

SEMINARI DI ARTE DEL PALEOLITICO, Università degli Studi di Ferrara 11-18 Dicembre 2020



ARTE PARIETALE DEL PALEOLITICO IN ITALIA

STORIA DEGLI STUDI
&
MODELLI INTERPRETATIVI



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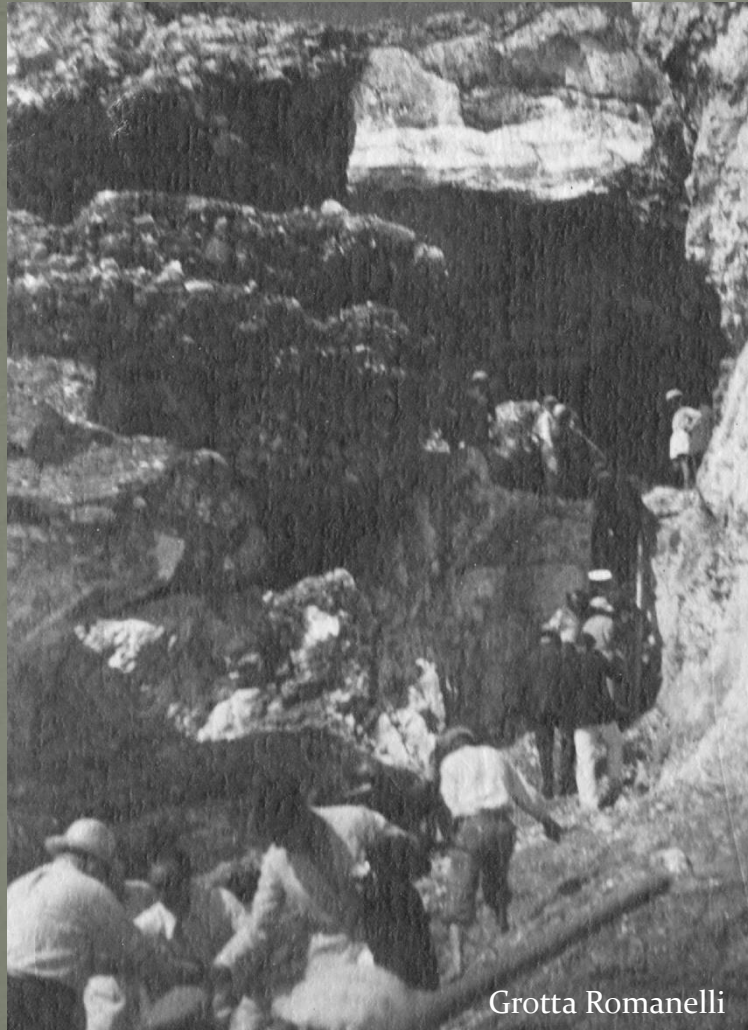


Dario Sigari

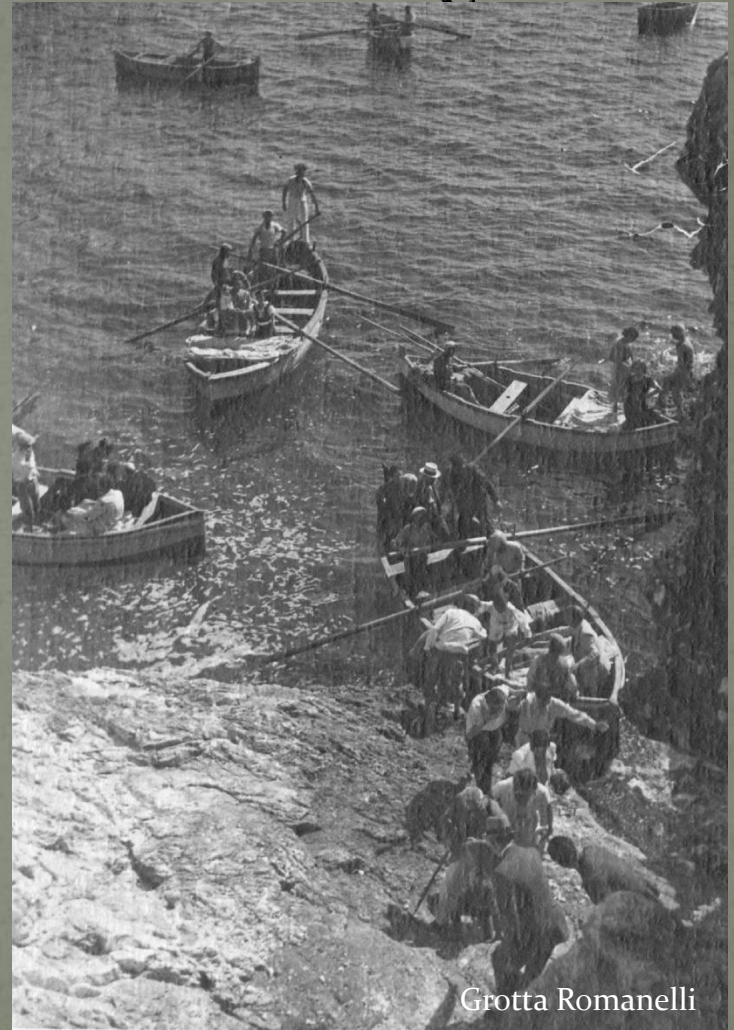
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Una storia di più di 100 anni



Grotta Romanelli



Grotta Romanelli

da: A. De Pascale & M. Tarantini (ed.), 2018, *Segni dalla Preistoria. Siti dell'arte rupestre italiana nell'archivio dell'Istituto Italiano di Preistoria e Protostoria*

Una storia di più di 100 anni



Grotta Romanelli

da: Sigari, D. 2019. *Arte rupestre. Proposte di percorsi didattici e laboratori per le scuole*

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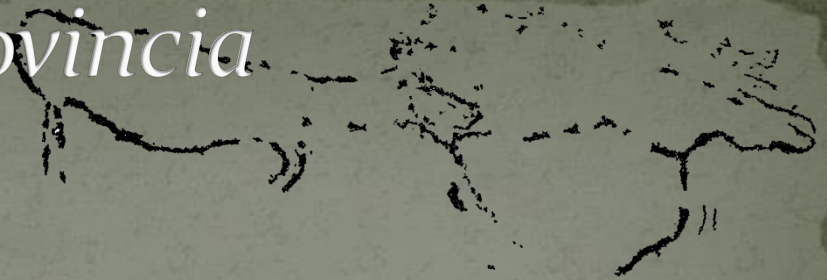
Grotta Romanelli

50 anni di attesa e...LEVANZO!



Foto tratte da: Sigari, D. 2019. *Arte rupestre. Proposte di percorsi didattici e laboratori per le scuole*

Paolo Graziosi e la «provincia mediterranea»



- Figure realistiche, naturalistiche o semi-naturalistiche spesso semplici e sommarie. Elemento astratto predominante in arte mobiliare



Foto di D. Sigari

Parpallò
Romanelli
Balzi Rossi
Arene Candide
Tivoli
Monopoli
Levanzo

- Evoluzione della tradizione franco-cantabra, che esplode nell'Epigravettiano finale, soprattutto in sud Italia e in Sicilia

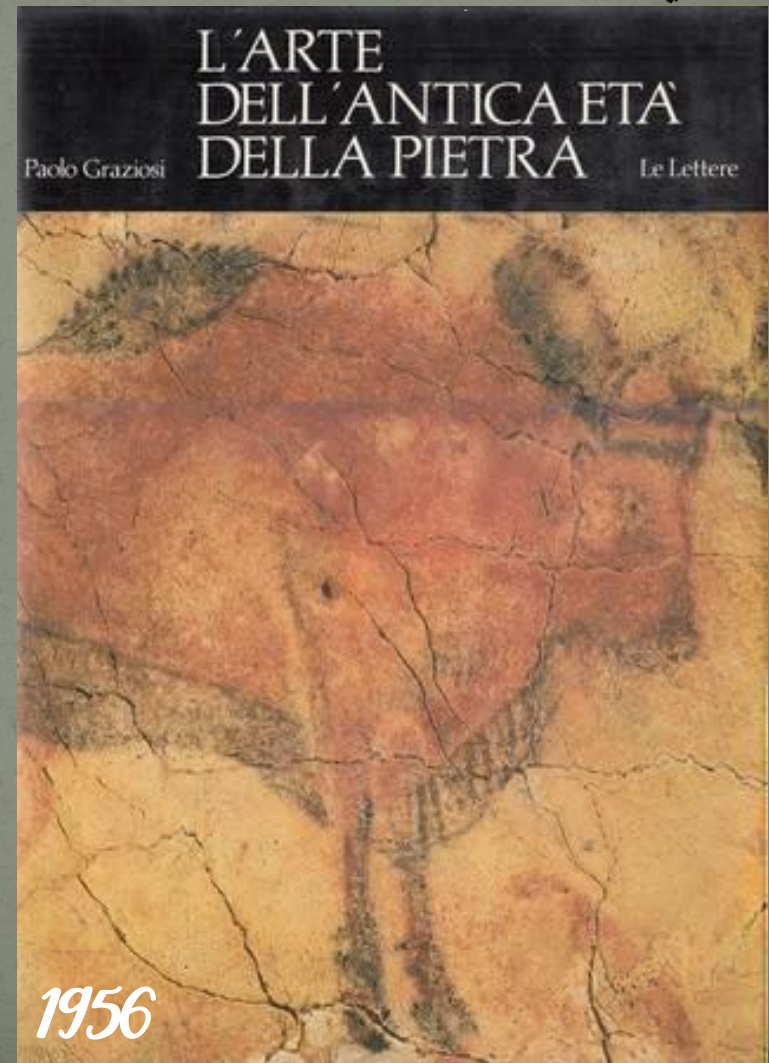
La Pileta
Romanelli
Levanzo
Monte Pellegrino
Baume-Latrone
Ebbou



Foto di M. García-Diez

Gli anni di Paolo Graziosi

- Due grandi tradizioni:
 - Area franco-cantabrica
 - Provincia mediterranea
-
- *«Per quanto riguarda le relazioni con il focolare franco-cantabrico delle manifestazioni d'arte 'mediterranee', molte ipotesi potrebbero essere fatte, ma si tratta di ipotesi e, data la scarsità ancora notevole di documenti, senza dubbio assai fragili» (P. Graziosi)*

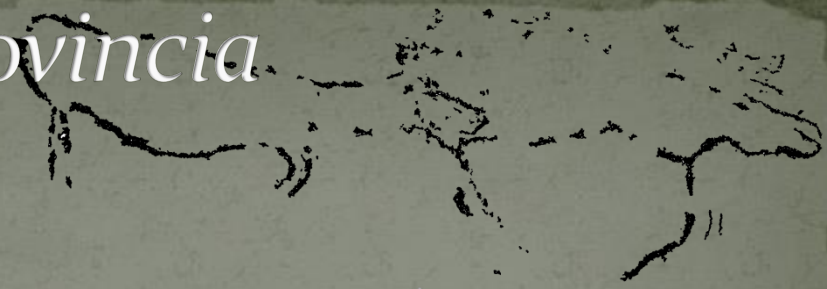


Gli anni di Paolo Graziosi

- Aggiornamento siti
- Romito (1961), Paglicci (1962), Balzi Rossi (1971)
- *«Saremmo quindi tentati di ipotizzare che la facies mediterranea, con la sua mescolanza di espressioni naturalistiche ed astratte, non rappresenti che una fase avanzata dell'evoluzione dell'arte paleolitica del nostro paese, fase che, preceduta dalla diffusione nella penisola di un'arte di diretta origine franco-cantabrica, si sarebbe successivamente sviluppata con le sue tipiche caratteristiche nell'Epipaleolitico (fase romanelliana) e particolarmente nel Sud della penisola e in Sicilia»*



Paolo Graziosi e la «provincia mediterranea»



L'Anthropologie (Paris)
Tome 92 (1988), n° 1, pp. 139-202

ART PALÉOLITHIQUE MOBILIER ET PARIÉTAL EN ITALIE

par

PIERO LEONARDI*

Résumé. — Nous avons rassemblé quelques informations sur les caractéristiques et la répartition des manifestations artistiques et graphiques du Paléolithique italien. Toutes les régions ne sont pas également riches. Les centres principaux sont en Ligurie (Grimaldi), en Vénétie (Riparo Tagliente), dans le Latium (Polesini), dans les Pouilles (Paglicci, Parabita, Romanelli) et en Sicile (Addaura, Levanzo). L'art de l'Italie septentrionale est proche de l'art franco-cantabrique pour la partie figurative, mais l'abondance des gravures géométriques l'apparente à celui de la province méditerranéenne, auquel appartiennent plus ou moins totalement les manifestations artistiques de l'Italie centrale et surtout celles de l'Italie méridionale et insulaire.

Abstract. — **Portable art and rock art from Palaeolithic in Italy.** — We have gathered some information on the characteristics and the distribution of artistic and graphical manifestations during Italian Palaeolithic. All regions are not equally rich. The principal centers are located in Liguria (Grimaldi), in Veneto (Riparo Tagliente), in Latium (Polesini), in Puglia (Paglicci, Parabita, Romanelli) and in Sicily (Addaura, Levanzo). Art in northern Italy is close to franco-cantabrian art as regards figurative expression, but the abundance of geometric engravings makes it similar to the manifestations of the Mediterranean province to which those of Central Italy and, even more, those of southern and insular Italy, belong.

Intanto



Foto di D. Sigari

La scoperta delle Tre C.

Altri siti di arte rupestre all'aria aperta nella penisola iberica (Siega Verde - 1991-, Mazouco -1981-, Domingo García -1970/1 and 1981-, Zêzere) e in Francia (Fornols Haut -1983-)



<http://www.bradshawfoundation.com/cosquer/>

- ❑ Influenza dell'ambiente circostante sui temi rappresentati
- ❑ Non più valida l'idea di uno sviluppo lineare dell'arte secondo lo schema di Leroi-Gourhan
- ❑ Ammissione dell'esistenza di arte rupestre all'aria aperta, cambiando così i percorsi di indagine, le metodologie e gli approcci di studio, e allargando le aree di diffusione

Intanto



- *La revisione delle placchette decorate della grotta del Parpallò vicino Valencia.*
- *Nuovi studi nelle grotte di Nerja e La Pileta (soprattutto le datazioni ^{14}C)*
- *Il proseguimento degli studi nella valle del Côa e in altri siti di arte rupestre della penisola iberica*
- *La pubblicazione dell'articolo "The Upper Palaeolithic Rock Art of Iberia" (Bicho et al. 2005)*

- ❑ All'inizio del nuovo millennio il "rinascimento" del Gobustan (2001)
- ❑ Le datazioni e la conferma dell'antichità delle incisioni di Qurta nell'Egitto settentrionale (2008-2009)
- ❑ Scoperta di Creswell Crags
- ❑ L'incredibile ampliamento dei confini dove risulta attestato questo fenomeno

- “It makes no sense to continue to group Spanish Mediterranean and Italian art together in contrast to Franco-Cantabrian art. Even the criteria on which the ideal of a link among the art of Parpallò, Pileta and Romanelli (in Italy) had been built has ceased to have a consistent basis. Italian Paleolithic art presents evidence of marked regionalization, especially in its later stages after ca. 17,000 BP” (Villaverde, 2005)

The Upper Paleolithic Rock Art of Iberia

Nuno Bicho,¹ Antonio F. Carvalho,¹ Cesar González-Sainz,²
Jose Luis Sanchidrián,³ Valentín Villaverde,⁴ and Lawrence G. Straus^{2,5}

Published online: 22 February 2007

Nearly 200 rock art sites of Upper Paleolithic age are currently known on the Iberian Peninsula, in both caves and the open air. Over half are still concentrated in Cantabrian Spain and they span the period between c. 30–11 kya, but-tracking the course of human demography in this geographically circumscribed region-many of the images were probably painted or engraved during the Solutrean and, especially, Magdalenian. Dramatic discoveries and dating projects have significantly expanded the Iberian rock art record both geographically and temporally in recent years, in close coincidence with the growth of contemporaneous archaeological evidence: cave art loci in Aragón and Levante attributable to the Solutrean and Magdalenian, many cave art sites and a few open-air ones in Andalucía and Extremadura that are mostly Solutrean (in line with evidence of a major Last Glacial Maximum human refugium in southern Spain), the spectacular Côa Valley open-air complex in northern Portugal (together with a growing number of other such loci and one cave) that was probably created during the Gravettian-Magdalenian periods, and a modest, but important increase in proven cave and open-air sites in the high, north-central interior of Spain that are probably Solutrean and/or Magdalenian. Despite regional variations in decorated surfaces, themes, techniques and styles, there are broad (and sometimes very specific) pan-Iberian similarities (as well as ones with the Upper Paleolithic art of southern France) that are indicative of widespread human contacts and shared systems of symbols and beliefs during the late Last Glacial. As this Ice Age world and the forms of social relationships and ideologies that helped human groups survive in it came to an end, so too did the decoration of caves, rockshelters and outcrops.

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Note. Author names are in alphabetical order, except that of Straus, who translated and/or edited the sections by the others, organized the article, and wrote the introduction and conclusions.

Le altre aree periferiche: Gobustan

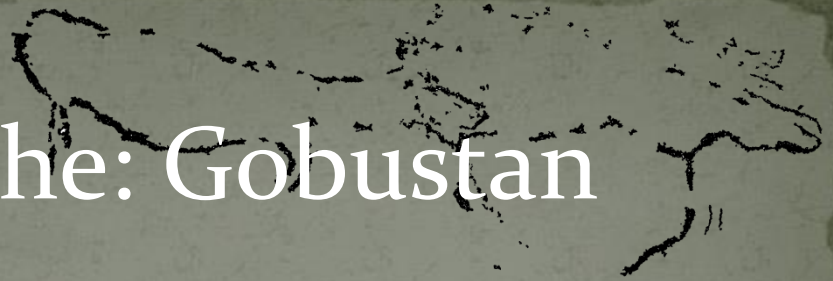


Foto di D. Sigari

Ana Zaga, Böyükdaş. Gobustan (Azerbaijan)

Le altre aree periferiche: Gobustan



Roccia 49, Böyükdaş. Gobustan (Azerbaijan)

Le altre aree periferiche: Gobustan



QOBUSTAN- THE ANCIENT CENTRE OF AZERBAIJAN CULTURE

QOBUSTAN QAYARÜSTÜ RƏSMLƏR



Journal of Arid Environments 143 (2017) 57–63

Contents lists available at ScienceDirect

Journal of Arid Environments

journal homepage: www.elsevier.com/locate/jaridenv

Portrayal of a sea in a semiarid environment: Boat engravings in
Böyük Daş, Gobustan

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ARTICLE INFO

Article history:
Received 18 January 2016
Received in revised form 23 August 2016
Accepted 29 December 2016
Available online 4 January 2017

Keywords:
Gobustan
Prehistoric rock art
Boat engravings
Landscape

ABSTRACT

Boat engravings represent a stylized point of view engraved over a long sea. Today Gobustan is a semi-arid environment. Petroglyphs and the landscape of Gobustan art sites in Gobustan humans, sea-landscape.

Gobustan Rock Art Cultural Landscape (Azerbaijan)

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Introduction

The Gobustan Rock Art Cultural Landscape, 40° 7' 30" N latitude and 49° 22' 30" E longitude, is located within the Gobustan State Historical-Artistic Reserve, in the territories of two administrative districts, Garadag included in the Baku city south, the Azerbaijan capital city, Baku. The rock art area has more than 6,000 petroglyphs on more than 1,000 rocks with a long chronology, from the Upper Palaeolithic to historical times (Fig. 1).

Definition

Gobustan, which means the "land of dry riverbed," is characterized by a rocky landscape, within a semiarid environment. The region is at the south-eastern appendix of the Great Caucasus range, on the west bank of the Caspian Sea, on the northern edge of the subdesert plane called Shirvan Steppe, and represents a landbridge between Europe and Asia.

The geology of Gobustan comprises a thick limestone sedimentary rock that has within its matrix numerous species of bivalve shells of

The Gobustan National Park covers 4,535 hectares and includes five main rock art concentrations: Böyükdaş, Kiçikdaş, Jirindag, Şongardag, and Şiklgaya. The total area of the World Heritage Site is 537.22 hectares. On September 9, 1966, the area enclosing Böyük Daş, Kiçik Daş, and Jirindag-Yazıdöpe was declared a State Historical Artistic Reserve, referring it as a special protected historic-cultural site of world significance. In 2007, at the XXXI Session of UNESCO, which was held in Christchurch, New Zealand, the Gobustan Rock Art Cultural Landscape Complex was included in the "World Cultural Heritage" list. In the same year, Gobustan acquired the designated status as a National Reserve.

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C. Smith (ed.), *Encyclopedia of Global Archaeology*
https://doi.org/10.1007/978-3-319-51726-1_2827-1

Le altre aree periferiche: Gobustan



Foto di D. Sigari

Firuz-2, Kichikdas. Gobustan (Azerbaijan)



Le altre aree periferiche: Creswell Crags



Discovery of Palaeolithic cave art in Britain

Paul G. Bahn¹, Paul Pettitt² & Sergio Ripoll³

We are pleased to present here a preliminary account of the first discovery of Palaeolithic cave art in Britain.

On 14 April 2003 we made the first discovery of Palaeolithic cave art in Britain. Since portable art of the period has long been known in this country (Sieveking 1972; Campbell 1977: vol. 2, figs 102, 105, 143), it has always seemed probable that parietal art must also have existed. We knew that we were most unlikely to discover paintings, since these are generally quite visible; but as far as we knew, nobody with a trained eye and advantageous lighting had combed the British caves in search of engravings, which are often extremely difficult to see. Such was the purpose of our initial survey and, sure enough, we rapidly encountered engraved marks in a number of caves, which we will be investigating more fully and systematically in the near future. At the well-known sites of Creswell Crags, in Derbyshire, we found both figurative and non-figurative engravings of the period. What follows is a brief, preliminary announcement of a discovery soon to be further amplified in print following systematic investigation.

This is third time lucky for British cave art, following two false alarms. In 1912 the abbé Henri Breuil and W. J. Sollas claimed that ten wide, red, parallel horizontal painted stripes under calcite in the Welsh coastal cave of Bacon Hole (east of Paviland) were 'the first example in Great Britain of prehistoric cave painting' (see *The Times* 14 October 1912: 10; Sollas 1924: 530–31; Garrod 1926: 70); but Breuil later stated (1952: 25) that their age could not be fixed. Subsequently, these marks rapidly faded, and are now thought to have been natural or to have been left by a nineteenth-century sailor cleaning his paint brush (Garrod, *ibid.*; Houlder 1974: 159; Daniel 1981: 81; Morgan, W.L. 1913).

In 1981 the *Illustrated London News* rashly published – without verification of any kind – an 'exclusive' claiming the discovery of Palaeolithic animal engravings in the small cave of Symonds Yat in the Wye Valley (Rogers *et al.* 1981; Rogers 1981). Subsequent investigation showed that the marks were entirely natural, and that the claim was groundless (Daniel 1981: 81–82; Sieveking 1981, 1982; and for a grudging retraction, *The Illustrated London News*, May 1981: 24).

In the case of our own discoveries, there should be no doubt either of their existence or of their great age. The most notable figures have been encountered in Creswell Crags. It contained Pleistocene and Holocene deposits reaching almost up to its roof, albeit irregularly, which

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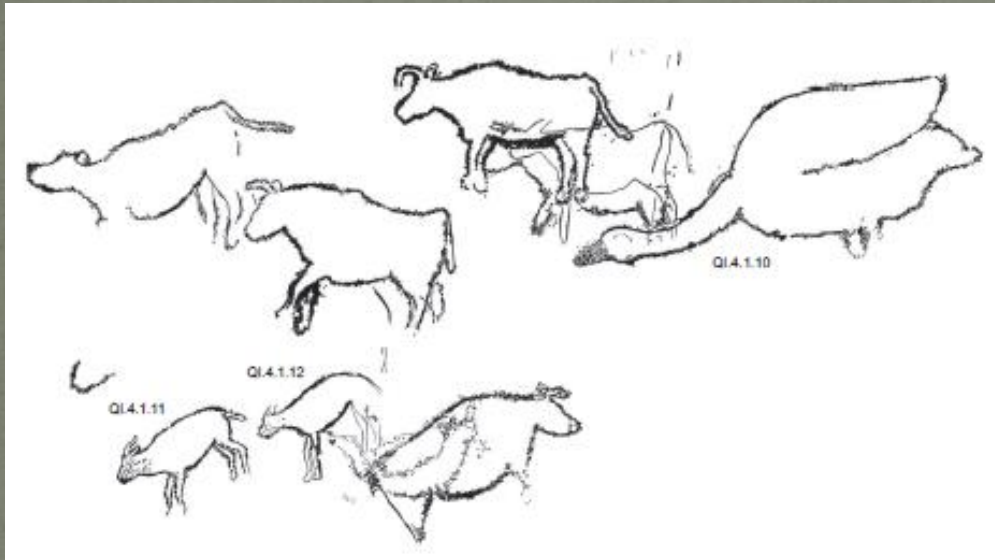
Received: 25 April 2003; accepted: 25 April 2003

Research



Foto di D. Sigari

Il sud del Mediterraneo: Qurta



First evidence of Pleistocene rock art in North Africa: securing the age of the Qurta petroglyphs (Egypt) through OSL dating

Dirk Huyge¹, Dimitri A.G. Vandenberghe², Morgan De Dapper³, Florias Mees⁴, Wouter Claes¹ & John C. Darnell⁵



Long doubted, the existence of Pleistocene rock art in North Africa is here proven through the dating of petroglyph panels displaying aurochs and other animals at Qurta in the Upper Egyptian Nile Valley. The method used was optically stimulated luminescence (OSL) applied to deposits of wind-blown sediment covering the images. This gave a minimum age of ~15 000 calendar years making the rock engravings at Qurta the oldest so far found in North Africa.

Keywords: North Africa, Egypt, Pleistocene, ~15 ka minimum age, rock art, OSL dating

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Received: 13 January 2011; Accepted: 14 March 2011; Revised: 31 March 2011

Il sud del Mediterraneo: Qurta



Tratto: Huyge & Salima 2009

Le altre aree periferiche: Balcani ed Europa orientale



Romualdova, Croazia



Tratto: Ruiz-Redondo *et al.* 2019

Le altre aree periferiche: Balcani ed Europa orientale



АКАДЕМИЯ НАУК СССР



О.Н.БАДЕР

КАПОВАЯ ПЕЩЕРА

O. N. BADER

LA CAVERNE KAROVAÏA

Капова, Russia



Tratto: Ruiz-Redondo *et al.* 2020

Le altre aree periferiche: Balcani ed Europa orientale

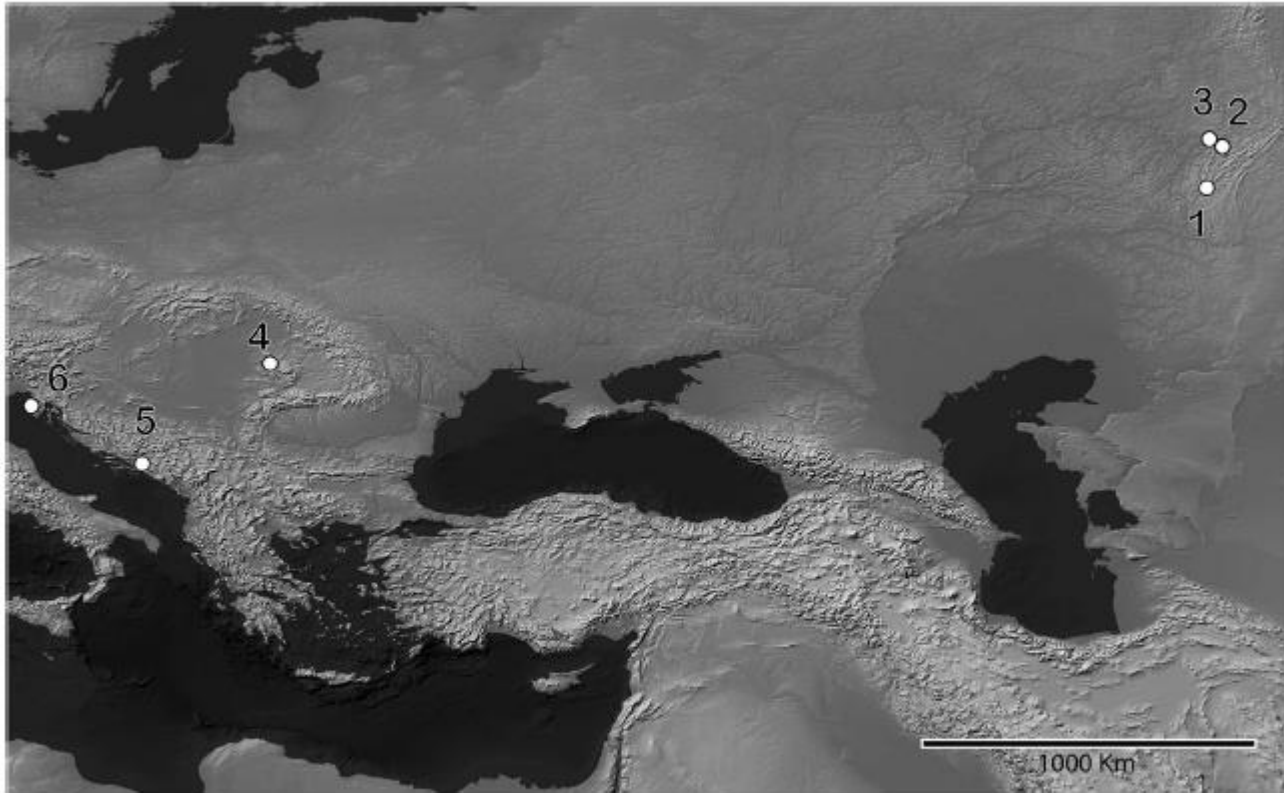


Fig. 1 Palaeolithic rock art sites in Russia and South-eastern Europe. 1, Kapova; 2, Serpievskaya 2; 3, Ignatievskaya; 4, Coliboaia; 5, Badanj; 6, Romualdova



Le altre aree periferiche: Balcani ed Europa orientale

CLOTES J. (dir.) 2012. — L'art pléistocène dans le monde / Pleistocene art of the world / Arte pleistoceno en el mundo
Actes du Congrès IFRAO, Tarascon-sur-Ariège, septembre 2010 – Symposium « Art pléistocène en Europe »

Découverte d'une nouvelle grotte ornée paléolithique en Roumanie, dans le département du Bihor

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Marius KENESZ, Viorel Traian LASCU^c, Marcel MEYSSONNIER,
Michel PHILIPPE, Valérie PLICHON, Françoise PRUD'HOMME^d,
Valentin Alexandru RADU, Tudor RUS

Pestera Coliboaia est située dans le département de Bihor (Roumanie), à 550 m d'altitude, dans une étroite vallée karstique de l'ouest des Monts Apuseni, la vallée de Sighistel (fig. 1).



Fig. 1. Situation de la vallée de Sighistel. Cette étroite vallée, située à l'ouest du Parc naturel Apuseni et qui bénéficie de diverses protections environnementales, forme un arc d'est en ouest avant de rejoindre le Crișul Negru / Rivière Noire. (Cartographie Mihai Beseseșek.)

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^b Musée Tarii Crișurilor d'Oradea.
^c Fédération Roumaine de Spéléologie.
^d Musée de Préhistoire d'Ornac.

L'anthropologie 123 (2019) 19–38



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Original article

Coliboaia is not Chauvet

Coliboaia n'est pas Chauvet

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ARTICLE INFO

Article history:
Available online 23 March 2019

Keywords:
Coliboaia
Chauvet
Aurignacian
Gravettian
Radiocarbon dating
Cave art

ABSTRACT

The decorated cave of Coliboaia in Romania has been claimed to date to the Aurignacian period, and to supply support for the Aurignacian attribution of France's Chauvet cave. In this paper, we examine the evidence and show that neither the radiocarbon dates obtained at Coliboaia nor the style and content of its cave art correspond to the Aurignacian period, and that comparisons with Chauvet cave – itself badly dated and erroneously attributed – are equally ill-founded. We also show that both caves are in regions which are bereft of Aurignacian occupation, and neither cave contains any artefacts from the period.

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RÉSUMÉ

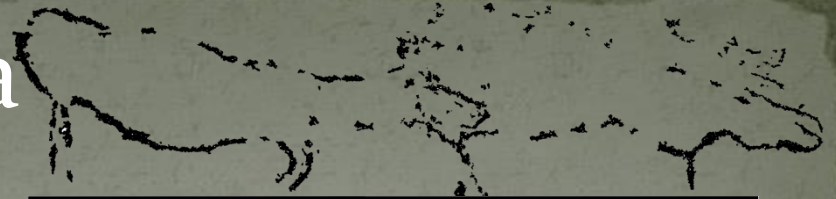
La grotte ornée de Coliboaia en Roumanie, jusqu'à présent attribuée à la période aurignacienne, a servi de référence pour l'attribution aurignacienne de la grotte Chauvet en France. Dans cet article, nous allons pourtant démontrer le fait que ni les artefacts qui y ont été découverts, en raison de leur style et leur typologie, ni les datations au radiocarbone obtenues à Coliboaia ne correspon-

Mots clés :
Coliboaia
Chauvet
Aurignacien
Gravettien
Datation radiocarbone
Art en grotte

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Novità dalla Bretagna



RESEARCH ARTICLE

Divergence in the evolution of Paleolithic symbolic and technological systems: The shining bull and engraved tablets of Rocher de l'Impératrice

Nicolas Naudinot^{1*}, Camille Bourdier², Marine Laforge^{3,4}, Céline Paris⁵, Ludovic Bellot-Guriel⁶, Sylvie Beyries¹, Isabelle Thery-Parisot¹, Michel Le Goffic⁶

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OPEN ACCESS

Citation: Naudinot N, Bourdier C, Laforge M, Paris C, Bellot-Guriel L, Beyries S, et al. (2017) Divergence in the evolution of Paleolithic symbolic and technological systems: The shining bull and engraved tablets of Rocher de l'Impératrice. *PLOS ONE* 12(3): e0173037. doi:10.1371/journal.pone.0173037

Editor: Roberto Macchiarelli, Université de Poitiers, FRANCE

Received: September 23, 2016

Accepted: February 14, 2017

Published: March 3, 2017

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Data Availability Statement: Most of the data are directly available directly in the paper (in the form of a table and pictures for the engravings). Researchers could contact Nicolas Naudinot (nicolas.naudinot@cepam.cnrs.fr) if they need any precision or access to more specific data.

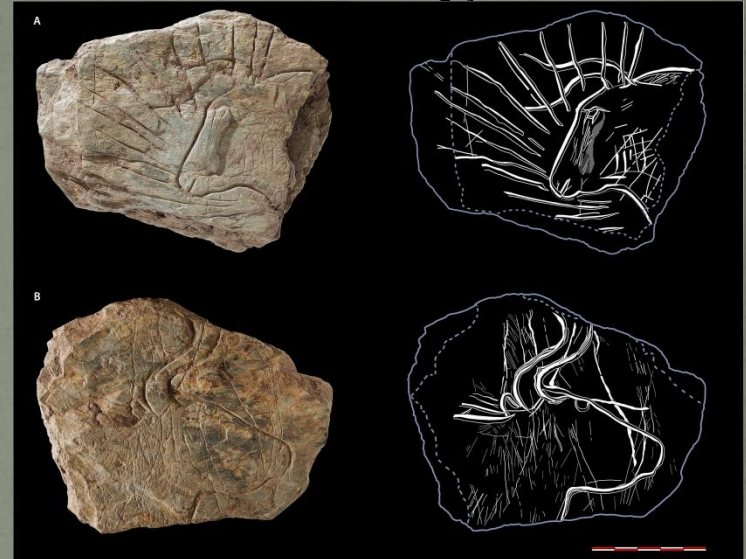
Funding: The excavation of this site was funded by: Service Régional de l'Archéologie de Bretagne (Ministère de la Culture et de la Communication). <http://www.culture.gouv.fr/>

Abstract

The development of the Azilian in Western Europe 14,000 years ago is considered a "revolution" in Upper Paleolithic Archaeology. One of the main elements of this rapid social restructuring is the abandonment of naturalistic figurative art on portable pieces or on cave walls in the Magdalenian in favor of abstract expression on small pebbles. Recent work shows that the transformation of human societies between the Magdalenian and the Azilian was more gradual. The discovery of a new Early Azilian site with decorated stones in France supports this hypothesis. While major changes in stone tool technology between the Magdalenian and Azilian clearly mark important adaptive changes, the discovery of 45 engraved schist tablets from archaeological layers at Le Rocher de l'Impératrice attests to iconographic continuity together with special valorization of aurochs as shown by a "shining" bull depiction. This evidence suggests that some cultural features such as iconography may lag far behind technological changes. We also argue that eventual change in symbolic expression, which includes the later disappearance of figurative art, provides new insight into the probable restructuring of the societies.

Introduction

The Azilian is a culture of the European Upper Paleolithic. It appears at the end of the Magdalenian around 14,000 years ago and precedes the first Mesolithic hunter-gatherers in the early Holocene. This period is critical to the study of cultural evolution as it is characterized by a major restructuring of hunter-gatherer societies in terms of technology (a decrease in stone and bone tool standardization and a simplification of manufacturing processes), settlement (with changes in mobility patterns), and art, with the development of a unique abstract graphic



Early Azilian

Iconografia molto simile a quella del Maddaleniano superiore-finale con molti elementi che suggeriscono continuità diretta con trasformazioni nell'iconografia più lente

Novità in Italia: Arene Candide



Foto di D. Sigari

Novità in Italia: Arene Candide



Foto di D. Sigari

Novità in Italia: Arene Candide



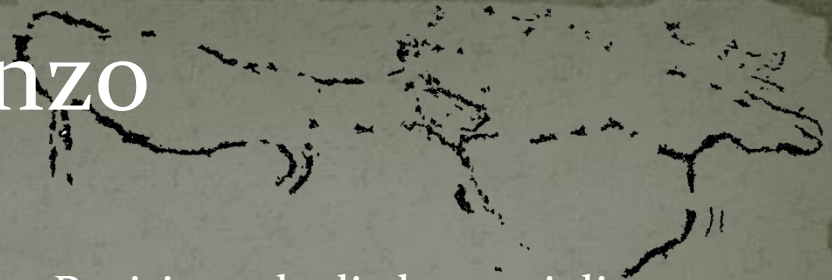
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Novità in Italia: Arene Candide



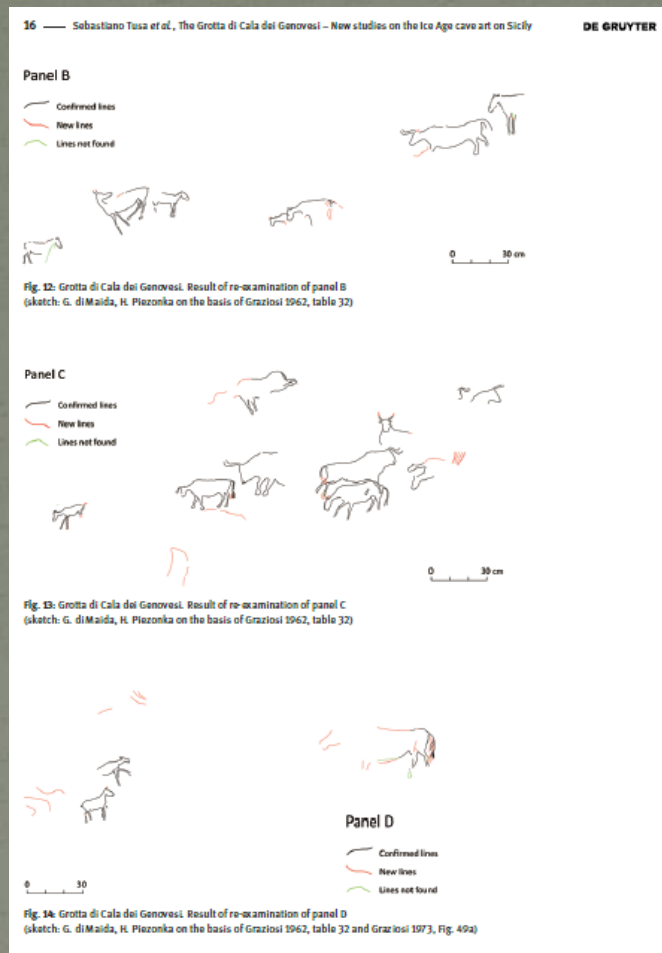
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Novità in Italia: Levanzo



Revisione degli elementi di arte parietale

Attribuzione delle evidenze artistiche parietali e mobiliari a 2 momenti: parietale già da 14ka cal BP



Tab. 2: Grotta di Cala dei Genovesi, development of number of known engraved figures in the cave (in brackets: changes compared to previous stage of research)

Reference/Source	Humans	Bovids	Equids	Corvids	Felines	Unident.	Total
Graziosi 1956	4	7	8	5		1	25
Graziosi 1962	4	9 (+2)	12 (+4)	6 (+1)	1 (+1)	2 (+1)	34
Graziosi 1973				(+1)			
Survey June 2012	4	13 (+4)	12	7 (+1)	(-1)	1 (-1)	38

Palaeolithic art at Grotta di Cala dei Genovesi, Sicily: a new chronology for mobiliary and parietal depictions

Gianpiero di Maida^{1,2,*}, Marcos García-Díez^{3,4}, Andreas Pastoors⁵ & Thomas Terberger⁶



Unusually for a Palaeolithic cave, the Grotta di Cala dei Genovesi on the island of Levanzo, off the west coast of Sicily, Italy, has yielded evidence of both parietal and mobiliary art. Developments in dating techniques since the excavations of the 1950s now allow the age of the mobiliary art—an engraved aurochs—to be determined. At the same time, stylistic comparison of the parietal art at Grotta di Cala dei Genovesi with other broadly contemporaneous sites that demonstrate well-documented cave art allows a relative chronology to be proposed. The two methods taken together enable a direct chronological comparison to be made between the production of parietal and mobiliary art at this important cave site.

Keywords: Italy, Sicily, Palaeolithic, art, style, dating, chronology

Novità in Italia: Sicilia



Quaternary Science Reviews 248 (2020) 106524

Contents lists available at ScienceDirect

Quaternary Science Reviews

journal homepage: www.elsevier.com/locate/quascirev

Radiocarbon and U-series age constraints for the Lateglacial rock art of Sicily

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ARTICLE INFO

Article history:

Received 27 March 2020

Received in revised form

15 July 2020

Accepted 26 July 2020

Available online xxx

Keywords:

Rock art

Prehistoric art

Lateglacial

Upper palaeolithic

Sicily

Addaura

ABSTRACT

The presence of rock and portable art on Sicily has been recognized since World War II. This record has been unanimously attributed to the Upper Palaeolithic in the published literature, based almost uniquely on stylistic reasoning. Here we present the first absolute dates in direct association with the Sicilian art record. These data provide new insights into the life of Southern European hunter-gatherers and their relationships with coeval groups from Western Europe, contributing a fresh perspective on the ongoing discussion about the development and co-existence of different art traditions in Europe during the final phases of the Pleistocene and at the beginning of the Holocene.

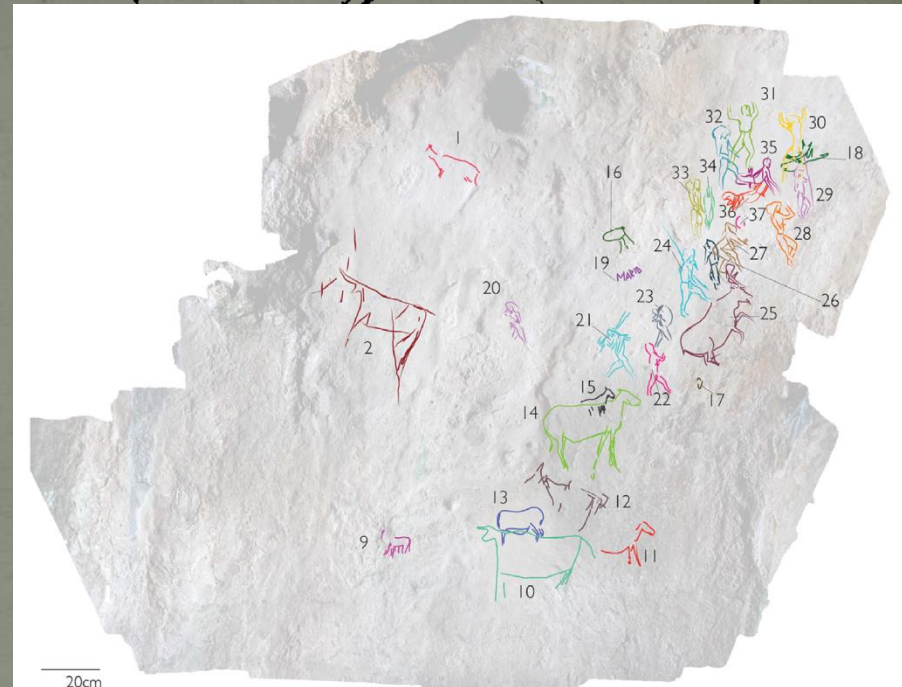
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1. Introduction

Dating rock art has been a great challenge ever since the first discoveries of engraved and painted caves were made. For many years, stylistic dating – which relies on comparisons between rock

art and portable art, the super-impositions between figures, and preconceived schemes of evolution – was the only viable approach (Pettit and Pike, 2007; García-Díez and Ochoa-Faillat, 2013), despite the numerous issues already highlighted in the literature (e.g. Davidson, 1997). Whilst the application of absolute dating methods to this record unequivocally represented a turning point, it has also become apparent that there are many difficulties embedded in the process with striking divergence in the interpretation of data among different specialists; for example, the results and limitations

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“the dating of the engravings from the Addaura cave complex can be narrowed down to a period spanning the earliest reliable evidence for the peopling of the island, which may have occurred around 17 ka cal BP (Di Maida et al., 2019), and c. 14 ka cal BP (start of GI Ic/Allerød oscillation).”

Novità in Italia: Romito

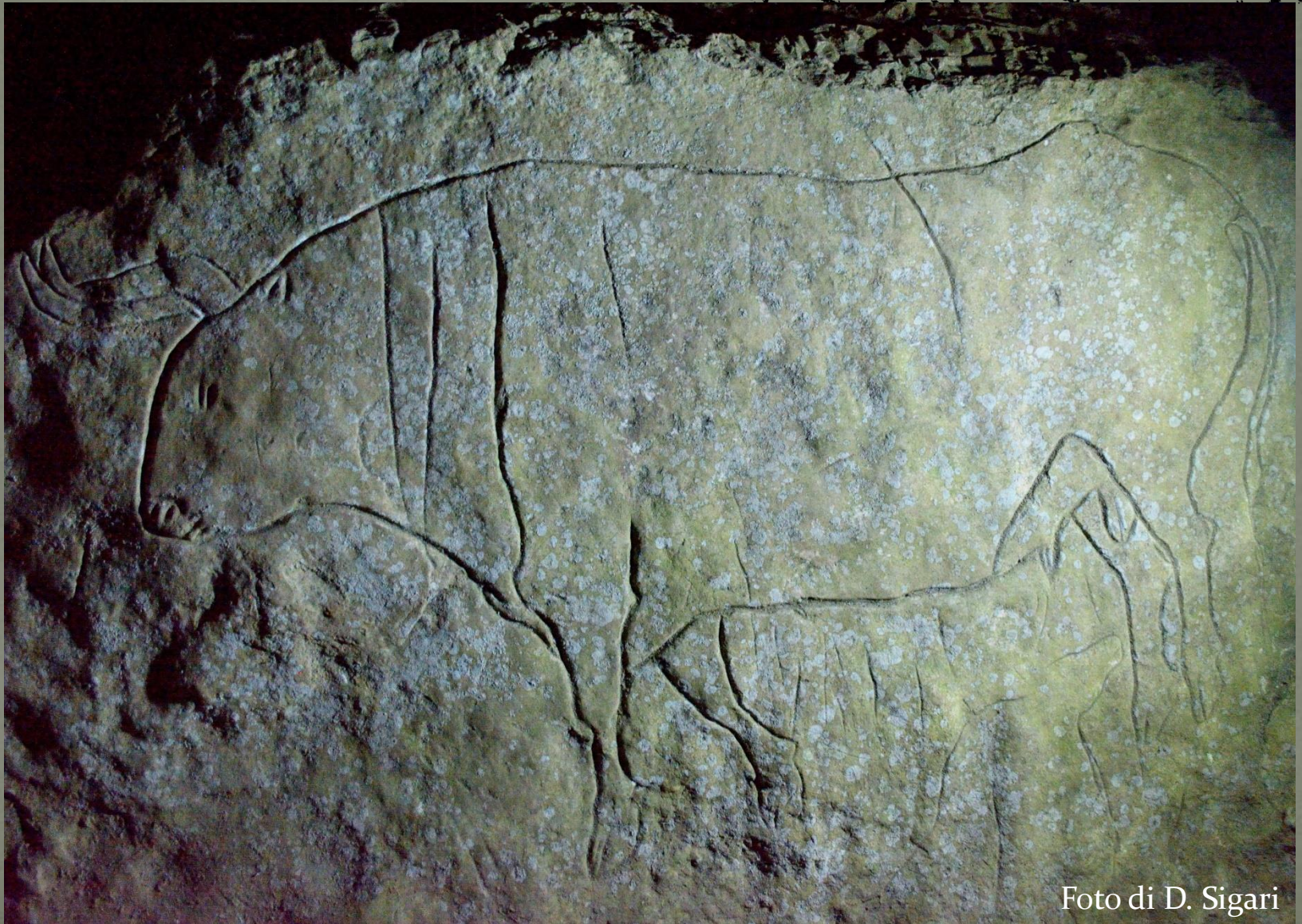


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Novità in Italia: Romito

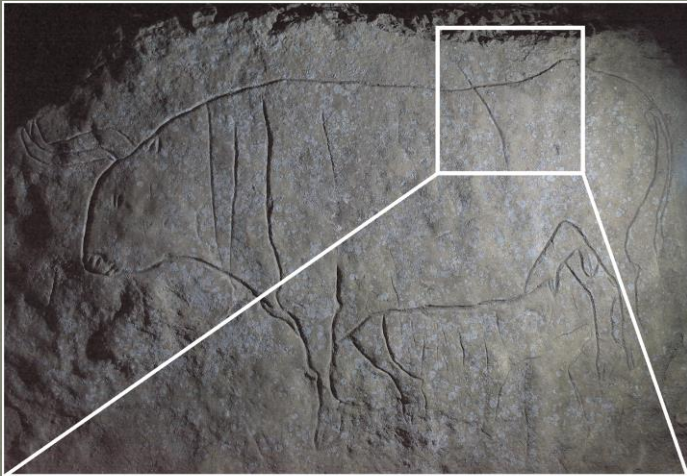
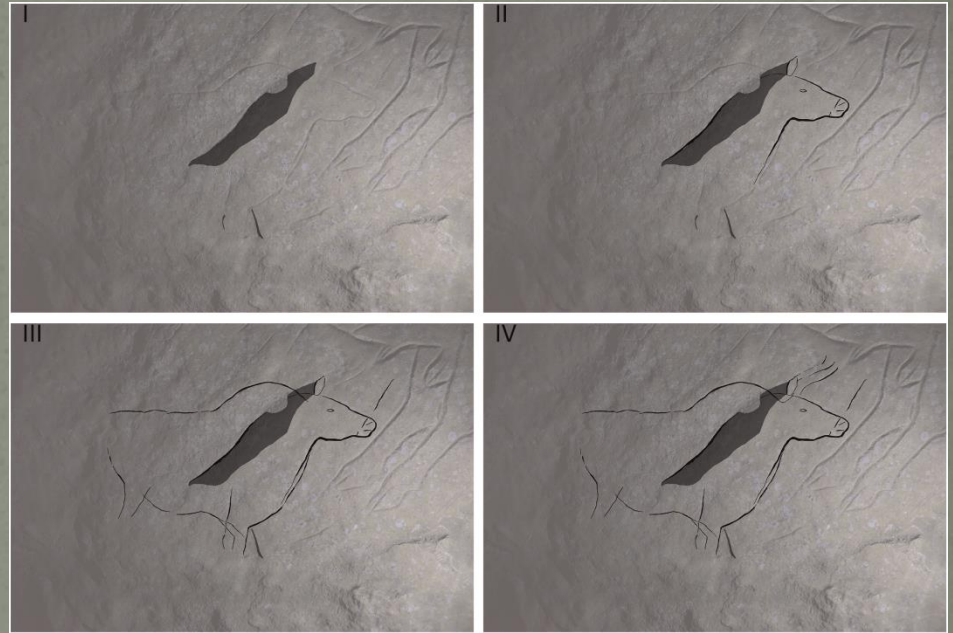
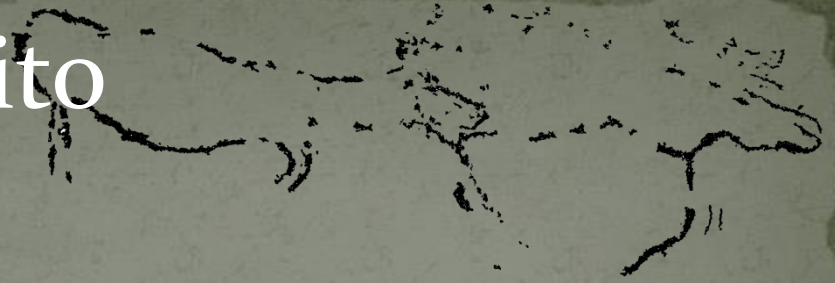


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Novità in Italia: Romito



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Novità in Italia: Romito



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Novità in Italia: Romanelli



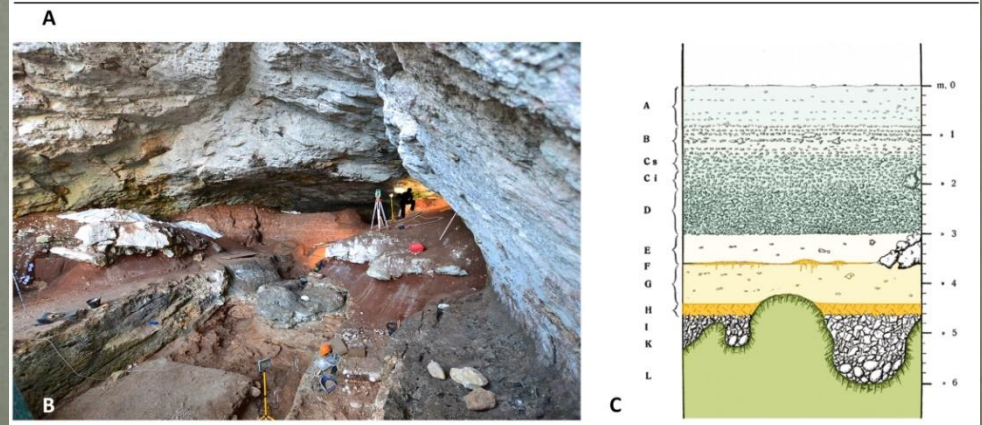
Foto di D. Sigari

Novità in Italia: Romanelli



Foto di Sigari D.

Sample	Romanelli cave (Blanc's stratigraphy)	US	Square	Sample	Lab. Code	14C age	14C cal yr BP (2 σ)	IntCal13	14C cal yr BP (2 σ)	IntCal20	References
	Lay. A			Charcoal	GrN-2056	9880 $\pm$ 100	11752-11131		11745-11141		(Vogel & Waterbolk 1963)
	Lay. A			Charcoal	GrN-2305	10320 $\pm$ 130	12567-11620		12623-11689		(Vogel & Waterbolk 1963)
	Lay. A			Humic acid	R-54	9050 $\pm$ 100	10503-9898		10502-9894		(Alessio et al. 1965)
	Lay. A			Charcoal	R-58	11800 $\pm$ 600	15783-12646		15800-12681		(Alessio et al. 1964)
	Lay. B			Humic acid	R-56	11960 $\pm$ 320	15038-13211		15024-13237		(reported in Alessio et al. 1964)
	Lay. B			Humic acid	R-56	11930 $\pm$ 520	15580-12810		15595-12846		(Bella et al. 1958)
GR2016-206	Lay. B	981	O84	Bone	LTL17293A	8048 $\pm$ 75	9135-8639		9135-8639		(Calcagnile et al. 2019)
GR2016-162	Lay. B	2	H95	Bone	LTL 17303A	8397 $\pm$ 45	9503-9274		9499-9393		(Calcagnile et al. 2019)
RR529	AB88	4001	AB88	Bone	SacA 61166	9925 $\pm$ 45	11412-11232 (83.2%)		11408-11234 (79.8%)		This work
RR529P	AB88	4001	AB88	Bone	SacA 61170	9955 $\pm$ 45	11506-11246 (79.3%)		11509-11245 (79.1%)		This work
	Lay. C			Charcoal	GrN-2153	10390 $\pm$ 80	12542-11998		12497-11941		(Vogel & Waterbolk 1963)
	Lay. C			Charcoal	GrN-2154	9790 $\pm$ 80	11404-11067		11402-11067		(Vogel & Waterbolk 1963)
GR17-464	Lay. C	1	I89	Bone	LTL 17741A	9657 $\pm$ 65	11205-10775		11207-10993 (51%)	10977-10770 (44.5%)	(Calcagnile et al. 2019)
GR2016-154	Lay. C	988	P84	Bone	LTL 17295A	9774 $\pm$ 40	11250-11152		11622-11261		(Calcagnile et al. 2019)
GR2016-158	Lay. C	983	P84	Bone	LTL 17299A	9822 $\pm$ 45	11311-11181		11319-11188		(Calcagnile et al. 2019)
GR2016-105	Lay. C	995	O84	Bone	LTL 17292A	11328 $\pm$ 60	13289-13075		13282-13110		(Calcagnile et al. 2019)
RR9	Lay. C	998	P84	Tooth	SacA 61166	10880 $\pm$ 50	12836-12691		12895-12736		This work
GR2016-159	Lay. C	998	P84	Bone	LTL 17300A	10100 $\pm$ 80	12015-11335		11940-11388		(Calcagnile et al. 2019)
GR2016-157	Lay. C	998	M88	Bone	LTL 17298A	10277 $\pm$ 45	12189-11822		12192-11822 (81.9%)		(Calcagnile et al. 2019)
GR2016-465	Lay. C	14	I89	Bone	LTL 17740A	10295 $\pm$ 75	12404-11802		12471-11820		(Calcagnile et al. 2019)
	Lay. D			Charcoal	GrN-2055	10640 $\pm$ 100	12743-12241		12770-12451		(Vogel & Waterbolk 1963)
GR2016-153	Lay. D	ND	H95	Bone	LTL 17294A	10990 $\pm$ 50	12996-12729		13071-12816 (89.2%)		(Calcagnile et al. 2019)
GR2016-616	Lay. D	1003	U89	Bone	LTL 17738A	11858 $\pm$ 85	13853-13469		13870-13575 (81.7%)		(Calcagnile et al. 2019)
GR2016-622	Lay. D	1004	U89	Bone	LTL 17737A	11409 $\pm$ 85	13422-13092		13457-13159		(Calcagnile et al. 2019)
GR2016-581	Lay. D	1005	U90	Bone	LTL 17736A	11685 $\pm$ 65	13645-13387		13666-13413 (88.1%)		(Calcagnile et al. 2019)
GR2016-156	Lay. D	1005	O84	Bone	LTL 17297A	11892 $\pm$ 80	13976-13545		13886-13589 (78.8%)		(Calcagnile et al. 2019)
GR-522	Lay. D	1005	U90	Bone	SacA 61167	10730 $\pm$ 45	12734-12594		12757-12677		This work
GR-522P	Lay. D	1005	U90	Bone	SacA 61169	10455 $\pm$ 45	12546-12135		12402-12166 (43.9%)	12618-12521 (29.2%)	This work
GR2016-779	Lay. E	1008	U89	Bone	SacA 61171	11440 $\pm$ 50	13408-13153		13442-13227 (88.2%)		This work
GR2016-779P	Lay. E	1008	U89	Bone	SacA 61168	11120 $\pm$ 45	13087-12839		13117-12908		This work
	Lay. F			Stalagmite		40000 $\pm$ 3250	...-40755				(Fornaca-Rinaldi & Radmilli 1968)
	Lay. H			Stalagmite		<69000					(Fornaca-Rinaldi & Radmilli 1968)



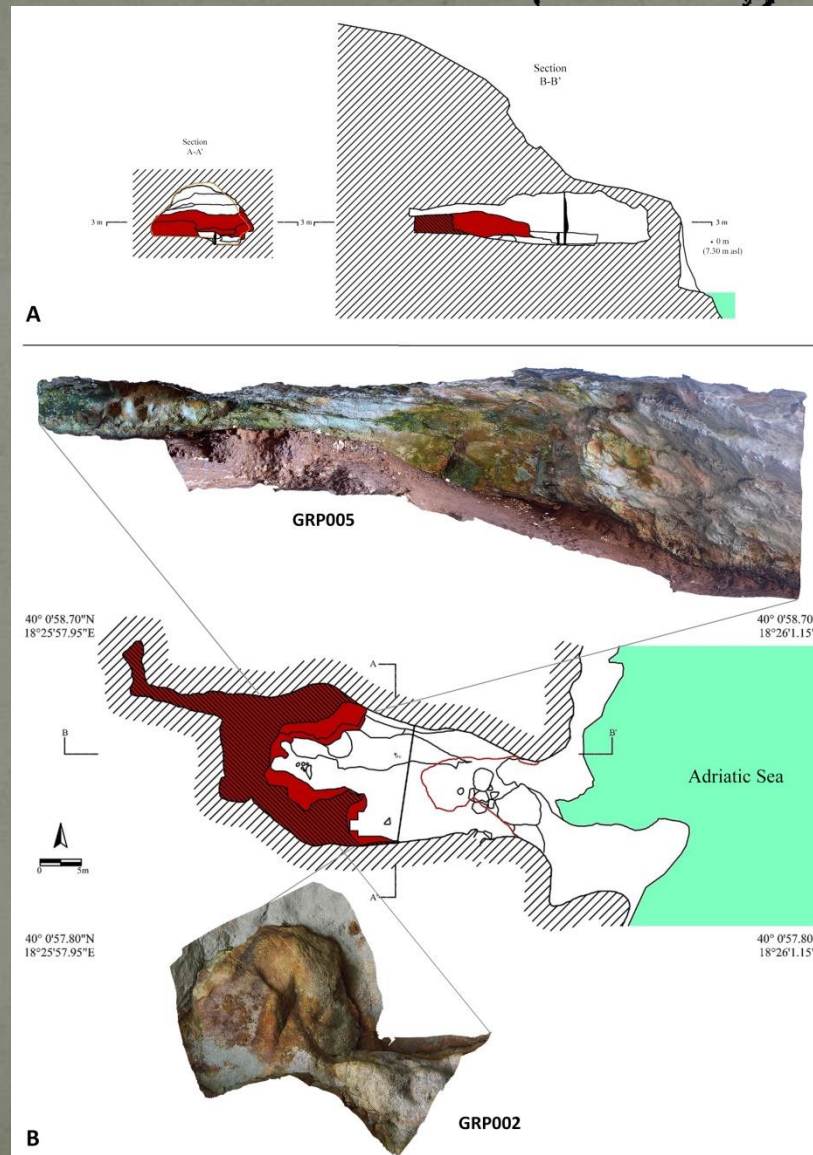
Da Sigari et al., in press, *New parietal engravings in the Romanelli Cave (Apulia, southern Italy): Towards a systematic review. Antiquity*

Novità in Italia: Romanelli



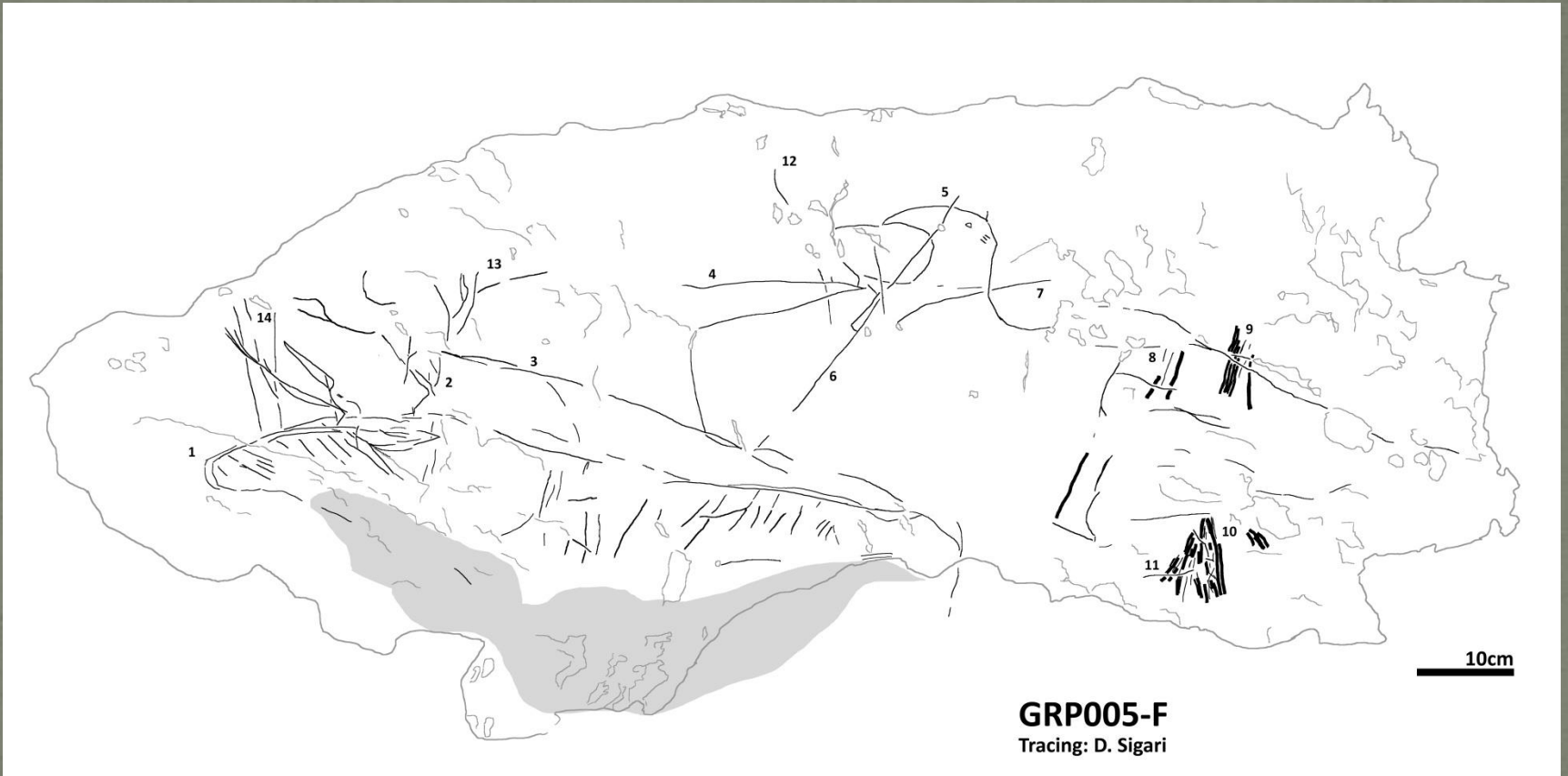
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Novità in Italia: Romanelli



Da Sigari *et al.*, in press, *New parietal engravings in the Romanelli Cave (Apulia, southern Italy): Towards a systematic review. Antiquity*

Novità in Italia: Romanelli

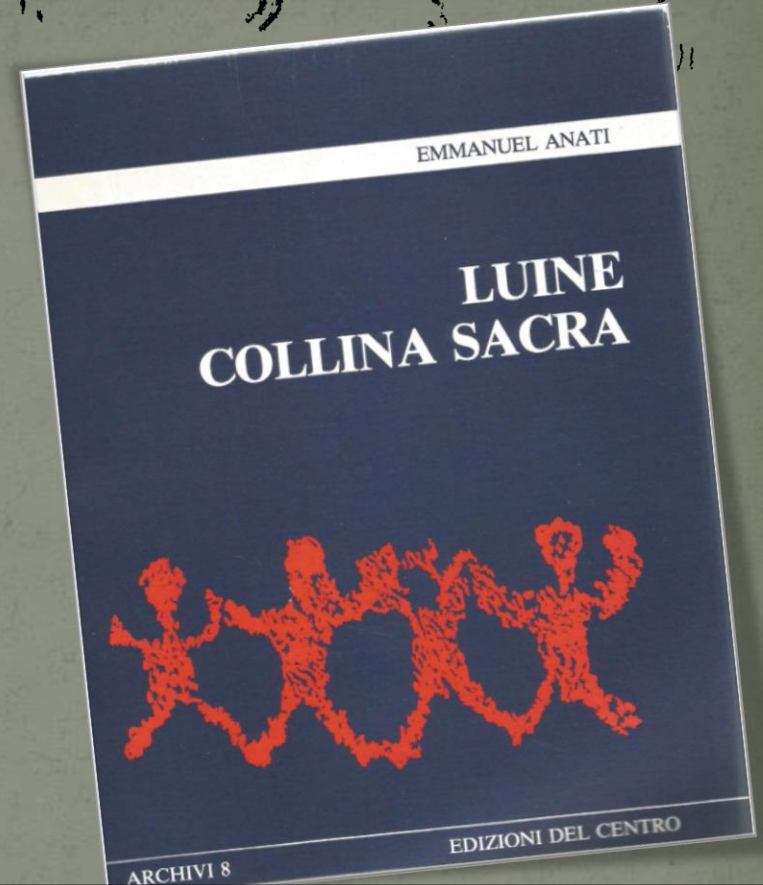
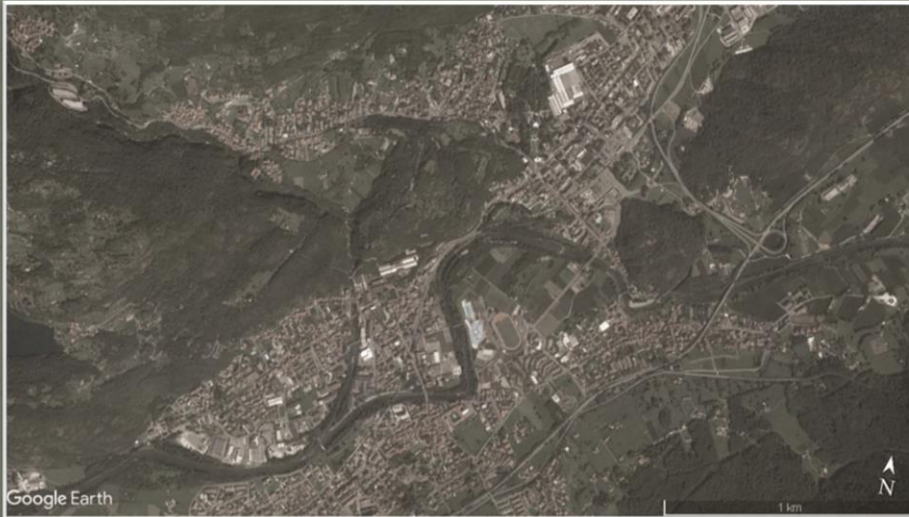


Novità in Italia: Romanelli



Da Sigari et al., in press, *New parietal engravings in the Romanelli Cave (Apulia, southern Italy): Towards a systematic review*. *Antiquity*

Novità in Italia: Luine



Dos nuevas rocas prehistóricas grabadas de Boario Terme (Brescia) y el período II del arte rupestre de Val Camonica¹

Por EMMANUEL ANATI

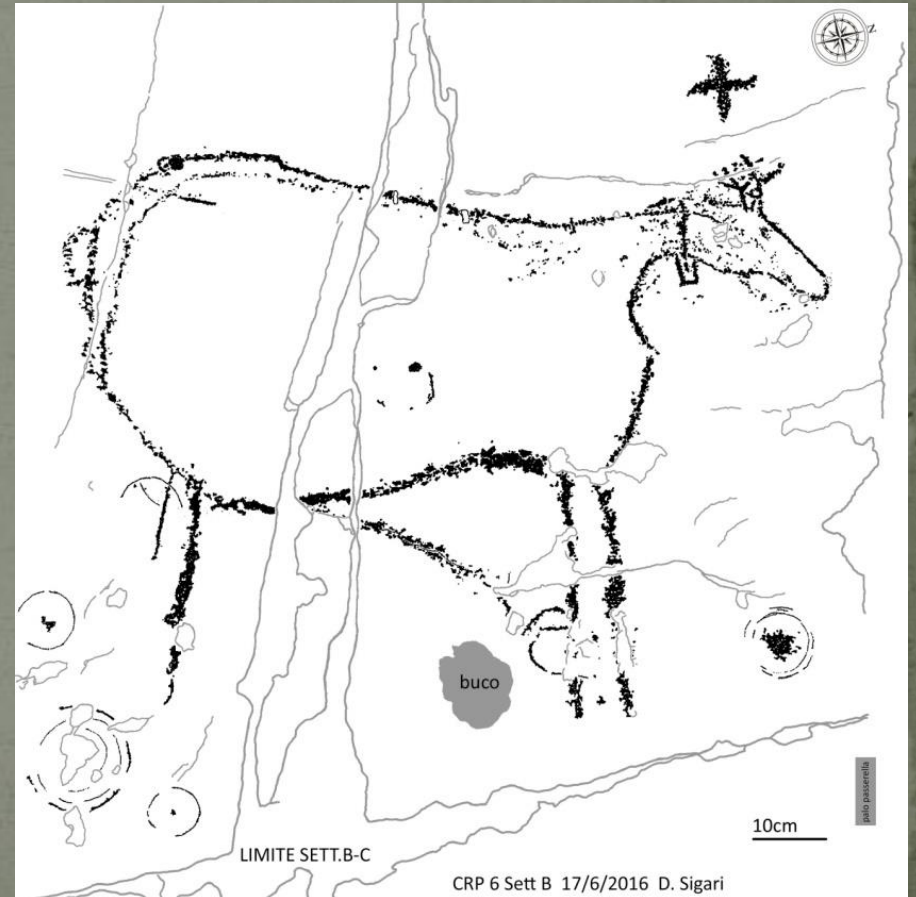
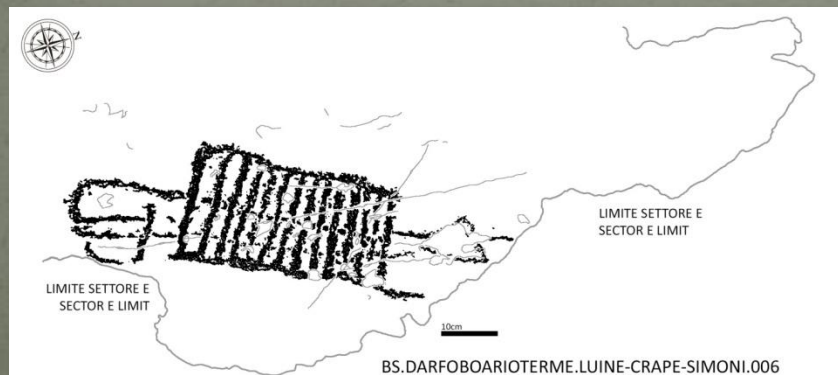
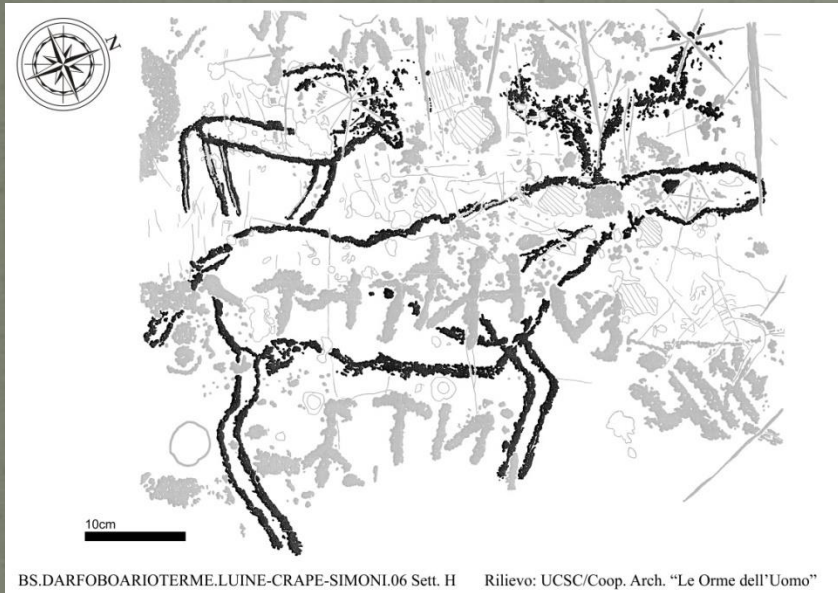
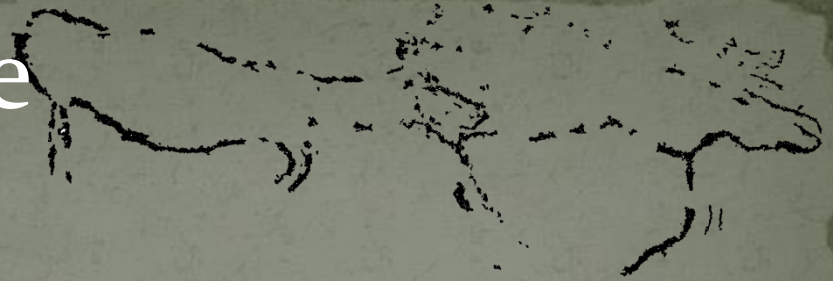
EL DESCUBRIMIENTO DE GRABADOS RUPESTRES DE BOARIO

Novità in Italia: Luine

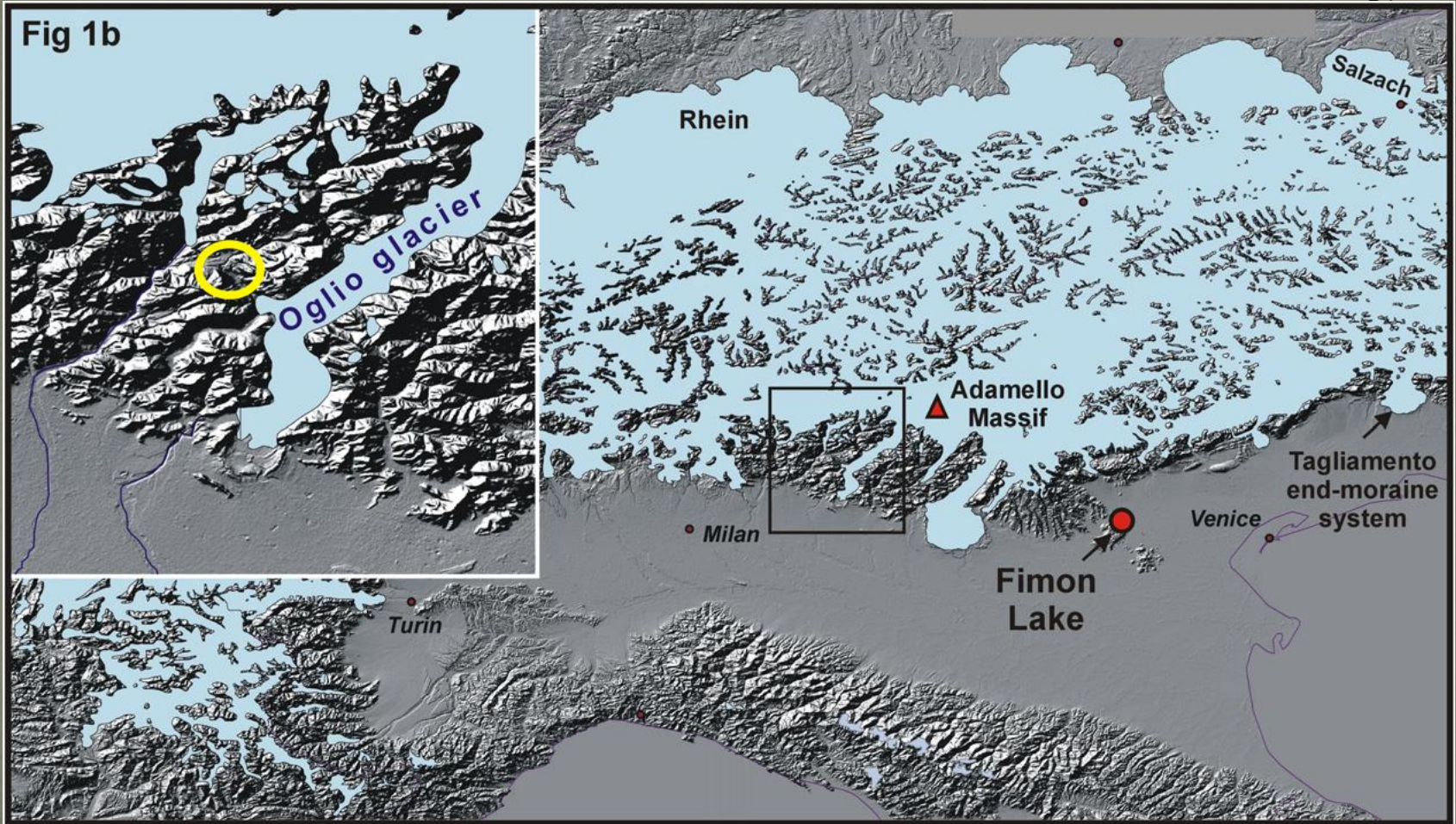


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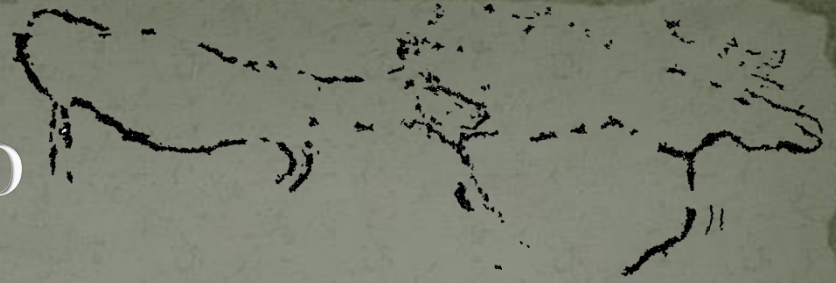
Novità in Italia: Luine



Novità in Italia: Luine



Il puzzle cronologico

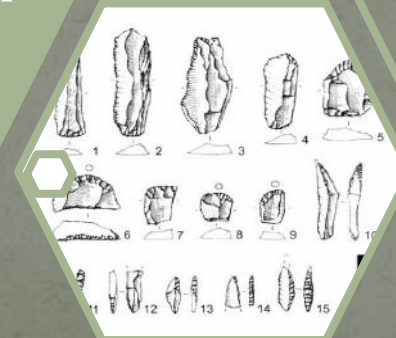
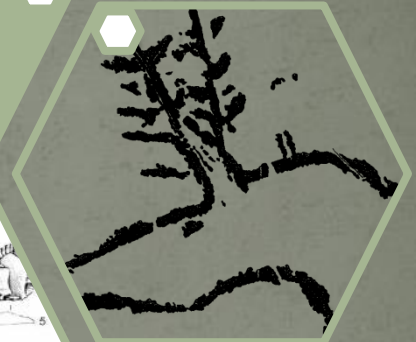


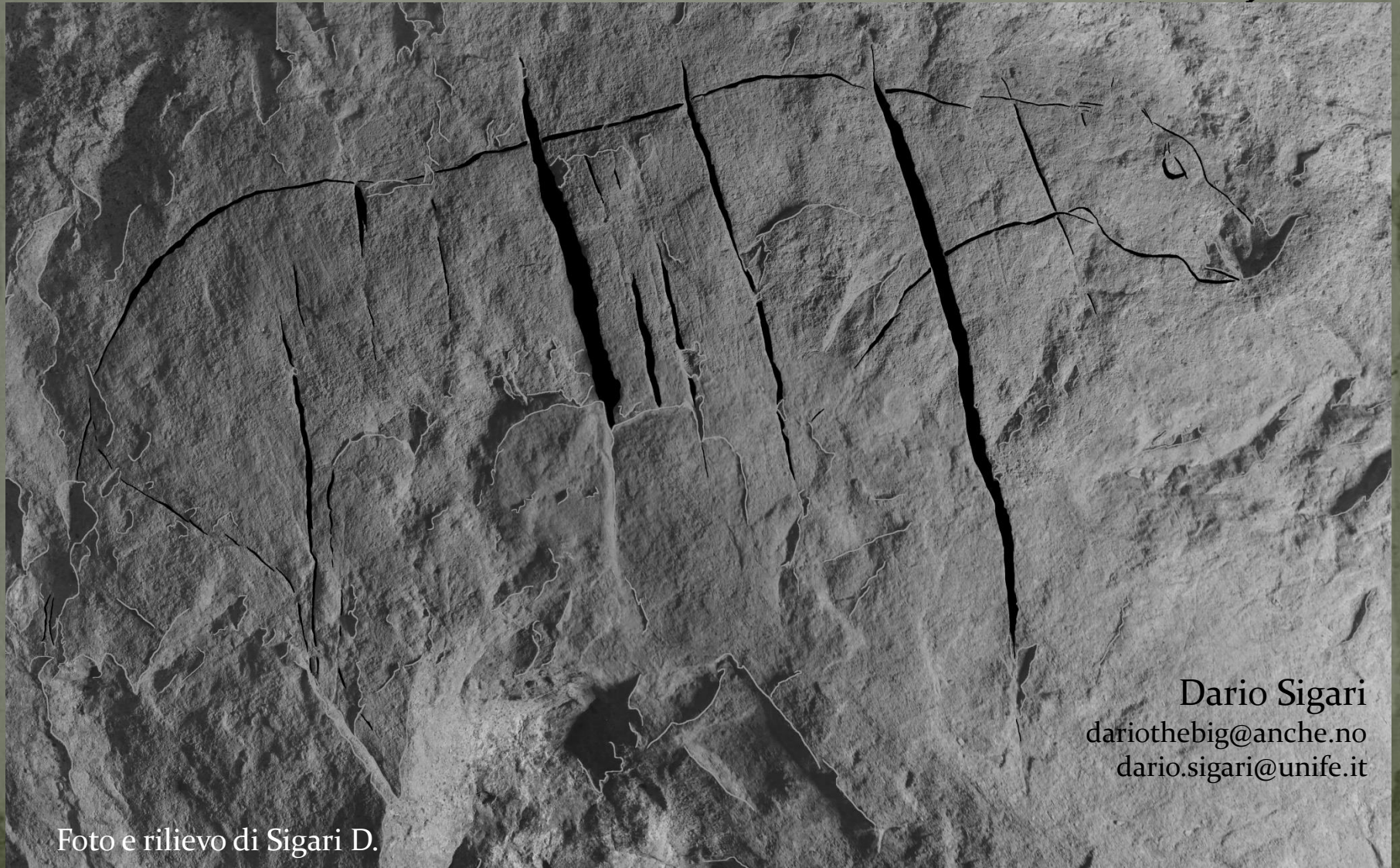
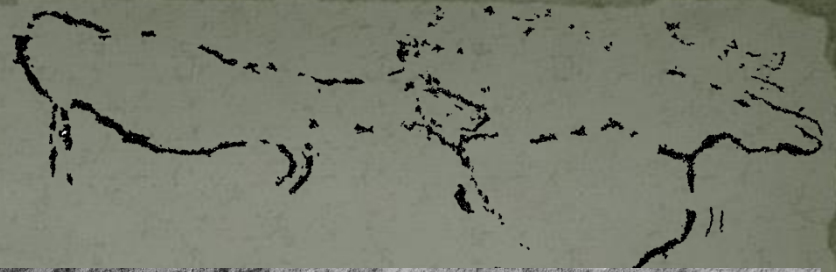
style

excavations

deglaciation

habitats





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