A Companion to Rock Art
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Contents

List of Plates ix
List of Figures xi
List of Tables xvi
Notes on Contributors xviii
Foreword: Redefining the Mainstream with Rock Art xxix
Margaret W. Conkey

1 Research Issues and New Directions: One Decade into the New Millennium 1
   Jo McDonald and Peter Veth

Part I Explanatory Frameworks: New Insights 15
2 Rock Art and Shamanism 17
   J. David Lewis-Williams
3 Pictographs, Patterns, and Peyote in the Lower Pecos Canyonlands of Texas 34
   Carolyn E. Boyd
4 Variation in Early Paintings and Engravings 51
   Iain Davidson

Part II Inscribed Landscapes 69
5 Rock Art and Seascapes 71
   Ian J. McNiven and Liam M. Brady
CONTENTS

6  The Social Dynamics of Aggregation and Dispersal in the Western Desert  90  
   Jo McDonald and Peter Veth

7  Rock Art and Transformed Landscapes in Puerto Rico  103  
   Michele H. Hayward and Michael A. Cinquino

Part III  Rock Art at the Regional Level  125

8  Megalithic Rock Art of the Mediterranean and Atlantic Seaboard Europe  127  
   George Nash

9  North American–Siberian Connections: Regional Rock Art Patterning Using Multivariate Statistics  143  
   Alice Tratebas

10  Southern Melanesian Rock Art: The New Caledonian Case  160  
    Christophe Sand

11  Rock Art Research in India: Historical Approaches and Recent Theoretical Directions  179  
    James Blinkhorn, Nicole Boivin, Paul S. C. Taçon, and Michael D. Petraglia

Part IV  Engendered Approaches  197

12  Engendering Rock Art  199  
    Kelley Hays-Gilpin

13  Pictures of Women: The Social Context of Australian Rock Art Production  214  
    Jo McDonald

14  Engendering North European Rock Art: Bodies and Cosmologies in Stone and Bronze Age Imagery  237  
    Joakim Goldhahn and Ingrid Fuglestvedt

Part V  Form, Style, and Aesthetics in Rock Art  261

15  Understanding Pleistocene Rock Art: An Hermeneutics of Meaning  263  
    Oscar Moro Abadía and Manuel R. González Morales

16  Rock “Art” and Art: Why Aesthetics Should Matter  276  
    Thomas Heyd

17  Recursive and Iterative Processes in Australian Rock Art: An Anthropological Perspective  294  
    Howard Morphy

18  A Theoretical Approach to Style in Levantine Rock Art  306  
    Inés Domingo Sanz
## Part VI  Contextualizing Rock Art

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Author(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>Rock Art <em>in situ</em>: Context and Content as Keys to Meaning</td>
<td><em>Linea Sundstrom</em></td>
</tr>
<tr>
<td>20</td>
<td>Symbolic Discontinuities: Rock Art and Social Changes across Time and Space</td>
<td><em>Maria Isabel Hernández Llosas</em></td>
</tr>
<tr>
<td>21</td>
<td>Parietal Art and Archaeological Context: Activities of the Magdalenians in the Cave of Tuc d’Audoubert, France</td>
<td><em>Robert Bégouën, Carole Fritz, and Gilles Tosello</em></td>
</tr>
<tr>
<td>22</td>
<td>Rock Art, Inherited Landscapes, and Human Populations in Southern Patagonia</td>
<td><em>Judith Charlin and Luis A. Borrero</em></td>
</tr>
</tbody>
</table>

## Part VII  The Mediating Role of Rock Art

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Author(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>23</td>
<td>When Worlds Collide Quietly: Rock Art and the Mediation of Distance</td>
<td><em>Ursula K. Frederick</em></td>
</tr>
<tr>
<td>24</td>
<td>Picturing Change and Changing Pictures: Contact Period Rock Art of Australia</td>
<td><em>Paul S.C. Taçon, June Ross, Alistair Paterson, and Sally May</em></td>
</tr>
</tbody>
</table>

## Part VIII  Rock Art, Identity, and Indigeneity

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Author(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>25</td>
<td>Rock Art, Identity, and Indigeneity</td>
<td><em>Robert Layton</em></td>
</tr>
<tr>
<td>26</td>
<td>Shamanism in Indigenous Context: Understanding Siberian Rock Art</td>
<td><em>Andrzej Rozwadowski</em></td>
</tr>
<tr>
<td>27</td>
<td>Rock Art, Aboriginal Culture, and Identity: The Wanjina Paintings of Northwest Australia</td>
<td><em>Valda Blundell and Donny Woolagoodja</em></td>
</tr>
</tbody>
</table>

## Part IX  Rock Art Management and Interpretation

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Author(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>28</td>
<td>Rock Art and the UNESCO World Heritage List</td>
<td><em>Nuria Sanz</em></td>
</tr>
<tr>
<td>29</td>
<td>Safeguarding a Fragile Legacy: Managing uKhahlamba-Drakensberg Rock Art</td>
<td><em>Aron Mazel</em></td>
</tr>
<tr>
<td>30</td>
<td>Managing Rock Art Sites</td>
<td><em>Valerie Magar</em></td>
</tr>
</tbody>
</table>
CONTENTS

31 From Discovery to Commoditization: Rock Art Management in Remote Australia
   Peter Veth 546

Part X Dating Rock Art: Technological Advances and Applications 563

32 Radiocarbon Dating of Rock Paintings: Incorporating Pictographs into the Archaeological Record
   Karen L. Steelman and Marvin W. Rowe 565

33 Twelve Years of Research in Chauvet Cave: Methodology and Main Results
   Jean Clottes and Jean-Michel Geneste 583

34 In Suspect Terrain: Dating Rock Engravings
   David S. Whitley 605

Part XI Rock Art in the Digital Age 625

35 Digital Enhancement of Deteriorated and Superimposed Pigment Art: Methods and Case Studies
   Liam M. Brady and Robert G. Gunn 627

36 Robust and Scientifically Reliable Rock Art Documentation from Digital Photographs
   Mark Mudge, Carla Schroer, Tommy Noble, Neffra Matthews, Szymon Rusinkiewicz, and Corey Toler-Franklin 644

37 Engaging a New Digital Citizenry
   Michael Ashley and Cinzia Perlingieri 660

Index 670
<table>
<thead>
<tr>
<th>Plate</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>San rock paintings of antelope-headed therianthropes</td>
</tr>
<tr>
<td>2</td>
<td>Rock art panel at the White Shaman site, Lower Pecos Canyonlands</td>
</tr>
<tr>
<td>3</td>
<td>Antlered anthropomorph at the Halo Shelter, Lower Pecos Canyonlands</td>
</tr>
<tr>
<td>4</td>
<td>Canoes from southwest Torres Strait</td>
</tr>
<tr>
<td>5</td>
<td>Hidden painted spirals from the Tomba della scacchiera, Sardinia</td>
</tr>
<tr>
<td>6</td>
<td>Hand stencils on a wall of Petra-Hé cave, Lifou Island, New Caledonia</td>
</tr>
<tr>
<td>7</td>
<td>Rock art from Katavani Kunta Valley, Andhra Pradesh, India</td>
</tr>
<tr>
<td>8</td>
<td>Great Mackerel Rock-Shelter</td>
</tr>
<tr>
<td>9</td>
<td>Rock art from Backa in Brastad parish in Bohuslän, Sweden</td>
</tr>
<tr>
<td>10</td>
<td>Cattle painting from the Ennedi Highlands, Chad</td>
</tr>
<tr>
<td>11</td>
<td>Painted ceiling of a rock-shelter at Injaluk Hill, Western Arnhem Land, Australia</td>
</tr>
<tr>
<td>12</td>
<td>A Wanjina painting referring to a mythical chase across country</td>
</tr>
<tr>
<td>13</td>
<td>Geographic distribution of Levantine rock art and main motifs of the Levantine repertoire</td>
</tr>
<tr>
<td>14</td>
<td>The clay bison in Tuc d’Audoubert Cave, Ariège, France</td>
</tr>
<tr>
<td>15</td>
<td>Lineal traces in rock and mobile art found at Pali Aike and Morros sites in southern Patagonia</td>
</tr>
</tbody>
</table>
Plate 16  Stencils, painting, and charcoal drawing at Watarrka National Park, Central Australia

Plate 17  Charcoal drawings re-outlined in white at Wollemi National Park, near Sydney, Australia

Plate 18  Cruise ship from the Djulirri main gallery, Wellington Range, Arnhem Land, Australia

Plate 19  Grave stone slab discovered by Vladimir Kubarev at Karakol in Altai

Plate 20  Drum of a Khakass shaman

Plate 21  Namarali at Karndirrim rock-shelter repainted by Donny Woolagoodja

Plate 22  Large painted panel at Game Pass Shelter 1, uKhahlamba-Drakensberg Park

Plate 23  Complex in-filled anthropomorphic figures, central Canning Stock Route

Plate 24  Karen Steelman sampling pigment rock art in the Australian Western Desert

Plate 25  Chauvet Cave: end chamber, right wall

Plate 26  Varnish microlamination thin-sections

Plate 27  Computer enhancement of a canoe with sail, from the island of Dauan in the Torres Strait

Plate 28  Photomosaic and interpretative drawing of C2 panel, Nawarla Gabarnmung shelter, Jawoyn Country, northern Australia

Plate 29  Three-dimensional surface data derived photogrammetrically of rock art surface in the Black Hills, Wyoming

Plate 30  Laetoli footprints: digital data provided by photogrammetry
### List of Figures

| Figure 1.1 | “Stand Up for the Burrup”: roll call at the SAA Conference 2011 |
| Figure 2.1 | A Tukano shaman’s drawing of a *yajé* vision |
| Figure 2.2 | San rock painting of an elongated shaman |
| Figure 2.3 | A San trance, or curing, dance |
| Figure 3.1 | The Lower Pecos Canyonlands of southwest Texas and northern Mexico |
| Figure 3.2 | White Shaman Shelter: an antlered anthropomorph |
| Figure 3.3 | Cedar Springs: a small red deer |
| Figure 3.4 | Panther Cave: impaled deer and impaled dots |
| Figure 3.5 | Black Cave: a large anthropomorphic figure |
| Figure 3.6 | Huichol yarn painting by Chavelo Gonzalez |
| Figure 4.1 | African and east Mediterranean sites |
| Figure 4.2 | Map of sites in the east and west Mediterranean regions |
| Figure 4.3 | Continuing iconicity through the sequence at Parpalló |
| Figure 5.1 | Group VIII at New Zalavruga rock art site on the River Vyg, Russia |
| Figure 5.2 | A panel from Preminghana petroglyph site, northwest Tasmania |
| Figure 5.3 | A panel inside a lava tube cave at Kalaoa (Hawaii Island) |
| Figure 5.4 | Selected cave paintings, Chasm Island (Burrabarara), northern Australia |
| Figure 5.5 | Cygnet Repu of Mabuyag Island, Torres Strait, painting a *kaigas* |
Figure 6.1 Arrangement of aggregation signals around a range system, based on Jilakurru
Figure 7.1 Tibes: aerial view, site plan, and petroglyphs
Figure 7.2 Caguana: Plaza A west side, site plan, and petroglyph sequence
Figure 7.3 Viví: site plan and Central Mountains
Figure 7.4 Jácaná: site plan, north wall, and petroglyph comparisons with Caguana
Figure 7.5 Petroglyph sequence at Jácaná by wall location
Figure 7.6 Viví petroglyph sequence, Enclosure A
Figure 8.1 Key megalithic art sites of Europe
Figure 8.2 Shee-Twohig’s motif classification
Figure 8.3 The two decorated faces and upper ridge of the Pattern Stone
Figure 8.4 The merging of two styles at Nether Largie North in the Kilmartin Valley
Figure 9.1 Early Hunting tradition scene
Figure 9.2 Non-metric multidimensional scaling and discriminant analysis
Figure 9.3 Animals and pecked hand from the Legend Rock outline pecked animal tradition
Figure 9.4 Non-metric multidimensional scaling
Figure 10.1 Photograph of petroglyph site on the mainland of New Caledonia by M. Leenhardt
Figure 10.2 Spirals and concentric circles from site WPT003 of Katiramona
Figure 10.3 Diversity of enveloped crosses from New Caledonia
Figure 10.4 Diversity of anthropomorphic petroglyph motifs
Figure 10.5 Alignments of cupules of site EPE009 of Tabé (Tchamba)
Figure 10.6 Bird and turtle motifs of Fétta-Hé cave
Figure 10.7 Traditional Kanak wooden door lintel
Figure 11.1 Distribution of known regions containing rock art within India
Figure 11.2 Rock bruisesings and cupules on Hiregudda
Figure 11.3 Cupules associated with deep grooves on Hiregudda
Figure 12.1 Sexed, ambiguous, and ambivalent figures, Northern Arizona
Figure 12.2 Rock painting of a female apparently using a digging stick
Figure 13.1 Pilbara locality map showing Dampier Archipelago and other art provinces
Figure 13.2 Woodstock/Abydos: male and female figures
Figure 13.3 Murujuga: characteristic grouped figures
Figure 13.4  Open engraving assemblage from Ku-ring-Gai Chase
Figure 13.5  Vertical engravings on Cowan and Berowra Creeks
Figure 13.6  Sydney Basin engravings: examples of men and women in association
Figure 14.1  Rock art traditions in northern Europe
Figure 14.2  Rock art chronology of boat images in southern Scandinavia
Figure 14.3  Depiction of engendered human rock art motifs from Alta, Vingen, and Bardal
Figure 14.4  Depiction of engendered human rock art motifs from Bohuslän, Sweden
Figure 14.5  Related ritual specialists from the Scandinavian Bronze Age
Figure 14.6  Rock art motifs from Jerpin Pudas 3, Vyg in northwest Russia
Figure 14.7  Rock art from Ole Pedersen in Alta
Figure 16.1  Chauvet Cave, France
Figure 16.2  Cattle engraving from the Ennedi Highlands, Chad
Figure 16.3  Cattle engraving from the Ennedi Highlands, Chad
Figure 17.1  A Bradshaw figure over hand stencils on an island off the Kimberley coast
Figure 17.2  A Mimi or trickster spirit at Ubirr Rock, Kakadu National Park
Figure 17.3  Krill Krill ceremony at Turkey Creek, Kimberley region
Figure 18.1  Cova Remigia and Cingle Mola Remigia rock-shelters
Figure 18.2  Regional sequence of Levantine human figures
Figure 18.3  Spatial relations among Levantine motifs
Figure 18.4  Changes in themes according to the regional stylistic sequence of human figures
Figure 19.1  Black Rock Style I panel showing running humans driving deer or elk
Figure 19.2  Black Rock Style II panel with typical complex abstract design
Figure 19.3  Abraded vulvas and bison track typical of Black Rock Style III
Figure 19.4  Black Rock Style IV incised figures of warriors
Figure 20.1  Locality map for Quebrada de Humahuaca
Figure 20.2  View of Upper Rift Valley with outcrops
Figure 20.3  Pintoscayoc 1 rock-shelter
Figure 20.4  Rock art sequence pre-annexation times
Figure 20.5  Rock art sequence during annexation times
Figure 21.1 Location of the three geological networks of Tuc d’Audoubert Cave
Figure 21.2 Tracing of two bison drawn with fingers, Tuc d’Audoubert Cave
Figure 21.3 Tracing of an engraved panel, Tuc d’Audoubert Cave
Figure 21.4 *Salle des Talons*, Tuc d’Audoubert Cave
Figure 22.1 Southern Patagonia: location of areas and localities
Figure 22.2 Series of parallel traces at Potrok Aike (Pali Aike)
Figure 22.3 Dots and parallel traces at Ultima Esperanza (Chile)
Figure 22.4 Principal component analysis of types of motifs by region
Figure 22.5 Principal component analysis of grouped motifs by region
Figure 23.1 Location map of Central Australia and Watarrka (Kings Canyon) National Park
Figure 23.2 Reproduction of drawings from the upper plateau of the George Gill Range
Figure 23.3 Reproduction of non-figurative graphics from Watarrka National Park
Figure 23.4 Example of drawings evident in George Gill Range
Figure 23.5 Drawings from the upper plateau of the George Gill Range
Figure 24.1 Map of Australia with main field locations indicated
Figure 24.2 Engraved camel, Central Australia
Figure 24.3 Examples of introduced subject matter in Pilbara rock art
Figure 24.4 Pilbara engraved ship
Figure 26.1 Engraved images of shamans playing the drum
Figure 26.2 Human standing on deer in motion, Kalbak-Tash, Altai
Figure 26.3 Aspects of shamanic iconography identified in prehistoric rock art
Figure 26.4 Crack in the rock surface with petroglyphs, Ilniskaya, Krasnoyarsk County
Figure 26.5 The Ilnisky rock art complex which has many cupules
Figure 27.1 The Wanjina Namarali at Karndirrim
Figure 29.1 Evidence of people camping below paintings at Fergies Cave
Figure 29.2 Front cover of the Natal Parks Board (1995) pamphlet about rock art
Figure 30.1 The cyclical and iterative management process
Figure 31.1 The Canning Stock Route
Figure 31.2 Historic and recent graffiti in the Durba Hills (Jilakurru)
Figure 31.3 Martu Ranger AS (Arthur Samson) illustrating pigment art on the Canning Stock Route
Figure 32.1 A polished section of a rock painting showing accretion and paint layers
Figure 32.2 Schematic of an accelerator mass spectrometry (AMS) instrument
Figure 32.3 Early plasma oxidation studies on paint samples
Figure 33.1 Map of Chauvet Cave
Figure 33.2 Group of hand-dots, Chauvet Cave
Figure 33.3 *Panneau du Mégacéros*, Chauvet Cave
Figure 33.4 The various stages of the creation of the *Panneau des Chevaux*, Chauvet Cave
Figure 33.5 *Panneau des Chevaux*, Chauvet Cave
Figure 33.6 Chauvet-type signs
Figure 33.7 Cave bear bones, *Salle Hillaire*, Chauvet Cave
Figure 34.1 Human figure rock engravings from the Coso Range, California
Figure 34.2 Holocene and Late Pleistocene VML calibration as defined by Tanzhuo Liu
Figure 35.1 The Torres Strait islands, located between mainland Australia and Papua New Guinea
Figure 35.2 Dauan, Torres Strait: grayscale conversion of a face/mask
Figure 35.3 Example of layers from Panel C2, *Nawarla Gabarnmung* shelter, Jawoyn Country, northern Australia
Figure 35.4 Harris matrix of the Panel C2 motifs, *Nawarla Gabarnmung* shelter
Figure 36.1 Reflectance transformation image (RTI) of Paleolithic goat petroglyph, Côa Valley, Portugal
Figure 36.2 Enhanced images of the Sennedjem Lintel
Figure 36.3 Image and non-photorealistic rendering of the Legend Rock Wyoming State Park archaeological site
Figure 36.4 Sixty images stitched into a virtual stereo pair
Figure 37.1 Human achievements in the context of the Long Now
# List of Tables

| Table 7.1 | Ceremonial enclosure characteristics at Tibes, Caguana, Vivi, and Jacona, Puerto Rico |
| Table 9.1 | Discriminant analysis predictions of group members for North American Plains petroglyph traditions |
| Table 9.2 | Attribute descriptions for Siberian rock art statistical analyses |
| Table 13.1 | Comparison of broad motif classes from Port Hedland with two Pilbara rock art provinces and Murujuga |
| Table 13.2 | Murujuga: proportions of the different classes of anthropomorphic figures |
| Table 13.3 | Gender information encoded in Murujuga anthropomorphic depictions |
| Table 13.4 | Sydney Basin: comparison of broad themes in the engraved and pigment art assemblages |
| Table 13.5 | Sydney Basin: gender information in anthropomorphs from engraved and pigment sites |
| Table 13.6 | Sydney Basin: sites at which women motifs are present |
| Table 14.1 | Selected Bronze Age rock art areas showing the relationship between different types of rock art imagery |
| Table 14.2 | Human engravings from 263 rock sites in northern Bohuslan |
| Table 19.1 | Summary of petroglyph styles in the Black Hills, South Dakota and Wyoming |
| Table 20.1 | Chronology and rock art characteristics of sites in Quebrada de Humahuaca |
Table 22.1  Relative abundance of motifs by region in southern Patagonia
Table 28.1  Rock art sites on the World Heritage List (as of May 2011)
Table 28.2  Rock art sites on the tentative World Heritage List (as of May 2011)
Table 29.1  Management criteria by which points were allocated in the RAND management plan for uKhahlamba-Drakensberg rock art
Table 33.1  List of the $^{14}$C results obtained for the Chauvet Cave
Table 37.1  Media through the millennia
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Jean Clottes studied Prehistory at Toulouse University and received his PhD in 1975. He became Director of Prehistoric Antiquities for Midi-Pyrénées in 1971 and General Inspector for Archaeology at the Ministry of Culture in 1992. In 1993, he became the Ministry’s Scientific Adviser for prehistoric rock art. He has taught at the universities of Toulouse (France), Neuchâtel (Switzerland), Gerona (Spain), Buenos Aires (Argentina, INAPL), Berkeley (USA), and Victoria (Canada), and has published (or edited) 24 books and more than 400 papers. Five of his books have been published in English. He currently edits the International Newsletter on Rock Art (INORA).

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Inés Domingo Sanz received her PhD from the University of Valencia in 2005, and is ICREA Research Professor at the Department of Prehistory, Ancient History, and Archaeology of the University of Barcelona. She is an honorary Associate
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**Ursula K. Frederick** is an archaeologist and an artist based at the Australian National University, Canberra, Australia. Since completing her MA (Research) on “contact” rock art, she has expanded her archaeological interests to include the study of the contemporary past and visual culture. Ursula is currently undertaking a doctoral project on car cultures, and continues to research rock art and contemporary art within Australia.

**Carole Fritz** studies the techniques of Paleolithic art. She is a researcher at the CNRS (National Center for Scientific Research) and Head of the Center of Research for Prehistoric Art (CREAP, Cartailhac). She reconstitutes the gestures and choices of the artist to understand the links that existed between the artist, his or her work, and the social group. She is interested in the transmission of knowledge and apprenticeship. She has developed recording methods using 3D imaging. In addition to her research in Chauvet, Marsoulas, and Tuc d’Audoubert, she organizes training workshops in methods of study of prehistoric art in France and elsewhere.

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Michele H. Hayward, who gained her PhD in 1986 from The Pennsylvania State University, has been involved in archaeological research for some 20 years, including survey, excavation, and government review in the United States and the Caribbean. While at the Institute of Puerto Rican Culture in the 1990s, she began investigating and documenting the rock art of the island. She has subsequently expanded her interest in the rock art of Puerto Rico and the Caribbean through organizing sessions at conferences, presenting papers at national and international professional meetings, and the publication of articles and books, including co-authoring the 2009 book *Rock Art of the Caribbean*.

Maria Isabel Hernández Llosas is a research archaeologist working with the National Council for Scientific Research in Argentina (CONCIE) at the Institute of Archaeology, National University of Buenos Aires, Argentina. She specializes in southern Andes high altitude archaeology, focusing on the study of variations in the human–environment relationship through time. She has dedicated her research efforts to rock art in northwest Argentina, southern Patagonia, and Baja California (Mexico).


Robert Layton is Professor of Anthropology at the University of Durham. He was formerly a research consultant in social anthropology at the Australian Institute of Aboriginal Studies, Canberra (1974–1979) and anthropologist responsible for land claims, Northern Land Council, Darwin (1979–1981). He has written and researched extensively on the anthropology and archaeology of rock art. Publications include *Australian Rock Art: A New Synthesis* (1992, reprinted in paperback 2009).
J. David Lewis-Williams, founder of the Rock Art Research Institute at the University of the Witwatersrand, Johannesburg, is the author of numerous books, including *The Mind in the Cave: Consciousness and the Origins of Art* (2002). He translated the new South African post-Apartheid national motto into the now-extinct /Xam San language. He has been awarded honorary doctorates by the University of the Witwatersrand and the University of Cape Town, and is an honorary overseas fellow of the Royal Anthropological Institute.

Jo McDonald has been recording Australian rock art for over 30 years. While being a career consultant, she has also held a research position at the Australian National University. She was Principal Investigator on the Canning Stock Route Project (rock art and *jukurrpa*) and is now an ARC Future Fellow, comparing desert rock art in Australia and North America. She has published widely on information-exchange theory, gender, and rock art management, and has been involved in national and World Heritage nominations for rock art provinces. She is the Director of the Centre for Rock Art Research and Management at the University of Western Australia, and holds the endowed Rio Tinto Chair in Rock Art Studies.

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Valerie Magar is a conservator and archaeologist, trained in Mexico and France. From 1993 to 2004, she worked as a Senior Conservator at the National Conservation Center (CNCPC- INAH) in Mexico, specializing in the conservation of archaeological heritage. Since 2000, she has been an assistant coordinator and coordinator of the ICOM-CC Working Group of Mural Paintings, Stone, and Rock Art. She has been working at ICCROM since 2004, acting as a focal point for issues of conservation of archaeological heritage. Until 2008, she was also one of the managing editors of the journal *Conservation and Management of Archaeological Sites*.

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**Andrzej Rozwadowski** is an archaeologist who lectures at the Institute of Eastern Studies of the Adam Mickiewicz University of Poznań where he obtained his PhD. His dissertation was published as *Images from the Past: Hermeneutics of Rock Art* (2009). He has extensively studied and published on rock art in Central Asia and Siberia; his books include *Indo-Iranians, Art and Mythology: The Petroglyphs of Central Asia* (2003) and *Symbols through Times: Interpreting the Rock Art of Central Asia* (2004). He has been Visiting Professor at Arizona State University and the Rock Art Research Institute at the Witwatersrand University. He has been involved in rock art research for nearly 20 years.

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**Nuria Sanz** is an archaeologist who is currently Chief of the Latin America and the Caribbean Unit of the World Heritage Centre of UNESCO, where she is also the General Coordinator of the Spanish Funds-in-Trust for World Heritage. She is in charge of the state of conservation of 121 sites inscribed on the World Heritage List in the region. Since 2008, she has been the General Coordinator of a special
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**Karen L. Steelman** received her BA in Chemistry from Hendrix College. She received a Watson Fellowship to explore art conservation at museums in Costa Rica, Chile, Australia, and Great Britain. She returned to a life of science and received her PhD in Chemistry from Texas A&M University in 2004. Her dissertation, “Non-destructive Radiocarbon and Stable Isotopic Analyses of Archaeological Materials using Plasma Oxidation,” blended her two interests: science and archaeology. She has published numerous papers on the radiocarbon dating of rock paintings. She is now Associate Professor of Chemistry at the University of Central Arkansas.

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**Paul S. C. Taçon**, FAHA, FSA, is Chair in Rock Art Research and Professor of Anthropology and Archaeology in the School of Humanities, Griffith University, Queensland. There, he is also the Director of the Place, Evolution, and Rock Art Heritage Unit (PERAHU). He has conducted archaeological and ethnographic fieldwork since 1980, and has over 75 months’ field experience on four continents. He has co-edited three books, including *The Archaeology of Rock-Art* with Christopher Chippindale (1998), and published over 175 academic and popular papers on prehistoric art, body art, material culture, color, cultural evolution, identity, and contemporary Indigenous issues.

**Corey Toler-Franklin** is a Postdoctoral Fellow at Yale University. Her PhD was in computer science at Princeton University. She has a MS in Computer Graphics and a Bachelor of Architecture from Cornell University. Her research area is computer graphics, focusing on algorithms for acquiring, reassembling, and visualizing complex real-world datasets of cultural heritage significance. She has worked as a software engineer at Autodesk where she implemented platform enhancements to the 3D
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**Gilles Tosello** is both an artist and graphic designer, and specializes in the field of archaeology. Since obtaining his PhD in Prehistory, he has directed research on European Upper Paleolithic rock art, and works in three major French decorated cave sites (Le Tuc d’Audoubert, Marsoulas, and Chauvet-Pont d’Arc). Using stylistic analysis, he studies the distribution of concepts and themes of prehistoric art, determining the relations between regional groups to define human geography. He is interested in the evolution of the mental patterns in the artistic processes between the beginning (Aurignacian) and end (Magdalenian) of Paleolithic art.

**Alice Tratebas** has a PhD in Anthropology with an Archaeology emphasis from Indiana University. She has worked as an archaeologist for the US Bureau of Land Management for 22 years. Her current research focuses on the earliest petroglyphs of the North American Plains and the older rock art traditions of south Siberia. Another research interest is rock art conservation, particularly lichen bio-deterioration and fire damage effects. She has also researched the ethnography and archaeology of a Great Plains protohistoric and prehistoric antelope trap complex.

**Peter Veth** has researched and published extensively on the archaeology of Australia, Torres Strait, and island South-East Asia. He has specialized in Indigenous archaeology and the Australian deserts within their global context. With Jo McDonald, he has been involved in the first direct dating of pigment art, in its archaeological context, within the Australian arid zone. He has worked with numerous research teams on rock art studies for over 30 years. He is currently a Chair in Archaeology at the University of Western Australia, an Adjunct Chair at the Australian National University, and a Fellow of the Australian Academy of the Humanities. He co-authored the National Heritage Listing Reports for the Dampier Archipelago.

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**Donny Woolagoodja** is a senior Worrorra man and traditional owner of Kimberley Aboriginal countries. He is a renowned artist and designer of a giant *Wanjina* featured in the opening of the 2000 Sydney Olympic Games. He is the son of Sam Woolagoodja, who “freshened” *Wanjina* paintings and maintained cultural traditions during the turbulent period of colonization of his homeland. When his father died in 1979, he took on these responsibilities. Along with other senior Aboriginal people, he and Valda Blundell worked together to produce the book *Keeping the Wanjinas Fresh: Sam Woolagoodja and the Enduring Power of Lalai* (2005).