

Indigenous Heritage and Rock Art

Worldwide Research in Memory of
Daniel Arsenault

Edited by

Carole Charette, Aron Mazel and George Nash

ARCHAEOPRESS ARCHAEOLOGY



ARCHAEOPRESS PUBLISHING LTD
Summertown Pavilion
18-24 Middle Way
Summertown
Oxford OX2 7LG

www.archaeopress.com

ISBN 978-1-78969-689-9
ISBN 978-1-78969-690-5 (e-Pdf)

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Front Cover: Daniel Arsenault creating art on the University of Liverpool's experimental cave wall as part of the 2016 British Rock Art Group meeting. Photo: George Nash

Back Cover: Daniel Arsenault at the Dod Law rock art area, Northumberland (UK), June 2016. Photo: Aron Mazel

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Remerciements - Acknowledgments

La présente publication n'aurait pu voir le jour sans la participation de nombreux et précieux collaborateurs et tout particulièrement Dr Aron Mazel et Dr Georges Nash qui ont généreusement appuyé cette initiative et recommandé le projet chez Archeopress, Oxford. Ils ont également été parmi ceux m'ont permis d'étendre et de structurer le réseaux de chercheurs qui ont collaboré avec Dr Daniel Arsenault, celui à qui nous dédions ce livre. Je tiens également à remercier M. David Davison de Archeopress, Oxford d'avoir cru au projet.

Mes remerciements sont aussi adressés à tous les chercheurs et réviseurs qui ont accepté de rédiger-réviser un chapitre en mémoire de Daniel dans le contexte de leurs recherches récentes. Par ordre alphabétique, je souligne la contribution de Sarah-Anne and Élisabeth Arsenault, Dr Ran Barkai, Dr Adeline Bonneau et Dr Michel Lamothe, Dr Florence Bouvry, Dr Jack Brink, M. Richard Charette, Dr Jean Clottes, Dr Fernando Coimbra, Mme Doreen Enright, le groupe de Mação: Dr Sara Garcês, Dr Hugo Gomes, Dr Dr Luiz Oosterbeek and Dr Pierluigi Rosina, Dr Douglas Herman, Dr Serge Lemaitre, Dr Aron Mazel, Dr Oscar Moro-Abadia and Bryn Tapper, Dr George Nash, Dr April Nowell et M. Jean Tanguay. Je tiens personnellement à saluer l'appui et l'encouragement de mon collègue Dr Adrian Tanner, avec qui je collabore depuis quelques années sur mon projet de recherche, pour ses contacts et discussions qui enrichissent toujours mes perspectives.

Je profite aussi de l'occasion pour saluer et remercier les conservateurs, archivistes, libraires et tous les musées pour m'avoir ouvert leur collection et permis la diffusion de mon matériel photographique présentant les artefacts étudiés. Finalement, je remercie les communautés Innues, Naskapies et Eeyou (Cries) pour m'avoir permis de rencontrer les membres des communautés, d'ouvrir des dialogues, et de présenter mes travaux.

Finalement, je ne pourrais laisser sous silence le travail, la patience et l'appui inconditionnel de mon époux et collaborateur Bernard Houde et de ma famille qui m'a appuyé tout au long de ce projet.

Dr Carole Charette
Chercheuse, designer, directrice des programmes de formation en *Design Thinking* et ateliers créatifs

This publication would not have been possible without the participation of many collaborators. At the outset, I must thank Dr Aron Mazel and Dr George Nash who supported this initiative and recommended it to Archeopress, Oxford. They had assisted me in making contact with researchers who were well known to Dr Daniel Arsenault. I would also like to thank Dr David Davison at Archeopress, Oxford for accepting this project.

I must also thank all the researchers and reviewers who agreed to write and review the various chapters, despite their busy schedules. Collaborators included (in alphabetical order) Sarah-Anne and Elisabeth Arsenault, Dr Ran Barkai, Dr Adeline Bonneau, Dr Florence Bouvry, Dr Jack Brink, Richard Charette, Dr Jean Clottes, Dr Fernando Coimbra, Doreen Enright, Dr Douglas Herman, Dr Serge Lemaitre, Dr Aron Mazel, Dr Oscar Moro-Abadia, Dr George Nash, Dr April Nowell, and Jean Tanguay. I would also like to thank and salute my colleague Dr Adrian Tanner, with whom I have been collaborating for many years on my research project, for his contacts and discussions which have always enriched my perspectives.

I am grateful to everyone for their patience; like most collective works, the schedule and availability of each and every one is usually not synchronous, especially in such difficult times.

I take this opportunity to greet and thank the curators, archivists, librarians, who have collaborated and spent precious time with me and my team to document and conduct my research project on [Canadian] Indigenous material culture. I must also thank all the museums for opening their collections and allowing me to photograph and study these unique works of art.

I would also like to express my gratitude to the Innu, Naskapi and Eeyou (Cree) Nations and individual community members for allowing me to meet them, open dialogues and present my research.

Finally, I could not ignore the work, the patience and the unconditional and unfailing support of my close collaborator and husband, Bernard Houde. I am extremely grateful to him and my family members who have also been supportive throughout this process.

Dr Carole Charette
Researcher, designer, director of training programs in *Design Thinking* and creative workshops

Préface

Février 2020

Nous nous souvenons de la lueur dans ses yeux quand il nous annonçait son prochain voyage. De son sourire, lumineux, quand il nous racontait son dernier.

Lorsque, petites, nous l'observions ausculter des cartes anciennes pour localiser des sites potentiels, nous l'imaginions pirate, un *Jack Sparrow* entêté à la recherche d'un nouveau trésor. Quand il disparaissait à l'autre bout du monde, nous le rêvions *Indiana Jones*, archéologue sans peur se frayant un sentier à la machette dans les forêts les plus reculées, combattant des ours à mains nues, explorant à la torche de profondes et sombres grottes peuplées de chauves-souris, rampant à même le sol pour découvrir—le premier—les traces millénaires de peuples du passé. À son retour, notre imagination était confortée par les centaines de photos de ses pérégrinations, des montagnes rougeoyantes aux déserts rocaillieux, en passant par les grands lacs glacés et les ravins escarpés. Nous passions toutefois rapidement sur la majorité d'entre elles, composées tantôt de petits traits abstraits, tantôt d'étranges taches colorées, le tout à peine visible sur un ennuyant fond de roche grise. De même, pendant longtemps, les mots *Nisula 1992* n'avaient été pour nous que le sésame permettant l'accès à son ordinateur—et aux innombrables jeux qu'il comportait. Ce n'est que peu avant sa mort, en approchant l'âge adulte, que nous comprîmes enfin l'intérêt que ces mots et représentations suscitaient réellement pour les archéologues et, bien sûr, pour les Premières Nations.

À ses yeux, les œuvres rupestres, à la fois immuables et d'une extrême fragilité, formaient un patrimoine



matériel et immatériel témoin d'une sensibilité qui traversait les âges. Aujourd'hui, quand nous repensons à son goût prononcé pour les films portant sur le voyage dans le temps (*Les visiteurs*, *Retour vers le futur*, *Star Trek*, *Le jour de la marmotte...*), nous aimons penser que, par son travail, il avait en quelque sorte trouvé sa propre machine à remonter le temps.

Oui, il était passionné par la recherche, par les multiples aventures qu'elle engendrait, mais aussi par les rencontres qu'elle permettait, en particulier avec les nations autochtones pour qui les lieux qu'il étudiait étaient sacrés – ce dont il avait bien conscience. Quand il revenait de Nouvelle-Zélande, il nous parlait d'abord des Maoris, il imitait leurs gestes et leurs embrassades guerrières. Quand il revenait du Nunavik, il commençait par nous dire les nouveaux mots qu'il avait appris en Inuktitut, il nous décrivait la virtuosité des chants de gorge et les rires qu'ils provoquaient. En outre, même si nous ne les avions jamais rencontrés, nous savions qu'il avait plusieurs amis au sein des Premières Nations, avec qui il se faisait un devoir de collaborer étroitement. Les savoirs ancestraux avaient pour lui une grande valeur et il s'animait parfois d'une telle ferveur en parlant de certains sites que l'on aurait pu dire qu'ils étaient, pour lui aussi, véritablement sacrés.

Ainsi, c'est surtout depuis son départ que nous avons compris, de messages en messages et de rencontres en rencontres, à quel point son travail avait été fondamental pour le développement et la reconnaissance à l'international de l'archéologie de l'art rupestre, notamment celui du Bouclier canadien et du Québec. Il nous fait chaud au cœur de constater que, malgré sa disparition subite, son travail et ses écrits conservent leur importance auprès des chercheurs et chercheuses d'aujourd'hui.

Il aurait sans doute aimé que nous insérions ici une petite blague—à laquelle lui seul aurait ri—sur le fait qu'il laisse, lui aussi, sa trace...

Nous remercions infiniment les personnes ayant participé à la confection de cet ouvrage, en particulier Carole Charette, instigatrice du projet. Nous espérons que les textes rassemblés ici continueront d'être lus et inspireront de nouvelles recherches, et que son amour pour l'art rupestre, dans sa portée passée comme présente, durera sur des générations.

Sarah-Anne et Élisabeth Arsenault

Daniel Arsenault à Cité Joie, Québec, avril 2011.
Photo : Aron Mazel

Preface

February 2020

We remember the distinct glow in his eyes when he announced to us his next trip. His smile was infectious, when he would tell us about his last expedition. When, as children, we watched him examining ancient maps to locate potential sites, we imagined him as a pirate, a stubborn *Jack Sparrow* looking for treasure. When he disappeared halfway around the world, we would think of him like *Indiana Jones*, a fearless archaeologist making his way with a machete through the most remote jungles in the world, fighting bears with his bare hands, exploring by torchlight deep and dark caves populated by bats, crawling on the ground to discover—the first before any other—the thousand-year-old traces of past civilisations. Upon his return, our imaginations were comforted by the hundreds of images of his travels, from the red glowing mountains to the rocky deserts, across the great icy lakes and steep ravines. But we quickly passed over the majority of them, most of which consisted of small abstract strokes, or of strange coloured spots, all barely visible on a boring gray rock backdrop. Likewise, for a long time, the words Nisula 1992 had only been for us the “Open Sesame” that allowed us access to his computer and to the innumerable games it contained. It wasn’t until shortly before his death, as we approached adulthood, that we finally understood the significance of these words and representations for archaeologists and, of course, for the indigenous peoples of eastern Canada.

In his eyes, rock art, both immutable and extremely fragile, formed a tangible and intangible heritage that bore witness to a sensibility that crossed the ages. Today, when we think back to his passion for films involving time travel (*The Visitors*, *Back to the Future*, *Star Trek*,

Groundhog Day...), we like to think that, through his work, he had somehow found his own time machine.

Yes, he was passionate about research and the many adventures that it led to, but also by the encounters it allowed, in particular with the Aboriginal nations, for whom the places he studied were wholly sacred, a sacredness which he was very much aware of. When he come back from New Zealand, he would always tell us first about the Maoris, imitating their gestures and warlike embraces. When he returned from Nunavik, he began telling us the new words he had learned in Inuktitut and describing the virtuosity of throat singing and the laughter it provoked. In addition, even though we had never met them, we knew that he had several friends from the First Nations with whom he made a point of working closely with. Ancestral knowledge carried great value for Daniel. He sometimes became animated by such fervour when talking about certain sites and their distinct sacredness

And so, it is especially since his departure that we have understood, through various messages and encounters, how fundamental his work has been for the development and international recognition of the archaeology of rock art, particularly that of the Canadian Shield and Quebec. It warms our hearts to notice that, in spite of his sudden death, his work and his publications preserve their importance amongst today’s researchers. He probably would have liked us to insert a little quip here—which he only would have laughed at—the fact that he, too, left his mark!

We would like to thank most sincerely the people who participated in the preparation of this book, in particular Dr Carole Charette, instigator of the project. We hope that the texts collected here will continue to be read and inspire further research, and that his love for rock art, in its past and the present, will endure for generations to come.

Sarah-Anne and
Élisabeth Arsenaault



Daniel engaged in prospection at Cliff Lake in 2013.
photo : S. Lemaitre

Nécrologie

Daniel Arsenault (1957–2016)

Daniel Arsenault a tragiquement péri dans un accident de voiture près de la ville de Québec le 8 juillet 2016, avec sa conjointe, Nadine Desbiens, et son beau-fils, Jacob Desbiens-Doyle. Il avait 58 ans. Daniel était professeur au département d'Histoire de l'Art à l'Université du Québec à Montréal (UQÀM). Il a été directeur du Centre de l'UQÀM pour la Recherche Interuniversitaire sur les Arts et Traditions Artistiques (CÉLAT) entre 2007 et 2014. En tant que professeur Erasmus Mundas de l'Université de Coimbra, il s'occupait de nombreux projets internationaux. Il était également membre honoraire du British Rock Art Group.

Daniel est né à Québec, où il passa la majeure partie de sa vie. Il obtint son baccalauréat en 1982 (Université Laval) et sa maîtrise en 1984 (Université de Montréal). Son mémoire de maîtrise était intitulé: «Le phénomène de la mort et les activités de l'âme dans l'au-delà chez les Mochicas, une culture péruvienne du premier millénaire après J.-C.». Il poursuivit ses études à l'Université de Montréal et obtint son doctorat (Ph. D.) en 1994, avec une thèse intitulée: «Symbolisme, rapports sociaux et pouvoir dans les contextes sacrificiels de la société mochica (Pérou précolombien). Une étude archéologique et iconographique». Pour cette dernière, il étudia quinze collections dans de grands musées de dix pays différents.

Après son doctorat, Daniel concentra ses recherches sur l'art rupestre et le patrimoine autochtone canadiens, s'attachant particulièrement aux gravures et peintures rupestres du Bouclier Canadien et de l'Arctique orientale, régions qu'il aimait profondément. Au cours des deux

dernières décennies, il devint l'un des spécialistes les plus importants et les plus influents du Canada, comme en témoignent sa trentaine de publications et de rapports sur l'art rupestre canadien. Son palmarès en matière de subventions, en tant que directeur de projets ou en tant que participant aux recherches subventionnées de ses collègues, l'a placé au premier rang mondial dans ce domaine. Les recherches de Daniel se fondaient sur les relevés d'art rupestre et sur les contacts concernant cet art avec ses collègues des Premières Nations, facilités par sa grande humilité. Il aimait particulièrement travailler sur le terrain, surtout pour prospecter de nouveaux sites. Son implication dans l'art rupestre le conduisit aussi à rassembler ses collègues lors de deux «Ateliers internationaux sur l'art rupestre», qu'il dirigea et fit subventionner, en 2011 et 2012. Les participants venaient d'Australie, de Belgique, du Canada, de Nouvelle-Zélande, d'Afrique du Sud, d'Espagne, du Royaume-Uni et des États-Unis, afin de discuter des problèmes urgents de l'art rupestre dans le monde, tels que sa chronologie, sa conservation, son interprétation et sa sauvegarde.

Sur le plan personnel, la curiosité de Daniel et sa recherche incessante de la connaissance le conduisirent dans de nombreuses régions du globe. Il adorait explorer des endroits nouveaux—surtout s'il pouvait y découvrir l'art rupestre local—, participer à des congrès et rencontrer des gens. En outre, cet homme plein de compassion, loyal, gentil et attentionné aimait profondément ses trois enfants, ainsi que sa conjointe et ses beaux-enfants. De toute évidence, il éprouvait beaucoup d'empathie pour ses

semblables qu'il était toujours prêt à aider et à soutenir. Le monde de l'archéologie et de l'anthropologie, après son départ tragique, sera beaucoup plus terne.

Aron Mazel and
George Nash, 2016
Nécrologie–Obituary Daniel
Arsenault (1957–2016).
INORA 76: 30–31



Daniel Arsenault and Nadine Desbiens in Haydon Bridge, Northumberland (UK), June 2016. Photo : Aron Mazel

Obituary

Daniel Arsenault (1957–2016)

Daniel Arsenault died tragically in a car accident outside Quebec City on 8 July 2016 together with his life partner, Nadine Desbiens, and his stepson, Jacob Desbiens-Doyle. He was aged 58. Daniel was a Professor in the Department of Art History at the Université du Québec à Montréal (UQAM) in Quebec. He had been director at UQAM's Centre for Inter-University Research on the Arts and Artistic Traditions (CÉLAT) between 2007 and 2014. As an Erasmus Mundas Professor at the University of Coimbra he was involved in a number of international projects. He was also an honorary team member of the British Rock Art Group.

Daniel was born in Quebec City where he lived for most of his life. He obtained his BA in 1982 (Laval University) and his MSc in 1984 (University of Montreal). His MSc dissertation was entitled, "The phenomenon of Death and the activities of the soul in the Beyond with the Mochicas, a Peruvian culture of the First Millenium of our Era". He remained at the University of Montreal to do his PhD, which he obtained in 1994, for a thesis entitled "Symbolism, social relationship and power in the sacrificial contexts of the Mochica culture (pre-Columbian Peru). An archaeological and iconographical study." His doctoral research involved studying 15 collections in major museums in ten different countries.

After his PhD, Daniel focused his research on Canadian rock art and indigenous heritage, with a particular emphasis on the painted and engraved rock art of the Canadian Shield and the eastern Arctic, areas that he

loved dearly. During the last two decades he became one of Canada's most important and influential rock art specialists, as reflected in his 30 publications and reports on Canadian rock art. His strong record of winning grants as the Director of projects and supporting colleagues as a research participant in their funded research projects made him a significant world figure in this field. Daniel's research was underpinned by extensive rock art recording as well as engaging with first nation colleagues about the rock art. Undertaking fieldwork and being outdoors was something that he truly enjoyed, especially when prospecting for new sites. His great humility ensured that he had a sound relationship with the many First Nation communities that he worked alongside. Daniel's commitment to rock art also led him to bringing people together in two 'Rock Art International' workshops, in 2011 and 2012, which he raised funds for and led. Colleagues attended from Australia, Belgium Canada, New Zealand, South Africa, Spain, United Kingdom and the United States to address pressing issues facing rock art globally such as its chronology, conservation, interpretation, and safeguarding.

At a personal level, Daniel's driving sense of curiosity and insatiable search for knowledge took him to many different parts of the globe. He loved visiting new places, especially where there was rock art, attending conferences, and meeting new people. Moreover, he was an extraordinarily compassionate, loyal, gentle and caring person who had a deep love for his children and life partner, Nadine Desbiens, and for their families. It was

also clear that he had strong feelings for his fellow human beings and would go to extra lengths to help and support people. The archaeology and anthropology world will be a much greyer place following this tragic loss.

Aron Mazel and
George Nash, 2016
Nécrologie–Obituary Daniel
Arsenault (1957–2016).
INORA 76: 30–31



Daniel Arsenault and Nadine Desbiens at the Lordenshaw 2c rock art panel, Northumberland (UK), June 2016.
Photo : Aron Mazel

Introduction

Carole Charette, Aron Mazel and George Nash

The world is now a less interesting place without him. Frustratingly, he had a lot more to offer in terms of research and training a new generation of archaeologists who have their passion firmly rooted in fieldwork and rock art; Daniel was clearly an outdoors person who derived tremendous satisfaction from discovering rock art sites and engaging with people about their long and rich heritage. The Canadian Shield was Daniel's research area where he would prospect for rock art and study the diverse heritage of indigenous North American people.

His passion for rock art and heritage was infectious, he was always looking for new ideas and theories of how our ancestors interacted with the natural world, and how those communities expressed themselves through the medium of paint and engraving. As one can imagine, Daniel's relationship with his colleagues was indeed special and many of his friends have shown their gratitude to such a wonderful human being by contributing to this book. It is, therefore, a great pleasure to present this collective publication, which is a reminder of the respect many of us had for our esteemed friend and colleague Daniel.

The book is organised into fourteen thought-provoking chapters and reflect a wide range of interests.

What the papers say

In Chapter 1, Aron Mazel investigates the shaded rock paintings in southeastern southern Africa, with particular reference to the uKhahlamba-Drakensberg (uD) mountains. It has been suggested that these paintings emerged around 2000 years ago, in response to disruptive changes in San hunter-gatherer society with the movement of agriculturists and possibly pastoralists into the eastern part of southern Africa. This chapter explores the reasons for informing the San innovation of shaded paintings. Drawing on the rock art interpretive work of David Lewis-Williams and others and laboratory experiments surrounding the relationship between shading, shape and motion, it is proposed that the shading of the paintings created a sense of perspective and motion in the paintings. This encouraged the San shamans to believe that the animals, whose power they were drawing on, were present in the painted shelters which in turn intensified their trance experiences.

In Chapter 2, George Nash discusses the megalithic rock art of Wales. Of the 240 known and extant monuments in

Wales, only 15% have any form of engraved decoration. The rock art usually comprises single and multiple cupmarks and are found within nine core areas of Wales, mainly along the fertile coastal regions of the north-west and south-west. There are, however, a small number of burial sites, mainly in north-west Wales and on the island of Anglesey where complex art is engraved onto the chamber and passage walls of a small number of sites, two of which are passage graves that date to around 3000 cal. BCE. These monuments, along with one other in Liverpool form the eastern extent of this architectural tradition; a tradition that was firmly rooted in Ireland and along the Atlantic Facade (including Brittany and the Iberian Peninsula). Nash states that there is a clear relationship between the preceding Mesolithic occupation of these areas and the succeeding Neolithic where significant economic, social and ritual change occurs. Although forms of artistic endeavor occur in the Mesolithic, usually in the form of body adornment and portable art, the Neolithic is far more consistent. During this period artistic endeavor is usually associated with death, burial and ritual behavior. Nash identifies and briefly discusses all currently known sites in Wales. He asks why is there such a small percentage of the megalithic sites that contain rock art and is this small number replicated elsewhere in other core areas of megalithic Europe? When did the concept of engraving abstract motifs occur, during monument construction or during use? And, why did such a complex art-form disappear from Neolithic burial-ritual monuments and reappear on exposed rock outcropping across the upland and marginal landscapes of Atlantic Bronze Age Europe?

In a similar vein, Nash's Chapter 3 uses the results of fieldwork that was undertaken in the Valcamonica, Lombardy, Northern Italy over four field seasons. The fieldwork included a study of engraved Iron Age house structures and a general overview of the natural topographic nuances of a number of rock panel surfaces that are located either side of the Valcamonica Valley, usually above the valley floor but below the snowline. Nash was interested in the relationship between the micro-topography of the panel surface and its association with the engravings. This study concluded that there was a clear relationship between the mindset of the artist, the subject matter and panel topography. Fieldwork was undertaken on numerous panels that stand within the Naquane National Park and the nearby Foppi di Nadro sections of the valley; both areas are located on the

eastern intermediate slopes of the valley. Nash promotes the notion that prehistoric artists carefully choose their rock panels, creating images that formed stylised maps that reflected not only a personal interpretative scene of what was where but also portrayed a way of life for the valley and its inhabitants.

In Chapter 4, Sara Garcês, Hugo Gomes, Luiz Oosterbeek and Pierluigi Rosina focus on the Tagus Valley Rock Art Complex in central Portugal. The rock art area comprises 12 recorded rock art clusters within three different municipalities. To date, the area boasts nearly 7000 engravings that are dispersed over 1,636 rock panels, along with several painted rock shelter sites. Despite the majority of the engravings being submerged by a dam programme during the 1970s, the rock art derives from several different contexts. A significant part of the field record is from latex moulds which were made over the rock art prior to flooding the Tagus Valley. Although there are limited sites that can be documented in the field, the vast majority of the rock art assemblage is recorded as latex moulds. In addition to the work on latex moulds, there were a small number of rock-shelters featuring schematic rock art paintings in the same area. The rock art from these shelters were incorporated into a much wider project and is briefly summarised in this paper. For this element of the project, pigment and natural ochre samples were extracted from several rock art sites and were subsequently analysed in order to determine the pigment recipes used by the painters. The paper provides the reader with an overview of the methodologies used and results within the fieldwork and laboratory where the latex moulds were traced, and some thoughts of what the imagery represents.

In Chapter 5, Oscar Moro Abadía and Bryn Tapper review recent developments in Pleistocene Art and suggest ideas and concepts about how Europe fits within a global context. During much of the twentieth century, archaeologists, anthropologists and art historians proposed a Eurocentric model to explain the development of Pleistocene art. In recent years, this Eurocentric paradigm has been called into question, especially with the discoveries made outside Europe. Significant discoveries at Blombos Cave in South Africa, Qurta in Egypt, Nawarla Gabarnmang in Australia and Sulawesi and Borneo in Indonesia demonstrate that Pleistocene Art is a worldwide phenomenon. Using up-to-date scientific techniques such as mitochondrial DNA, these early cultural manifestations coincide with the expansion of modern humans across the globe. It has become clear that a number of long-established assumptions, including the belief in the European origins of Pleistocene art requires significant revision in light of new evidence.

In Chapter 6, Daniel Arsenault explores the various approaches for contextualizing rock art of the Algonquian

First Nations of the Canadian Shield. This previously unpublished paper was presented by Arsenault on the 30th July 2015 at the Rock Art Summer School, Mação in Portugal. The Canadian Shield forms a vast geological territory dominated by granitic rock formations. Scattered in the boreal forest and found on lakeshores and riverbanks, the steep façades of such formations have been the natural 'canvas' for people who made hundreds of rock art sites. It is acknowledged that those sites have been created by the ancestors of First Nations peoples, that is, the Algonquian-speaking groups (e.g. Ojibwa, Anishnabe, Cree and Innu First Nations). Many scholars contend that most of the Algonquian rock art sites predate the settlement of the first European colonies in North America. Moreover, in Algonquian oral traditions, those ancestral sites are closely related to the spiritual sphere of the First Nations and have been used for centuries as a theatre for performing rituals and maintaining ties with the intangible world peopled by powerful entities other than humans. Indeed, from an archaeological point of view, the meanings to be given to a rock art site always offers a challenge. Considering a series of relevant data giving us significant clues about why such rock art sites have been created and used, Arsenault attempts to reconstruct the past and actual spiritual contexts of those sites and discuss their places in the ancestral Algonquian sacred landscape. To do so, it is important to contextualize the 'cultural raw materials' available, that is the archaeological data gathered in situ, in relation to the ethnographic and ethnohistoric sources related to the Algonquian spiritual universe. It is argued that such a contextualizing approach can allow us to convincingly construe some aspects related to the intangible dimension of Algonquian rock art within the Canadian Shield.

In Chapter 7, Daniel Arsenault explores the sequencing in how rock art sites are created. This sometimes forgotten process may have included a series of technical gestures adopted by one or more makers using various materials and tools, and performed once, twice or maybe on many occasions at specific locations where rock outcrops were chosen for painting or engraving. Using the 'chaîne opératoire' approach, this chapter identifies and integrates as many as nine different phases involved in the making of a rock art site, from the conceptualisation of a project narrative and choosing the rock art site to the site's eventual abandonment. By applying this approach, researches can get a conceptual insight to the historical development of a rock art site, explaining each action or event as a thoughtful and intentional action that would have involved not just the artist but the community as well.

In Chapter 8, Jean Tanguay discusses about one of Daniel's final projects, a virtual exhibition entitled 'Images on stones'. This exhibition focused on rock art in Canada and was launched by the Musée de la

Civilization on January 17th, 2019. One of the exhibited themes concerned the conservation of rock art heritage. Tanguay considers this long-running exhibition as an important initiative to make rock art heritage more accessible to as many people as possible, thus raising awareness among various communities that live and work near this fragile cultural heritage resource. Prior to the official opening of the exhibition, Daniel had the opportunity to define the main directions of the project and for this reason, we can consider this exhibition as a legacy to him.

In Chapter 9, Adelphine Bonneau and Michel Lamothe explore the geochemical characterization and direct dating of rock art using radiocarbon and optically stimulated luminescence dating techniques in southern Africa and the Canadian Shield. Based on their research, over the last 20 years or so, developments in the application of chemical, physical and geological methods have made it possible to improve the interpretation of rock art from around the world, by recovering the recipes used by ancient artists as well as to determine the age of the art itself. The chapter focuses on the methods employed in both the fieldwork and in the laboratory, introducing a new preliminary detailed characterisation of the sample to be dated. They obtained 46 radiocarbon dates, including the first-ever dates from rock art in Lesotho and Botswana. In addition to the sampling strategy, the team also applied Optically stimulated luminescence (OSL) dating to sites where thick layers of pigment were present.

In Chapter 10, Fernando Coimbra discusses rock art among non-literate societies, focusing on the astronomical representations present in rock art and the beliefs associated with these potential celestial representations. In the first part of the chapter, Coimbra describes the various motifs and figures that may represent transitory astronomical phenomena such as comets, meteors and solar eclipses, with examples from Later Prehistory and also from societies such as the Chumash Indians of California, and the San of southern Africa. In the second part, Coimbra considers other rock art sites that reveal indigenous belief systems. Using insights from ethnography and the historical record, as applied by Daniel Arsenault, Coimbra has developed a multidisciplinary approach, not only in what concerns studies of astronomical representations in rock art but also postulating rock art sites as spiritual places.

Serge Lemaitre, in Chapter 11, presents research on the possible shamanistic influences within the Canadian rock painting assemblage. Over the last 20 years, the association between rock art and shamanism has been heavily promoted in rock art research. This association has focused on many rock art traditions, including Palaeolithic parietal art, but there are some regions where

this has either not been discussed in sufficient depth or overlooked. The Canadian Shield is an appropriate area to explore this association in greater depth, especially as the historic and contemporary rock art of the Canadian Shield records up to four different types of documented shamans. Lemaitre discusses the significance of the shamans and his/her role in society and their link to the rock art.

In Chapter 12, Carole Charette continues the discussions on Northeast Indigenous communities and their association with art and iconography. Charette focuses on the Canadian eastern subarctic area and the painted patterns created on caribou skins. The study, undertaken in 2012, concentrates on painted coats that date between the 18th and 20th centuries and were made by Indigenous people that occupy the north-eastern subarctic area of Quebec. Based on Charette's research, there are around 150 painted coats listed in museum collections in North America and Europe. In order to understand the underlying mechanisms associated with painted coats, the ethnographic record became the principal methodology, as well as conducting interviews with communities from areas from which the coats derive. Charette acknowledges that the 'act' of making coats from caribou skins no longer occurs. The preliminary results revealed the ritual significance of coat making and subsequent painting. Charette's chapter also addresses the pattern design that appear on the coats, with discussions on the graphic design perspectives used. Until now, it has not been possible to discuss the different symbolism of these compositions, except through anthropological and ethnological research. This chapter, therefore, explores the graphic elements and principles associated with coat design from this northernly region of the North American continent through a contemporary mindset.

In Chapter 13, Douglas Herman discusses the development of a methodology for documenting place-based cultural heritage in selected island groups of the Pacific. The chapter is based upon on the IndiGEO project, a proposed hybrid project based on Herman's work at the Smithsonian National Museum of the American Indian's (NMAI) 'Geografía Indígena' project and his Pacific Worlds project. IndiGEO was intended to combine documenting place-based cultural knowledge among American Indian tribes with Smithsonian GEO (Global Earth Observatories), which was essentially a biological-diversity monitoring project. Unfortunately, the new project never came to fruition. However, in 2016 Herman took ideas from that proposal to revitalize Pacific Worlds, a project he created between 2000–2005 to document place-based community knowledge in Hawai'i and the Pacific Islands. Herman's contribution to this volume discusses the evolution of this project from its *Geografía Indígena* roots to its present incarnation.

Since 2000, the importance of Indigenous and traditional local knowledge for addressing human-environment issues such as climate change has been increasingly recognized, at the same time that indigenous peoples are asserting their voices in international debate. Documenting place-based cultural heritage in Indigenous contexts involves adequately addressing worldviews that are fluid, holistic, and expressed through stories, myths and community and individual values. From these points, specific questions arise: How and why should we document such knowledge now? How do we ensure that appropriate protocols are in place for protecting proprietary local knowledge? And, how does this project assist in strengthening awareness of place-based cultural heritage, both for the community itself and outsiders? Most importantly, how can the project empower Indigenous communities?

In Chapter 14, the final chapter, Florence Bouvry explores ideas about 'prehistoric art' and their associations with the modern concept of 'art', which is very much an 18th century Eurocentric conception, where there is a distinct

line between fine art and craft. As a result of this influence, archaeologists have traditionally interpreted prehistoric images in terms of their aesthetic value (i.e. functionality or aesthetic appeal). However, recently relationships between anthropology—ethnology—prehistory and art history have significantly changed, and some ways they have become morphed. This has raised new questions about the validity of our modern conception of art and how to define objects from other societies and other times. In this chapter, Bouvry argues that the Western 'aesthetization' of prehistoric images is problematic in a number of ways. In particular, the modern conception of 'art' as a vehicle for self-realisation is simply unfamiliar to non-Western contemporary societies. In most small-scale societies, 'art' is primarily seen as an activity that is qualitatively not different from other kinds of tasks. In order to quantify these statements, Bouvry discusses Western 'art' with reference to the Cucuteni- Trypillia culture of Eastern Europe during the Chalcolithic. As Bouvry seeks to demonstrate in her chapter, there is a need to develop a holistic approach if we are to try and understand the production and consumption of prehistoric imagery.



Daniel Arsenault, Anima-Nipissing Lake, Ontario, 2009, photo: D. Zawadzka.

