

INTERNATIONAL SYMPOSIUM OF ROCK ART

THE PAINTED FOREST: AMAZONIAN COSMOVISION JOURNEYS

August 29 to September 2 8:00 at 18:30

Simultaneous translation into ENGLISH, SPANISH, PORTUGUESE AND TUKANO
Broadcast on ICANH [Facebook](#) and [YouTube](#) channels

San José del Guaviare, Colombia

IMPORTANT

The programme will feature exhibitions of art (e.g. exhibition and video by Prof. Maria del Rosario Pena together with Tejedoras Panure), experiential activities (the public will experience painting with ochre), and discussions with representatives of the Nukak, Tukano Oriental and Jiw ethnic groups.

INTRODUCTION

Rock art offers a glimpse into the earliest artistic expressions of humans around the world. Art gives a voice to people, a voice that can endure over time. Around the world, the genesis of artistic expression is recorded in rock art, providing a gateway to how early humans sought to navigate and understand their place in the world. These images record the voices that shaped and influenced burgeoning cosmologies, social norms and relationships with nature, laying the cultural foundations for generations to come.

In the Colombian Amazonian Department of Guaviare, vibrant paintings cover the walls of rock shelters. The visually stunning painted panels depict human figures in different positions, such as hunting, dancing and celebrating, along with handprint motifs, plants, abstract geometric designs and an impressive diversity of animals, including pictographic motifs of what appear to be the large mammals of the last Ice Age.

Archaeological research by the LASTJOURNEY project has confirmed that the first humans arrived in the north-western Amazon almost 13,000 years ago. To the south are the paintings of the ever-enigmatic Serranía del Chiribiquete, which we presume to be of similar age, making it one of the most important geographical areas in the Americas with cave paintings. Therefore, the paintings of La Lindosa, together with Chiribiquete, are some of the earliest artistic and symbolic expressions of the native peoples of the Amazon. They constitute a fundamental testimony to study and understand diverse aspects such as the interaction and management of the jungle, the perception of the natural world, the origin of the indigenous cosmovisions, without forgetting the origin and millenary survival of this cultural manifestation.

This event will bring together national and international experts in archaeology and rock art together with representatives of indigenous peoples and artists, who will share their experiences to understand and analyse from different points of view the meaning and importance of this cultural and anthropological heritage of the Colombian Amazon.

This symposium is organised by the Colombian-European project funded by the European Community's Scientific Research Council (ERC), LASTJOURNEY, which is made up of the National University of Colombia, the University of Antioquia and the University of Exeter, in collaboration with the Colombian Institute of Anthropology and History (ICANH) and the Government of Guaviare. It will be held from 29 August to 2 September 2022 at the Secretary of Culture of the city of San José de Guaviare. Attendance will be free of charge and will be translated into English, Spanish, Portuguese and Tukanano. The symposium will include two days of presentations by academics for the general public, art exhibitions, experimental activities (painting, cooking, among others), two days of visits to the sites of Cerro Azul, Raudal and Nuevo Tolima, and a fifth day, organised by the ICANH, where a workshop will be held to reflect on the conservation of the paintings, sustainable tourism and the different voices of key actors.

The symposium will include 30 speakers from Colombia (10), United Kingdom (6), Germany (2), Spain (1), Poland (1), South Africa (1), Russia (1), Brazil (3), Argentina (3) and Uruguay (1).

DAY 1

29 August

SCHEDULE

8:00-8:30: OPENING OF THE EVENT:

Governor of Guaviare, director of the Secretary of Culture and Tourism of Guaviare, director of ICANH, coordination of the "Last Journey" project and representatives of local communities.

DAY 1 /Morning

EARLY SETTLEMENT OF TROPICAL FORESTS

8:30-9:00: HUMAN COLONISATION OF THE WORLD'S RAINFORESTS

by Patrick Roberts (Max Planck Institute, Germany)

the resume will be published soon

9:00-9:30: TROPICAL FORESTS' HUNTER-GATHERERS: KEYS TO INTERPRETING THE PAST

by Gustavo Politis (Incuapa-Conicet, Argentina)

Ethnography and ethnoarchaeology have generated models to assist in the interpretation of the past through argumentation by analogy. However, these models have been dominated by information from indigenous groups in arid areas (e.g. the Australian desert) or high latitudes (e.g. Alaska). In general, hunter-gatherers in the tropical forests of South America have not been considered in contemporary studies, which has led to a bias in the interpretation of the archaeological record of these societies. In order to mitigate this bias, I have developed ethnoarchaeological research among three South American indigenous groups: Nukak (Colombia), Hoti (Venezuela) and Awá (Brazil). In this paper, I will summarise some of the results obtained in these investigations and discuss how they can contribute to the understanding of past societies that inhabited the tropical forests of South America.

9:30-10:00: EARLY OCCUPATION OF SOUTH AMERICA: RECENT ADVANCES IN CULTURAL DIVERSITY, MOBILITY AND LITHIC TECHNOLOGY

by Rafael Suárez (Universidad de la República, Uruguay)

South America is the last continent explored and colonised by anatomically modern humans, recognising an interesting cultural diversity. Researchers generally work on a site or regional scale. In this paper we present a broad view, extending the 'zoom' of our regions, we propose the need to have a supra-regional vision. Based on recently obtained high-resolution stratigraphic, chronological and archaeological sequences, we suggest networks of interaction, exchange and circulation of technology between the Atlantic and Pacific slopes. Three projectile point designs appear to have circulated between the two regions. Finally, emphasis is placed on the cultural value of lithic technology used as a social symbol. South America is the last continent explored and colonised by anatomically modern humans, recognising an interesting cultural diversity. Researchers generally work on a site or regional scale. In this paper, I present a broad view, extending the 'zoom' of our regions, we propose the need to have a supra-regional vision. Based on recently obtained high-resolution stratigraphic, chronological and archaeological sequences, I suggest networks of interaction, exchange and circulation of technology between the Atlantic and Pacific slopes. Three projectile point designs appear to have circulated between the two regions. Finally, the cultural value of lithic technology used as a social symbol is emphasised.

10:00-10:30: INTERVAL (coffee and refreshments)

10:30-11:00: THE PEOPLING OF THE TROPICAL FORESTS OF CENTRAL AMERICA

by Mark Robinson (University of Exeter, UK)

This paper presents an overview of the early settlement of Central America with a particular emphasis on the latest excavations at the Uxbenká and Ix Kuku'il rock shelters in Belize.

11:00-11:30: EARLY SETTLEMENT IN COLOMBIA: A MAPPING OF MULTIPLE LANDSCAPES

by Javier Aceituno (Universidad de Antioquia, Colombia)

Colombia, due to its geographical position in the northwest of South America, occupies a strategic place for understanding human expansion into the subcontinent. However, the data in Colombia are not advancing at the same speed as the continental debates, and the archaeological evidence with dates prior to 13 Ka cal. BP, remain the same as they were more than 25 years ago. This makes it difficult to explain the transit of the first human groups through Colombian territory. However, the action of settling goes beyond the arrival of the first human groups. In Colombia, this action was a process of occupation of new lands and regions that can be framed between the late Pleistocene and the early Holocene, a period of time marked by climatic and environmental changes and new territorialities as a consequence of demic movements. This presentation will focus mainly on analysing human expansion across the multiple geographies of the Colombian territory, which can be chronologically defined as the Pleistocene/Holocene transition. Based on the archaeological record and environmental conditions, we will analyse the conditions that favoured human expansion through the Andean region of Colombia and the Colombian Amazon.

11:30-12:00: POVERTVIEW OF ARCHAEOLOGY AT ANCIENT SITES IN THE BRAZILIAN AMAZON: A FOCUS ON THE MONTE ALEGRE-PA REGION AND ON THE POSSIBILITIES OF CONTEXTUALISING ROCK ART

by Claude Moraes (Universidade Federal do Oeste do Pará, Brasil) and Edlthe Pereira (Museu Paraense Emílio Goeldi)

Early archaeological overviews presented Amazonia as a place where human societies could not reach a full stage of development due to the scarcity and hostility of the environment. These assumptions long inhibited research into ancient sites in the region, as it was supposed to have been avoided until relatively recent periods. With a better understanding and accumulation of data from archaeological sites and remains in Amazonia, it is now possible to offer an alternative viewpoint for understanding the long-term relationship between humans and the various Amazonian environments. Even if still punctual, the data on ancient sites in the Brazilian Amazon show that around the transition from the Pleistocene to the Holocene, different strategies of occupation and use of resources were already underway. This presentation seeks to trace an overview of these data and to focus on the region of Monte Alegre, in Pará. Famous for the quantity and richness of panels with cave paintings presented by travellers and studied by Edlthe Pereira since the 1980s, and also for the ancient dates presented by Anna Roosevelt in the 1990s. Since 2011 we have set up a team to resume research in the region with a focus on discussing these data in an integrated way. We will present the potential that these studies brought to the contextualization of rock art and to broader questions about the occupation of the Amazon.

12:00-14:00: LUNCH

DAY 1 /Afternoon

GLOBAL OVERVIEW OF EARLY ROCK ART

14:00-14:30: ROCK ART IN SIBERIA: PREHISTORIC AND MODERN ARTISTS

by Andrzej Rozwadowski (Faculty of Archaeology, Adam Mickiewicz University, Poznań, Poland) and Elena A. Miklashevich (Archaeology Institute, Russian Academy of Sciences, Moscow; Tomskaya Pisanitsa Museum, Kemerovo; Russian Federation)

Siberia is a home to a huge number of rock art images. In our presentation, we first review the chronological and geographical diversity of Siberian rock art. We pay special attention to the question of the origins of this tradition, which is still not clear, but the continuously discovering new images allow us to suggest that the oldest petroglyphs could have been created as early as in the Pleistocene, in the Upper Palaeolithic. Subsequent prehistoric periods are characterised by an even greater diversity of rock art. It concerns both the Bronze Age (III-II millennium BC) and the Iron Age (first millennium BC), when the early nomadic culture flourished on the Eurasia Steppe. The art of those Early Nomads is characterised by many distinctive features. Images on rocks were also created in later periods, and in some places even in strictly historical times: among the latter are, for example, unique images of shamans. The practice of making images on rocks has not survived to our times. The unique feature of Siberian rock art is however that in modern times it has become an inspiration for a large number of contemporary artists; on the basis of their fascination with prehistoric art a distinct artistic movement has even developed, known as Siberian Neoprechaic. Some artists draw upon these ancient art forms searching for aesthetic and conceptual inspirations, others see in ancient art symbols the signs of their cultural identity. In our presentation, therefore, we offer a brief but complex overview of the 'tradition' of Siberian rock art, from its origins to its contemporary revitalisation.

14:30-15:00: SOUTH AFRICAN HUNTER-GATHERER ROCK ART: A RECORD OF HUNTER-GATHERER WORLDVIEW

by David Pearce (Rock Art Research Institute, University of the Witwatersrand, Johannesburg, South Africa)

Whilst the earliest evidence for humans comes from Africa, whether art also originates there is less clear. This talk reviews some of the early hints of art from South Africa before moving on to a more detailed discussion of the later painted rock art. This rock art is abundant and detailed. The detail of the art combined with insights from ethnographic sources has allowed considerable understanding of the symbolism of the art. This presentation gives an overview of the South African painted rock art, focusing on the Drakensberg region, its interpretation and its meaning. The talk ends with a brief overview of current research trends in South African rock art.

15:00-15:30: ALTAMIRA AND PALAEOLITHIC CAVE ART IN EUROPE: THE DISCOVERY OF OUR FIRST ART

by Pilar Fotás Monforte (Director of the Altamira National Museum and Research Centre)

Cave art is a universal phenomenon in time and space; as Homo sapiens populated the five continents, caves, overhangs and rocks in the open air became their canvas on which to express themselves with images. Cave art is the materialisation of our capacity for abstraction, our symbolic thinking and our need to convey important ideas, thoughts or feelings with images, since the beginning of our history. The first place where Palaeolithic cave art was identified was the cave of Altamira. Since then and until today, thousands of cave sites have been identified on the European continent, from the Urals to the Iberian Peninsula. But Altamira still stands out for being an exceptional work of art, a compendium of all the characteristics of European Palaeolithic cave art, expressed in the highest degree of excellence. For all these reasons, the Altamira cave was inscribed on the UNESCO World Heritage List in 1985.

15:30-16:00: INTERVAL (coffee and refreshments)

16:00-16:30: ON THE ORIGINS OF DEEP-TIME ROCK ART: LIMITATIONS AND OPPORTUNITIES FROM A GLOBAL PERSPECTIVE

by Jamie Hompson (University of Exeter, UK)

Most of the world's countries have in situ rock art motifs – paintings (pictographs), engravings (petroglyphs), and other forms of human-made marks on rocks – surviving in the very place where they were first created. And yet researchers are attracted more strongly to some rock art regions, sites, and motifs than others. Why is this? In this paper I discuss the implications of being drawn to the 'most aesthetically striking' and the oldest motifs, and consider the history of rock art research from a global perspective. Is there still a disjunct between Indigenous knowledge systems and Eurocentric Western 'science'? I also interrogate the ontological and narrative 'turns' in anthropological, archaeological, and rock art research, and, using case studies from different parts of the world, consider the limitations and opportunities derived from ethnohistory and ethnographic analogy.

16:30-17:00: MATERIALITY AND MATERIAL CULTURE IN ROCK ART

by Linda Hurcombe (University of Exeter, UK)

Rock art survives in a place as a unique reference to ancient societies. The specific ways in which the art survives depend in part on the material qualities of the rock base and the mechanism for depicting the art. Where the art is made from ochre there are different possibilities for paint recipes and their survival, as well as possible maintenance over long periods of time. The preparation of the ochre, the possible preparation of the surface, the precise pigment recipe, and the possibilities for overlaying different and repeated motifs are ways to think about the making of the rock art as well as the viewing of the rock art. The art can also depict items of material culture which may not have survived in the archaeological record as artefacts, or only as small degraded fragments. The perishable elements of material culture shown in the rock art may be the only evidence of the existence of important items made from organic materials. Where societies have intimate knowledge of the plants and animals some of the motifs could also reference patterns drawn from these sources. However, rock art is always open to symbolic and social beliefs making a direct understanding of the art an act of interpretation. Where indigenous communities survive they may offer insights into this interpretation and complex elements of continuity and change. These material and material culture aspects of rock art deserve to be investigated. At Exeter University we set up some small experiments exploring how the hand prints with designs in the centre might have been created. Thinking through the pigment mixture and the position on some of the rock faces offered practical insights into the difficulties and constraints of physically making some of this art. Longer-term experiments are also exploring how different paint recipes might affect the survival of the rock art. These approaches offer some preliminary results and can make some suggestions for further exploration.

17:00-17:30: INTERVAL (coffee and refreshments)

17:30-18:30: CONVERSATION WITH REPRESENTATIVES OF THE NUKAK, TUKANO ORIENTAL AND JIW ETHNIC GROUPS

20:00: DINNER

DAY 2

30

August

DÍA 2

/Morning

EARLY ROCK ART IN SOUTH AMERICA

8:00-8:30: THE EARLY COLONISATION OF THE PATAGONIAN PLATEAUS AND THE EARLIEST ROCK ART

by Laura Miotti (Archeology Division, Museo de La Plata, Facultad de Natural Sciences and Museum Universidad Nacional de La Plata, Conicet, Argentina) and Natalia Carden (Archaeological and Paleontological Research of the Pampean Quaternary-Incuopa, Executing unit Conicet y Unicen, Universidad Nacional del Centro, Argentina)

The sequence of human occupation of southern Patagonia, Argentina, begins with the initial exploration and colonisation of unknown landscapes between 13,000 and 9000 cal. BP. The earliest rock art in this region is represented by paintings inside caves and overhangs, the earliest foci of which are the Deseado Massif to the east and the Río Pinturas, the Belgrano River basin, in the foothills of the Cordillera. Although the archaeological signal of rock art from the initial colonization is weak, from the early Holocene onwards different styles begin to be visualized that could be related to known landscapes transformed into territories. We discuss the role of geometric art, hunting scenes and negative manos in sustained interactions between highly mobile and dispersed groups. In addition, we evaluate the presence of Pleistocene faunal indicators in rock art and their link to a re-actualisation of social memory.

8:30-9:00: ROCK ART FROM THE STATE OF MINAS GERAIS (CENTRAL BRAZIL)

by Andrei Isnardis (Universidade Federal de Minas Gerais)

Minas Gerais is characterised by a great abundance and diversity of rock paintings. UFMG's research has focused on the regions of Diamantina and the Peruaçu Valley, where the sets of graphisms are marked by numerous superimpositions, by recurrent and intense reoccupations of the rock supports. Our analyses have been devoted to examining these overlaps, which imply a variety of behaviours. The ways in which the authors of the new paintings act in relation to the previous ones, beyond their variety, show that interaction with the previous paintings is a central dimension of graffiti practice. Our proposal for understanding the intense interactions incorporates as theoretical referents principles from Amerindian philosophies, which have allowed us to understand the practice of painting as a way of relating to non-human beings in the world. Our proposal is that painting is a form of relationship, in which both painters and paintings effectively act.

9:00-9:30: EXPRESSIONS OF DIVERSITY AMIDST THE SIMILARITY OF ROCK ART IN THE BRAZILIAN AMAZON

by Edithe Pereira (Museu Paraense Emílio Goeldi, Brasil) and Claide Moraes (Museu Paraense Federal do Oeste do Pará)

Research on rock art in the Brazilian Amazon has intensified in the last 20 years and has revealed clusters of sites scattered throughout the region. Petroglyph sites are very numerous and are almost always located along riverbanks. The motifs depicted on most of these petroglyphs form a graphic pattern that has led researchers to define them as belonging to a distinct tradition: the Amazonian or Guiano-Amazonian Tradition. However, a large number of petroglyphs with different characteristics are also found in the region, but studies have not yet allowed for a more refined classification. The rock paintings, on the other hand, are concentrated in specific areas and each group of sites has its own characteristics, but there is no stylistic similarity between them. The first part of this paper presents an overview of these characteristics, as well as the data obtained so far for some sites. In the second part we will highlight research on the rock paintings of the Monte Alegre region (Pará): their characteristics, dating and the challenges for the establishment of a chronology.

9:30-10:00: THE MILLENARIAN ROCK ART OF ORINOQUIA: A STUDY OF TWO ARCHAEOLOGICAL SITES IN THE COLOMBIAN MIDDLE ORINOCO

by Natalia Lozada (Universidad de los Andes, Colombia) and José Oliver (University College London, UK)

The territory scoured by the great Orinoco River presents an extraordinary landscape of savannas, a gallery with massive granitic outcrops (Parguaza Granite) in the form of inselbergs and mountain ranges, extensions of the Guayana Shield. These are the 'canvases' upon which indigenous artisans, since at least 9200 BP, have painted and engraved numerous and diverse images that strikingly accentuate the natural and cultural landscape of the Orinoco. In the river itself, in the rapids with their granitic boulders, slabs and rocky islands, is the scene holding a rich concentration of rock art, executed from the intimate to monumental scales. Today, this millenarian art continues its role of attracting indigenes and creoles and of communicating messages: they have never ceased to signify. Some rock shelters contain artefacts that demonstrate frequent visits and activities at different times, related to the Guayana and Atures preceramic cultural traditions (Early-Middle Holocene) as well as pre-colonial and colonial ceramics (Saladoid, Barrancoid, Arauquinoid, Valloid), including present-day ceramics (e.g., "Guahibo"). While rock art in the Venezuelan Orinoco has been subject of multiple studies, the Colombian side is practically unknown. This presentation will discuss the results of recently conducted investigations with attention to those that are or suggest they are of Early/Middle Holocene age, particularly the sites of Ventanas) and Cerro Guáripa (Puerto Carreño, Colombia) and their relationship to Cerro El Gavilán-1 and Gavilán-2 (Paarguaza, Venezuela). We shall also explore the key motifs and iconographic themes that typify the rock art of the Middle Orinoco to contribute comparative materials with the better-known sites of the upper Guaviare (La Lindosa) and Caquetá (Chiribiquete).

10:00-10:30: INTERVAL (coffee and refreshments)

GRAPHISMS OF AMAZONIAN ARCHAEOLOGICAL CULTURES

10:30-11:00: SYMBOLICAL MEANINGS OF THE GRAPHISMS IN THE GUARANI POTTERY: NEW APPROACHES, NEW DEBATES

by Rafael Milheira (Universidade Federal de Pelotas, Brasil)

Since the nineteenth-century scholars have been describing the morphological features of the Guarani pottery. The shapes of the vessels, their thickness, their chromatic painting as red, black and white lines and stripes, and the plastic decorations as corrugated, ungulated and brushed, were systematically characteristics of the ceramics typologically classified and used as references for ordering the time-space history of the Guarani groups, since the territorial expansion process from Amazonia circa 2500 years BP. Besides the time-space positioning of the main typologies of the pottery along the broad territory occupied by Guarani, the symbolic meaning of the graphisms and its social and ontological role is a theme in debate. Recent ethnographical analogy has bringing new inferences on the graphisms, which connects the ceramics surface to the human bodies, animals, plants, skies, and the gods. Ethnographic examples and ethnohistorical references allow to infer simple circular, straight or zig-zag lines, for example, as symbolical representations of crosses, snakes, turtles and so on, which means that the histories can be told by the materiality of the pottery. Through the Amerindian perspectivism, I intend to show the 'state of art' of how scholars are considering the iconic graphisms of the Guarani pottery in order to contribute for the broad debate.

11:00-11:30: GRAPHISM AND COSMOLOGY IN MARAJOARA CERAMICS

by Daiana Travassos (Universidade Federal do Pará)

Hundreds of ceramic artefacts from Marajó Island, Brazil, make up museum collections worldwide, enchanting different audiences' eyes. The elaborate polychrome ceramic, combining black, red and white paintings, displays a diversity of geometric representations executed in incisions and excisions, alluding to snakes, lizards, alligators, scorpions, and owls forming anthropomorphic and anthropomorphic figures. This pottery is attributed to the Marajoara societies that inhabited the island between the 5th and 14th centuries, organized into regional chiefdoms that managed the landscape and reproduced in the pottery an iconographic language – a way of visual communication of their cosmo-politics. In the light of Amerindian perspectivism, these graphics are understood as important elements in the constitution of social identities and the construction of Marajoara bodies. This presentation reviews multiple studies of the decorative aspects of Marajoara ceramics to explore how graphics have allowed the cosmological dimension of these societies to be apprehended.

12:30-14:00: LUNCH

RESEARCH PROGRESS OF THE LASTJOURNEY PROJECT

DIA 2

/Afternoon

14:00-14:20: HUMANS AND ICE AGE MEGAFaUNA IN NW SOUTH AMERICA

by Michael Ziegler (Max Planck Institute, Germany)

The northwestern region of South America facilitated the intercontinental dispersal of early human settlers as well as fossil taxa and represents an important area for exploring initial human-animal interactions. Moreover, this region is composed of a diverse environmental gradient which provides a critical proving ground for exploring the capacity of our species to adapt to varied environments and potential impacts on resident megafauna. Although the palaeontological record at archaeological sites across South America is growing, direct evidence of human-animal interactions remains fairly limited. Nevertheless, advances in stable isotope analysis and a developing chronology at select localities can help to identify changes in megafaunal diet from these shared environments as well as provide insights into ecological and anthropogenic pressures. Here, we introduce the LASTJOURNEY project's multidisciplinary approach to show how palaeontology, ecological modelling, and biomolecular processes can add to our current knowledge of human dispersals and megafauna population dynamics in the region.

14:20-14:40: MICROBOTANICAL ANALYSIS AS AN ENVIRONMENTAL INDICATOR AND PLANT MANAGEMENT IN TWO ARCHAEOLOGICAL CONTEXTS IN THE SABANA DE BOGOTÁ: EL ABRA 1 AND TEQUENDAMA

by Juan Miguel Kosztura Núñez and Francisco Javier Aceituno Bocanegra (Universidad de Antioquia, Colombia)

The Sabana de Bogotá is a region of the country with at least 10 archaeological sites with pre-ceramic deposits dated between 12,400 BP and 3,100 BP, including lithic elements, animal bones, human remains, among others. It has been suggested that the human groups that lived between the Pleistocene-Holocene transition and the middle Holocene had broad-spectrum economies. Everything indicates that the Pleistocene-Holocene transition was mainly marked by the exploitation of hunting medium and small mammals (Ijzereef 1978; Correal and Van der Hammen 1977) and, later, with the climatic changes that occurred in the Early and Middle Holocene, it was complemented with plant resources, mainly tubers (Archila et al 2020; Rodríguez 2015; Correal 1989). Two excavations were recently carried out as part of the LASTJOURNEY Project, in the rock shelters of Tequendama and El Abra 1, the latter with a date of 11080±30 BP. In these sites, in general terms, animal and human bones, lithic artefacts, samples for phytoliths, starches, ancient DNA and stable isotopes were recovered in order to extend the information available for the Sabana de Bogotá. In the framework of this expansion of information on the Sabana de Bogotá, the aim of this paper focuses on showing the first microbotanical data obtained in the new excavations carried out by the project, showing the changes in the floristic compositions and the tracing of plants of economic potential by means of phytoliths and starches.almidones.

14:40-15:00: ADVANCES ON THE ARCHAEOLOGY OF SERRANIA DE LA LINDOSA

by the Last Journey Project

In this presentation, we will summarise the research progress of the archaeological excavation programme that we have been carrying out in the Serranía de La Lindosa.

15:00-15:20: LITHIC TECHNOLOGY AND SUBSISTENCE IN THE EARLY SETTLEMENT OF SERRANÍA DE LA LINDOSA

by Ana María Aguirre (Universidad de Antioquia, Colombia)

Lithics are fundamental when approaching early sites, because, in most cases, they are the only evidence produced by humans. The Cerro Montoya site has an extensive lithic assemblage, composed of thousands of fragments of chert and quartz carving products, through which we seek to investigate the link between lithic technology and the subsistence of the first inhabitants of the Serranía de la Lindosa. To this end, the use of functional analyses is proposed to elucidate the type of resources that were processed; specifically, lipids are used due to a greater probability of preservation in the record. On the other hand, techno-functional analyses are carried out, which allow us to investigate the manufacture and functioning of the tools.

15:20-15:40: INTERVAL (coffee and refreshments)

15:40-16:00: NOMADS, RAINFORESTS AND PALMS: THE BEGINNING OF JOURNEYS

by Gaspar Morcote-Ríos (Universidad Nacional de Colombia)

Three archaeological sites (Cerro Azul, Cerro Montoya and Limoncillos) with human presence from 12600 BP to 300 BP have been discovered in the La Lindosa mountain range (Colombian Amazonia). Palaeobotanical data (resins, seeds and archaeological phytoliths) show that these rainforest human groups selected palms (Syagrus, Astrocaryum, Attalea, Mauritia, Euterpe and Oenocarpus), some other edible species of the genera Brosimum (Moraceae), Heliconia (Heliconiaceae), Hymenaea (Leg.) and Spondias (Anacardiaceae), as well as plants of the genus Protium (Burseraceae) that produce resins possibly used as medicines. One of the aspects of this research is to demonstrate the role played by early humans in these Amazonian ecosystems in relation to the qualification of resources, either through the concentration and distribution of these species, making them dominant in the landscape.

16:00-16:20: ANIMALS, SHAMANS AND DANCES: TOWARDS AN UNDERSTANDING OF THE ORIGIN OF THE AMAZONIAN COSMOVISION

by Jose Iriarte (University of Exeter, UK) and Javier Aceituno (Universidad de Antioquia, Colombia)

In this paper, we advance the results of our study of the characterisation and interpretation of the rock art of the Serranía de La Lindosa with particular reference to the first steps in the understanding of the origin of Amazonian cosmovisions and the role of rock art in the humanisation of tropical landscapes.

16:20-16:40: "WHERE THE GREEN IS OF ALL COLOURS": AN ARCHAEOBOTANICAL APPROACH TO THE IDENTIFICATION OF PLANTS IN THE ROCK ART OF SERRANÍA LA LINDOSA

by Gaspar Morcote-Ríos (Universidad Nacional de Colombia), and Julián José Goray Vásquez, Mark Robinson and José Iriarte (University of Exeter, UK)

Plants are key components for human beings because they serve as medicine, food, home, recreation, and for well-being. The rock art of Chiribiquete and La Lindosa is a visual bank of ancestral indigenous ethnobotanical knowledge accumulated since the late Pleistocene. The botanical representations in the Lindosa serve as a primary source for identifying plants that do not survive in the archaeological record. On the other hand, they enable the possibility of identifying those that played a central role in the colonisation of the Amazonian forest during the Pleistocene to Holocene transition. This presentation will focus on presenting the preliminary results of some botanical species identified in the Lindosa rock art. These were identified through the application of a multidisciplinary method based on archaeology, botany, and anthropology. In addition, the specimens identified could serve as a guide to the type of plants that might be expected to be recovered in the archaeological record in future research.

16:40-17:00: PRESENCE OF EUROPEAN MOTIFS IN THE NATIVE ROCK ART OF THE SERRANÍA DE LA LINDOSA

by Fernando Urbina (Universidad Nacional de Colombia)

I will divide my paper into four parts, the first three of which are very brief. 1) The special situation of the rock art of Abya-Yala ("America") due, firstly, to the fact that it continues to be created by isolated aboriginal peoples (Chiribiquete), direct descendants of the first settlers, who introduced it from other continents. 2) There is a millenary oral tradition (myths) associated with it; in some cases it gives an account of the authors, the when and why of the rock art. 3) On the part of the European invaders, the record of rock art and associated oral traditions begins from the second voyage of Columbus, by Fray Ramón Pane, who alludes to his presence in Hispaniola; it continues with a good part of the Chroniclers of the Indies up to present-day researchers. The rock art of La Serranía de la Lindosa shows a very varied range of motifs and styles, corresponding to different cultures. Its state of conservation shows the presence of very old works (semi-deleted) together with other very 'alive' (recent) ones. According to my hypothesis, among this great variation there are figures and scenes that correspond to exogenous entities, coming from Europe: equines, bovines, war dogs, a sword, and scenes of apperreamiento. How the Europeans recorded the traumatic encounter in their reports and the aborigines in their paintings (from 1536 onwards) is the central objective of this paper.

17:00-17:30: INTERVAL (coffee and refreshments)

17:30-18:30: CONVERSATION WITH REPRESENTATIVES OF THE NUKAK, TUKANO ORIENTAL AND JIW ETHNIC GROUPS

20:00: DINNER

DAYS 3 and 4

august
31

september
1

VISIT TO ROCK ART SITES IN THE SERRANÍA DE LA LINDOSA-CERRO AZUL, RAUDAL DEL GUAYABERO, NUEVO TOLIMA

During the visit to the Cerro Azul site, there will be several talks during the tour of the paintings. Among them will be a talk by Uldarico Matapí Yucuna (Upichia group) on the meaning of the Chiribiquete and La Lindosa rock paintings.

Uldarico Matapí Yucuna is a knowledgeable traditional elder of the Upichia group, known as Matapí in anthropological literature. He is the successor of the renowned traditional knowledgeable Carlos Matapí, from whom he received the knowledge for the good management of the territory and the forest's resources. At a very young age, he was authorized to transcribe his own knowledge to ensure that it survives in the current context of integration with the Western world. Uldarico has compiled over many years hundreds of pages related to the knowledge of the forest world, the water world, the cosmovision, the maloca, the history of the group, the ancestral territory, the climate and the annual cycle and, in the last three years, he has documented in detail the shamanic meaning of Chiribiquete and its pictographs. His publications include areas such as the cartography of the territory, the ritual world and feather art, the history of the Matapí, the life of the animals, the life of the trees and the annual cycle. His publications have been included in magazines such as Colombia Amazónica of the Sinchi Institute. He recently visited the Serranía de La Lindosa, where he visited some panels with Pictographs and made a report on their meanings from an interpretation based on his visions of Chiribiquete and the context of Yurupari.

DAY 5

september
2

CONSERVATION AND SUSTAINABLE TOURISM

Workshop organised with the Colombian Institute of Anthropology and History (ICANH) and the Secretaría de Cultura y Turismo del Guaviare

