y su comprensión: las zonas que aquí se presentan cuentan con un buen compendio de arte parietal que las convierte en áreas con un especial atractivo para el investigador que intente comprender estas representaciones y encuadrar las de dentro de unos grupos humanos: a lo largo del trabajo se ve cómo pese a contar con arte levantino en los dos casos: las zonas cuenta con importantes diferencias arqueológicas que nos mostrarán un hábitat y una explotación distinta de los recursos. Por su parte, la valoración que realizamos del arte parietal de las zonas estudiadas también nos va a mostrar diferencias respecto al tipo de figura, de escenas de ubicación, a la densidad de representaciones, lo que nos puede ayudar a confirmar las diferencias que encontramos a nivel arqueológico. El trabajo que se presenta pretende analizar el hábitat prehistórico de dos territorios muy concretos, la zona alta de la rambla carbonera y la rambla seca en su paso por millares; es un análisis basado en un conocimiento de los datos arqueológicos así como del registro gráfico del arte levantino que aparece en sendas zonas; para el estudio de la presencia humana a lo largo delholocenoinicial y medio en las áreas de la rambla carbonera y millares se ha recurrido al estudio de las publicaciones anteriores relacionadas con la zona, a la prospección y excavación de diferentes áreas, al estudio de los nuevos materiales para llegar a una aproximación al territorio.”

Bibliography

https://scholarworks.umt.edu/cgi/viewcontent.cgi?referer=https://www.google.com/&httpsredir=1&article=2101&context=etd


Abstract: "Centuries ago prehistoric warriors carved and painted their identities on the sandstone cliffs of Bear Gulch 24FR002. Bear Gulch is the premier shield bearing warrior site on the Northern Plains; in fact it holds the most shield bearing warriors known on the Northern Plains at a single site. Shield bearing warrior consists of an anthropomorph with a shield for a body, a head, feet, and weapons or flags protruding out from behind the shield. At Bear Gulch there are elaborate headdresses, flags, shields, weapons, bustles, and wolf tail moccasins. Many of these elements are only found in the ethnographic literature and rarely occur in rock art. We know ethnographically these elements made up either the personal medicine bundle or were used as associated regalia suggestive of which secret military society one belonged. This is how the historic warrior identified himself and others within their society. Assuming these aspects of historic Indian life have ancient origins, perhaps these identities are reproduced in the warrior rock art though forms of relationships between elements that make up the shield bearing warrior.

Also if these relationships are found in abundance at a single site, we can assume this site held socio-cultural meaning and was a place of power on the landscape. Through statistical testing I am seeking the underlying pattern or relationships inherent in the warrior rock art of Bear Gulch. With my database of 759 shield bearing warriors with 50 variables coded in SPSS (statistical package for social sciences) I use Pearson’s chi square tests to seek relationships between the shields, headdresses, flags, weapons, bustles and wolf tail moccasins. Cramer’s V is utilized to assess the strength of these potential relationships. The sheer number of shield bearing warriors at Bear Gulch suggests it is a place of power. Though contextualizing the rock art with the ethnographic record and utilizing statistical methods, these warriors can hint at warrior identity and what role Bear Gulch played on the cultural landscape.”

LMRAA.


Maclear and Barkly East Districts, Northeastern Cape, South Africa. Body posture, body symbolism motif(s). Gesture. San (Bushman) rock art.

Abstract: "Certain postures and gestures of the human body recur in fine-line San rock art. Students of southern African rock art are introduced to a number of classic postures and features of human figures during the trance dance. The movement and posture of the human body is significant during the ritual trance dance, yet the reasons for painting certain postures over and over again have not been discussed often. This dissertation examines the symbolic meaning behind painting certain recurring postures in the Maclear and Barkly East Districts of the north Eastern Cape Province. This thesis examines sets of similar pointing and gesturing postures of the human body in rock art, and also examines the symbolic role of recurring postures in both the ritual trance dance and rock art. I argue that the painters used these similar sets of images (and others) in rock art to actively maintain and negotiate the flow of supernatural potency from the spirit world into the body of the shaman to utilise in this world and that the images were not static depictions of fragments of the trance dance, and did not only represent the process, but were viewed as actively participating in this process.”

Google Search.
Gharaguzlu, H., 2009. The Survey and Study of Rock Art in Palang-Darreh and Sangestoon, Qom Province. M.A. Thesis, Department of Archaeology, Faculty of Human Sciences, Azad University, Tehran Central Branch, Tehran, Iran.

Palang-Darreh and Sangestoon, Qom Province, Iran. Middle East. In Persian.

Bibliography.


Kurdistan, Iran. Middle East. In Persian.

Bibliography.


Abstract: "This thesis consists of an in-depth study of rock art in the Kickapoo Valley of Southwestern Wisconsin (fig. 1). Regional comparisons, ethnographies, and past documentation have been utilized to interpret possible meanings and purpose of the rock art, as well as to gain an understanding of rock art in the Midwestern United States. This study investigates the importance of the relative location of the rock art both within sites and between sites, and how rock art may warn of changes from secular to sacred space at sites. Secondly, this paper puts forward the hypothesis that it may have been the act of creating the rock art that was important to the cultures that produced the art, rather than the resulting image that we see today. Each of these concepts will be analyzed in the setting of Tainter Cave, since it has the largest amount of rock art of all sites studied, as well as an underground element to it."

Worldcat.org.

Gillette Donna L., 1998. PCNs of the Coast Ranges of California: Religious Expression or the Result of Quarrying? Master's Thesis: 127+ pgs, California State University, Hayward, California.

ALAMEDA, CONTRA COSTA, FRESNO, HUMBOLDT, KERN, LAKE MARIN, MENDOCINO, SANTA BARBARA, SANTA CLARA, SAN LUIS OBISPO, SONOMA and TRINITY COUNTIES, COAST RANGES, CALIFORNIA. SAN FRANCISCO BAY AREA. PORT ORFORD and UMPQUA NATIONAL FOREST, OREGON. United States. North America. PCN. SCHIST QUARRY. CHARMSSTONE. CUPULE. CUP AND GROOVE. HOKAN. GEOGRAPHIC DISTRIBUTION. TECHNOLOGICAL vs. IDEOLOGICAL FUNCTIONS. HISTORY OF RESEARCH.

LMRAA.


LMRAA.


Word


RASNW2.


Abstract: "The thesis focuses on rock art and landscapes of the Stone Age of northern Fennoscandia, between about 10000BC until 2000BC. Five areas with rock art are selected for in-depth case studies where rock art is studied in relation to time and landscape. The five areas are Ofoten and Alta in northern Norway, Kanozero on Kola Peninsula and Vyg by the White Sea in northwestern Russia and Nāmforsen in northern Sweden. Important has been studying rock art both from the west and from the east, crossing administrative borders. The rock art has been studied through new documentation during extensive fieldwork in northwestern Russia, northern Norway, northern Sweden and northern Finland. The thesis investigates how rock art interacts with the landscape at different levels, showing how natural features are intertwined with the rock art, telling the stories in the rocks. The studies suggest that the cracking landscapes of rock art included natural elements from the tiniest crack to the wider landscape. Several places, the rock art are deliberately placed in relation to the miniature landscape of the rock surface and an argument is put forward that the rock art act as geographical references to the hunter-fisher-gatherer landscape from the deliberate choice of the rock art site to the placing of the rock art on the actual rock surface. Moving back in time to the Stone Age, reconstructing lost relations of landscape, an interdisciplinary approach is advocated, where rock art are discussed in relation to circumpolar ethnographic sources to shed light to Stone Age hunter-fisher-gatherer landscapes, and geology is applied to visualize the lost relations of Stone Age hunter-fisher-gatherer landscapes in time and place."

Biblio, Internet, RASNWV.


Worldcat.org.


Internet.


Abstract: "Forgotten for more than two thousand years in barren solitude in the deep middle valley of the longest river course in the central-western region of
the Iberian Peninsula, the rock-art of the Tagus was discovered by accident in 1971. As if by irony, three years later it would disappear almost completely under the waters of the Fratel dam. The support for the engravings are the natural schist surfaces, polished by the erosion of the river waters throughout the millennia, which line the river for sixty kilometres between the tributary streams of Erges and Ocresa. They alternate between the two banks and are concentrated in places where the rock platforms are larger. Other rock engravings were also uncovered along some of the tributaries of the Tagus (the Erges, Sever and Ocresa).

The Tagus rock-art complex has around ten thousand engravings, mostly made by direct or indirect pecking using lithic artefacts on the predominantly horizontal hard rock surfaces; sixty percent of the engravings have now been studied. They complete an artistic cycle that had begun in the Upper Palaeolithic (Gravettian-Solutrean) with rare figures and ended in the first millennium BC (Iron Age). The cycle contains six main Holocene periods of achievement. Only one inscription from early Roman times and a few others - much more modern and mostly consisting of personal names - represent the production of engravings from historic times.

The engraved images - pictograms, ideograms and psychograms - are isolated or grouped, but most are vertically or horizontally associated, sometimes forming intricate palimpsests. They express changes in the conception of life or in the dominant ideology, reflecting successive economic, social, technical and mainly religious patterns.

The 0 or archaic period of Tagus art corresponds to the Upper Palaeolithic and integrates filiform lines and a pecked horse (Ocresa).

n the second period, large wild animals, some of them with segmented bodies and elegant profiles in a sub-naturalistic style, belong to hunter-gatherer societies that would prolong into early post-glacial times an economic and figurative conception of Palaeolithic tradition.

A process of growing stylisation informs animal figures with their long striped bodies, thus establishing the third artistic period which we call stylised-static. These still belong to the Epipalaeolithic, showing the continuation of an economy based on gathering and hunting wild animals.

A new period (stylised-dynamic) reveals animals with smaller dimensions than the previous ones, with some of them demonstrating a flowing vitality and movement. In this period the first anthropomorphic clearly religious manifestations, expressing mythographies and belonging to the Neolithic.

In the second half of the fourth millennium BC and during the third millennium BC, a new cultural inflow reaches the Tagus Valley, introducing schematic art and new symbols such as the sun figures which are sometimes associated in pairs as if they were large eyes (meridional period).

A symbolic wave of typically Atlantic inspiration spread widely over the Tagus Valley, already in the Bronze Age, reflecting the interest in the exploitation of non-ferrous metals (tin, gold, silver, copper) and their subsequent commerce (atlantic period). Large spirals, groups of enormous concentric circles, meandric figures and some representations of weapons are the main manifestations of this period in the schist chaos of the Tagus river banks.

The last period shows us primarily circles, representing the Sun, but accompanying foot-prints (some of them of giants), weapons, snakes (sometimes of huge dimensions) and fantastic animals, all of which denounce the presence of societies with a strong heroic ideology, characteristic of Protohistoric times (Late Bronze Age, Early Iron Age).

The end of this important cycle of peninsular rock-art and of the corresponding civilizational flourishing perhaps reflects a major cultural discontinuity provoked by the meeting of the old autochthonous Tagus river society with people of the Iron Age coming in from the outside, perhaps from the Southwestern Iberian Peninsula.”


Tibes, Ponce, Puerto Rico, Caribbean.

Biblio.


Monte del Castillo, Spain. Europe.

IIA.


Cueva de La Meaza, Cueva de La Clotilde, Cueva de Santián, Cueva de Las Monedas, Cueva de La Pasiega, Cueva de Las Chimeneas, Cueva del Castillo, Cueva del Salitir, Cantabria, Spain. Europe.
Abstract: "The initial objective of the study was to analyze the spatial distribution of palaeolithic parietal figures. The end purpose was to verify the existence of a spatial organization and a more complex phenomenon which we have termed the decorative programme. The terms identify two distinct but complementary levels of a conception through which the interior space of a cavity was used for the positioning of palaeolithic images in a manner that is neither random nor indiscriminate. This conception is based on a common iconographic tradition and on the assumption of the physical morphology of the interior of the cavern. The basic unit of both the spatial organization and the decorative programme is the panel or parietal support, which determines the relationship of the figures with the interior space of the cave. Furthermore, it is the organizing axis of the spatial hierarchy of the cave for decorative purposes. This hierarchy is established by an existing typology of panels that tend to bear their own distinctive figures. Furthermore, the technique and the finish of these images are also generally consistent with the type of support they occupy. The existence of decorative programmes in Palaeolithic caves has made their chronological differentiation possible. This entailed comparing the radiocarbon dating (AMS) of the parietal figures found to date in the Cantabrian Corniche with the distinct types of decorative programmes found in the various caves examined in this thesis. The result of these correlations made it possible to establish a chronological sequence divided into four periods, then subdivided into different stages, which would have developed, generally speaking, between 16,500 and 10,800 (8P), during the Cantabrian Magdalenian period. This sequence does not presuppose that no earlier artwork existed, nor does it imply any concept of rectilinear development or stylistic change."

Dialnet.


Burrup Peninsula, Western Australia. Aboriginal rock art. Cultural property.

Worldcat.org.


ARMOCA.


Worldcat.org.


AHCBS.

Abstract: “Los petroglifos son el resultado de la presencia de un grupo cultural en determinada área. En el sector del Catazho podemos encontrar 122 petroglifos distribuidos a lo largo del río del mismo nombre, que han llegado a formar parte del entorno que, según Renfrew y Bahn (2005), son la expresión de un sistema cultural. El interés de proponer una aproximación a su estudio desde lo que se denomina “Arqueología del Paisaje” incentivó a la búsqueda de una relación, si existiera, entre los petroglifos y el medio físico, entendido como entorno.

En este contexto cabe preguntarse: ¿Por qué los motivos se ubican en ciertas piedras? ¿Qué relación tienen con el entorno? ¿Podrían estar representando una posible relación con su geografía?

Como primer ejercicio de aplicación teórico-práctica se realizará una aproximación de cómo se podría estudiar los petroglifos del Catazho mediante la arqueología del paisaje, con la que podríamos acercarnos a descifrar cómo se construyó el paisaje cultural dentro del entorno o medio físico del área de Catazho. Más adelante delinearemos en el marco teórico lo que se ha considerado relevante de la perspectiva de “paisaje” dentro de este estudio para llevar a cabo el objetivo del tema.

Criado indica que “la arqueología del paisaje estudia un tipo específico de producto humano (el paisaje) que utiliza una realidad dada (el espacio físico) para crear una realidad nueva (el espacio social: humanizado, económico, agrario, habitacional, político, territorial...) mediante la aplicación de un orden imaginado (el espacio simbólico: sentido, percibido, pensado...)” (Criado 1999: 6-7). Es así como nos enfocaremos en el paisaje cultural como resultado de la relación del ser humano con el entorno en el pasado.

Por otra parte, según Tilley (1994) el paisaje el el resultado de la aprehensión por parte de los humanos, es así que paisaje puede ser natural y cultural. En este mismo contexto Erickson añade que los seres humanos crean, transforman y administran de forma cultural y antropogénica los paisajes para sus propósitos (Erickson 2008:158), siendo así podemos apreciar que los petroglifos son el resultado de crear, transformar, administrar elementos del entorno, en este caso, las rocas.”

**Bibliografía**


Academia.edu, LMRAA (digital copy).


Ukhahlamba-Drakensberg Park, South Africa. San (Bushman) rock art. Cultural resource management. Conservation and preservation. GIS data management.

Worldcat.org.


Northern Australia. Aboriginal rock art. Gender motif(s).

LMRAA, Internet.


Internet.


Cidade de Pedra, Rondonópolis / MT and Pão de Açúcar/ AL, Brazil. South America. Semantics.

Abstract: "In the last few decades Cognitive Archaeology has been gaining with a fruitful interdisciplinary approach, on joining efforts with Evolutionary Psychology and Neuroscience, delivering with this debate appearance of the so called Neuroarchaeology. In our thesis we propose to analyse some rock art sites from the regions of Cidade de Pedra, Rondonópolis / MT and Pão de Açúcar/ AL from two perspectives: the analysis of the panel organizations seeking to identify the relations that exists between the painted units and the symbolic organization produced by these constructs associations. Thus we discuss issues of human cognition xviii from the articulation of the sciences of knowledge, Cognitive Archaeology and our object. Therefore we will also work with issues concerning the structures of rock art panels and the structures of human cognition, discussing also the cultural specificities and the universals behaviours."

RASWWV.

Checta, Valle du Chillon, Lima, Peru. South America.

RASNW2, ARDP, Biblio.


Piaui, Brazil. South America.

Biblio, BRRNB.


Grampians, Australia. Aboriginal rock art.

Worldcat.org.


Abstract: "The thesis develops and applies a new systematic approach to the archaeological recording of rock art. Using the Arnhem Land rock art site of Nawarla Gabarnmang, which has over 1400 images and a 50,000 year cultural history, the study combined DStretch enhancement, Harris Matrices and the Morellian Method to successfully identify and document the individual images to establish the spatial and temporal structure of the site’s art history.” Biblio, Internet.


Cordilleras Centrales de la Península de Baja California, Mexico. North America. Great Mural Style.

RASNWV.


Angola. Africa.

Abstract: "Les vestiges archeologiques d'ages et de natures diverses connaissent une importante extension en angola. Parmi ces temoins du passe le pays presente une importante carte de sites de gravures et de peintures rupestres. Du fleuve zaire au fleuve cuencu l'art parietal se trouve represente sur au moins 34 sites. Les sujets representes sont "naturalistes" (site no 1), geometriques avec predominance de cercles (sites no 7,8,9) ou bien des sites "mixtes" avec des sujets "naturalistes" et abstraits conjugues (region sud-ouest) la chronologie de l'art parietal n'est pas encore etablie avec precision. Neanmoins des indices comme la presence des objets europeens et des datations 14c permettent d'elaborer une tentative de chronologie relative. Des datations ams 14c permettent d'affirmer qu'au moins un site du sud-ouest aurait 2000 ans d'anciennete. L'interpretation des oeuvres peintes ou gravées est complexe. L'existence des sujets, actuels, graves, peints, ou dessines sur le sable, dont une signification est connue permet d'avance des hypotheses sur l'eventuelle signification de certaines figures ou situations de ces vestiges du passe de l'angola.” Internet.


*Internet.*

**Hahndiek, Cuan Thomas**, 2014. Of Pigments and Paint: Quantifying Ochre and Rock Art in the Cederberg (Western Cape, South Africa). Master's Thesis, University of Cape Town Faculty of Science Department of Archaeology, Capetown, South Africa.

De Hangen, Andriesgrond and Diepkloof, Cederberg, Western Cape, South Africa. San (Bushman) rock art. Pigment analysis. Ochre.

Abstract: “This dissertation quantifies and compares the mass of the ochre assemblages and the surface area of rock paintings from the same sites based on colour classification from the Later Stone Age assemblages of three rock shelters, De Hangen, Andriesgrond and Diepkloof in the Western Cape, South Africa. This work begins to bridge the gap that exists between the excavated archaeology and the examination of rock paintings which has been primarily focused on the iconography. The colours present in the rock art are quantified using a standardised colour system. A preference is shown for saturated 10R hues, based on the Munsell classification, in the fine line and handprinting rock art traditions, whilst the colonial era paintings may illustrate a more ad hoc approach, an interpretation bolstered by survey analysis. The colours of the ochres from the excavated assemblages do not match the colours seen in the rock paintings, the colours of the ochres being clustered more toward 2.5YR and 5YR Munsell hues. The concept of “ghost ochre” has been proposed in order to describe those ochres, in the colours shown to be preferentially used in the rock art, that have been utilised in their entirety and are accordingly absent from the archaeology. A proposed cause for this is that the primary ochre processing strategy employed by the inhabitants may have been that of pulverisation rather than grinding. Some experimental hearths were conducted to examine possible colour changes in buried ochres, and these samples were analysed by colorimetric means and by X-ray diffraction. Ultimately it has been demonstrated that the relationship between ochre and rock paintings from the same site is more complex than has been previously assumed. The findings in this thesis have implications for future research in rock art studies and analyses of LSA and MSA ochre assemblages.”

Worldcat.org.


Abstract: "Cultural resource management conducted by the United States government revolves around the concept of proper stewardship of the land and the resources contained therein. By definition, stewardship means to take proper management for the good of the items entrusted. Practically, however, stewardship is a set of cultural resource management practices that seeks to manage the cultural resources that fall within the bounds of federally-managed lands, consistent with the perceived needs and desires of the public at large. Rock art is a unique and valuable resource that can and should be inventoried, recorded, protected, researched, and used to educate the public on the past lifeways of native peoples who occupied the United States in the pre-contact era. While the federal government has had some success in rock art management programs on public lands, for the most part federal land managers have historically disenfranchised Native Americans by minimizing their input into management practices of archaeological resources, including rock art. This dissertation analyzes the salient aspects of managing rock art sites on federally-administered land, and argues for a more comprehensive, inclusive, and effective management strategy that is inclusive of Native Americans. For effective rock art site management, historians, archeologists, and land managers must focus on three main goals in management strategy: more actively and effectively incorporating Native Americans in the management process, taking a multidisciplinary approach to site management that incorporates concepts of landscape and cultural heritage principles, and maximizing the potential for rock art sites as an educational tool to teach about Native American lifeways, practices, and philosophies.”

*Internet. RASNWV, LAARRA (digital download).*


SOUTHERN ARIZONA. United States. North America. HOHOKAM ROCK ART.

Biblio.


Abstract: "This study examines rock art sites containing scratched petroglyphs in the Bennett Hills, Idaho. Despite their research potential, scratched petroglyphs have received little attention in rock art research or literature. This study contributes valuable data to scratched rock art research and the corpus of rock art research in general. Two samples of ten scratched petroglyph sites were examined and recorded for a total of twenty petroglyph sites. Using formal and contextual research methods, multiple attributes of scratched petroglyphs are identified and analyzed. The formal qualities of scratched petroglyphs are examined to define the extent and to characterize the motif assemblage. Formal qualities were also studied to test hypotheses concerning the relationship between scratched and pecked petroglyph styles and associations between scratched petroglyphs and other archaeological phenomena. The contexts of scratched petroglyphs are studied on site and landscape scales to identify correlations with other archaeological phenomena and environments. The formal analyses revealed that there are more scratched petroglyphs in the Bennett Hills than records and literature currently indicate. Few site records document the presence of scratched petroglyphs, although as a result of this analysis it appears to be ubiquitous in the Bennett Hills. It is possible that scratched petroglyphs are under recorded in other locales as well, and that further investigations may identify a greater frequency of scratched petroglyphs throughout the Great Basin. Proper identification of scratched petroglyphs may alter how these properties are evaluated and in turn how they are managed. The Bennett Hills encompass a limited and unique assemblage of scratched petroglyph motifs that are dissimilar to petroglyphs manufactured using other techniques. This is significant in that it helps support the idea that scratched petroglyphs are distinct. Rather than just an alternative method to pecking, scratched petroglyphs serve a unique function that is different from and independent of pecked petroglyphs. Contextual analyses indicated that scratched petroglyphs are located in patterned and significant associations with artifacts, features, environments, and landscapes. The contextual analysis suggested that scratched rock art was produced in a public context in close proximity to subsistence related activities, perhaps in association with resource gathering events. There are various hypotheses that deal with the interaction between scratched and pecked petroglyph styles. Scratched petroglyphs occur both independent of and in association with other pecked petroglyph styles, although scratched petroglyphs do not commonly occur with any one pecked motif. When scratched and pecked petroglyph styles overlap scratched petroglyphs are always later than and superimposed over earlier pecked petroglyphs. Data was collected to test three hypotheses concerning the intention of association between scratched and pecked petroglyphs. It does not appear that scratched petroglyphs serve to obliterate earlier pecked petroglyphs or function as a sketch that would be pecked later. There is evidence that some scratched petroglyphs enhance earlier pecked petroglyphs however, this hypothesis cannot sufficiently describe the range of patterns and associations found in the Bennett Hills scratched petroglyph assemblage. Hypotheses suggesting associations between scratched rock art and other archaeological phenomena were also examined. The association between scratched petroglyphs and scratched stones is deserving of further research. It may also be too soon to dismiss the association between scratched petroglyphs and quartz. The examination of scratched petroglyphs in the Bennett Hills provides a unique insight into the minds of the makers of these petroglyphs, contributing valuable data to our knowledge of the prehistoric peoples of the Bennett Hills and surrounding areas."

Worldcat.org.


Biblio.


Biblio, Worldcat.org.


Abstract: "Why did the ancient artists create paintings and engravings? What did the images mean? This careful study of rock art motifs in the Trans-Pecos area of Texas and a small area in South Africa demonstrates that there are archaeological and
anthropological ways of accessing the past in order to investigate and explain the significance of rock art motifs. Using two disparate regions shows the possibility of comparative rock art studies and highlights the importance of regional studies and regional variations. This is an ideal resource for students and researchers.”


Biblio.


Basutoland. Africa.

Biblio.


Abstract: "This thesis examines six prominent Pecos River Style rock art anthropomorph attributes to determine if they are found in limited geographic districts of the Lower Pecos Region. Both Boyd (2003) and Turpin (2004) have suggested that spatially-segregated motif distributions exist in the rock art and that these patterns are important in understanding regional prehistoric hunter-gatherer lifeways during the Archaic Period. This study verifies that the feather hip cluster motif is geographically limited, identified only in the neighboring Seminole and Painted Canyon systems. As part of this spatial analysis, the previously undocumented principle of intersite stylistic traditions is introduced. Possible explanations for these anthropomorph attributes are also discussed. Finally, structural analyses of the six attributes are presented.”

Biblio, Worldcat.org.


NADB #5603182


BNRA, RABDN.


Peak Range, Queensland, Australia. Aboriginal rock art. 5 sites are dominated by hand stencil motif(s).

AHCBS.

SAN DIEGO COUNTY, CALIFORNIA. United States. North America. DIGUENO PICTOGRAPHS. See page 78, ETHNOGRAPHIC ACCOUNT LINKING CREATION OF ROCK ART TO ALTERED STATES OF CONSCIOUSNESS. (per DAVID WHITLEY, 1994).

LMRAA, WELLM, BIBLIO.


North eastern Cape, South Africa. San (Bushman) rock art. Fine line and non-fine line rock art.

Abstract: "The north Eastern Cape is well known for its exceptional fine-line rock art. Recently, two non-fine-line traditions have been identified in the high mountains of this region. These corpora of rock art formed part of the interaction between San and non-San individuals in the creolised context of the nineteenth century. My discovery of further non-fine-line rock art, on the inland plateau, offers an opportunity to better understand the development of non-fine-line rock art and the role it played in relations between different groups. I argue that these three corpora of non-fine-line rock art are chronological variants of a single tradition, which I label the Type 2 tradition. The development of this tradition is associated with the breakdown of independent San-led bands and their loss of control of the space of painting, which became a contested landscape as multi-ethnic groups vied for political influence in the region and access to the San spirit world that would aid in their raiding prowess."

Biblio, Internet, Worldcat.org, RASNWV.


Biblio.


Worldcat.org.


Biblio, BNRA, RABDN.


'Gives a short international survey with the intent of comparing methods used in rock art conservation and protection worldwide, especially the conservation of rock engravings. The different types of methods are discussed, from very basic protective measures and minor conservation work to more extensive intervention, such as consolidation of the stone surface and protective shelters. In order to avoid mistakes, it is important to be aware of previous experiences. Every project, including those that failed, are of value to rock art research if full details of the failures are independently assessed and made available. This thesis can be used in discussion of the future management of rock engravings in Sweden." Abstractor: Charlotte Hanner Nordstrand AATA Nos.:1996-51117 and 33-1938 AATA.

Northwest Kimberley, Western Australia. Aboriginal rock art. Sex. Gender.

Biblio.


Internet.


Internet, LMRAA.


Abstract: "This work focus on the lower part of sector of Les Merveilles in Mount Bego region. Some 650 engraved rocks and 6,800 engravings which are situated in this area had been studied for the first time with a GIS. Principals results consist in the cartography of specific concentrations of engraved themes in different geographic localities, significant verticality of fringed figures supports, horizontality of reticulated figures and praying figures, etc."

Academia.edu, Internet.


Abstract: "This work consists mostly in a geographic and statistical approach concerning central tendencies (distributions, means, standard deviations, etc.) of some 20 000 pecked figurative engravings of mount Bego's region (Alpes-Maritimes, France). For the first time, combined use of GIS and statistical analysis (factorial analysis, multiple comparison tests, etc.) is employed in order to relate geographic proximities with iconographic similarities between engraved rocks and engravings. Classifications are automated; effects of seriation and partition are highlighted. The use of statistical tests (Dunn's test, etc.) allows giving a precise sense of what is "significant", a term sometimes applied abusively to comment engravings distribution. Thus, interpretations are relegated to the congruent part of analysis. Concurrently with geostatistical analysis, an inventory and a revision of superimpositions of engravings is realized. The study of superimpositions indicates that weapons engravings (daggers and halberds) are among the most recent. On the contrary, fringed figures (anthropomorphic) seem to be within the most ancient ones. The reassessment of the archaeological finds enables identifying precise periods of occupation of the site, stressing the abundance of elements referring to the recent phase of Chassey Culture and late Bell Beakers and Early Bronze age transition, a part of them could be related to earlier stages."

Academia.edu, Biblio.


Abstract: "This work consists mostly in a geographic and statistical approach concerning central tendencies (distributions, means, standard deviations, etc.) of some 20 000 pecked figurative engravings of mount Bego's region (Alpes-Maritimes, France). For the first time, combined use of GIS and statistical analysis (factorial analysis, multiple comparison tests, etc.) is employed in order to relate geographic proximities with iconographic similarities between engraved rocks and engravings. Classifications are automated; effects of seriation and partition are highlighted. The use of statistical tests (Dunn's test, etc.) allows giving a precise sense of what is " significant ", a term sometimes applied abusively to comment engravings distribution. Thus, interpretations are relegated to the congruent part of analysis. Concurrently with geostatistical analysis, an inventory and a revision of superimpositions of engravings is realized. The study of superimpositions indicates that weapons engravings (daggers and halberds) are among the most recent. On the contrary, fringed figures (anthropomorphic) seem to be within the most ancient ones. The reassessment of the archaeological finds enables identifying precise periods of occupation of the site, stressing the abundance of elements referring to the recent phase of Chassey Culture and late Bell Beakers and Early Bronze age transition, a part of them could be related to earlier stages.”

Academia.edu.


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Academia.edu.


PAPA NEW GUINEA. MELANESIA.

**Biblio.**


Abstract: "Anthropogenically modified pigments are held to be some of the earliest, most unambiguous and persistent evidence for behavioural modernity, frequently (and often tenuously) invoked as material expression of symbolic thought and action. Recent finds, increases in the sophistication of analytical techniques and theoretical frameworks have renewed interest in ochre, reflected by a spike in actualistic studies, investigations of pigment morphology and geochemistry. Archaeological studies continue a bias towards Pleistocene pigments, while archaeometric research continues to focus on ochre from known source locations, and in Australia, ethnographically documented mines. Here I take a different tack, targeting Holocene ochres, focusing on pigments with at least one known, indisputably symbolic function- the production of rock art. As part of the physical and metaphorical (cultural) landscape, rock
art offers a unique pigment archive as it remains in the location in which it was created. A decade since the first published application of portable X-ray Fluorescence (pXRF) to rock art there has been an absence of critical scrutiny and methodological development. Aiming to redress this, I use conventional and Synchrotron X-ray Diffraction, Micro Computed Tomography and Scanning Electron Microscopy to explain and evaluate pXRF. I develop novel methods of using geochemical data to identify paint mineralogy (including differentiating between paints of the same colour), recognize the chemical signatures of taphonomy and compare ochres from excavated contexts with rock art. Interpreting the resultant elemental profiles relies on understanding the complex taphonomy of pigments and the chemical expression of non-cultural phenomena, something not adequately addressed previously. This work therefore offers a non-invasive means by which large scale studies of archaeological pigments can be undertaken.”

Worldcat.org, Internet, Biblio.


Williston district, Northern Cape, South Africa. Geometric finger painting motif(s). Khoekhoen San (Bushman) rock art.

Abstract: "The Williston district in Northern Cape, offers an exciting and new contribution to the rich world of rock art in South Africa. The paintings found here are solely geometric finger paintings, with a variety of different images and motifs. There are possible connections between these paintings and the initiation ceremonies of the Khoekhoen, once pejoratively known as the Hottentots. The main motif and link between the rock art and these rituals, is the so-called 'apron motif'. These images show a resemblance to Khoekhoe and Bantu women’s ceremonial aprons, aprons that are known from ethnographic sources to have been worn both in daily life, and during different rituals, especially those connected to initiation into different social places and states. We know that during girls initiations, the girl was considered to be holding an extremely potent, powerful and potentially dangerous force. Because of this force, the girl was to be introduced to the so-called 'Watersnake', to ensure the creatures goodwill, and in a special ceremony this introduction was made. In this ritual the girl was, among other things, painted in geometric symbols.

From the rock art data gathered during my fieldwork in the Karoo, the dry area in the interior South Africa in which the Williston district is located, several patterns can be drawn out. First of all, the landscape features are almost identical in all the sites. There seems be a prerequisite of closeness to water for these paintings to have been made, as almost all are made in very short distance from rivers and waterholes. As the Karoo is a very dry place, the presence of water is a vital and special element of the landscape, and our understanding of it. The sites have a very varied number of images in them, ranging from just one to over two hundred separate images. The images are varying in quality, from figures faded almost entirely, to figures that looks almost completely new. The enormous amount of imagery and the varying quality of the paintings, points to some sites as being used for a long time.

In combination with what we know from ethnographic sources, exploring the rock art sites offers a good start into unmasking the secrets of the geometric rock art. With a theoretical background based on space/place theory, the paintings can be seen as a performance more than a product. Used in combination with theory surrounding rites of passage, we can utilize the notion of these sites as arenas for ritual practice as an interpretation. This is based on their landscape characteristics and the nature of the rituals conducted in relation to these characteristics. It is my belief that research conducted into the widely shared beliefs concerning the Watersnake and its connection to girls initiation ceremonies, will further enhance our understanding of these images.”

Academia.edu, Internet.


LMRAA.


Toca do Pinga do Boi, Serra da Capivara, Piaui, Brazil. South America.

Biblio.

Abstract: "The rock art of Iringa Region, Southern Tanzania. East Africa.

Iringa Region, southern Tanzania. East Africa.

Abstract: "The rock art of Iringa Region was firstly reported by Prof. Pamela Willoughby who led a research team that discovered important archaeological occurrences including Middle Stone Age (MSA), Later Stone Age (LSA) with animal and human remains, rock art and Iron Age sites. Based on their research objectives and other constraints no detailed study was conducted on the rock art. This research conducted in Iringa Region aimed to survey, document and record in detail the rock art sites. It discovered two new rock painting sites and also studied two sites that were discovered in 2006 by Willoughby and her team. The rock art of Iringa belongs to two rock art traditions: Hunter-forager and Bantu-speaking art traditions, the former is dominated by naturalistic animal and human figures executed in dark-red pigment while the latter consist of schematic animal and human figures as well as geometric designs executed in white colour. The comparative study show that the rock art of south, central and north central Tanzania share same traditional motives. It was revealed in this that only two rock-shelters with rock paintings are well preserved, the rest are in a poor state of preservation. The major threats affecting these priceless and none renewable resources include the anthropomorph, natural agents. These rock paintings need to be preserved for future generation because of their cultural, scientific and economic values. The rock art of Iringa Region was firstly reported by Prof. Pamela Willoughby who led a research team that discovered important archaeological occurrences including Middle Stone Age (MSA), Later Stone Age (LSA) with animal and human remains, rock art and Iron Age sites. Based on their research objectives and other constraints no detailed study was conducted on the rock art. This research conducted in Iringa Region aimed to survey, document and record in detail the rock art sites. It discovered two new rock painting sites and also studied two sites that were discovered in 2006 by Willoughby and her team. The rock art of Iringa belongs to two rock art traditions: Hunter-forager and Bantu-speaking art traditions, the former is dominated by naturalistic animal and human figures executed in dark-red pigment while the latter consist of schematic animal and human figures as well as geometric designs executed in white colour. The comparative study show that the rock art of south, central and north central Tanzania share same traditional motives. It was revealed in this that only two rock-shelters with rock paintings are well preserved, the rest are in a poor state of preservation. The major threats affecting these priceless and none renewable resources include the anthropomorph,
natural agents. These rock paintings need to be preserved for future generation because of their cultural, scientific and economic values.”


Abstract: “Barrier Canyon Style rock art (BCS) is a unique rock art style indigenous to the middle Colorado Plateau that is of an unknown age and formed by a combination of wall preparation, rock pecking, and application of multiple pigments. It is characterized by broad-shouldered, mummy-like figures that commonly lack limbs and facial details but are accompanied by animated and realistic representations of animals. The age of BCS art remains unknown in spite of attempts to radiocarbon date accessory brush fibers in the mineral-based pigment. Yet a range of age hypotheses exist, from as young as 1600 AD to as old as the initial peopling of the continent, all based on stylistic comparisons to other rock art and figurines. This study attempts to constrain the age of BCS art by optically stimulated luminescence dating (OSL) alluvial terraces that have demonstrable cross-cutting stratigraphic relations to the type BCS rock art panel, the Great Gallery. Horseshoe Canyon, in Canyonlands National Park of southwestern Utah, contains a series of preserved alluvial terraces that record the burial and exposure of the alcove that now hosts the BCS Great Gallery, bracketing the window of time when it was physically possible to create the art. This type panel must be younger than the erosional time period between deposition of the T2 and T1 alluvial terraces when the alcove wall became exposed. Alluvial samples from the highest exposed and preserved T2 terrace in the drainage were collected in metal tubes and analyzed using the single-aliquot regenerative (SAR) protocol of Murray and Wintle (2000). Dose-rates were calculated from bulk sediment samples using the methods of Aitken (1998) and adjusted for local shielding of cosmic radiation by bedrock overhangs. Results from several of the alluvium samples exhibit partial bleaching issues common in ephemeral stream deposits, requiring a minimum age model analysis. Age estimates produced in this study suggest that it was not physically possible.”

Worldcat.org. Internet, Biblio.


Abstract: “Just over 70 years ago Dr Hans Alexander Winkler, working as part of the Sir Robert Mond Desert Expedition, discovered a unique series of rock-art images in the Dakhleh Oasis region of the Egyptian Western Desert. These images, described as representations of human 'females' and later depictions of 'goddess' or 'fertility' figurines, are characterized by an exaggerated lower body that is often decorated, contrasted by an upper body that is relatively ill-defined. Despite the obsolete nature of many aspects of Winkler's work, his interpretations of these 'female' figures in the Dakhleh Oasis region have persisted in the literature and research of those working in the area since Winkler's untimely passing in World War II. This thesis examines a corpus of published and unpublished 'females' and adopts a systematic, transparent and replicable series of analyses following contemporary rock-art methods in an attempt to objectively determine: whether these rock-art images are anthropomorphic, can they be sexed and are they divine in nature?”

Worldcat.org.

Jaworski, M., 2012. Landscape, Art, Artists and Audience: A Spatial Analysis of the Rock Art at Wanmanna, Pilbara, Western Australia. BSc Honors Thesis, School of Social Sciences, The University of Western Australia, Crawley, Australia.

Wanmanna, Pilbara, Western Australia. Setting: landscape. Spatial analysis.

Internet.


http://dlit.unimelb.edu.au/exlibris/dlt/dl3_1/apache_media/L2V4bGlicmlzL2R0bC9kM18xL2FwYWN0ZW9tZWRpYS8yOTAxNTI=-.pdf (Accessed: 1/14/2014).

*Biblio, Worldcat.org.*


Ireland, British Isles. Europe. Cupmark, cup-and-ring, linear motif(s).

*LMRAA, Biblio, EPA, RABDN.*


*LMRAA.*


*Bancroft.*


*Abstract:* "This study is a comparative examination of the age, authorship and interpretation of aboriginal rock painting sites situated on the shores of the Churchill River of northern Saskatchewan and Manitoba. The twenty presently known sites were recorded in the years 1965, 1966, 1967 and 1969 by the author. The study combines written descriptions of the sites and their settings with reproductions of the symbols found at each site. Techniques for recording and reproducing rock paintings, developed during the course of the field studies, are described. Geographical and stylistic relationships of the paintings to other rock painting occurrences in the Canadian Shield are examined. Data derived both directly and indirectly from native Indian residents of the area is incorporated, along with historical observations on the occurrence and interpretation of the paintings. Several sets of the Churchill River paintings are at least 150 to 200 years old, while others may be considerably more recent. Specific dates of origin cannot presently be assigned to most of the sites; the potential applicability of various dating techniques is discussed. Evidence given supports an Algonkian (undoubtedly Cree) inspiration and authorship for these rock paintings, with religious observance being the basic motivation for their creation."

*Biblio, BCSRA, Worldcat.org, Internet, LMRAA (digital download).*


*Biblio.*


Worldcat.org, RASNWV, Biblio.


HUMBOLDT, MENDOCINO, LAKE, SONOMA and TRINITY COUNTIES, NORTH COAST RANGE MOUNTAINS, CALIFORNIA. United States. North America. HOKAN, YUKIAN. POMO, SCHIST. CUPULE. PCN, INCISED-LINE (GROOVES). PIT-AND-GROOVE. COMPLEX-ROCK SITES. FERTILITY. BABY ROCK. INITIATION. GHOST RELIGION. KUKSU RELIGION. AUTHOR CITES BARRETT (1952:386), "A Central Pomo myth depicts the creation of genital- shaped forms on rocks by Bird People, a race of supernatural beings that inhabited the earth prior to man. This may explain the use of PCN glyphs in fertility rituals." Also GIFFORD and KROEBER (1937:537), "On top of Lower Lake (Koi) was smooth rock several feet in diameter. Young boys (10 to 12 years old) of 'each generation' went there and made lines with obsidian pick". ETHNOGRAPHY.

LMRAA (PHOTO COPY).


Biblio.

Karimi, F., 2004. Research on Iran Engravings, Relying on Samples from "Qom" and Meimand" City of Babak. Master's Thesis, Archaeology Department, Tehran University, Tehran, Iran.

"Qom" and Meimand" City of Babak, Iran. Middle East.

Biblio.


Biblio, Internet.


Brazil. South America. Sobradinho.

Biblio.


WADI DAMM, NORTHWEST TABUK, SAUDI ARABIA. MIDEAST.


Khao Chan Ngam, Sikhio District, Nakhon Ratchasima Province, Thailand. Southeast Asia.


LMRAA, Worldcat.org.


Quelcatani, Peru. South America. Camelid motif(s).

ARDP, Biblio.


WRITING-ON-STONE, ALBERTA, CANADA North America.

Biblio.


https://www.duo.uio.no/bitstream/handle/10852/23059/Per-Klem-komplett.pdf?sequence=1&isAllowed=y (Accessed: 2/13/2016).

Abstract: "The thesis supports a theory that the first boats in Northern Scandinavia were wooden boats developed from the dugout - with ancestors from the East. Interpretation of and research on boat figures in rock art have been reviewed from the first attempts of interpretation were made in 1828. The resulting conclusions and theories have been discussed. Boats from the circumpolar region as well as boats from other cultures have been studied and compared to prehistoric boats in Scandinavia. The oldest boat figures in Alta rock art have been compared with similar figures in Vyg, Lake Onega, Nämforsen and Slettnes. The analysis of 80 boat figures in Alta show a remarkable consistency of principles in construction for each of the five generations I have chosen. It is also a clear development of design through Mesolithic, Neolithic, Bronze Age and Pre Roman Iron Age. The Bronze Age figures have a marked similarity to carvings associated with the Hjortspring boat. Finally the thesis analyzes what I believe to be the most important features of the Hjortspring boat from the point of view of its inheritance."
Worldcat.org, Internet.

SOUTHERN NEVADA. GREAT BASIN. United States. North America. PORTABLE ROCK ART. INCISED STONES. STRUCTURAL ANALYSIS; RULES OR "GRAMMAR OF DESIGN".
APPBNGB, Biblio.

Biblio.

Internet, Biblio.

Worldcat.org.

Internet.

Southeast Piaui, Brazil. South America. Archaeometry.

Bebidinha, Buriti dos Montes, Piaui, Brazil. South America.

RASNWV, Internet.


Finland. Scandinavia. Northern Europe.

RASNW3.


Mexico, Mesoamerica (Central America). North America. Olmec rock art.

Worldcat.org.


Internet, Worldcat.org.


Los Mellizos, Illapel, Chile. South America. Archaeological context.

Biblio.


Biblio.


BNRA, RABDN.

Shamanism.

Worldcat.org.


Sur del Valle Calchaquí (Salta, Argentina. South America.

Abstract: "La Tesis Doctoral plantea un análisis de la configuración de un espacio tradicional en el Valle de Calchaquí, Salta, Argentina) a través del análisis combinado de las evidencias artísticas rupestres, poblacionales y paleoeconómicas del final de la época Prehispánica (Periodos Formativo y Desarrolllos Regionales). Se describe un modelo de estructuración territorial en la que las grafías rupestres se articulan como el elementos básicos en la delimitación del territorio, formando, junto a hábitat y necrópolis, una malla significativa que jerarquizó las actividades de explotación y tránsito en dicho espacio."

Biblio, Internet, RASNW4 (gives date 2009).


EASTER ISLAND, CHILE. SOCIO-POLITICAL CHANGE.

Biblio.


Abstract: "Thesis which examines visitation to rock art sites in Mootwingee and Kuringai Chase National Parks; management practices at the sites; analysis of visitors; discussion of management practices in relation to visitors; are outcomes effectively achieved; community involvement in management of sites and tours of sites."


Korean Peninsula. Asia.

Abstract: "In the Korean peninsula there is now 14 know rock art sites: they only have engravings obtained by pecking or scraping. Most of the sites have been noted over the last thirty years: before, only one site was known, mentioned in old texts from the XVth century. There types of sites can be distinguished from their material context and the environment surrounding them: vertical walls on the edge of a river, open air rocks, the slabs of dolmens or menhirs. The site of Bangu-dae is on the left bank of the Taewa, which runs east and joins the Sea of East. The site is like a cliff measuring around 3 m high and 10 m wide. Most of the engraved faced, of smooth reddish sandstone, are oriented toward the north. 231 representations, of which 170 figures are identifiable and 61 motifs unidentifiable, are observable. Representations of cetaceans are the most frequent, being 19, 9 % of the figures. There are also 25 artiodactyls, 23 carnivores, 6 tortoises, 3 birds, 2 pinnipeds, 2 fish, etc. From the abundant representations of marine animals, the site seems to be in close relation with hunter-fishers, attributed to the Neolithic era (between 6000 B. C. And 1000 B. C.)."

Internet.

Quebec, Canadian Shield, Canada. North America.

Biblio, BCSRA.


Biblio.


Biblio.

**Leo, Maria Domenica,** 2000. The Pictographs of the Middle Fork of the Salmon River. An Interpretation of Style and Function. Master's Thesis, Department of Anthropology, University of Moscow, Moscow, Idaho.


Biblio.


RASNWV.


Quetico Provincial Park, Ontario, Canada. North America.

Biblio, BCSRA.


Worldcat.org.

Game Pass, Fulton's Rock, Main Caves, Upper Meibidwane, the Krantzes, Cleopatra, Camp Shelter, Giant's Castle, Kamberg, South Africa. Advance Post, Lesotho. Southern Africa. San (Bushman) rock art. Symbolic art.

_Biblio, RASESAL,


_Biblio._


Arnhem Land, Australia.

_Online._


Victoria River, Australia. Aboriginal rock art.

_Online, Worldcat.org._


_Online, Worldcat.org._


_SARS, BARAS._


Usandawe, Tanzania. East Africa..

_Biblio, Worldcat.org._


_Biblio._

Chapada do Araipe, Ceará, Brasil. South America.

Abstract: “This work presents the rock registers of the Chapada of the Araripe, Ceará, Brazil. It is treated to identify to the social groups authors of the registers for the establishment of a graphical identity in the area, through a board ing theoretician-methodological who understands these graphical manifestations as particular systems of social communication. Our objective is to contribute for identification of ethnic groups that if had related with the environment of the Chapada of the Araripe, in the context of the dispersion of the different manifestations of rock registers, today searched in the Northeast of Brazil. We intend to carry through the study of the registers of the Chapada one of the Araripe from a small farm where are gifts painted engravings, in the attempt to establish comparative studies for its positioning in the context of the study of these searched traditions already.”


Bohuslan, Sweden, Scandinavia. Northern Europe. Bronze Age. Ship (boat) motif(s).

Abstract: “The main focus of this dissertation is the issue of how Bohuslän rock art and landscape may be perceived and understood. Since the Bronze Age, the landscape has been transformed by shore displacement but in the research tradition this has attracted very little attention. Furthermore, due to a misunderstanding of shore displacement but also to certain ideas about the character of Bronze Age society, rock art research in Tanum has drawn much of its inspiration from the present agrarian landscape. The perception of the landscape has not been a major issue. This thesis accordingly aims to shed light on the process of shore displacement and its social and cognitive implications for the interpretation of rock art in the prehistoric landscape. The findings clearly show that in the Bronze Age, the majority of rock art sites in Bohuslän had a very close spatial connection to the sea. These conditions make it possible to apply new perspectives to Bohuslän rock art. Much rock art analysis focuses on the contemplative observer and elaborates this theme. The more direct activities related to rock art are seldom fully considered. Therefore discuss the basic conditions for the production of rock art and then move on to discuss social theory and approaches to image, communication, symbolism and social action, related to the palpable social forms of the reading of rock art. When considering rock art, it is the social praxis in the landscape that is of primary importance. Moreover, since Oscar Almgren there has been a tendency to picture the groups in Bohuslän as passive and immobile agriculturalists, performing rituals on the rocks. However, the sparse evidence points instead to a more complex pattern of utilisation and social praxis. The general location and content of the Bronze Age remains indicate a tendency towards the maritime realm, which seems to have included both socio-ritual and socio-economic matters of production and consumption. The thesis emphasises that Bronze Age groups in Bohuslän were highly active and mobile. The numerous configurations of ship images on the rocks could indicate a general transition or drift towards the maritime realm. Marking or manifesting such transitions in some way may have been important and it is tempting to perceive the rock art as traces of such transitions or positions in the landscape. All this points to a maritime understanding of Bronze Age rock art in northern Bohuslän. Keywords: Rock art, Bronze Age, Scandinavia, Bohuslän, maritime praxis, terrestrial, thought style, shore displacement, seascape, social praxis, iconic order, social position, social transition.”


Diamantina, Minas Gerais, Brazil. South America.


Worldcat.org.


Abstract: "Pictographs in northern Saskatchewan have been linked to the vision quest ritual by Rocky Cree informants. The intent of this thesis is to examine the Rocky Cree religious belief system, through ethno-historic documentation and contemporary ethnography, in order to attribute meanings to pictographs. Elderly native informants in communities close to pictograph sites were interviewed concerning their knowledge of traditional religious beliefs, the vision quest and the cultural function of pictographs. By formulating an understanding of traditional Rocky Cree religious beliefs it is possible to discover what 'dreamers' were experiencing during the vision quest and what they dreamt of. The physical characteristics and psychological profile of the spirits, which might have appeared to the dreamer as his guardian spirit, must be reconstructed, since pictographs were visual representations of what was witnessed in the vision quest. Informant knowledge has allowed for the analysis of pictographs and a greater understanding of individual meanings and their cultural context in traditional Rocky Cree religion."

BCSRA.


Abstract: "The main purpose of this study was to investigate and examined the politics in the production of archaeological knowledge especially in rock art, at academic, heritage institutions and national and global level. It aims to trace and examine the development and movement of particular hypotheses or interpretations and their appropriateness in the study and management of rock art heritage in southern Africa."

Worldcat.org.


Dingle Peninsula, County Kerry, Ireland, British Isles. Europe.

Worldcat.org.


Valcamonica, Breschia, Italy. Europe. Typology. House, building motif(s).

Academia.edu.


Equatorial Africa.

Abstract: "Equatorial african rock art have for a long time been expressed through sketches influenced by western perception of forms. Including the mastery of technique and esthetics, the concept of art is therefore the basis of a knowledge and a method used in prehistory. Cultural evolutionism moreover, helps to correlate the concept of art and the notion of progress. As such, the paintings and engravings of equatorial africa have been influenced by ideological approaches of the major paradigm of "prehistoric art", in relation to the perfection criteria conveyed through art on the one hand, and through the presumed situation of those who produce them within the scale of the stages of cultural evolution, on the other hand. Current critical reviews tend to relativize an approach that is largely permanent. It seems however possible, through an an explicit interdisciplinarity, to propose a different methodological based on graphic communication systems. The analysis scheme adopted include semiotic, anthropology as well as the history of art. Its main objective is to modify the values given to rock art and to try to organize available data into a hierarchical structure. A
methodological essay on the structural relationship between meaning, form and function is hence suggested for the rock art of equatorial Africa.”

Internet.


Limpopo Province, South Africa. Makgabeng. Superimposition.

Worldcat.org.


YAKUTAT BAY in the GULF OF ALASKA south to the DALLES on the COLUMBIA RIVER, WASHINGTON, NORTHWEST COAST. United States. North America. REGIONAL SURVEY. TLINGIT. TSIMPSIAN. HAIDA. BELLA COOLA. KWAKIUTL. NOOTKA. COAST SALISH. CHINOOK.

LMRAA (PARTIAL PHOTO COPY, PAGES 1-227), KBORE, NADB #925232.


Central Asia.

Internet, RAISB (gives date as 2004 in error).


CRARA. Internet, Worldcat.org.


Worldcat.org.


Cueva de Raton, Sierra de San Francisco, Baja California, Mexico. North America. Great Mural Style.

Abstract: "Cette thèse porte sur la Cueva del Raton, un des deux cent sites contenant des peintures rupestres de très grand format que l'on retrouve dans la Sierra de San Francisco, au centre de la Basse Californie (Mexique). Ce site se trouve dans une région géographiquement et culturellement isolée, dont le contexte archéologique est encore mal connu. Ce travail présente donc tout d'abord une synthèse des connaissances actuelles sur cette région, puis à travers une étude systématique de la Cueva del Raton, apporte de nouvelles données concernant la possibilité d'interpréter ces peintures. Un enregistrement complet du site a été effectué en utilisant plusieurs techniques ; en particulier, l'utilisation de la photogrammétrie, a permis d'effectuer un relevé très précis du site. L'observation minutieuse des peintures, couplée à l'utilisation de diagrammes de Harris, a permis l'obtention et le relevé de données très précises concernant la superposition des peintures. Trois périodes distinctes de peintures ont ainsi pu être mises en évidence pour la première fois; cette analyse stratigraphique a été renforcée par les résultats obtenus au cours de l'analyse des pigments, qui indiquent des techniques picturales différentes pour les trois périodes. L'étude du site a également permis de cerner de façon générale les processus d'altération qui y ont lieu. Des
traitements indirects de conservation sont ensuite proposés. Les actions tendent surtout à vouloir conserver, sans les altérer à travers des traitements de restauration, ces vestiges encore peu étudiés ; l’emphase est donc placée sur un suivi du site, ainsi que des actions qui tournent autour de la gestion de cette région.

De nombreuses lacunes persistent pour permettre une connaissance profonde des peintures rupestres de la Sierra de San Francisco; cette étude sur la Cueva del Raton apporte de nombreuses données, encore dispersées mais qui permettent de bâtir dans le futur un cadre archéologique plus précis.

Biblio, RASNW4, Internet.


Worldcat.org.


North Eastern Cape Province, South Africa.

Abstract: "A new and unusual corpus of rock art, labelled as Type 3 imagery, forms the focal point of this dissertation. Type 3 art is found at twelve known sites within the region once known and Nomansland, in the south-eastern mountains of South Africa. It is significant because it differs from the three major southern African rock art traditions, those of San, Khoekhoen and Bantu-speakers in terms of subject matter, manner of depiction and use of pigment. The presence of Type 3 art in Nomansland raises questions about its authorship, its relationship to the other rock art of the area, and the reasons for its production and consumption, which I consider in this dissertation. I argue that this corpus of art was made in the late nineteenth century, probably by a small, multi-ethnic stock raiding band. I consider the inception of this rock painting tradition, and the role of the art in the contestation and maintenance of identity."

Biblio, RASNW4, GoogleSearch.


Abstract: "The research conducted for this paper utilized the two anthropological subfields of archaeology and ethnography in an effort to create a more holistic understanding and record of rock art found in the Dry Fork and Ashley Creek canyons of Vernal, Utah. This thesis will present the results of both fields of study in a combined format so that the rapidly deteriorating concrete data is preserved for posterity along with a contemporary Native interpretation and usage of the materials studied."

Worldcat.org.


Worldcat.org.


Sandveld, South Africa.


Biblio.


Nortwest Argentina. South America.

Biblio, Academia.edu.


Abstract: "La cueva de Lascaux, descubierta en 1940, conserva un conjunto de pinturas rupestres y grabados compuesto por más de 1,900 figuras de animales y signos geométricos del Paleolítico Superior. En 1963 fue cerrada al público cuando se descubrió que las paredes presentaban, debido a la iluminación artificial, abundantes colonizaciones del alga unicelular Bracteacoccus minor. En 2001, el hongo Fusarium solani hizo saltar de nuevo las alarmas cuando empezó a extenderse rápidamente por toda la cavidad. Para frenarlo, se decidió aplicar tratamientos muy agresivos utilizando el biocida cloruro de benzalconio, antibióticos y cal viva. Tras las primeras aplicaciones, surgieron, en diciembre de ese mismo año, las primeras manchas negras en las paredes. A partir de 2006, el brote adquirió mayor importancia, desarrollando un crecimiento explosivo y convirtiéndose en lo que es hoy la principal amenaza para las pinturas rupestres. La gravedad del problema motivó que en 2008 se volviese a aplicar un tratamiento basado en biocidas semejantes a los del año 2001. A mediados de 2009, el Ministerio de Cultura y Comunicación francés concedió un proyecto de investigación al Instituto de Recursos Naturales y Agrobiología de Sevilla (IRNAS-CSIC), en colaboración con el Institut National de la Recherche Agronomique de Dijon (Francia), para estudiar el brote de las manchas negras de la cueva de Lascaux. Los principales resultados obtenidos en este proyecto se detallan en la presente Tesis Doctoral, cuyos objetivos principales fueron: la caracterización de los colémbolos de la especie Folsomia candida en la formación de las manchas negras, y el papel que juegan los colémbolos de la especie Folsomia candida en la dispersión de manchas en la cueva. Los resultados de este trabajo indican que el uso continuado, entre los años 2001 y 2004, del cloruro de benzalconio no fue lo efectivo que debiera haber sido, ya que si bien redujo la proliferación de F. solani, por el contrario, favoreció la diversidad fúngica. Los hongos que actualmente colonizan las paredes son mayoritariamente levaduras negras de la familia Herpotrichiellaceae y la especie Acremonium nepalense, distintoas a los de los años 2007 y 2008, y confirman que se produjo una rápida sucesión de hongos entre los años 2008 y 2011. Se ha demostrado que el origen de las manchas negras es diferente según el sustrato donde aparecen: sobre la roca caliza se deben a la acumulación de melanina fúngica, y sobre los sedimentos arcillosos se producen fundamentalmente por la deposición biogénica de óxidos de manganeso, proceso en el que está implicada la especie A. nepalense."

Biblio.


Worldcat.org.


Millares, Valencia, Spain. Europe.

Biblio.


Sierra de la Moraleja: "Los Buitres", southeast Extremadura, Spain. Europe. Schematic rock art.


Iberian Peninsula, Spain. Europe. Schematic Style.

RASNW2. Biblio.


Angola. South-central Africa.

Abstract: "The Republic of Angola is a country in south-central Africa with a territory of 1 246 700 km2, bordering Namibia to the south, Democratic Republic of the Congo to the north and northeast, Zambia to the east and with a west coast along the Atlantic Ocean. The enclave province of Cabinda has a border with the Republic of the Congo and the Democratic Republic of the Congo. Angola has a vast and diverse archaeological wealth, but barely studied in recent decades due to the conflict that has been devastating the country for almost thirty years. This country had a singular human evolution over the millennium – the occupation of desert places, the mixing of different ethnic cultures and the adoption of Bantu people’s culture. Archaeological traces as buildings in stone (e.g. tombs, walls) lithics’ artefacts, rock art, ceramics, metallurgy and some fossils were made known mainly during the twentieth century, until the middle of the 70’s. However, the principal subject of this work is rock art. A view of the Angolan artistic events shows that they go far beyond the rock art; many other (masks, body paintings, for example) are given to know through the reports of the first Europeans to come to that country, and by the traces which were found (e.g.: Fragments of sculptures or pipes). The rock art manifests itself in the form of painting and engraving, very diversified either on the motif that it presents, the chronology or the places where it appears – open-air or in shelters. There are 34 sites listed, although some require confirmation and there are others to be added. This work aims to be the beginning of an investigation that from now on will be developed in Angolan territory. In this sense, it involves the development of a specific research project to be presented to the competent authorities. This project involves a continuous
and systematic search of the Angolan archaeological heritage, which will lead to its preservation and will increase people's knowledge about it.”

**Bibliography**


Fuerte de Samaipata, in Eastern Bolivia. South America.

Abstract: "Fuerte de Samaipata, in Eastern Bolivia, was a local capital in the Inca era, the study of which (and of its material records) enabled us to set up a relative regional chronology, which was used as the basis for the interpretation of the patterns in the main temple. The study of nineteen new sites and nearly 5000 pieces of pottery allowed us to confirm a complex local development which testify to many interactions between the Andean area, the Amazonian basin and the Chaco region, along with the north-western part of Argentina, especially during the Middle Horizon and Late Intermediate periods (600 BC and beginning of the fifteenth century AD). Regarding Fuerte, both formative and later remains seem to bear testimony of much more ancient human activity than has been suspected so far.

Fuerte de Samaipata carved rock was the object of an exhaustive analysis which allowed us to identify circulatory ways, to have a detailed view of the carved blocks composing the monument. The presence of human groups in Fuerte before the arrival of the Incas, the discovery of other sites with carved structures and the comparison with the same type of rocks in the imperial capital (Cuzco) confirm a pre-Inca work on the surface on the rocks.

Symbolic complexes are represented, such as those of the Feline, the Snake, the Worship of Ancestors, the Cycle of Water, or the Fertility. In the case of Samaipata, their part in the carved blocks opens new vistas to interpretation and allows a genuine approach to this kind of monument."


Laguna Janda, Campo de Gibralter, Cadiz, Spain. Europe.

RASNW2.


Central Tanzania. East Africa. FOUR ROCK SHELTER SITES COMPARED, ALL WITH LATER STONE AGE TOOL ASSEMBLAGE ARTIFACTS IN PROXIMITY TO ROCK PAINTINGS.

LMRAA (1 pg. ABSTRACT). Internet.


RABDN.


Bhimbetka, India. Southern Asia.

RAISB.


Academia.edu.


Abstract: "This research analyzes 84 prehistoric anthropomorphic representations in the microregion of Cariri Ocidental paraibano, more specifically in the municipality of Camalaú, aiming to show their graphical forms of presentation and their relationships with environmental context. Ten sites were analyzed with presence of rock art, inserted in two drainage basins, the Monteiro and the Paraiba River. There is a remarkable hydrographic frontier between the two drainage systems, formed by the Rajada, Caroá e Lamarão mounts. In this context, two sites are in Monteiro River drainage network and eight in the Paraiba River. Through the classification of 84 representations, based on the three dimensions which characterize the graphic phenomenon: theme, scenography and technique, 14 graphic units was defined. These units have similar characteristics to the forms of graphical presentation already determined for the Northeastern Brazil, in addition to presenting specific presentation forms to the research area. The anthropomorphic representations are restricted to the drainage network of the Paraiba River, related to their particular environmental characteristics. Anthropomorphic representations were not observed in Monteiro River watershed. This shows the preferences of spatial choice for these representations in the research area arising from social and / or natural choices of the painters."


Turón and Guadalteba, Málaga, Spain. Europe.

Abstract: "En esta tesis se aborda el estudio de las manifestaciones rupestres paleolíticas de la Cueva de Ardales y de las postpaleolíticas encuadradas en el Guadalorce medio, desde una base documental exhaustiva, profundizando en las características intrínsecas de dichas manifestaciones y aportando detallados análisis técnicos, temáticos, estilísticos, espaciales y morfológicos, teniendo siempre en cuenta el objetivo final del mismo, que consiste en una serie de inferencias de carácter cultural y cronológico derivadas directamente de la aplicación sistemática de estas metodologías. La incorporación de la informática ha supuesto el desarrollo de métodos muy fiables, ofreciendo la posibilidad de elaborar los corpus documentales expuestos de forma íntegramente digitalizada y permitiendo que en ningún momento se establezca contacto físico con estos frágiles documentos. También se definen convencionalismos de representación íntimamente relacionados con las técnicas de ejecución primitivas, de forma que las reproducciones finales sirven, además, como referentes técnicos, incluyendo el soporte si se considera vinculante. Aplicando una metodología simple de inducción, contraste y deducción, se plantean multitud de hipótesis relacionadas con las técnicas de ejecución, tanto de los motivos grabados como de los pintados, siendo confirmadas o refutadas a posteriori. En este estudio desempeña un papel esencial la toma de macrofotografías, concediéndose, así mismo, gran importancia a la experimentación. En cuanto al arte paleolítico de la Cueva de Ardales se suman 32 nuevos motivos figurativos y alrededor de 280 signos a los ya conocidos. Destaca el hallazgo de 18 zoomorfos, 10 antropomorfos, 1 mano negativa y 3 positivas. En total se recogen 945 motivos distribuidos en 228 paneles artísticos."

Dialnet.

Internet.

Australia. Aboriginal rock art. The role of rock art as an archaeological artifact.

Boomplaats Farm, Mpumalanga Province, South Africa.
Abstract: “The Rock Art of southern Africa represents the single most informative surviving artifact of the social and symbolic lives of many hunter-gatherers, herders, farmers and settlers who have lived and marked our land. Unlike many other forms of archaeology, rock art has always been in the public domain and of late has become a defining element of social identity. Farmer settlement engravings based on concentric circles joined by meandering lines are particularly intriguing images in southern African Iron Age rock art tradition. This study focuses on a large engraved Iron Age site on the farm Boomplaats 29 JT in Lydenburg District, Mpumalanga province, republic of South Africa. This site contains a variety of engravings ranging from concentric circles, animal motifs, drilled holes, spread-eagle designs and a Mhel/ Morabaraba game board. Although the general characteristics and overall distribution of this art are known, the issue of authorship of this art is till unknown. This research, therefore, goes deeper into both the historical and archaeological evidence from Mpumalanga province to investigate and ascertain the authors of these engravings. This study hopes to advance our knowledge of this art by focusing on the specific issue of authorship, and examining the relationship between the engravings and settlement ruins in the area.”

GoogleScholar.

Traprain Law, East Lothian, Scotland, Britain, British Isles. Europe.

RABDN.

Abstract: “Ominous messages are described as being made by the souls of deceased human beings, called ahpalaaxwaaalaatuaa/ghost writings. Ghosts are thought to change these narrative images to describe the future of the viewer or his or her group. These images are located in caves, overhangs and narrow coulees. Historically these areas were sometimes visited by warriors who wished to see the outcome of future military activities. Today these sites are purposely avoided. The two Native categories of rock art are not mutually exclusive, but they are usually defined as one or the other based primarily on their location in the landscape.”

Biblio, Internet.

DALLES-DESHUTES REGION, COLUMBIA RIVER, KLICKITAT COUNTY, WASHINGTON. SHERMAN, WASCO, AND GILLIAM COUNTIES, OREGON. NORTHWEST. THE DALLES, JOHN DAY RIVER, MILL CREEK. United States. North America. INTERIOR PLATEAU CULTURE. ROCK ART AND CULTURAL SEQUENCE. CHRONOLOGY. DATING. SITE INVENTORY. TSAGIGLAGALAL MOTIF.

LMRAA (PHOTO COPY)


CA-SDF-2537, INDIAN HILL, ANZA-BORREGO DESERT STATE PARK, SAN DIEGO COUNTY, CALIFORNIA. United States. North America. LA RUMOROSA STYLE. KUMEYAYAAY INDIAN.

Biblio.


Biblio, MWRBRAD.


SYDNEY DISTRICT, HAWKESBURY RIVER, AUSTRALIA. ABORIGINAL ROCK ART.

Biblio.


Worldcat.org.


Polynesia. Turtle motif(s).

RASNWV.


Biblio, RASESAL.
Meister, Conny, 2014. Handprints of the Western Cape: Recording, Measuring, Identifying. Master's Thesis: 316 + 342 pgs, University of Cape Town Faculty of Science Department of Archaeology, Cape Town, South Africa.

Handprint motif(s).

Abstract: "The handprints of the western Cape of South Africa are a common phenomenon, yet remain one of the most unexplored and intriguing features within the rock art of this country. Known to occur mainly in the western Cape of South Africa, they represent a different style, class, and hence meaning of rock art. This dissertation is an approach to answer questions concerning the emergence and meaning of handprint-making in the western Cape. Through experiments, statistical analysis and hypotheses testing in the field on the original handprints, a different approach towards recording rock art, and in particular handprints, was investigated. One of the main aims is to examine whether we can distinguish between individual handprints and therefore individual people, and between groups of people and clusters of handprints of the same person. This examination will hopefully provide us with the opportunity to answer questions concerning the authorship of the handprints, as well as questions concerning the relationship between archaeological deposits and the rock art of the same sites. We might see whether the conceptions of previous researchers in the interpretation of their data were correct, and what remains indeterminable. To achieve this goal and truly understand the meaning and the reasons behind the making of the handprints, a methodology and technique needed to be established which allowed for highly accurate recording and later assessment of the measurements of archaeological handprints. For this reason, I chose to digitally obtain the data with close-range photogrammetry. This technique offered a fast and efficient way of creating sets of measurable data for further analysis."


Biblio. RASNW3.


Biblio.


La Pintada, Chihuahua, Mexico. North America.

PAPPM, Biblio.


Biblio.


Biblio. RASNWV.


Matopo Hills, Zimbabwe. Southern Africa. San (Bushman) rock art. Formling, tree motif(s).

RASNW3, RASNW4, Worldcat.org.


South-Western Cape, South Africa. Chronology.

Abstract: "With absolute dating still limited, relative chronologies remain useful in contextualising painting interpretations. This study vouches for the archival capacity of rock art and hence the archival perspective can be used to analyse paintings sites to build a framework their chronological and interpretative formulations. The sequence of paintings in the south-western Cape is customarily accepted to span hunter-gatherer phase from over 10,000 B.P.; then herding/pastoralism from ca. 2,000 B.P., and finally the historical-cum-colonial period several centuries ago. Several painting traditions with distinct depiction manners and content are conventionally linked to these periods. This study does not replace but evaluates this schema in order to refine the diverse hunter-gatherer, herder and colonial era painting contexts and history. Using superpositions as one of my analytical tools, the notion of datum aided the referencing and correlation of layered image categories into relative sequence. Visible differences occur between painting traditions, but indistinguishable within a single tradition. Some themes such as elephants, fat-tailed sheep, handprints and possibly geometric forms and dots were found to occur in various levels, even as parts of different traditions. Such divergences were analysed through the archival concept of respect des fonds to clarify graphic variations through the chronology. Probing other sources of information revealed that change from earlier to later imagery phases reflected shifts in the socio-economic, cultural and political circumstances of the region. These histories through time are indicated by the choice and sustenance of particular thematic subjects although their meaning and form changed. The ensuing sequence and interpretation of selected painted themes is a descriptive template reflecting the organic character in the creation, the order of painting phases and cultural continuities and disjunctions in the use of symbolism. This agenda in part reviews the changing social and historical landscape in order to understand variation of painting over time and to project possible interpretative transformations in the sequence. Painting sequences and cultural (dis)continuities are thus intricately entwined and can be disentangled through an analysis that uses the recursive relationship between the archaeological, ethnographic, and historical sources. This amalgamated approach has the ability to produce historicised past narratives and contextual image meanings. The chronology can be understood through first accepting the social, economic, political, and cultural subtleties of painting production."

Worldcat.org.


Biblio.


Worldcat.org.

Australia. Magnetic susceptibility meter to resolve layers of ochre paint. Aboriginal rock art.

Internet.


COAST RANGES. BAY AREA. MARIN, SONOMA, HUMBOLT, LAKE, MENOCINO, NAPA, CONTRA COSTA, ALAMEDA, SAN MATEO, SAN FRANCISCO, AND SANTA CLARA COUNTIES. NORTHERN CALIFORNIA. United States. North America. PCN. CUPULES. BABY AND RAIN ROCKS. SETTING: GEOGRAPHIC AND GEOLOGIC FEATURES WHICH WHEN OCCURRING, ARE PREDICTIVE OF THE LIKELY PRESENCE OF PCN'S.

LMRAA, NADB #1189462.


HAITHEU VALLEY, NUKU HIVA, MARQUESAS ISLANDS, FRENCH POLYNESIA.

Biblio, Worldcat.org.


Haitheu Valley, Nuku Hiva, the Marquesas Islands, French Polynesia. Settlement patterns.

Biblio, RASNW3.


Internet, RASNW4.


LOWER PECOS RIVER, TEXAS. SOUTHWEST. With comparisons to EUROPE, SOUTH AFRICA, CALIFORNIA, GREAT BASIN. United States. North America. PORTABLE ROCK ART: PAINTED PEBBLES. CHARMSTONE. POWER. TYPOLOGY. ETHNOGRAPHY. METAPHOR.

LMRAA, RCSL (PHOTO COPIES).

Researchers in Lesotho appear to have focused on site identification and documentation. While there are many sites that needed to be interpreted, this challenge was made more difficult by the Euro-centric approach of many researchers. In the absence of reliable interpretive theories, the challenge of finding meaning in San rock paintings remains a forlorn hope. Drawing on San ethnography and neuropsychological research, approaches that have been demonstrated as useful interpretive tools in southern Africa, I take up this challenge of interpreting a San rock art site from Lesotho. While concerned with one site known as MTM 1 in south-eastern Lesotho, in the Qathing District, I use an ethnographic approach and neuropsychological research as tools for understanding paintings at MTM 1. In using these two approaches to interpret rock paintings, it becomes evident that San rock art in this region can best be understood through the use of these approaches. This work, then contributes to the few efforts by previous researchers to interpret rock paintings in Lesotho.

RASNW4, Internet.


Abstract: "Electrical Resistivity Tomography (ERT) is a novel technique which can be used to build up a 2D pseudo-section of resistivity distribution of a porous material. Here, it is used to visualise internal moisture regimes by measuring the resistivity distribution of transects within sandstone, inferring that high resistivity equals low moisture content and vice versa. This method was used to perform two intermediate complexity laboratory tests; the first one to determine high-resolution, multi-scale drying patterns of sandstone, the second to determine capillary ingress of moisture within a sandstone block and the influence of temperature on moisture distribution. It was found that moisture behaviour showed far more complex patterns than previously acknowledged. A new model is therefore proposed which describes the influence of increased near-surface temperatures on capillary rise. This series of tests bridge the gap between field observations and mathematical models, as well as confirm the validity of ERT as a geomorphological tool.

This research was continued by investigating the role of internal moisture in sandstone weathering using the Golden Gate Highlands National Park (GGHNP), South Africa as a case study. The ERT data was correlated with Equotip (rock surface hardness) and Protimeter (rock surface saturation) measurements. Seven sites were investigated, which showed that there is a non-linear correlation between rock surface hardness and internal moisture patterns. In addition, annual change measurements confirmed that the fluctuating patterns of internal moisture can be correlated to strengthening or weakening of the rock surface. This research therefore proposes two new conceptual weathering models. The first correlates ‘optimal moisture content’ to rock surface strength. The second correlates the development of shelters and changing weathering patterns to the non-linear interaction between case hardening and internal moisture. This new approach to sandstone weathering can be incorporated into conservation methods, as rock surface loss is one of the main causes of the San Rock Art deterioration observed in the GGHNP."

Wordcat.org, Internet.


Formalism, Contextualism. Histography.

BIBLIO, NADB #925235, BCSRA.


LMRAA. BIBLIO.

Suacha, Colombia. South America.

*Biblio.*


Makgaberg Plateau, Limpopo Province, South Africa. San (Bushman) rock art. Crocodile motif(s).

*Biblio.*


*Biblio*, RASNW3, Academia.edu.


Driekopseiland, Northern Cape, South Africa. Rain, magic power. History and landscape.

*Biblio*, RASNW3, RASNW4.


Northern Cape, western Kimberley, South Africa.

*Biblio.*

CENTRAL QUEENSLAND HIGHLANDS, AUSTRALIA. ABORIGINAL ROCK ART. Rock art and archaeological excavation.

BIBLIO, AHCBS, RASNW3.


Abstract: “En la presente investigación concebimos a la cultura material como un hecho externo a las conciencias individuales, debido a que planteamos que los petroglifos de Catazho fueron realizados por individuos que formaban parte de un grupo social que tenía convenciones específicas para intercambiar y hacer inteligibles los mensajes que se transmitían entre sus miembros. Así, los petroglifos en este trabajo son entendidos como representaciones visuales compuestas por signos, los cuales a su vez forman parte de un sistema en el cual se interrelacionan. Este es un sistema de comunicación en el que existen reglas y leyes que regulan las combinaciones de los elementos, las cuales aseguran que se llegue a un fin, la comunicación. El análisis de la combinatoria de elementos, a través de un modelo teórico nos ha permitido establecer 4 grupos de relaciones básicas presentes en el conjunto de petroglifos de Catazho. Por lo tanto, las relaciones entre grabados responden a un conjunto de reglas para la combinación entre unidades significativas (grabados) que permiten las relaciones solo de ciertos elementos en contextos espaciales específicos de las rocas. Por ejemplo, la relación que hemos denominado ser humano – serpiente, ocurre entre motivos identificados como posibles seres humanos y cuerpos y líneas serpentiformes. Lo cual contrasta con la prohibición para fijar motivos identificados como mono con motivos serpentiformes. Es decir, hemos identificado patrones de inclusión y exclusión para plasmar motivos en los petroglifos, lo cual responde a un ordenamiento lógico de los grabados en las piedras.”

Internet.


Panaramitee Hills, South Australia. Aboriginal rock art.

Abstract: “A great deal of the rock art in the Panaramitee region of South Australia has been described in detail. This thesis takes a further step to analyse the data that are recorded in a more archaeologically useful fashion. By investigating the patterning in the rock art complex at the Panaramitee Hills this research has established the existence of meaningfully placed motifs. Due to a dearth of ethnographic evidence this thesis steers away from interpretive conjecture regarding the meaning of the art and attempts to find commonalities in the placement of the art in relation to its geographic context and to other bodies of rock art in the area. The complete survey of all natural and cultural features of the landscape allowed a formal analysis of spatial patterning of the art. The fieldwork involved the tracing of motifs onto large sheets of polythene plastic. This method enabled a swift recording of the engravings ensuring minimal disturbance to the sites that are considerably exfoliated due to environmental erosion. This method of recording also enabled the spatial patterning of the motifs at each separate outcrop to be analysed efficiently away from the site. Motifs were transferred to digital images. By counting and measuring motif types, noting the direction of motifs in the landscape and recording common associated motifs the analysis contributes to the question of whether a strictly archaeological approach can shed any light on the level of significance of engravings and associations between engravings.
This research contributes to an established body of Australian research into the Panaramitee rock art style. Thirty separate outcrops within three major complexes were identified and subjected to detailed analysis. The sites were previously unrecorded.”

Biblio, Internet.


Abstract: "Archaeologists have debated the meaning and cultural affiliation of the shield bearing warrior rock art motif for over 100 years. Discussions have traditionally sought to explain the origination and diffusion of the motif as the work of a single cultural group. However, the wide spatial and temporal distribution of the motif as well as the content of some of the panels, suggest that shield bearing warrior figures were likely made by several past and present tribal entities throughout its long period of usage. While assessing the cultural affiliation of rock art is difficult, local and regional variation within the shield bearing warrior motif may provide clues toward the identity of their makers, as different groups might have depicted shield bearing figures in different ways and contexts. Chi-square independence tests are used to test hypotheses about the nature of this variation through the creation of a data set encompassing 171 figures from four regions of western North America. Each test is designed to objectively and quantitatively measure variation in head shape, shield design, headdresses, the occurrence of historic material culture, objects protruding from behind shields, and the number of anthropomorphs in association with these figures. Results suggest a remarkable degree of similarity between the four regions regarding the ratio of vertically to horizontally divided shields, the use of simple shield designs associated with historic material culture, and the number of head extensions. The geographic variation which does exist appears to be between the Uinta Fremont area and the other regions. Further examination suggests that figures from the western portion of the Uinta area have high frequencies of geometrically shaped heads and no shield extensions while those along the eastern boundary of the region appear to conform with frequency values of the other regions. While these overall similarities could be interpreted as the work of a single cultural group, the evidence strongly refutes this, suggesting instead that shield bearing warriors were a common Plains phenomena which held similar meaning to several cultural groups."

Biblio. Worldcat.org, Internet.


HOR-1, Clocolan Berg, Free State, South Africa. San (Bushman) rock art.

Abstract: "The existence of rock art in Clocolan Berg is known, large shelters and denselyshelters has been the centre of attention of researchers in the place of smaller sites. HOR-1 is one of these small sites with rock art well preserved and with interesting combination of superimposed images. This dissertation provides an interpretation of the images and focus in the process of building a panel by adding images. These processes suggest that by adding images in a panel for some kind of reason, enriched the panel not with images but with other symbolic, metaphorical and social designs."
Academia.edu.


Cahora Bassa Dam, Tete Province, Mozambique. Southern Africa. San and Ba Twa cultural boundaries.

Abstract: "Southern Africa is known for its fine brush painted San rock art that extends from the Southern Cape up to the Zambezi River. North of the Zambezi San rock art stops and the Schematic art zone begins. The latter art is dominated by geometric designs, which were termed Red Geometric Tradition Art and arguably ‘BaTwa’ groups culturally akin to modern-day Pygmy groups were the authors of this art. No examples of San rock art are known North of the Zambezi. No examples of Red Geometric Tradition art and Nachikufan tools are known south of the Zambezi. Although it is easy to walk across the Zambezi because it is often very shallow, it appears to have been a hunter-gatherer frontier. This dissertation considers the nature of this boundary or frontier in the Cahora Bassa Dam area. Theoretical writings on boundaries and borders suggest hypotheses on how the Zambezi River may have operated as a boundary. The results of this research demonstrate that two hunter-gatherer groups with different archaeological signatures occupied both banks of the Zambezi in the the Cahora Bassa Dam area, and that the idea of the Zambezi River being a border separating San and BaTwa hunter-gathers needs to be re-evaluated in the light of the evidence presented."
Academia.edu.

Easter Island (Rapa Nui).

Internet.

Dampier Archipelago, Western Australia. Murujuga Marni Aboriginal rock art. Chronology.

Biblio, Worldcat.org.


Biblio, internet.


Internet, Dialnet.


SARS, LMRAA, BARAS.


Makgaberg Plateau, Limpopo Province, South Africa. Girl's initiation.

RASNW3, Biblio, RASNW4, Worldcat.org.


Uganda. East Africa.

Worldcat.org.


Northern Europe. Spain. Southern Europe.

RASNW2.

Northern Europe. Spain.

RASNW4, Internet.


Nicaragua. Central America.

ARMOCA.


The majestic mountains of the uKhahlamba Drakensberg, formed many millennia ago were home to the Bushmen(1) or San people. They lived at these mountains for thousands of years before they were colonised by the Bantu speakers and the Europeans. Academic writings for many years have perpetuated the thinking that Bushman people were largely extinct. The dominance of this view in the academic writings was encouraged by historical evidence that Europeans and Bantu speakers hunted and killed Bushmen over the last several centuries. Researchers argue that the extermination of the Bushmen was because they were less human in the eyes of the foreigners, due to cattle raiding. There is still some element of this thinking amongst today's academics, although research in the last decade is questioning this thinking.

The question of whether descendants do exist is relevant to issues of rights of access to ancestral sacred sites, in particular rock art sites. At present, access to rock art sites is granted on qualification as an authentic fee-paying tourist (or affordability) rather than on group rights to a cultural heritage resource (cultural rights). Based on this, I argue that access to rock art sites is based on qualification rather than by right. This is largely driven by an approach that emphasises the physical conservation and financial sustainability of a site, rather than its spiritual maintenance. It has become clear that the interests in rock art by tourists and Bushman descendants are distinct from each other. Tourists have an aesthetic significance for rock art while Bushmen descendants have a spiritual significance for the paintings. Beyond any doubt, the physically based and financially driven approach has brought new challenges to today’s Bushmen descendants, whom in reaffirming their identities now have a new challenge to overcome. Not only are the rock art sites physically threatened but also they have lost much of their spiritual powers. Their fate lies in the hands of heritage officers who must determine access rights to the painted shelters.

Both the National Heritage Resources Act and the KwaZulu-Natal Heritage Act acknowledge living heritage. However, the existence of this heritage is judged against the physical approach to rock art management. If the practices of descendants are perceived to be a threat to the rock art, they will not be approved. The case of the Duma is a classic example. Prior to the ritual ceremony at Game Pass Shelter, Kamberg, they were informed of the minimum standards for opening a rock art site to public and rules of how people should behave while visiting painted shelters. While it was evident that there are problems with the two approaches, the spiritual and physical approach, discussed in the thesis, it is important that solutions are identified. I do not believe that one approach on its own will be good enough, for reasons discussed in the thesis. Instead, the two approaches should be implemented together to compliment each other by identifying common grounds. I provide strategies as to how I believe that such a common ground can be reached. In addition, I provide my own analytical thinking as to how these strategies can be achieved."

Biblio.


Abstract: "Southeastern Utah was occupied by groups for whom movement, abandonment, and resettlement was a way of life. Although the Fremont and the Anasazi are often conceptualized as distinct cultural traditions, underlying similarities in lifeways are embodied in their use and conception of the landscape in the Moab area. The Colorado River is often used to demarcate the boundary between the Fremont and the Anasazi. Generally, Fremont rock art styles and sites are located north of the Colorado River, while Anasazi rock art styles and sites are south of the Colorado River. The distribution of Anasazi and Fremont sites, ceramics, and rock art imagery indicate social interaction and a fluctuating border as people, pots, and rock art imagery moved across this frontier. Rock
art, in conjunction with other lines of archaeological evidence, provides a unique opportunity to explore the dynamic relationships among communities.

The archaeology around Moab and south into San Juan County indicates that the strongest source of Ancestral Puebloan influence was from people of Mesa Verde heritage, a result of migration into southeastern Utah. In contrast to this pattern, there is a high frequency of Fremont or Fremont-like rock art. I propose that the stylistic expressions found in rock art are a result of cultural transmission where some cultural variants were preferentially adopted over others and in turn symbolically displayed in rock art.”

Biblio. Worldcat.org.


Worldcat.org.


Abstract: "Adapting the techniques of natural sciences to archaeology, especially in rock art investigations, provides valuable information on the mechanisms of alteration and biosedimentary deposits affecting the wall surfaces in central asia (south of siberia and kazakhstan). Chemical analyses of mangano-ferrugineous patina and carbonated concretions, occurring on the petroglyphs, suggest an external origin of their constituents. Scanning electron microscopy (sem) reveals constant interactions of mineral substances with organic ones. The abundance of micro-organisms supports a biogenic origin of these accretions. Geomicrobiological experiments imply bacteria activity in the biomineralisation process, different bacterial populations isolated from natural patina and carbonated deposits have shown their ability to precipitate manganese oxides or calcite in the culture medium. In this work, we have focused on the study of the formation of black patina, the most common form of coating occurring on wall surfaces. The results of this study suggest a theoretical model which uses both physico-chemical and biological processes to create a solution with an enhancement mn:fe ratios and biological process to precipitate iron and manganese through an enzymatic or non enzymatic oxidation. Mastering physico-chemical properties of patina and biochemical agents which control its final deposition is particularly relevant to paleoclimatic interpretations and rock art dating.”

Internet.


KBORE.


Worldcat.org.


Zimbabwe. Southern Africa. Spatial variation observed in execution of motifs may indicate cultural identity.

Biblio.


Biblio.


Cerro de los Chichimecas, Mexico. North America.


http://books.google.com/books?id=nAhQEj1UJFQC&pg=PR11&lpg=PR11&dq=Between+the+river+and+the+pampa:+a+contextual+approach+to+the+rock+art+of+the+Nazca+Valley+(Grande+River+system),&source=bl&ots=is_iDK4qgY&sig=RTPbnYuBQ5jbK8_vLGUW82pEDsE&hl=en#v=onepage&q=Between%20the%20river%20and%20the%20pampa%3A%20a%20contextual%20approach%20to%20the%20rock%20art%20of%20the%20Nazca%20Valley%20of%20the%20Grande%20River%20system%20A&f=false (Accessed: 9/4/2012).

Nasca Valley, Grande River System, Department of Ica, Peru. South America.

Biblio. Internet.


LMRAA, NADB #925236.


OLARY DISTRICT, SOUTH AUSTRALIA. ABORIGINAL ROCK ART.

Biblio.


Louth/Monaghan Region, Ireland, Britain, British Isles. Europe.

Worldcat.org.


Abstract: "Abstract: The research presented here addresses issues in the socio-cultural production of pictographic rock-art in the Lake of the Woods region of northwestern Ontario, Canada. The majority of previous research has worked to define pictographic rock-art, images painted on cliff faces and other rock outcrops, in the context of historically and ethnographically documented religious and cosmological belief systems of northern Algonquian Indians. Drawing from a diverse body of theoretical perspectives including landscape archaeology, information theory, and hunter-gatherer mobility and land tenure research, this study takes the perspective that pictographic rock-art had functions in addition to those previously suggested for the region. Some of the possible functions examined include territorial marking, trail marking, resource marking, marking of socially defined roles, identification of places of aggregation on the landscape, structuring of social interactions, and the marking of social identity at various levels within the society. Given this number of potential functions, four site types were proposed that communicated information regarding one or more of these functions: General Multiple Function, General Single Function, Specialized Multiple Function and Specialized Single Function. The site types were defined using a combination of the Shannon information measure and ethnographically defined image categories found among historic Algonquian groups. When mapped onto the study region, the distributions of these sites indicated patterning suggestive of several of the proposed functions. In particular, it provided support for the hypothesis that pictographic rock-art sites served to structure the social landscape by facilitating population movements across the landscape and to indicate and define forms of social interactions related to land tenure and social exchange. Of note is the observation that within the sample no pictographic sites were identified that served exclusively secular functions."

Biblio, Internet, RASNW.


Abstract: "Rock art as it is argued here, is a dynamic form of expression, worked and reworked, existing and changing over a long period of time. This long lasting tradition, the reuse of places and consistency in imagery strongly suggest a strategic production and use of rock art as a social practice, communicating information about the world on specially chosen places. The similarities of images, placing new rock art close to older images, in one case on top of them, suggests that the people could have felt and stressed the link between their predecessors. In this thesis ten localities in the region of Møre og Romsdal has been surveyed and are discussed in relations to the above mentioned themes. Cultural differences and similarities in a over regional perspective will also be addressed, looking at cultural contacts in a period of great changes as the southern culture that had adopted farming expanded northwards."

RASNW2, Academia.edu.


Ireland, British Isles. Europe.

RABDN, RASNW4, Worldcat.org.


Western Cuninamarca, Colombia. South America.

HLH, Biblio.


EPA.


New Zealand. Maori rock art.

Abstract: “There is a historical tension between archaeologically and traditionally informed Māori perspectives in the management of Māori archaeological heritage. A central concern is the extent to which past beliefs that Māori held about particular places can be examined by archaeological methods and therefore factored into archaeological assessments of sites. This research investigated the extent to which such beliefs can be archaeologically recognised in two of New Zealand’s most notable rock art localities. It proposed that the way Māori conceived of places may be archaeologically visible in the positioning of the marks they made. A multi-scalar examination of the archaeological context of the rock art localities involved re-evaluation of imagery and test excavations at rock shelters, and reviews of the surrounding archaeological, historical and land use histories. These provided an understanding of the formational processes that have resulted in the surviving archaeological record. This in turn provided the basis to assess the contexts of rock art and the extent to which spatial patterns of association indicative of past belief can be demonstrated as contributing to that formation. In a few cases where the spatial arrangements of rock art figures and other features did allow ancestral associations to be suggested and a ritual deposit to be recognised, these were considered in relation to insights of a traditional Māori view informed by ethnographic and ethnohistorical accounts. More generally, however, preservation issues at one or more of the different spatial scales confounded the demonstration of such patterns. Comparison between the Taupō and South Canterbury study areas demonstrate how those issues impact on the record, and how the application of current archaeological assessment practices are unlikely to provide the scope to scientifically demonstrate the role of belief in shaping that record. The tension arising from how archaeological method can factor belief into assessments of such Māori heritage places is likely, then, to remain unresolved.”


TUGGERAH. DHARAWAL. AUSTRALIA. ABORIGINAL ROCK ART.

Abstract: "The prehistoric rock art and its surroundings consist of an important heritage to be registered, studied and preserved. This research is fruit from the necessity to amplify the knowledge above the paintings composition, with the objective to realize, with maximum security, preservation interventions. This doctoral thesis collects the results obtained by an experimental study devoted to characterize the physical-chemical behavior of a few organic substances, probably used by prehistoric humans, as binders on the rock paintings and the behavior of fixative products applied in the conservation. For the realization of the assays paintings simulations have been prepared with five pigments (red and yellow from iron oxide, white from kaolin, black from manganese oxide and charcoal from wood) and eleven naturals organic substances (gato's fat, blood, urine, egg and water), and dried pigments. The dyes prepared with these products were applied on the limestone specimens. Four paints fixatives were also assayed: Paraloid B72, Primal AC33, Estel 1000 and lime water. The simulations have been observed to determine the variations of structure, morphology, color, adherence to the rock substrate and the resistance, before and after the accelerated ageing assays (UV radiation, temperature and humidity, and saturated atmosphere with SO2). Analyses were concluded by FTIR, Py-GC/MS, SEM/EDX, VMP, Visible Spectrophotometry, Micro-chemical Analyses and Optic Microscopy. The results obtained in the experiments of lab have been compared with real samples, extracted from the rock paintings of the Parque Nacional Cavernas do Peruãu u, Minas Gerais, Brazil, and make evident the presence of organic materials from animal source used at the dyes composition. In relation to fixative product the Paraloid B72, presented good results concerning the application, fixation the paint layer and stability thorough to the accelerate ageing."

Internet, Dialnet.


Luanga Valley Escarpment, Zambia, Southern and South-Central Africa. Geometric motif(s).

Abstract: "This thesis explores the tradition of red geometric rock art from Zambia and its association with Later Stone Age (LSA) archaeology. A number of new rock art sites belonging to this tradition located along the Luangwa Valley, Zambia were recorded during fieldwork, and are herein presented and described. In addition to providing a record of these images, it addresses the contention that red geometric art from south-central Africa was executed by LSA foragers who, through economic and socio-cultural change associated with their acquisition of livestock in this region, became a culturally ubiquitous migratory parent-group for the LSA herder communities recognised from the interior and coastal areas of southern Africa. The thesis evaluates the current direction of research by providing a clear assessment of the archaeological evidence cited in support of the proposed origins and authorship of this tradition. Comparisons between imagery from South Africa, Malawi, and Zambia indicate that observable similarities do not provide conclusive evidence for an intimate connection, while an overview of the Zambian Early Iron Age and an analysis of lithic inventories from published, dated LSA sites suggest that there is at present no faunal, ceramic or lithic evidence to confirm the theory that southern African herders, who according to Smith & Ouzman (2004) and Eastwood & Smith (2005) executed the red geometric art, originated in Zambia. Finally, aspects of local ethnohistory are explored, concluding that the current hypothesis assigning its authorship to a culturally and possibly genetically ubiquitous peoples labelled the 'Batwa' (e.g. Smith 1995, Smith 2006) is liable to inaccurate interpretation. The thesis concludes that, as we have yet to provide a definitive proof of authorship of the red geometric tradition, researchers should proceed more cautiously in attributing the art to an extensive (and often contentious) cultural framework such as the origins of LSA pastoralism."

Worldcat.org, Academia.edu.


RASNW2, RASNW4, Biblió.


Worldcat.org.


Moyenne Vallée de l'Ogooué, Gabon. Africa.

Abstract: *THE OGOOUE MIDDLE VALLEY IS A COUNTRY PARTICULARLY WITH A HIGH PALAEOCLIMATIC SAMPLES AND PREHISTORIC REMAINS CONTENT. THE STUDY OF TERRACE DEPOSITS INCLUDING LITHIC INDUSTRIES (OSA AND MSA), STONE-LINES WITH PICKS (MSA) AND CLAYEY RECOVERY WITH MICROLITHIC INDUSTRY (LSA), PROVIDE AN APPROACH OF THE CONTINENTAL QUATERNARY PALAEOENVIRONMENT. THE NEOLITHIC STAGE (3500-2300 BP) IS CARACTERIZED BY THE FIRST POTTERS ARRIVAL. SINCE 2500 BP, THE BANTOU METALWORKERS SUPPLANT THEM AND ENGRAVE ABSTRACT AND SCHEMATIC REPRESENTATIONS OF A ROCK ART.*

Worldcat.org


Thaba Sione. South Africa. Rhinocerous motif(s).

Biblio.


Abstract: *This research paper proposes to enhance the approach used in the interpretative methods of petroglyphs, in particular those located in the Valley of Fire State Park in Southern Nevada. Along with the actual content, the contextual element of elevation, in relation to ground level, will be used in an analysis of the petroglyphs located in the park. Intermittently throughout the park petroglyphs are visible at various elevations, from current ground level to the top of the rock formations several hundred feet vertically. It is this contextual element of elevation that will be key in the attempt to begin interpreting both function and meaning. The conceptual framework begins with the idea that different members of society created petroglyphs for their purposes in particular places. In other words, the "who" (socially defined) is in direct relationship with "where" the petroglyphs were produced. Analysis will divide the elevation or vertical plane into distinct levels and compare the petroglyphs in each level in an attempt to answer who created them from a social perspective and for what purposes. Specifically, I will investigate the hypothesis that the petroglyphs found at the highest elevation levels are associated primarily with shamanistic activities; that those in the middle elevation levels are associated primarily with everyday, or domestic, activities.*

Internet.


Huanuco: Yacatoma, Quilla Rumi (Alto Huallaga), and Shiqui (Alto Maranon), Peru. South America.

ARDP. Worldcat.org.


Mahakoshal, Madhya Pradesh, India.

LMRAA. RAISB.


Biblio.

Patterson, Carol, 2003 (Jul). Form Follows Function: Gesture in Rock Art of Hawai'i and Australia. PhD Dissertation: 327 pgs, James Cook University, Queensland, Australia.

Hawai'i. Australia. Gesture language. Aboriginal rock art.

Biblio, Carol Patterson Library.


Worldcat.org.


Australia. Documentation: Photogrammetry.

Biblio.


NORTHERN SIERRA NEVADA, CALIFORNIA. GARNER CAVE, RICHARDSON SPRINGS, CONCOW LAKE, CLEAR CREEK CAVE, SUGAR LOAF MOUNTAIN, BERRY CREEK, FOREMAN CREEK, POWELL CREEK, BANGOR, BUTTE COUNTY. CAMPBELLS LAKES. LAST CHANCE CREEK #1 and #2, BIRD CREEK, GOLD LAKE, PLUMAS COUNTY, HAWLEY LAKE #1 and #2, BADENAUGH CANYON, KYBURTZ FLAT, SARDINE POINT, SARDINE VALLEY #1, #2, #3 and #4, SIERRA COUNTY. DONNER SUMMIT, DONNER SUMMIT OVERLOOK, DONNER LAKE, MEADOW LAKE, GROUSE RIDGE, SCOTTS FLAT, NEVADA COUNTY. CISCO GROVE #1 and #2, DONNER PEAK, CHICKERING ESTATE, UPPER AMERICAN RIVER, PINE HURST, WABENA CREEK, MARTIS VALLEY #1 and #2, DOTY RAVINE, OPHIR, AUBURN RAVINE, ROCKLIN, BELL RANCH, ROCKY RIDGE, PLACER COUNTY. CARSON CREEK #1, #2, #3, #1 and #4, SACRAMENTO COUNTY. CARSON CREEK #1, BEN BOLT #3, #2 and #1, INDIAN CREEK #1 and #2, SQUAW HOLLOW CREEK #1 and #2, EL DORADO COUNTY. VOLCANO, BAMERT CAVE, COYOTE CAVE, SANDSTONE CLIFF, HORSESHOE CLIFF, LOW CEILING CAVE, SHALLOW CAVE, TREE STUMP CAVE, OLD BARN CAVE, CANYON CAVE, EAST CANYON WALL, MOKELUMNE RIVER, WATER LINE CAVE, HIGH CLIFF SHELTER, PESTLE CAVE, CHINA GULCH CAVE, STICK FIGURE CAVE, PICTURE CAVE, CHARMSSTONE CAVE, WHITE ROCKSHELTER, SNAKE POINT, AMADOR COUNTY. CEMETARY CAVES, BOTTLE GLASSCAVE, TEN LINE CAVES, CANAL CAVES, COOK RANCH #1, COOK RANCH MESA #2, #3, #4, #5 and #6, CAMANCHE CREEK CAVE, CAMANCHE CREEK #2, 1880 CAVE, JESUS MARIA CREEK, DEAD HORSE FLAT #1 and #2, HORSESHOE BEND, MELONES, RANCHERIA DE RIO ESTANISLAO, CALAVERAS COUNTY, SNOW RANCH, FARMINGTON, LA GRANGE, STANISLAUS COUNTY, TOULOCK RESERVOIR, PATE VALLEY, YOSEMITE VALLEY #1, INDIAN CAVES, YOSEMITE VALLEY #2, BRIDALVEIL CREEK #1 and #2, EXCHEQUER DAM, MERCED RIVER, BRUSHY CREEK, DEAD MAN CREEK, ILLINOIS HILL, DUTCHMAN CREEK, COPPER MOUNTAIN, MARIPOSA COUNTY. MERCED #1 and #2, MERCED COUNTY. BIDWELL, McCABE CREEK, ROCKY POINT #1 and #2, OREGON GULCH, UNION BAR, LAS PLUMAS, TABLE MOUNTAIN, NANCE CANYON, BUTTE COUNTY. SAN DOMINGO CREEK, GOODWIN DAM, CALAVERAS COUNTY. TWO MILE BAR, TUOLUMNE COUNTY. MOUNTAIN SPRINGS SCHOOL, BUTTE COUNTY. BEAR CREEK, MERCED COUNTY. United States. North America. REGIONAL SURVEY. PETROGLYPHS, PICTOGRAPHS, PIT-AND-GROOVE, CUPULES. CLASSIC FOR THE REGION.

LMRAA (PHOTO COPY), BSL. See BSABSR for summary, RCSL, NADB #1200330.


Biblio, RASNW3, RASNWV.


Tierkoof, Eastern Cape, South Africa. Burial stones, Mobiliary (portable) art.

RASNW3, RASNW4, Internet, Biblio.


Internet.


Internet.


Notheast of Para, Amazonia, Brazil. South America.

Biblio, RASNW2.


Instituto de la Cultura Puertorriquena, Puerto Rico. Caribbean.

Biblio.

Perham, G.F., 1985. Mud and Stone: A Technological Analysis of a Quartz Industry in North East Victoria. BA Honors Thesis: 151 leaves, Archaeology Department, La Trobe University, Bundoora, Victoria, Australia.

Mudgeegonga 2, North East Victoria, Australia. Replicate studies relating to quartz flaking industry includes summary of aboriginal rock art at the site.

AHCBS.

Brazil, South America.

Abstract: "At the southeast of piaui state exist the most important concentration of rock art sites of brazil. Among the variety of rock registers existing in this area, one of the most interesting is the nordeste tradition. Its main characteristic is the presence of figures representing facts of ceremonial and day-to-day life of the most ancient american men. These graphic registers had been dated by vestiges founded on several and differsents archeological levels. A french-brazilian staff works over this corpus and has developed a procedure for study this visual registers based on the identification of graphic presentation systems which characterize diverse peoples who lived and accomplished this graphic practice. This work deals with a methodological approach for rock art study which aim is to bring out the specific graphic presentation components of each systems. By components we designate thematic identification figures and presentation variables. Among the variables we can mention the time and space graphic representations, the distances establishment, depth representations, treatment of postures, gestures and culturels attributes and hierarchy granted to these components. The macroanalyse of de site boqueirao do sitio da pedra furada illustrate this proposal. Founded on the study of several sites representatives of stylistic classes the whole nordeste tradition is studied. The conclusion presents some hypotheses for the microanalyse of 260 sites uncovered in this area."

Biblio, Internet.


South Africa.

Worldcat.org.

The Confluence of Rivers – Mt Menikion: Site Simvoli, Site Aggitis Canyon, Site Alistrati, Petroto. The west ridges of Mt Pagaeon: Site Rodolivos, Site Mikro Souli – Nea Fili, Site Paleokomis, Site Lakkovikia 1 (Kladniakos), Site Lakkovikia 2 (Profitis Ilias), Site Lakkovikia 3, Site Lakkovikia 4. The south ridges of Mt Pagon: Site Podochori 1, Site Podochori 2, Site Podochori 3, Site Mesoropis, Site Paleo Hortokopis, Ridge Plagia: Site Plagia, Mt Simvolo, Site Grammeni Petra, Site Stefania. The southwest ridges of Mt Lekani: Site Krinides, Site Philippi, Site Krioneri, Site Zygos, Site Rema Paleas Kavalas, Site Palea Kavala, Northern Greece. Europe.

Abstract: “This dissertation adopts an innovative tripartite approach in recording and reaching an adequate understanding of a hitherto untheorised and under-investigated rock art complex situated in Northern Greece. Post-structuralism and phenomenology form the theoretical ground on which this study is founded. It phenomenologically explores a set of experiences not restricted to vision but related to a multi-sensory, bodily engagement with the art and the land in which it exists. It also examines the structuring of the motifs in relation to their location in the landscape in order to identify possible patterns indicative of the social actions that generated them and of which they are the material traces. The parameters of this art are then placed and assessed against what is known about the cultural background of the makers from historical sources. This study demonstrates that the conceptual and the experiential are inextricably linked, and thus structuralism and phenomenology are not mutually exclusive as has been often thought. The third aspect of my approach, namely the use of historical literature, allows assessment of the way that structures of meaning might relate to a specific cultural context. The overall aim of this thesis is to evaluate the role that the decoration of rocks may have played in the social construction of landscapes and the constitution of the social self.”

Worldcat.org, Internet.


Xoro Gwai Rock Shelter, Eastern Cape Province, South Africa. San (Bushman) rock art.

Abstract: “Studies of San rock art in southern Africa have appealed to researchers for specificities of individual rock art sites in order to counter the prevailing practice of conceptualising San rock art as a homogenous entity. This research attempts to analyse social interaction through looking at diverse ethnographies and how such ethnographies can reveal information regarding one rock art site. Individual rock art sites like Xoro Gwai can start to unravel the nuanced, diverse and complex nature of San religious beliefs and rites and how these beliefs were affected or influenced by social contact with other social formations.”

GoogleScholar.


Worldcat.org.


Victoria, Australia. Aboriginal rock art. Mythology.

Worldcat.org.


Worldcat.org.

Iveragh Peninsula, County Kerry, Ireland, British Isles. Europe.

*EPA, Worldcat.org.*


South Africa. Indexing.

*Worldcat.org.*


CARNARVON GORGE, SOUTH CENTRAL QUEENSLAND, AUSTRALIA. ABORIGINAL ROCK ART. Regional survey. 44 rock art sites.

*BIBLIO, AHCBS.*


*Academia.edu.*


Saada, Yemen, Arabian Peninsula. Mideast.

Abstract: "New prehistoric discoveries in the yemen and the context of rock art at jabal makhroag and wadi robia in the saada area are the object of a doctoral thesis by ms madiha rachad. This first study of the rock art of northern yemen is very important for stting up the chronology of the roc-art and also for the whole prehistory of yemen. Since 1989 we have undertaken a study on all the sites around saada, en larged by a wide prospection. Connected with the survey and the recording of the rock art it was necessary to start classic research upon its archaeological context. Scouring brought to light oven-like structures containing lithic tool material associated with faunal remains belongin to buffalo and aurochs. These fire-places have been dated by c (charcoals) at 6250±90 bp. The oldest engravings show mainly a large bovinae looking like buffalo or aurochs; the presence in the archaeological level of their fossil bones close to such depiction seems to confirm their antiquity. This strengthens then presumption that the buffalo painters were the buffalo hunters themselves. This hypothesis is very important for setting up the chronology of the rock-art and also for the whole prehistory of yemen. This research even is only in its early stages, has already produced results significant enough to allow the prospect of future fruitful campaign of study. Which will shed light on existing."

*RASN2, Biblio, Internet, Worldcat.org.*


*Worldcat.org.*


Abstract: "The aim of this thesis is to examine regionality in the rock art of the north Kimberley, Western Australia. The region is renowned for its art of polychrome Wandjina figures, totemic ancestors and creators of the land for modern West Kimberley people. Underlying them are smaller, elegantly painted human figures. These are Bradshaw Figures or the Gwion Gwion as they are increasingly being called. The figures are decorated as if for dancing with waist mounted tassels, sashes and elaborately decorated headdresses, and an elaborate stylistic chronology has been prepared for the Kimberley art sequence. What is missing from the literature and what this thesis aims to fulfill, is knowledge of regionality and changes in the distribution of the body of art. Some the earliest art is from what I term the Early Phase and is thought to date to a time of aridity near the height of the ice age in Australia. Successive art periods may have occurred at times of changing climate as sea levels rose at the end of the ice age and the ensuing flooding of the exposed coastal plain. The sea level and the shoreline only stabilised in its present day position, and the present climate and environment settled to its current conditions, around 6500 years ago. I argue that the different styles of art and different locations selected in which to paint are related to the situation in the period of flux, when the inhabitants of the Kimberley were affected by changes, including the changes in their territory due to rising sea levels. Two geographically distinct areas were selected which would have been different at the time of painting of the earlier art, one being a river and the other, the coast, as at the time of painting the elegant figures, with retreating shorelines, it would have been inland. My research shows that the painters of Middle Phase art oscillated between permanent water and more transient sources, an effect influenced by their experience of ancient changes in climate."

Biblio, Internet, Worldcat.org.


Biblio, Worldcat.org.


Biblio, Internet.


Santa Cruz, Argentina. South America.

Biblio.


Department of San Alberto, Argentina. South America.

Biblio.


Author abstract: “Radiocarbon dating has shown that Pecos River style pictographs on the walls of Seminole Canyon, Texas are about 3,000 to 4,200 years old. The author extracted ancient DNA from two of these pictographs and subjected it to polymerase chain reaction (PCR) and phylogenetic analysis to aid in the identification of the organic binder/vehicle(s) used by the painters. Little DNA is expected to remain in a painting after several millennia; any small fraction that might survive would probably be seriously degraded. PCR has the capacity to amplify sequences from badly degraded DNA. The author amplified and sequenced a 106 base-pair fragment from the highly conserved histone 4 gene and phylogenetically compared the pictograph-derived sequences to known sequences from varied vegetable and animal sources to determine the origin of the organic binder/vehicle. He used negative controls (no DNA added) and positive controls (known DNA) to assure that he was amplifying ancient DNA in the paint fragments, and not contaminating DNA from other sources. The sequences obtained revealed that the organic binder/vehicle was definitely from a mammal, probably an ungulate (hoofed animal).”

Internet, AATA, Worldcat.org.


RASNW3, RASNW4.


RASNW2, RASNW3, Biblio.


Alto Médio São Francisco, Brazil. South America. Regional styles comparison.

Abstract: “This work is the result of a research in rock art stylistics and space analyses of about one hundred shelters from the region of Alto Médio São Francisco (north of the brazilian state of Minas Gerais and southwest of the state of Bahia), with the objective of elaborating a chrono-stylistic relative picture of the regional rock-art register that could support correlational studies of stratigraphic and successor stylistics sequences. The analyses developed were based on the existing rock art classifications of Central Brazil and region (Agreste, São Francisco, Nordeste and Complexo Montalvânia traditions), and were aimed at discussing the operationality of the given classificatory methodology and the interpretative reach of these categories of analysis. The stylistics and space diachronic analyses resulted in the definition of diverse successive styles, some of them possibly contemporaries. The successor stylistic sequence was compared to the regional stratigraphic sequence using the absolute and relative datings available as ballards to develop an initial rock-art periodization of the northern region of the state of Minas Gerais. This periodization – still hypothetical, once the available datings are related to only two of the twelve identified styles – shows that the middle Holocen rock art stands for several associated styles that cannot be surely organized in a successory sequence and that might have been practiced at the same time. The study of the stylistic variation in its graphical, temporal and spacial aspects (in small and great scale) has showed that styles that are considered distinct because of thematic criteria in fact interconnect and articulate each other in other dimensions. The observation of relevant differences between styles, as well as of oppositions between the thematic attributes of localization in the shelters and the shelters in the regional landscape, suggests the simultaneous existence of complementary thematic repertoires in the middle Holocene rock art, composing a complex system of visual representations. The study suggests that, instead of improving the organization of the rock art register, the use of rock-art traditions as a parameter for analysis makes this organization more difficult, in as much as it directs the research to standards of similarity. In analyses focused in these standards, the contrasts and the differences between expressions are masked and diminished. Thematically distinct stylistics expressions can be connected in important and complementary ways, making it necessary to investigate the relations between styles characterized by distinct thematic characteristics and to evaluate their oppositions and dissimilarities before attributing them to distinct traditions.”

Worldcat.org, Internet.

Ríos Ceira, Alva, Zézere and Unhais, Portugal. Europe.


Warner Valley Region, Lake County, Oregon. United States. North America. Survey of 117 sites. High correlation found between rock art sites and upland areas which support plant communities important for their root harvest, and with lowland native grass communities.

LMRAA.


Polynesia.

Worldcat.org.


Selwyn Ranges Region, North West Queensland, Australia. Aboriginal rock Art. Pigment analysis.

RASNW2.


Ethnoarchaeology. Ethnicity. San (Bushman) rock art.

Abstract: "Ethnicity has been a focus of socio-scientific research for at least three decades, but for the greater part of that period it has been virtually ignored by archaeologists. As a result, many researchers remain committed to an essentialist approach to ethnicity. The reluctance to respond to such views by taking up more explicitly the dynamic and situational approaches to identity, as is currently underway in anthropology and sociology, arise from several sources, which undeniably also include the political. Ultimately, though, the essential reason is practical. The literature demonstrates that ethnicity and ethnic identity are slippery concerns in contemporary societies, let alone in pre-historic social contexts. Rock art presents an opportunity for assessing assumptions about identity consciousness. It provides a category of material culture for the establishment of historical and chronological records of multi-cultural interaction and ensuing episodes of adaptation and change. Engraved art is a source of information on past societies, subsistence strategies and, most importantly, on the development of cohesive social systems and social consciousness. Artwork is the most obvious example of symbolic storage outside the human mind, yet it is not universally practised by hunter gatherers and it cannot therefore be used as the sole criterion for recognising modern symbolism, modern behaviour, and ethnicity. Given this ambiguity with regards the function of rock art in the demarcation of territorial boundaries and in the construction of social and ethnic identities, an exploration of additional spheres of ethnic conception and assertion may illuminate the question of how San hunter gatherers conceivd and conveyed their respective identities. This investigation into the association between art and ethnicity is founded upon the conviction that the complexity of social identity must be explored on a dynamic continuum that allows for interface between varied social factors. Notions concerning the ethnic orientation of social groups are represented, either unconsciously or purposefully, in socio-cultural spheres as diverse as territoriality, subsistence economy, language, religion, and also aesthetic and artistic cultural patterns. This study of the relationship between conceptions of identity and engraved art aspires to augment the existing understanding of the origins of processes of identity-formation, how such processes operate, and how they may be manifest in material cultural contexts."

Rock Art Studies Bibliographic Database | Dissertations and Theses


Mant'o Molino, Chawaytiri and Wayoq'ari, Peru. South America.


Cuevas de Llamachayoq, Chumbivilcas-Cusco, Peru. South America.


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Central Australia. Aboriginal rock art.

Biblio.


Biblio. Worldcat.org.

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Nicaragua. Central America. Documentation. Recording methodology

Internet.


Radiocarbon dating.

Internet.


Canadian Shield, Canada. North America. Algonkian (Algonquian) rock art.

Abstract: "L’un des plus éloquents sites rupestres enregistrés du Bouclier canadien, le Rocher à l’Oiseau, souffre de vandalisme depuis plusieurs décennies. Plus que jamais, il est urgent de préserver les témoins à l’ocre rouge du paysage culturel ancestral des Premières nations qui témoignent de sa particularité. Par ailleurs, des résidents et les groupes autochtones de la région réclament des mesures de protection pour ce lieu historique de la rivière des Outaouais. Cette ancienne voie de communication importante pour les peuples qui occupaient le Bouclier canadien avant l’arrivée des premiers Européens tout comme ce monument naturel sont encore aujourd’hui fréquentés, quoique à d’autres fins. C’est avec l’intention de sauvegarder ces motifs marqués sur cette impressionnante falaise par ceux que l’on croit être des ancêtres des Algonquians actuels, que cet effort de recherche conjuge les outils de diverses disciplines dont l’histoire de l’art, l’ethnographie, l’archéologie, l’anthropologie, la sémiologie et la phénoménologie. L’analyse contextuelle ainsi élaborée considère autant l’environnement naturel du site, que ses singularités physiques, que la culture autochtone à qui l’on en attribue la création, que les récepteurs provenant de sociétés autres et qui visitent ce site depuis l’arrivée des explorateurs européens dans la vallée de l’Outaouais. Le Rocher à l’Oiseau est alors érigé au statut de véritable palimpseste patrimonial."

RASNWV, Internet, BCSRA.


Spain. Europe. Levantine rock art. Zoomorph motif(s).

Abstract: "LA AMPLITUD DEL MARCO ESPACIAL Y TEMPORAL DEL ARTE LEVANTINO, PONE DE MANIFIESTO LA EXISTENCIA EN EL AMBITO DEL MISMO, DE CULTURAS DIFERENTES E INCLUSO DENTRO DE UN MISMO HORIZONTE CULTURAL DE FACIES DISTINTAS,EN UN INTENTO POR DELIMITAR ESTAS, LOS ESTUDIOS DE FAUNA HAN SIDO UTILIZADOS PARA ESTABLECER MODELOS ECONOMICOS, PALEOAMBIENTALES O CRONOLOGICOS, EN NUESTRO CASO SE ESTRUCTURO EL TRABAJO CON DIFERENTES NIVELES Y METODOLOGIAS Y ENTRE LOS RESULTADOS ALCANZADOS CABE DESTACAR EL CARACTER INDIVIDUALISTA DE ESTE ARTE, LA AUSENCIA DE PARAMETROS UNIFICADORES Y EL USO DE CONVENCIONALISMOS FORMALES AMPLIOS, EL PARTICULAR COMPORTAMIENTO DE ALGUNOS ANIMALES Y EL FRACCIONAMIENTO DEL TERRITORIO EN GRUPOS DE ABRIGOS CON CARACTERISTICAS PROPIAS Y DISTRIBUIDOS EN DOS GRANDES AREAS SEPARADAS POR EL RIO JUCAR QEDANDO AL MARGEN ALGUNOS ABRIGOS POR SITUACION MARGINAL O POR PRESENTARSE AISLADOS Y SITUADOS ENTRE DIVERSOS GRUPOS."

Biblio.


South Africa. Paint. Pigment. Khoisan San (Bushman) rock art.

Abstract: "En los últimos años se viene haciendo evidente que las estructuras clasificatorias fundamentadas en el estilo no alcanzan a explicar muchas de las problemáticas del arte prehistórico postpaleolítico ibérico. La dicotomía entre naturalismo y esquematismo y su traducción en los estilos tradicionales no dan respuesta a la amplia diversidad formal constatable en cada uno de ellos. La concepción normativista sobre la que se fundamentan supone la aceptación implícita de los principios teóricos de la escuela histórico-cultural que equipara estilo y cultura, en una relación unívoca genética y cronológica que pretende que los estilos de arte postpaleolítico son emanaciones absolutas de determinadas formaciones socioculturales incompatibles entre sí, y situadas en etapas evolutivas sucesivas. El objetivo de esta tesis ha sido intentar la superación de estas problemáticas partiendo del análisis de un núcleo de arte rupestre concreto, el conjunto de la Sierra de las Cuerdas (Cuenca), en el que se ha efectuado la documentación ex novo de 40 abrigos. Se intenta reintroducir el estilo como herramienta interpretativa, por medio de una concepción del mismo basada en su caracterización actual, y por tanto, considerándolo una herramienta activa elegida por sus autores para expresar un contenido concreto, y con unos fines claramente delimitados, y como tal, sujeto a un permanente cambio y adecuación a las necesidades específicas de sus autores, que lo mantendrán en uso en la medida en que cumpla de una manera eficaz el objetivo que se pretende alcanzar. Bajo esta perspectiva la existencia de distintos estilos no implica que necesariamente coexistan culturas diferentes en un determinado territorio, de modo sincrónico o diacrónico, sino que por el contrario su existencia podría estar indicando una segmentación funcional, o bien, la presencia de alguno de los diversos niveles de uso presentes en cualquier estilo."

Dialnet.


Abstract: "In the first part of this dissertation, is introduced the analysis of Altizerrri parietal ensemble (Gipuzkoa, Spain), one of the most important from Late Magdalenian (14,500-11,500 BP) in the Iberian Peninsula. The analysis includes thematic, technical, stylistical and spatial characteristics of the graphic remains of the cave. In the second half, some key points in an understanding of graphic activity in the Late Magdalenian in Cantabriab Spain are analysed. As a corpus, a representative sample of the ensembles dated in this period it is selected: in total 9 ensembles and 499 graphic units. In the analysis of these other parietal ensembles, the same methodology employed to analyse Altizerrri it is used and the same characteristics are studied. In summary, in the course of this dissertation a large rock art assemblage (Altizerrri) is analysed and act as the starting point for an approach to the characteristics of graphic activity in its same period in Cantabrian Region."

Dialnet, RASNWV.


Biblio. RASNW4, RASNWV.

Anysberg Nature Reserve, Western Cape, South Africa. Rainmaking. Place: San (Bushman) rock art.

Worldcat.org.


AUSTRALIA. CULTURAL RESOURCE MANAGEMENT. CONSERVATION AND PRESERVATION. REPAINTING.

Biblio.


North of Minas Gerais, Brazil. South America. Style. Territory. Regional analysis.

Abstract: "In a forty years period of archeological researches in the Center and in the North of Minas Gerais, in which rock art was contemplated, a scenario of an almost uninterrupted researched areas was created. In these areas, the parietal graphics traces were organized in sets, using the great classificatory unities, usual in archaeology, communicating with the notions of style and tradition. This research compared the graphical sets of some regions of the north and center of Minas Gerais, making use of typological analyses and thematic associations, aiming to discuss the fillations of the sets in wide classificatory categories and the design of some possible territories. In order to achieve it, sets of primary and secondary data were utilized, the ones that are available in the dissertations, thesis, articles and collections of Museu de Historia Natural da Universidade Federal de Minas Gerais and in dialog between concept and style, and others associated to the methodological reflection, sighting an approach between the anthropological and archaeological bibliographic production."

RASNWV.


Keoti Kund, Gaddi Hill and Govindgarh, Rewa District, Madhya Pradesh, India. Southern Asia.

RAISB.


Biblio, LMRAA (photo copy)


Biblio.


Biblio. Worldcat.org.


Pang Mapha District, Mae Hong Son Province, Thailand. Southeast Asia. In Thai.

RASNW4.


Parguaza, Venezuela. South America.

Biblio.


Worldcat.org, RASNWW.


Abstract: "Prior to the completion of this thesis entitled Rock Art in Southern Saskatchewan very little information regarding rock art in the southern region of the province had been compiled in one place. The purpose of this thesis is to collect information about important rock art sites in southern Saskatchewan and to record the rock art and its current condition. In addition, the rock art of the area is placed in the broader context of Northwestern Plains rock art and interpretations for the rock art found in Saskatchewan are made. Also included is a review of rock art styles found across the Northwestern Plains as defined by Keyser and Klassen (2001), including illustrative examples as well as extensive photographic material and drawings of the sites in southern Saskatchewan. Sites include Crowstand Effigy, St. Victor Petroglyphs, Cabri Lake Petroglyph, Leader Petroglyph, Hazlet Pictographs, Herschel Petroglyphs, Swift Current Petroglyph, Gouldtown and Wood River Petroglyphs, two Last Mountain Lake boulders, Riverhurst Petroglyph, Roche Perce Rock Petroglyphs and Weyburn Petroglyph. Rock Art in Southern Saskatchewan provides a comprehensive volume on rock art in the region allowing other researchers access to the depth of rock art in the province. It also refines the current knowledge of how and where Saskatchewan rock art fits into the larger picture of artistic activity on the Northwestern Plains."

Worldcat.org.

Cannon Hill and Nourlangie Rock, Queensland, Northern Territory, Australia. Aboriginal rock art.

Worldcat.org.


Kanchanaburi Province and Uthai Thani Province, Thailand. Southeast Asia.

RASNWV.


Abstract: “This study aims to examine all aspects of Moroccan rock art and place it in an archaeological and environmental context. Almost 300 sites are now known but few have been studied fully. This work is the first overall analysis to be attempted. Data on climatic changes during the Holocene period, together with archaeological and faunal reports, provided the necessary background to the rock art. The distribution of engraved and painted sites in Morocco is very uneven. Animals were the most frequent themes, but a review of all the sites revealed great site and subject diversity. Four main types of engravings were identified, their characteristics described and their distribution plotted. Climatic fluctuations, new animal species, the introduction of metal weapons, the chariot and writing established a chronological framework. A critical appraisal of these events led to a tentative chronology for Moroccan rock art, thought here to have started around 2500 be. The situation of rock art sites showed that they were chosen for very specific reasons, some of them by nomadic pastoralists. Viewing rock art as a medium of communication, it was proposed that the images were messages defining territories, proclaiming ownership or commemorating heroes or battles. The images may have two levels of meaning: one easily understood by members of the group and by outsiders, the second, symbolic, less obviously comprehensible. Moroccan rock art was not an isolated phenomenon in north Africa. The rock art of Algeria, Libya and Mauritania showed both similarities and differences. The relationship of rock art to a cultural link, albeit tenuous, between these countries. Available archaeological, environmental and rock art data revealed striking differences In information availability between north and south Morocco. Archaeological research has established a chronological and cultural framework In northern Morocco, to which rock art adds nothing. On the other hand, rock engravings of metal weapons are almost the only evidence of a Moroccan Bronze Age. In southern Morocco, the distribution of rock art sites reveals intensive human activity in an area little known from excavation. Rock art, archaeology and environment are thus related In this study to produce a comprehensive picture of the past.”

Internet, LMRAA (Digital download).


Aragon, Spain. Europe. Levantine rock art. Schematic rock art.

Biblio.


Serra do Cabral, Minas Gerais, Brazil. South America.

RASNW2.


Biblio.

Rio Salado Basin, Atacama Desert, northern Chile. South America. Late Intermediate Period.

Abstract: "Research conducted during the past ten years on rock art in the Río Salado Basin (Atacama desert, northern Chile) shows the existence of several representation styles for the Formative Horizon (1500 BC - AD 850) and the Late or Incan Horizon (AD 1450-1550).

The study considers 14 cave art sites, whose archaeological remains and dating are attributed to the Late Intermediate Period (AD 850-1450), allowing us to characterise and identify the presence of styles for this period, whose rock art manifestations have not been studied specifically until now.

For this work, we used the combination of various approaches:
- an iconographic and stylistic approximation in order to characterise categorically the images and to identify the panel compositions,
- a contextual approach, from the study of the associated archaeological remains and the dating performed at the rock art sites, and
- finally, the study of the rock paint pigments in order to evaluate the technology used in the realisation of these representations.

This study offers, therefore, a more global vision of the rock art in the Río Salado Basin, ultimately trying to restitute their use and function linked to the sociocultural and historical processes of the Late Intermediate Period."

Internet, RASNW4.


RABDN.


RABDN, RASNW4.


LMRAA, Biblio, Worldcat.org.


Abstract: "Petroglyph sites in the Owyhee uplands of Malheur County, Oregon were documented. Dimensions of the petroglyph panels and individual designs were measured. Associated archaeological features and landscape were noted. All known archaeological sites in the Owyhee uplands were cataloged. Petroglyph sites were analyzed in relation to their location in the landscape and to their associated archaeological features. The distribution of all archaeological sites was compared to the distribution of petroglyph sites and other factors such as vegetation, elevation, and distance to perennial water. Eighty-four percent of petroglyph sites were located within 1500 meters of a perennial water source. Petroglyph sites were associated with archeological features and analyzed based upon their role in the regional settlement system. Three distinct types of sites were identified: mesa top, riverine, and water tub. Petroglyph sites were associated with resource procurement activities. The nine petroglyph sites that shared the traits of being on the mesa, associated with rock features and near perennial water sources were sites for hunting and plant gathering. The petroglyphs at one site were dated to over 4000 years based on analysis of features similar to those at the other nine sites and a recent lava flow."

Biblio.


LMRAA, Internet.


(As cited in the references appended to an article by Jessica Christie found in Expressions No. 8 (2015) she cites herself as the author of this thesis, dated 1986 - Google Books cites Regina Barbara Shults as the author, 1985).


Parque Nacional Serra da Capivara, Piaui, Brazil. South America.

Internet.


Minas Gerais and Bahia, Brazil. South America.

RASNW3.


RASNW3.


Ceara, Brazil. South America.

RASNW2.


Katingang.

RASNW3.

BNRA, RABDN.


BNRA, RABDN.


River's Inlet/Owikeno Lake (Wuikinuxv Territory, near Oweekeno village), and Roscoe Inlet (Heiltsuk Territory, near Bella Bella), Central Coast, British Columbia, Canada. North America. Photo digital enhancement. DStretch. Heiltsuk and Wuikinuxv Nations' territories.

Abstract: "This archaeological community-engaged research focuses on locating, recording, photographing, and classifying, rock art (pictographs and petroglyphs) designs within Heiltsuk and Wuikinuxv Nations' territories. The two areas are on the Central Coast of British Columbia, Canada: River's Inlet/Owikeno Lake (Wuikinuxv Territory, near Oweekeno village), and Roscoe Inlet (Heiltsuk Territory, near Bella Bella). By listening to stories and visiting rock art locations its deep history and significance can begin to be comprehended. Throughout this research 58 rock art sites were visited and over 900 designs were categorized into nine types. Within this context I consider the feasibility and benefits of digital contrast adjustment of photographs using DStretch, a plugin created for ImageJ, that renders visible faint traces of pigment which can not be seen with the naked eye. Additionally, the potential of underwater archaeology (scuba diving) for the discovery and recording of rock art sites is explored."

Worldcat.org, Academia.org.


Worldcat.org.

Dedza District, Malawi and Kasama District, Zambia, South-central Africa.

Biblio.


Australia. Europe. Aboriginal rock art. Paleolithic art.

Biblio.


Australia. Aboriginal rock art.

Biblio.


Database contributor.


Nuevo Leon, northeastern Coahuila, Mexico. North America.

Biblio, PAPPM.

Smith, Howard Norman, 1974. A Survey and Stylistic Analysis of Rock Art in the San Juan Basin. Master's Thesis, Eastern New Mexico University, Portales, New Mexico..


Biblio, Worldcat.org.


MANGROVE CREEK, AUSTRALIA. ABORIGINAL ROCK ART.
**Biblio.**


South Western Cape, South Africa. Human figure, procession, group scene motif(s).

*Worldcat.org.*


*Biblio, Internet.*


South Africa. San (Bushman) rock art. Gender. Fertility. Spatial organization. Non-realistic perspectives. Male dominance. Human figure, thin red line fringed with dots, elephants in boxes, therianthropic figure, androgynous figure, eland motif(s).

*RASESAL.*


KwaZulu Natal, Drakensberg, South-west Cape, South Africa. Zimbabwe, Southern Africa. San (Bushman) rock art. Mythic woman motif(s). Death and regeneration. Argues against the shamanic interpretation for San rock art.

*RASESAL, Worldcat.org.*


*Biblio, Worldcat.org.*


Pedra Furada dos Picos I and Letreiro do Ninho do Urubu, Piauí, Brazil. South America. Pigment analysis.

*Biblio.*


Worldcat.org.


Biblio.

**Stansfield, Silvia**, 1997. A Journey into the Rock Art of the North of Chile. Graduate Diploma Topic in Archaeology Thesis: 102 pgs, Flinders University of South Australia, Department of Archaeology, Adelaide, Australia.

Northern Chile. South America.

Worldcat.org.


Worldcat.org.


BIBLIO. NADB #1044033.


Abstract: "Ethnographic accounts show that both shamanic and gender rituals play a critical role in San culture. Although 30% of the women and 50% of the men become shamans, the literature investigating San rock art frequently defines 'Man-the-Shaman' and minimizes the feasibility of female depictions of this important social role. Prior rock art research has tended to separate shamanic and gender processes to the impoverishment of both. This dissertation investigates the symbolic connections between these two social spheres, and argues that they are inseparable. Through this examination of gender and shamanic roles in San society this dissertation argues that metaphors reflect these two social spheres. It also argues that metaphors are a way of life which are expressed both in reality and non-reality. With these points in mind, it investigates the role of men and women as related to San rock art through social roles."

Biblio, RASNW4, Internet, RASESAL.

Farm Kleintheespruit, South Africa. San (Bushman) rock art.

Internet.


Worldcat.org.


Worldcat.org.


Worldcat.org.


Biblio.


Vilavilani, Palca, Tacna, Peru. South America.

RASNWV.


RASNW4.


Biblio.


Microdebitage.

Internet.


RABNWP. Biblio (gives author's name as Swaim).


WESTERN ARNHEM LAND, AUSTRALIA. ABORIGINE. RAINBOW SNAKES (serpent). X-RAY FISH.

Biblio, Internet.


Southeast Asia.

RASNWV.


Southeast Asia.

RASNWV.


DOMBOSHAVA, ZIMBABWE, SOUTHERN AFRICA. CONSERVATION AND PRESERVATION.

Biblio.

Tassili n’Ajjer, Algeria. North Africa. Round Head motif(s).

**Biblio.**


Abstract: "Specifique des tassili n’ajjer et acacus (sahara central), generalmente vu comme intercal entre les periodes bubaline et bovidienne, l’art des tetes rondes a connu un regain d’interet recent de la part de divers auteurs, certains remettant en cause la totalite de la chronologie habituellement reconnue par l’art rupestre saharien. A partir d’un corpus de 1659 figures, une approche methodologique donee sur une typologie descriptive et l’usage de techniques statistiques aboutit a definir 5 phases succesives au sein des tetes rondes et autorise a en envisager une sixieme, plus ancienne. L’évolution de la faune permet d’établir que ces cinq phases recourent une sequence climatique interaride complete et, en correlation avec des donnees paleoclimatiques et archeologiques disponibles, conduit a placer les têtes rondes avant le premier aride holocene. Des comparaisons avec d’autres phases rupestres mettent en evidence des elements culturels communs avec le groupe bovidien dit herentahilahi, mais peu de relations avec les autres groupes bovidiens, l’art bubalini et l’univers des chasseurs defini par leclan et huard. L’analyse de l’évolution des elements constitutifs de l’art des têtes rondes permet de constater que cette société est en cours de neolithisation et qu’elle manifeste des comportements intellectuels evolues, lies a la perception, non seulement d’un environnement naturel, social et mythique, mais aussi du temps : l’art des têtes rondes apparait comme une veritable narration de leur evolutie telle qu’ils pouvaient eux-memes la concevoir.”

Internet.


Central Australia. Aboriginal rock art. Semiotics.

AHICRS.


Internet.


Worldcat.org.


Biblio.

Kimberley, Australia. Aboriginal rock art. Wandjina. Pigment analysis.

Biblio.


Biblio.


Laura Region, Cape York Peninsula, Australia. Style analysis. Human motif(s).

Internet.


Petroglyph Point (CA-MOD-1). LAVA BEDS NATIONAL MONUMENT, MODOC COUNTY, CALIFORNIA. United States. North America. CONSERVATION AND PRESERVATION. CULTURAL RESOURCE MANAGEMENT. HISTORIC LANDSCAPE ARCHITECTURE. MODOC. KLAMATH.

LMRAA.


Internet.


Bancroft.


Copandaro y Alvaro Obregon, Michoacan, Mexico. North America.

RASNW3.

Jequitai, Brazil. South America.

RASNW4.


Biblio, Worldcat.org.

Tomasic, Patricia, 2000. The (De)construction of 'Indianness' at Writing-On-Stone Provincial Park. Master's Thesis: 290 pgs, Concordia University, Art History Department, Montreal, Canada.


Abstract: "This thesis surveys the role which 'Indianness' has played at rock art sites in Canada. The emphasis is on how the generally negative colonial creation of 'the Indian,' especially after Confederation, has penetrated non-Native opinion in entertainment, which helped spread 'the Indian' image through the general public, and science, which helped to 'confirm' the image. By looking particularly at Writing-On-Stone Provincial Park in southern Alberta, some of the issues addressed are: why 'the Indian' was required in Canada, how this image became accepted, how Writing-On-Stone deals with this image in its interpretation and what changes have evolved in rock art research in the latter part of the twentieth century."

Worldcat.org.


Biblio.


Levant, Iberian Peninsula, Spain. Schematic rock art.

Internet, biblio.


Provincias de Los Rios y Bolivar, Ecuador. South America.

RASNWV.

Northwest Kimberley, Australia. Style analysis.


Altamira, Santander, Spain. Europe. Primary education.

Abstract: "Art is something unique to our species. Art is a way of expressing ourselves, identify and communicate through symbolic images. In this paper I intend to demonstrate the importance of picture Upper Paleolithic, particularly those found in the Altamira Museum, as a resource for the stage of elementary education and more specifically in the area of knowledge of the natural, social and cultural environment for learning history and art education students. Start from the importance of culture as a strategy for an inclusive and intercultural education."

Worldcat.org.


Cuenca del Rio Aconcagua, Spain, Europe. Spatial analysis. Style.

Biblio, RASNW4.


La Piedra de La Cuadricula, Soacha, Cundinamarca, Colombia. South America. Archaeometry.

Biblio.


Brandberg, Daures, Namibia. Southern Africa. Giraffe and giraffe-snake conflation motif(s).

Abstract: "Whilst there has been extensive cataloguing of the rock art of the Brandberg/Dâures Massif in Namibia there has been comparatively little interpretative work done on the masses of rock art imagery located there. Many of the images remain unexplained or misunderstood. Some imagery has been interpreted but without the necessary ethnographic and theoretical frameworks that should accompany such interpretations. This dissertation seeks to resolve some of the interpretative problems that exist regarding the art in the area. It focuses on a particular set of imagery — giraffes and giraffe-snake conflations— and interprets the significance of these images. In doing so it uses a theoretical framework rooted in the study of the body and tackles issues relating to the current use of ethnography in rock art research and the Later Stone Age in general. The conclusions reached demonstrate that by using this approach different and far more applicable interpretations can be reached, particularly with regard to the set imagery central to this dissertation."

GoogleSearch, Worldcat.org.

Withnell Bay, Murujuga, Dampier, Western Australia. Spatial analysis.

_Biblio_.


Burrup Peninsula, Dampier Archipelago, Western Australia. Patination. Chronology.

_ Internet_.


_LMRAA. BIBLIO_.


_Biblio, Worldcat.org_.


Abstract: "During the 19th and 20th centuries, emigrants on the Northern American Plains engaged in a communication behavior that left messages carved, incised, and painted onto the physical landscape. Often mingling with indigenous pictographs and petroglyphs known as "rock art," the emigrants' messages are called "historic inscriptions" and exist in the form of names, dates, text, and ideographs. This information referred to here as "residual communication" represents archaeological evidence of individuals and groups who influenced and transformed environments and histories in the American West. The goal of this dissertation is to examine historic inscriptions on the Northern Plains to explore how these communication elements convey individual identities, group identities, and cultural values during a period of sudden and drastic transitions in the region. This dissertation research asserts that historic inscriptions are an unexplored cultural resource that can provide information about topics such as cultural identity, the importance of self, and are literal signatures of colonialism via superimposition atop Northern Plains rock art. While many publications have examined the intricacies of rock art, this dissertation is the first of its kind to systematically examine the data potential of historic inscriptions on the Northern Plains as a cultural resource."

_RASNWV_.


Cobham State Forest, southern Drakensberg, South Africa. San (Bushman) rock art. Art history approach. Questions the equivalency between visual images and linguistic interpretations.

_RASESAL_.

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Rock Art Studies Bibliographic Database | Dissertations and Theses  Page 121
**Valdareos do Amaral, Marilia Perazzo**, 2007. Os Sítios de Registros Rupestres de Buique, Venturosa y Pedra (PE) no Contexto da Geopaisagem. Dissertacao de Mestrado (Master), Universidade Federal de Pernambuco, Recife, Brazil.

Buique, Venturosa and Pedra, Brazil. South America.

Abstract: "O presente trabalho propõe estudar os sítios com pinturas rupestres nos domínios geoambientais dos municípios de Venturosa; Pedra e Catimbau (Distrito do município de Buique) - PE; observando possíveis padrões de escolha desses no cenário geopaisagístico das regiões. Estabelecendo uma inter-relação entre os elementos naturais da paisagem (no sentido físico e biótico) com o antrópico através dos diferentes sítios com pinturas rupestres; procurou-se determinar quais componentes seriam mais relevantes para observar tais relações e suas possíveis recorrências no âmbito paisagístico das regiões. A ausência de estudos relacionando a tipologia e localização dos sítios à paisagem natural; nos municípios pesquisados; foi determinante para desenvolver pesquisas acerca deste tema. A relação entre a paisagem dos espaços estudados; tendo em vista as transformações ocorridas ao longo do tempo; com os sítios arqueológicos permite ao pesquisador compreender a dinâmica da adaptação do homem ao meio e da escolha dos sítios podendo estar relacionada aos aspectos da paisagem. As análises dos sítios de pinturas rupestres ao contexto da geopaisagem foram principiadas com a delimitação de cinco variáveis de estudo necessárias; nesse trabalho; para observar as relações existentes entre sítios arqueológicos e paisagem natural das áreas. As análises da geologia e geomorfologia permitiram observar o contexto da paisagem dos sítios; observando suas características locais e do entorno. A variável altimétrica; relacionada com as formas de relevo e o clima; permite observar como os sítios se apresentam nas diferentes cotas e as possíveis influências nas estruturas naturais dos sítios e morfologia das pinturas. A distribuição espacial e análise dos registros rupestres foram preponderantes para a obtenção dos resultados das pesquisas; uma vez que permitiram observar como os sítios de pinturas rupestres estão distribuídos na paisagem e as similitudes observadas na escolha dos locais dos sítios nas áreas de Venturosa e Pedra contrastando com as observadas em Catimbau em função; principalmente; das particularidades da geopaisagem das regiões."

**RASNW4, Internet.**


Monte de Góis, Lanhelas, Caminha, Portugal. Europe. Schematic rock art.

Abstract: "Na extensão de territórios que corresponde ao Noroeste da Península Ibérica reconhecemse essencialmente dois estilos de Arte Rupestre gravada. Por um lado, a Arte Atlântica com uma distribuição litoral e que se espalha pelos afloramentos desde as terras galegos ao português vale do rio Vouga. Por outro lado, uma vez transportadas as cadeias montanhosas que separam a orla costeira das terras continentais, os grafismos nas pedras apresentam um diferente semelhante. Na tradição académica vigora a ideia de que aqui, um elevado número de manifestações gráficas se inscrevem na denominada tradição Esquemática. Se na Arte Atlântica observamos composições de motivos essencialmente circulares, bem como armas e zoomorfos (imagens recorrentes sobretudo na Galiza) insculpidos em afloramentos rentes ao solo, a Arte Esquemática revelam uma concepção gráfica diferente. Apresenta diferentes formas de utilização de suportes com morfologias variadas, fazendo sobressair a figura do Homem sob diversos moldes, mas sempre com uma tendência esquematizante que assume frequentemente a figura de um simples cruciforme. Esta tradição artística chega aos dias de hoje através da pintura e gravura, ocupando espaços de ar livre, abrigos e monumentos megalíticos. Num período cronológico difícil de precisar mas que se situa entre o Neolítico e a Idade do Bronze, estas duas tradições encontramse no espaço e no tempo. Que alterações provocou essa interacção entre as sociedades e no mundo que as rodeia? O que nos diz a Arte Rupestre acerca das comunidades com as quais se relacionava e para quem era feita? Qual o significado e o alcance deste “encontro” em termos de interacção social entre as diferentes comunidades pré-históricas do Noroeste?"

**Academia.edu.**


Biblio.


CIHPA, Biblio.


South America. Experimental reproduction.

Internet. RASNW4, Biblio.


Between Old Ayrão village and Branco river's mouth, at the lower Negro river basin, Western Brazilian Amazon, Rio Negro, Amazonia Setentrional, Brazil. South America. Jurupari myth-ritual complex.

Abstract: "This research presents a preliminary study about the petroglyphs from a sample area between Old Ayrão village and Branco river's mouth, at the lower Negro river basin, Western Brazilian Amazon. They comprise a corpus of open air and underwater Rock Art sites, fifteen (15) up until now, located on sandstone and granite riverine boulders and outcrops. Given the absence of archaeological stratified deposits, these sites can neither be excavated nor unequivocally related to adjacent ceramic sites in the survey area (which remains a possibility to be tested). Thus, they are bound in contextual isolation, lacking spatial as well as chronological control, remaining as outsiders of the archaeological record. The area presents geological variability (contact between crystalline Guiana shield and Amazon sedimentary basin) as well as hydrographical variability (confluence among Negro, Branco, Jauaperi, Unini and Jaú rivers). We propose that this environmental set contributes to the graphical variability we are detecting inside the rock art corpus (suggesting discrete corpora), which indicates possible chronological and cultural distinctions in the prehistoric authorship of these petroglyphs. Indeed, the preliminary knowledge of the actual geological context of the survey area, as well as its major fluvial confluence, has led us to first postulate the hypothesis of stylistic variability which was confirmed in the first contact with these petroglyphs. This, in fact, constitutes the first concrete result of our research, the identification of a multi-stylistic rock art zone in the Negro's basin, which we think is deeply related to the environmental set of the survey area, which in its turn was partially responsible for the establishment of different cultural groups, and the development of different cultural ways of representing the cognizable world (visible and invisible) into discrete strategies of visual thinking on the basin along the Holocene. Among the current approaches to rock art study we have chosen to apply two different but complementary general methods, Formal and Informed, as a dialectical reflexive conjunct. The first part of the text is committed to the formal method. Under this token, we are considering the petroglyphs (and pictographs) like prehistoric systems of visual thinking and communication, quasi-linguistically organized graphic-symbolic codes, of the authors' communities. Focus on rock art under this scope (as a variable, or resultant, of human past behavior, culturally organized, inserted in the environment - archaeological record) is a profitable strategy in order to identify and measure formal material characteristics of rock art assemblages, which, we believe, can lead to the identification of discrete sets of structured graphical patterns that, hypothetically and simplistically, could be related to the social/cognitive profiles of those communities. So, we are applying a set of theoretical constructs, basically derived from semiotics, visual anthropology and cognitive archaeology, to the analysis of visual symbolic codes, holding our attention on the graphic signifier (the material object) and avoiding the interpretation of specific meanings over the form (guessing signified concepts deriving from iconic resemblances between forms and "real things" in the non-Indian archaeologist's cosmology). By material signifier in rock art we comprehend those material aspects such like technique, morphology, thematic, syntactical combinations and compositions, taphonomy and other geo-environmental variables. The second approach, informed method, is devoted here to a tentative interpretation of one of the stylistic profiles identified; comparing some of its distinctive iconic patterns to the Upper Negro River Myth- Ritual Complex of Jurupari,
devised as a multi-ethnic religious complex that hypothetically pervaded the entire basin during pre-colonial times. We are suggesting by the present evidence that these cultural manifestations (Jurupari and this specific rock art corpus), separated in time-space, could be related to a same system of expressive, ideological and cognitive phenomena in the past, with a specific locational insertion in the surveyed area. So, if identifying forms (formal disambiguation), and classification (ordering of graphic-spatial patterns) of observed differences among forms are converted into the spinal cord of this research, the second part is, nevertheless, equally important in the way it provides a rudimentary tentative of looking to rock art through Amerindian eyes and test the potential of ethnographic meta-representations to illuminate archaeological reasoning about rock art phenomena in the Negro's basin. That is, an interpretive approach targeting some sort of explanation beyond the non-indigenous formal stylistic constructs (but, what remains to be tested in the area is the rock art analysis directly through Amerindian prefrontal cortex, a kind of neural-cognitive otherness experiential approach, which would imply, for future experiments, in direct participative observations, possibly involving an Indian specialist and archaeologist's Caapi - B. caapi - consumption for perceptual and ontological purification and subsequent observation of petroglyphs and dialogue among them and the rocks).”


Parque Nacional Serra da Capivara, Piauí, Brazil. South America.

*Internet, RASNW4.*

**Van der Merwe, H.D., 1990.** The Social Context of the Rock Art During the Contact Period in the North-Western Cape and the Seacow River Valley. Master’s Thesis, University of Stellenbosch

SEACOW RIVER VALLEY, NORTH-WESTERN CAPE, SOUTH AFRICA. CONTACT PERIOD. HISTORIC.

*Biblio.*


*Worldcat.org.*


East of Goias, Brazil. South America.

Abstract: “Cette etude sur l’art rupestre du centre du bresil a comme axe principal d’analyse la recherche de liaisons thematiques et techniques entre les differentes figures, peintes et gravees, de quatre sites d’art rupestre de la region est de l’etat de goias : gruta dos milagres, lapa da onca et pedra do bisnau. A travers les associations de ces figures (signes, representations figuratives et motifs) et l’étude de representations particulières caracterisant chacun des quatre sites, l’auteur essaye de comprendre les eventuels rapports qui existaient entre ceux-ci. Cette analyse comparative s’etend aux regions nord (corrego areais, corrego doce, ribeirao dos bois, corredeira do paraana et rio sucuri) et ouest (serranopolis et caiaponia) de l’etat. Bien que les quatre sites etudes dans le cadre de cette recherche ne soient ni dates ni fouilles, leur dispositif parietal fournit, neanmoins, des donnees sur les possibles migrations de groupes prehistoriques dans le territoire central du bresil.”

RASNW2, Internet.


Arch-sur-Cure, Lascaux, and Mas d’Azil, France. Europe. Paleolithic art. Pigment analysis.

Author abstract: “A study of the nature and technology of Palaeolithic pigments employed at three French caves is presented. The Palaeolithic caves are the following: Arcy-sur-Cure, ca. 35,000-25,000 years B.P., Lascaux, ca. 14,000 years B.P., and Mas d’Azil, ca. 11,000 years B.P. From Arcy-sur-Cure are a diverse selection of minerals and rocks only some of which are suitable as pigments.”
At Lascaux a group of pigments were used which display a finer particle-size range and more diverse composition than are found in local deposits. Mixing and milling are shown to be responsible for the differences. The murals of Lascaux are believed to be drawings employing a different technology for the red and black colors. Evidence that the red pigments from Mas d’Azil and surrounding sites are from three different sources is presented. The fine particle size of Palaeolithic pigments has made necessary the characterization of microstructure and composition which has been carried out by optical microscopy, scanning electron microscopy with simultaneous energy dispersive x-ray analysis and x-ray diffraction. Emission spectroscopy, Auger and differential thermal analysis have been employed in supplementary analyses as required. Establishment of a geological reference collection of naturally occurring pigment minerals has been an important requirement for this study. The fine scale microstructures and compositions of palaeolithic pigments have been compared with those of geological and other archaeological samples in order to determine the nature and extent of processing employed. The reference collection is quite extensive and includes minerals collected in a 15-km. radius of these three cave sites, minerals and pigments from other sites in the southwest of France, and from museum collections. At Lascaux, investigation of colorants in various stages of processing, together with analysis of pigment fragments from the ceiling, have yielded detailed evidence about the preparation and use of pigments, including observations on the methods of grinding and mixing. Heat treatment was not found to have been employed in the preparation of pigments. Investigation of the use of such methods of purification as sedimentation or levitation are inconclusive, as it is not possible to differentiate natural from man-induced processing. Replication studies of pigment application to limestone have been compared with application to paper in order to explain relationships between composition, microstructure, and color.”

AATA.

Vellikey, Elizabeth Catherine, 2013. PXRF and Place Names: Painting a Narrative on Squamish Ochre Sources and Rock Art. Master's Thesis: 144 pgs, Simon Fraser University, Burnaby, British Columbia, Canada.
https://www.academia.edu/6904192/PXRF_and_Place_Names_Painting_a_Narrative_on_Squamish_Ochre_Sources_and_Rock_Art (Accessed: 5/18/2014).


Abstract: “There are two major known sources of red ochre in the Squamish Valley, BC, and utilized in the creation of several rock art sites. These sources vary in that one is an easily accessible along Pilchuck Creek; the other, located 1600m above sea level on Paul Ridge. This source is considerably more difficult to access and likely imbued with greater ritual significance. Both ochre sources are associated with Squamish Nation place-names. In addition to the ochre sources, five pictograph sites contain depictions intimately related to Squamish oral history. The aim of this thesis is to first geochemically analyze ochre sources in the Squamish region and other locations from within and outside of British Columbia, and second to analyze the pigments in the Squamish Nation pictographs using portable X-ray fluorescence spectrometry (pXRF). These elemental analyses are compared to determine if pXRF can satisfy the provenance postulate for ochres, which states that inter-source variation must outweigh intra-source variation (Wiegand et al. 1977). The analyses on the pictographs provided qualitative and semi-quantitative information on the elemental make-up of the pigments, and contributed towards establishing a methodology for analyzing pictographs with pXRF. Comparing this data determined if the ochre pigments used to create the pictographs came from geologically distinct sources based on signature elements, and if the rock art sites were re-visited and re-painted. Formal methods coupled with informed perspectives on the ochre and rock art uses information from oral history, place names, ethnographies and archaeology. The total summation of the data provides insight into the cultural background on the acquisition of ochres for pigments, and what geochemical complexities in minerals can reveal about the nature of ochre selection and the creation of pictographs in Squamish Nation territory.”

Academia.edu.


Biblio. Academia.edu.


Worldcat.org.

Los Mellizos, Valle de Illapel, Chile. South America.

Biblio.


Paraburdoo, central Pilbara, Australia. Aboriginal rock art. Archaeological context.

Abstract: "Description of styles of rock art in Paraburdoo area and techniques used; description of stone artefacts found in study area."

Worldcat.org.


Sertao, North central Ceara, Brazil. South America.

RASNW2.


UVAP.


South America. Inka (Inca) rock art.

Internet, Worldcat.org.

Vinas Vallverdu, R., 2004. La Cueva Pintada, Proceso Evolutivo de un Centro Ceremonial, Sierra de San Francisco, Baja California Sur, Mexico. Tesis (Doctorado), Departamento de Prehistoria, Historia Antigua y Arqueologia, Facultad de Geografia e Historia, Universidad de Barcelona, Barcelona, Spain.

La Cueva Pintada, Sierra de San Francisco, Baja California Sur, Mexico. North America.

RASNW3.


Queretaro, Mexico. North America.

RASNW3.


Abstract: “In Paleolithic cave art, geometric signs tend to outnumber figurative images and yet, they remain relatively understudied. To address this gap in our knowledge, I compiled a digital catalogue of all known geometric signs found in parietal art in France, and then trended the results looking for patterns of continuity and change over time and space. I focused on parietal art, as I could be certain of its provenance, and picked France as my region due to its abundance of decorated sites and its natural boundaries of water and mountain ranges. The database is searchable by a variety of criteria such as sign category, method of production, date range, site type, geographical coordinates and region. It is now being converted into an online resource. To provide a visual dimension, it includes a selection of linked photographs and reproductions of the different signs. In this thesis, I detail the chronological and regional patterning in sign type and frequency and the implications of these patterns for understanding where, when and why the making of these signs was meaningful to the Pleistocene peoples who created them.”

Worldcat.org.


Abstract: “Through a mainly iconographic study based on bibliographic and field data, this thesis proposes to analyze the phenomena of diffusions and/or interactions between prehistoric and protohistoric groups in northern Scandinavia (Trøndelag, Nordland, Trøndelag and Finnmark for Norway, central and northern Norrland in Sweden). This study also takes place in a diachronic dynamic in order to consider ways of cultural transfers and transmissions from Mesolithic to Iron Age. The first part of this thesis outlines environmental and archaeological contexts, the second part describes the sites considered throughout this work. The third part deals with rock carvings and paintings, studied by themes, including establishment of typologies supported by boats and anthropomorphic figures statistical analysis. These graphic expressions were considered in a global perspective, taking into account their spatial organization, relationship to the rock surface and other archaeological remains of material culture, which enabled me to identify and specify preferred ways of iconographic spreading and cultural exchanges in ancient northern Europe. In a last part, technological analysis, along experimental work, are used to define pre and proto-historical carving processes used in some areas at the Hjemmeluft site (Alta, Norway).”

Internet, Worldcat.org.


RASNW2, RABDN.


Middle Park Station, northwest Queensland, Australia. Aboriginal rock art.

Internet, Worldcat.org.

India.


Lawn Hill, Dudawari; Princess Charlotte Bay and the Flinders Island Group; Raleigh and the Jane Table Hill; White Mountains; Hook Island, Queensland, Northwest Australia. Aboriginal rock art. Documentation. Recording methodology. Cultural resource management. Conservation and preservation.

Abstract: "Volume 1: Overview of the development of this research -- The contemporary relevance of each publication -- Development of rock art recording methodologies: evolution of a rock art recording and interpretation methodology; Expansion of rock art recording to incorporate major Queensland sites: Lawn Hill, North West Queensland - Project Dudawari; Princess Charlotte Bay and the Flinders Island Group; Operation Raleigh and the Jane Table Hill Survey: The White Mountains survey; The Hook Island Project; Proposals to extend rock art knowledge to the community and to advance research -- Adapting rock art recording methodology to the North-West region of Australia -- Contemporary rock art recording issues -- Dating protocols -- Volume 2 - Part 1 : Appendices A : 1968 GLW early typed site recording rock art sites (CQSB) : early site number system : notes on living caves (Carnarvon Ranges) : Wallaroo nos. 1-5 : Appendix B : Notes on burial sites (Carnarvon Ranges) : Crystalbrook nos 1-5: Appendix C : 1974 site no WC A 900 -- Appendix D : 1977: Tickerybang area, Upper Warrego River -- Appendix E : 1977 : GLW terminology development: specific motifs (bird tracks) rock art sites -- Appendix F : 1979 : GLW site management : boardwalk specifications -- Appendix G : 1978 : GLW site recording : pro forma development -- Appendix H : 1978 : GLW site recording: pro forma development draft section of version 2 "yes/no" biased - (for field testing) -- Appendix I : 1978 GLW site recording: pro forma development final draft of version 2 (23.11.78) "yes/no" biased - (extensive field testing)."

AATA Nos.:1997-54067 and 34-2797


"Hydrated amorphous silicon dioxide is deposited naturally from seepage and runoff water as white or brown rock surface coatings, called skins, that partly obscure rock paintings and engravings, but occasionally a thin translucent silica skin can form a protective film over rock art. The study observed the effects of skin formation on rock art stability, documented skin compositions, textures, and structures to establish their common properties, and investigated ways of dating the silica to indicate the minimum age of the underlying art. Replication experiments were made to determine factors which influence the properties of artificial silica skins and the rates of their precipitation so that a mechanism for natural silica skin formation can be proposed. The experiments were also intended to determine whether an artificial silica skin could act as a protective rock art conservation measure."

Abstractor: Colin Pearson


Paleolithic art.

Abstract: "Palaeoart includes a diverse range of art-like manifestations, predominantly comprising rock art and portable art objects, dating from the Pleistocene right through to the Holocene. A fascinating aspect of palaeoart is that striking commonalities or parallels may be observed worldwide. These parallels include range of recurrent abstract-geometric motifs and patterns. Figurative subjects and themes. Similarities in the ways in which this content is executed may also be found. Despite various attempts, these commonalities have not yet been adequately explained. Positioned within a structuralist framework, this thesis considers recent breakthroughs in neuroscience as a means of understanding them. Specifically, it examines the role of human perceptual-neurophysiological universals in governing palaeoart production, and argues for a basis of artistic parallels in the evolved neurobiology shared by all normal humans. The rock art of hunter-gatherer societies constitutes more than 90% of known prehistoric art, and the scope of the study is limited to palaeoart attributed to pre-European contact, pre-literate hunter-gatherer societies. The temporal scope of the study varies with the evidence discussed. The approach taken is partly informed by recent studies that have used neuroimaging techniques such as functional magnetic resonance imaging (fMRI) to reveal brain activation patterns associated with the perception of different types of visual stimuli. It is further informed by a wide range of additional neuroscientific and perceptual experimentation data relevant to palaeoart imagery. The value of considering human universals as a means of answering the questions how and why the same forms recur in palaeoart around the world is addressed. The approach provides a sound alternative to simplistic interpretations such as cultural diffusion based solely on visual resemblances between the arts of widely separated regions. The examination of palaeoart in light of neuroscientific data has major implications, ultimately revealing underlying reasons for the production of certain types of imagery. Abstract-geometric motifs and imagery, animals and parts of animals, and the human body and its parts are all shown to have special roles in visual information processing. It is found that shared aspects of the human nervous system influence conscious and unconscious preferences and decisions made in the process of creating graphic imagery, and that this has given rise to cross-cultural similarities in palaeoart. Recurrent forms in palaeoart are shown to be precisely those visual stimuli that are particularly powerful triggers of neural activity and correspond with prominent areas of the visual brain. These forms of visual imagery stimulate inherent neural mechanisms that have developed during human evolution specifically for the analysis of biologically significant aspects of the visual world. Palaeoart can thus be regarded as a kind of neuro-perceptual mirror demonstrating attributes and principles characteristic of human beings."


Biblio.


Abstract: "In the northern Woodlands, the Midewiwin is a Native American sodality of Central Algonquian and some Western Siouan peoples that emphasizes health and longevity through attention to holistic medicine. Its origins remain uncertain. Four data sets are analyzed to evaluate whether the Midewiwin originated historically or prehistorically, including (1) 13 early, colonial written documents, (2) 55 traditional, indigenous origin stories, (3) excavated artifacts and features from 12 archaeological sites, and (4) imagery from 388 rock paintings. At least four early, French accounts appear to have described Midewiwin-like material culture and rituals during the Contact period. Although most traditional origin narratives are ambiguous on the question of antiquity, two explicitly state that the Midewiwin originated before the arrival of Europeans. Nevertheless, one-third of the origin stories begin with cosmogony, which can be taken as an implication that the Midewiwin began prehistorically. Many kinds of Midewiwin-like material culture have been discovered by archaeologists, such as the remains of birch bark scrolls, otter-skin medicine bags with small white shells, dog sacrifices, and the foundations of long, rectangular ceremonial structures. There appears to be nearly continuous archaeological evidence of Midewiwin-like remains from circa the early tenth to late nineteenth centuries AD. The archaeological evidence is especially telling because suites of associated Midewiwin-like artifacts and features are found together in presumably contemporaneous prehistoric contexts. More than 25,000 images were scanned from the rock paintings and Midewiwin birch bark scrolls. Based on a comparative formal analysis of roughly 400 birch bark scrolls, eight signs, and/or pairs of them, were identified as being likely unique to the Midewiwin. A total of 35 rock painting sites contained symbols nearly identical to those diagnostic of the Midewiwin. Few of the rock painting sites could be firmly dated; however, at least three are attributed to prehistoric times. Results
indicate a general correspondence among the four bodies of evidence that a ceremonial organization like the Midewiwin, as it has been described by many ethnographic accounts, probably existed prehistorically. These findings have significance for reshaping anthropological opinion on the origin of the Midewiwin, which has often been misrepresented as a recent development.


*Worldcat.org.*


South Africa. History of research. Dorothea Frances Bleek. San (Bushman) rock art.

*Worldcat.org.*


Coquetdale, Northumberland, England, Britain, British Isles. Europe. Cup and ring motif(s).

*BNRA, RABDN.*


SOUTHERN BLUE MOUNTAIN and DOUGLAS CREEK, NORTHWESTERN COLORADO. United States. North America.

*RABNPC (AUTHOR CITED IS "WINGER" IN HENDRY, 1983), COL.*


*Worldcat.org.*


Laura, South-East Cape York, Australia. Aboriginal rock art. Style. Classification.

*AHCBS, Worldcat.org.*


SAGUARO NATIONAL MONUMENT, TUCSON, ARIZONA. SOUTHWEST. United States. North America. REGIONAL SURVEY.


*Biblio. Worldcat.org.*


TULARE, KERN and INYO COUNTIES, CALIFORNIA. SOUTHERN SIERRA MOUNTAINS. COSO RANGE MOUNTAINS. United States. North America. CLASSIFICATION. STYLISTIC EVOLUTION. STYLE. TYPOLOGY. YOKUTS ROCK ART. CHRONOLOGY. RELATIVE DATING. ABSOLUTE DATING. CATION RATIO DATING. INTERPRETATION. BIG HORN SHEEP SYMBOLISM. COSO ROCK ART (RATES OF) PRODUCTION.

*LMRAA (PHOTO COPY), NMLAB/P843*


Abstract: "The aim of this research is to provide a more holistic approach to study Chumash rock art throughout their entire geographic region within South-Central California by applying geographic information systems (GIS), incorporating ethnohistoric and ethnographic data and utilising associated archaeological material under an Actor-Network Theory (ANT) framework. Through a review of past Chumash archaeological and rock art studies, I discuss where previous research is lacking and how that research was fragmentary due to focusing only on specific geographic areas or linguistic regions. As rock art is an artefact fixed within the terrain, I further argue it has a potential connection to the topography--particularly its relationship to Chumash landscapes and taskscapes by applying both formal and informed methodologies at multiple scales. By modifying the tenets of ANT to create a framework that uses the rock art data to define space, analyse its heterogeneity and connectivity and study its topographic entrenchment, this research conceptualises rock art’s networks. To conduct this research, I collated a large body of spatial and descriptive information for 254 rock art sites and associated archaeology. Spatial analyses were performed at multiple scales using GIS as a heuristic to conceptualise site clustering, landscape entrenchment and anisotropic movement for the collated data. While the rock art sites were used to define the multi-scalar spaces, results show that the identity of the sites change throughout space and time where rock art itself is a network and not exclusive to one specific Chumash network. Analysis of the data shows that the topographic setting entrenches the rock art and begins to represent the dynamic assembly of its heterogeneous network relations. Movement through the landscape reflects how the sites were connected or structured within their landscapes and taskscapes. Overall it reflects rock art’s interrelationships to the networked economic, social, ideological and political organisations of the Chumash and their rich ceremonial practices. Therefore, the Chumash rock art networks were as complex, dynamic, variable and heterogeneous as Chumash society and the rock art panels themselves."

*Worldcat.org, RASNWV.*


*Worldcat.org.*


Carol Patterson Library, Biblio, Worldcat.org.


Biblio.


Vanuatu. Western Pacific.

Abstract: "This thesis examines similarities and differences between rock-art sites in Vanuatu and the broader western Pacific region, and situates the results within the framework of Pacific prehistory. Prior to this thesis, regional models of rock-art in the western Pacific were founded on corresponding distributions of non-motif variables, such as technical classes (painting or engraving), topographic location (boulders, caves etc), and local geology. One of the outcomes of these previous studies was the identification of a region-wide distinction between engraved and painted rock-art, referred to in this thesis as the 'Austronesian engraving style' (AES) and the 'Austronesian painting tradition' (APT), respectively. The aim of this study is to examine the merits of the AES and the APT as analytical entities, and to determine how they articulate with one another in time and space. This is achieved in two ways. First, an unprecedented statistical comparison between motifs is conducted across the region, the results of which are compared with the outcomes of an examination of non-motif variables. Second, an intensive examination of the spatial and temporal variation within the rock-art of Vanuatu is conducted in order to elicit broad patterns of similarity and difference between painted and engraved rock-art on a local scale. The results of the regional western Pacific and local Vanuatu analyses are then combined in an attempt to address the ultimate goal of this thesis: the development of a model of rock-art transformation for the western Pacific region."

Biblio, Internet, Worldcat.org.


Worldcat.org.


Thailand. Southeast Asia. Animal motif(s).

Worldcat.org.


Chillagoe-Mungana District, North Queensland, Australia. Aboriginal rock art.

Abstract: "The study of rock art in Australia has evolved over the past century, growing from initial attempts to place rock art motifs into pan-Australian chronologies based on style, to a diversified field of research that draws on a wide range of sources. Rock art motifs encode messages about many different aspects of the people who produced the symbols. Not only are the motifs a glimpse into the landscape of past human thought, they also serve as markers of past socio-cultural landscapes, as well as often serving as demarcations of the actual physical territories of the groups who produced them. The rock art symbols encode information about past group dynamics as well as prior economic, social, spiritual and territorial contexts."
This thesis concentrates on the rock art of the Chillagoe-Mungana area in north Queensland, a rock art zone that encompasses over 41 individual sites and 800 motifs. It examines the Chillagoe assemblage using three current approaches to rock art research in Australia. First, by investigating the relationship between rock art production and ritual activities, this thesis suggests that the motifs of the Chillagoe district may have been produced in association with formalised, ceremonial activities, rather than in more general habitation contexts. Second, the information exchange model is applied to the rock art motifs across the entire district, and this thesis asserts that the Chillagoe-Mungana limestone belt may have been a shared boundary for the four local Indigenous groups of the area in the mid-to-late Holocene. The Chillagoe-Mungana limestone belt may have served as an area that promoted group cohesion, cooperation and bonding, as is evidenced by the rock art motifs. Finally, this thesis explores a more regional perspective, focusing on issues of trade and exchange. The Chillagoe-Mungana district appears to be part of a wider semi-arid social network that stretches through the interior of Queensland, with the rock art motifs of Chillagoe exhibiting close cultural ties with areas of western Queensland, such as Mt Isa and Lawn Hill. Trade and exchange were an important aspect of this broader regional network. This thesis suggests that the presence of seven baler shell stencils in Spatial Cavern B of the Walkunders complex in Chillagoe may serve as an indication of the movement of baler shells, a common trade good of Aboriginal people, through the Chillagoe district, a trade route that is currently unknown by any other ethnographic, historical or archaeological source. The occurrence of baler shell stencils in the Chillagoe area suggests that the current models for the passage of trade goods through Queensland may need to be extended further inland than previously thought. This thesis also strives to be a summary of many of the diverse projects that have been undertaken in the Chillagoe-Mungana area, as well as to suggest some possible directions for future research."

Worldcat.org.


Worldcat.org.


Abstract: "Multiple studies demonstrate a connection between landscape and the distribution of rock art in Mediterranean Spain. Looking beyond styles as the primary analytical dimension, and instead focusing on similarities across style boundaries, can deepen our understanding of this connection. While previous studies of the relationship between post-Paleolithic rock art and landscape have considered different classes of image, including humans, animals, and geometric shapes, they have maintained the primary split into the main styles defined in the Mediterranean region. This is problematic because each style has considerable variability, distinct distributions within the Iberian Peninsula, and different histories of development. Different styles frequently occur together, occasionally superimposed or showing multiple painting episodes. The styles were therefore at least partially contemporary, and did not correspond to distinct territories. Style may have been deliberately used to carry meaning, suggesting that the use of specific types of image was more closely related to landscape than the overall styles. A typology of motifs which transcends styles was created, and the frequency of the appearance of these motif types in specific landscape contexts and the combinations in which they appear together on panels was evaluated. The results suggest that there are indeed patterns beyond style, which may indicate different functions or meanings behind both image and place."

Worldcat.org


Sehonghong Shelter, eBusingatha Shelter, Cinyati, Maloti-Drakensberg, Southern Africa. Digital enhancement, historical copies, photographs, digital imaging, restoration, remediation. San (Bushman) rock art.

Abstract: "Pictorial copies play an essential role in the creation of rock art knowledge, forming a bridge between the art and theories of interpretation. My thesis traces a 'pictoriography', that is, a historiography of the practice of recording rock paintings in pictures. I begin with the earliest examples dotting the shifting edges of the Cape Colony from the mid-eighteenth to mid-nineteenth centuries. Thereafter, the focus shifts to the Maloti-Drakensberg, where two case studies bring this disciplinary history into more recent times. The first is the rainmaking group from Sehonghong Shelter (Lesotho). One of the first rock..."
paintings to be published, it became one of the most iconic in southern Africa. I relate its various copies to one another and to wider views of Sehonghong, revealing how it has been decontextualized and reproduced in diagrammatic form. I develop a ‘digital restoration’, whereby copies circulating independently in the world are returned in digital images to their place of origin. I develop this process further in a site-wide study of eBusingatha Shelter (AmaZizi Traditional Authority Area, KwaZulu-Natal Drakensberg). Once an impressive painted gallery, eBusingatha has been severely damaged by vandalism, removals and collapse, while documents tracking its demise accumulated elsewhere. I reunite scattered records, enabling copies to be contextualized and lost visual qualities of the originals to be restored. Throughout these pictorial genealogies, I explore the distance between the way the rock paintings are illustrated and the way they actually look. While recording strategies are diverse, one dominant convention has emerged in recent decades. Meticulous tracings converted into monochrome redrawings effect a translation of complex and ambiguous painted occurrences into clean forms ‘peeled’ from the rock and projected like shadows onto paper. The convention serves a figural iconographic research focus, turning the paintings into visual products that are more like text than picture. Colour for instance is considered an integral part of painting traditions worldwide, yet is expunged from the study of San rock paintings. A reintegation of such pictorial attributes into their study may encourage a return to the material world of the imagery and a contextualization of the semantics of its symbolic constituents.”

Internet.


Roshikiri, Bonaire, Northern Australia. Handprint motif(s).

Worldcat.org


Southwest. United States. North America. ANASAZI. ARCHAEOASTRONOMY. CALENDRICS.

Biblio.

Wolfe-Okonghu, W., 1978. Aboriginal Art of the South-West of Western Australia. BA Honor's Thesis: 87 pgs, University of Western Australia, Perth, Australia.

South-West, Western Australia. Aboriginal rock art. 32 sites are reviewed. Hand stencil, tracks, animal, human, geometric motif(s).

AHCBS, Biblio.


LMRAA. BIBLIO.


Biblio.

The scans collected during the field work will be applied to two methods of digitization, both manual and automated, will be explored. At the end of this research the goal is to have developed a technique for successful feature extraction. Various methods of digitization, both manual and automated, will be explored. At the end of this research the goal is to have developed a technique for successful feature extraction.

Abstract: "Three-dimensional scanning is a developing technology that has emerged over the last twenty-five years and is emerging as a growing technology for recording rock art; it provides the level of detail necessary for researchers, which is often lacking from traditional methods of recording (tracing, free-hand drawing, rubbings, and photography). Millimeter and submillimeter accuracy is obtained through three-dimensional scanning. An accurate recording of petroglyphs (also known as rock art) is necessary because additional studies are based on the recording of the petroglyph panel. Therefore, if the recording of the panel is inaccurate or lacks completeness future studies may be skewed.

The goal of this scanning project is to develop a technique for extracting petroglyph features. This technique will be applied to two known petroglyphs at Writing-on-Stone Provincial Park. Located in south-central Alberta, Canada, this park protects the largest concentration of native rock art on the Great Plains. The two panels selected for this study, DgOv-2 and DgOv-81, are located on large sandstone cliffs. The panels will be recorded with the Minolta Vivid 900 laser scanner. Once a three-dimensional model is generated utilizing software designed to process three-dimensional data (RapidForm and PolyWorks) the scans collected during the scanning process will be compared to the historic tracings to determine the level of accuracy of the model and to determine if the historic tracing may be improved upon with the discovery of additional features. Various methods of digitization, both manual and automated, will be explored. At the end of this research the goal is to have developed a technique for successful feature extraction of incised petroglyphs from the prehistoric/historic-period cultural transition of southern Alberta. This technique may then be applied to the analysis of future petroglyph documentation."

**Wurtz, Michelle Dawn, 2011.** Recording a Vanishing History: Three-Dimensional Scanning of Petroglyphs at Writing-on-Stone Provincial Park, Alberta, Canada. Phd Dissertation: 314 pgs, University of Texas at Dallas, Graduate Program in Geospatial Information Sciences, Dallas, Texas.

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Abstract: "L'art rupestre de Tunisie a longtemps été ignoré. Les rares stations rupestres connues et le nombre particulièrement faible des représentations pouvaient faire penser que les cultures préhistoriques n'avaient pas développé de telles traditions iconographiques. Cette étude a permis de réunir les données existantes concernant les sites rupestres et l'ensemble de leurs figurations. Au delà du bilan documentaire qui s'avérait nécessaire, les recherches menées dans le domaine de l'art rupestre, ont apporté des éléments de réponses aux nombreuses interrogations concernant la nature de ce mode d'expression artistique, sa répartition spatio-temporelle ou encore son apparente «pauvreté ». L'objectif étant de donner plus de cohérences aux données disponibles en individualisant des styles et des ensembles qui permettent de placer les figurations rupestres de Tunisie dans leur contexte géographique et chronoculturel. Avec l'avancement des recherches et l'apport de datations directes et indirectes des parois, les hypothèses émises pourront être vérifiées."

RASNWU, Biblio, Internet.


GOTEBORG OCH BOHUS LAN, SWEDEN. SCANDINAVIA. NORTHERN EUROPE. BRONZE AGE ROCK ART. CONCEPT OF THE BODY.

Biblio, Worldcat.org.


ZUNI, NEW MEXICO. SOUTHWEST. United States. North America. ZUNI ROCK ART.

Biblio.


Abstract: "Canadian Shield rock art, which is believed to have been created by Algonquian-speaking peoples, survives in the form of pictographs finger-painted with red ochre and petroglyphs pecked or incised into rocky outcrops. This study examines Canadian Shield rock art from a landscape perspective, by focusing specifically on the phenomenology of landscape. The aims of this study are to elucidate why rock art sites are found in their particular locations and why certain landscape attributes might have guided the selection of particular sites for creation of rock art. Furthermore, the possible functions of Canadian Shield rock art are explored. This study concludes that multi-functional rock art sites form an integral part of the Algonquian sacred landscape and that landscape attributes present at the site represent the spiritual and cosmological concepts of Algonquian-speaking peoples. In doing so, it helps shed light on an often neglected form of visual expression within the larger Algonquian-speaking peoples’ belief system."

Internet, BCSRA.


Abstract: "L'art rupestre est un élément inextricable du paysage. Les peuples Algonquins du Bouclier canadien cohabitent leurs paysages avec plusieurs « personnes autres qu'humaines » (soit des êtres puissants, ou certains animaux, plantes et roches) et interagissent dans des relations sociales avec elles. Parmi ces chasseurs-cueilleurs, l'art est souvent un medium employé pour l'établissement et le maintien d'un dialogue réciproque entre les humains et ces « personnes autres qu'humaines ». Les objets d'art sont dotés d'« agency » et d'« animacité » parce qu'ils peuvent influencer ceux qui les manipulent ou ceux pour qui ces objets sont créés. Ainsi, la culture matérielle et certains endroits spécifiques dans le paysage contribuent à la construction et au maintien des relations essentielles pour le bien-être des entités vivantes. Cette thèse examine comment l'art rupestre du Bouclier canadien était impliqué dans la construction et le maintien des relations parmi les membres de la Première Nation de Temagami (nord-est ontarien), les autres Premières Nations et les « personnes autres qu'humaines ». Plus spécifiquement, cette thèse examine cinquante-quatre sites de pictogrammes et un site de pétroglyphes localisés sur le territoire traditionnel de Tem-Augama Anishnabai pour déterminer comment ils pouvaient remplir le rôle de sites sacrés, d'aides à la navigation, de marqueurs des territoires de chasse, de mécanismes..."
dans la médiation des frontières sociales et comme un élément dissuasif contre les attaques des Haudenosaunee (Iroquois) au dix-septième siècle. Une analyse précise du contenu pictural, des caractéristiques du paysage et de l'emplacement des sites, en relation avec les sites archéologiques et sacrés, les routes traditionnelles de navigation, les territoires de bande et de chasse, indique que l'art rupestre est distribué d'une façon non-arbitraire dans le paysage. En tant que lieux sacrés, certains sites rupestres convenaient pour les rituels individuels et communautaires, ainsi que pour les pratiques des « médecins ». Mais au-delà du « sacré », l'art rupestre semblait aussi jouer un rôle profane, par exemple en indiquant les routes de voyage. Les sites rupestres agissent effectivement à la fois comme des points de repère et des endroits liminaires où l'assistance des « personnes autres qu'humaines » peut être sollicitée lors des grands voyages. Par contre, l'art rupestre ne semble pas être associé avec les territoires de chasse et il demeure ardu d'établir si l'art rupestre agissait comme un dissuasif contre les attaques des Haudenosaunee, malgré que l'utilisation de l'art rupestre lors des rituels secrets de sorcellerie et la forte association de l'art rupestre de Temagami avec les Haudenosaunee dans les traditions orales suggèrent la possibilité de cette fonction. Notre hypothèse est qu'en tant qu'élément du paysage, participant à une vision animiste du monde, l'art rupestre remplissait simultanément différentes fonctions sociales et spirituelles essentielles, et qu'il aidait à structurer les relations entre les humains, les « personnes autres qu'humaines » et les éléments géographiques. En fin de compte, en rejetant la dichotomie du sacré et séculaire si bien établie dans les études sur l'art rupestre, cette thèse démontre que l'art rupestre est un phénomène multifonctionnel. Elle délègue l'attention au seul contenu pictural pour tenir compte davantage du contexte élargi du paysage, notamment des voies de navigation. Par ailleurs, en offrant une rare analyse régionale détaillée, cette thèse fournit un catalogue photographique complet des sites rupestres de la région qui aide à démontrer la richesse de ce phénomène artistique."

BCSRA, Worldcat.org.


Abstract: "In this thesis I examine the material culture of initiation in central Malawi, eastern Zambia and central-western Mozambique. The White Spread-eagled tradition is a rock art tradition that has been linked to the Che a girls' initiation ceremony: Chinamwali. Women no longer paint as part of the initiation but they continue to make other objects that they use as mnemonic devices in this ceremony. I explore the parallels between these objects and the paintings, based on ethnographic accounts and data collected in my fieldwork. Rock paintings are interpreted in this study as part of a range of material culture that had a specific purpose: to create a dynamic cognitive process with which the initiate learnt the important rules of society. I explore how the material culture of initiation is used to help in the recall of instructions alongside the intangible aspects of the ceremony such as songs, dances and music. I explore the ways in which the objects are created, used and disposed of, in the light of memory and secrecy. I discuss various aspects of the use of symbolism in the context of initiation. Lastly, I explore why the women choose particular images as symbolic carriers of the instructions based on their perceptions of the animal world, the woodland and the village."

Biblio, Internet.
APPENDIX

Key to Sources Consulted
Rock Art Studies Bibliographic Database
AATA

ABMBAR

Academia.edu
Social network site for sharing academic research.

Africabib.org
Bibliographic database.

AHCBS

AHS
Arizona Historical Society Library, Tucson AZ

AL@RLG
Anthropological Literature @ RLG (periodical database)

ALL
Amy Leska Library

ALOD

AMAZON
Amazon.com (http://www.amazon.com), on-line book search service

APGODQ
Art Parietal. Grottes Ornees du Quercy, Michel Lorblanchet, 2010. Bibliography,

APPBNG
"An Annotated Petroglyph and Pictograph Bibliography of Nevada and the Great Basin", Alvin R. McLane, 1993

ARADC

ARDP

ARMoca

ARP

BANCROFT
Additions to the Rock Art Studies database offered by users of the database, and accessed through the UCB Bancroft Library’s website (http://bancroft.berkeley.edu/ collections/rockart.html).

BARAA
Bay Area Rock Art Archive, University of California, Berkeley, Bancroft Library

BARAMP

BARAS
"Bibliografia dell'Arte Rupestre dell'Africa Settentrionale”, Laura Guerra, 1991, Studi per l'Ecologia del Quaternario, 13:105-139.

BARVC

BCSRA

BDL
Bill Drake Library, Nevada City CA

Biblio
Citations selected from references cited by various authors

BKB
"Rock Carvings and Inscriptions in the Northern Areas of Pakistan, Selected Bibliography", Martin Bemmann and Ditte Koenig, April 14, 1997, Interpost in the Rock Art Newsgroup (Rock-Art@ASU.edu)

BMHDBC

BNRA

BPNEP

BPRA

BRAM
"Bibliography on Rock Art Management Consideration and Management Plan Reports”, Dan McCarthy, 1992, American Rock Art Research Association
BRANL

BRRNB
"Bibliografia sobre Registros Rastres no Nordeste do Brasil", Alice Aguiar, Clio 11, 1996.

BSAABGS
"Bibliography of the South African Archaeological Bulletin and the Goodwin Series 1-68", Duncan Miller, 1995, University of Cape Town, Department of Archaeology, African Studies Library

BSAAP

BSASBR
Bill Sonin Annotated Bibliography and Site Reference

BSARB

BSARRM
"Bibliografia sobre Arte Rastre de la Region de Murcia hasta 1996"

BSL
Bill Sonin Library (Donated to the Bay Area Rock Art Archive, Bancroft Library, University California, Berkeley)

CDA
"Bibliography of Rock Art Site Reports" in Rock Art in Arizona, Homer Theil, 1995, (Center for Desert Archaeology), The State Historical Preservation Office

CEDC

CHPA

Citeulik
http://www.citeulike.org/search
citeulike is a free service for managing and discovering scholarly references

COL

CRARA
Canadian Rock Art Research Association

CREAP

DAPHNE
Data in Archeology, Prehistory and History on the Net, http://www.daphne.cnrs.fr/daphne

DELAB

DBNPS
"An Annotated Rock Art Bibliography, Sources Relevant to National Park Service Areas, compiled by Debra A. Berke

Dialnet
http://dialnet.unirioja.es/

DYB
Bibliography posted to the Rock Art Newsgroup (RockArt@ASU.edu), Dirk Hyuge, 10/08/1999

EAB
Emmanuel Anati Bibliography, Selected list of Scientific Publications, manuscript.

EPA
EuroPreArt: European rock art bibliography / online searchable database (http://europreart.net/).

FHCCA
"Bibliography" in Four Hundred Centuries of Cave Art, Abbe H. Breuil, 1952

GetInfo
https://getinfo.de. German National Library of Science and Technology. GetInfo is the portal for science and technology and provides access to more than 160 million data sets from specialised databases, publishers and library catalogues.

HLH
Hollis Library Catalog, Harvard University

HNRAR

IAA

IAAL
Israel Antiquities Authority Library online catalog

ICOMOS

INFORMIT
RMIT Publishing’s Informit service is the leading source of online full text, multimedia and index databases that deliver the most authoritative research from Australia, New Zealand and the Asia Pacific region.
INFOTRAC
Magazine and Newspaper database, available at the Oakland Public Library

Internet
Electronic files downloaded from miscellaneous sources on the Internet

JHL
John Harmon Library, Pacifica CA

JSTOR
http://www.jstor.org
"Used by millions for research, teaching, and learning. With more than a thousand academic journals and over 1 million images, letters, and other primary sources, JSTOR is one of the world's most trusted sources for academic content."

KBORE

KLCB
Bibliography, Kevin L. Callahan, November 1996, Unpublished Manuscript

KRAI

LMRAA
Leigh Marymor Rock Art Archive, Point Richmond, CA

LoC
Library of Congress online catalog

MELVYL
University of California, 9 Campus computer catalog

MIP
Magazine Index Plus, a computer database, available at the Oakland Public Library

MWBRAD

Musnaz
References submitted via the Museum of Northern Arizona Rock Art Studies Bibliographic Database website.

NADB
"National Archaeological Database", The Archaeology and Ethnography Program, hosted online by the Center for Advanced Spatial Technologies under cooperative agreement with the National Park Service. Last queried on February 8, 1998. (Useful note: when searching this database on the Internet, use the “expanded” search feature which indicates where many of these manuscripts are stored).

NMLAB
New Mexico Laboratory of Anthropology Library, Sante Fe NM

PAHBA

PALE

PAPPM

PCARB
"Proteccion y Conservacion del Arte Rupestre Bibliografia" in Administracion y Conservacion de Sitios de Arte Rupestre, Strecke and Anamayo, eds., 1995, SIARB

Persee
http://www.persee.fr/web/revues/home

PFL
Paul Freeman Library, San Francisco CA

PRANSA
"Bibliography" in Prehistoric Rock Art of Northern Saudi Arabia, Majeed Khan, 1993, Ministry of Education, Department of Antiquities and Museums, Kingdom of Saudi Arabia, pp. 199-224

PRANZ
"Bibliography" in Prehistoric Rock Art of New Zealand, Michael Trotter and Beverley McCulloch, 1971, A.H. & A.W. Reed

Questia
http://www.questia.com/

RABDN

RABNPV
"Rock Art Bibliography for the Northwestern Plains and Vicinity" in Archaeology in Montana, 24(2):107-142, Linea Sundstrom, 1983

RAISB

RANMAB
RASESAL

RASNW2

RASNW3

RASNW4

RCGL
Rapestrian Cyberservices Library, Flagstaff AZ (Robert Mark and Evelyn Newman)

Refdoc.fr
http://www.refdoc.fr

Revues
http://www.openedition.org/8864

RPPSCAb

RPPSCAb1

RPPSCAb2

RSL
Richard Schwartz Library, Berkeley CA

RWVB
"Vermont Rock Art Bibliography", posted to the Rock Art Newsgroup (Rock-Art@Asu.edu), Rex Weeks, 02/28/2000

SARS

SCI
Science Citation Index: Web of Science, scientific journal database

SciELO

SHB
Stan Hendrickx bibliography on the rock art of Egypt and Sudan. Excel spreadsheet.

SIARB
Sociedad de Investigacion del Arte Rupestre de Bolivia

SWMBRL
Southwest Museum Braun Research Library, Los Angeles CA

Taylor and Francis Online, journal search engine: http://www.tandfonline.com/openaccess

UCB ANTHRO
University of California, Berkeley, Anthropology Library

UCBARF
University of California, Berkeley, Archaeological Research Facility

UCB BANCROFT
University of California, Berkeley, Bancroft Library

UCB MAIN
University of California, Berkeley, Main Library

UCLARAA
UCLA Rock Art Archive

UNCOVER
Online computer database of academic journals and periodicals

UPL
University of Pennsylvania Library Catalog

UVAP

WELLM
Klaus Wellmann, The Artifact, 16(1) and 17(4)

WOODR
"Bibliography of Utah Rock Art", Dodre W. Woodruff, 1985

Worldcat.org
Literature search engine.