

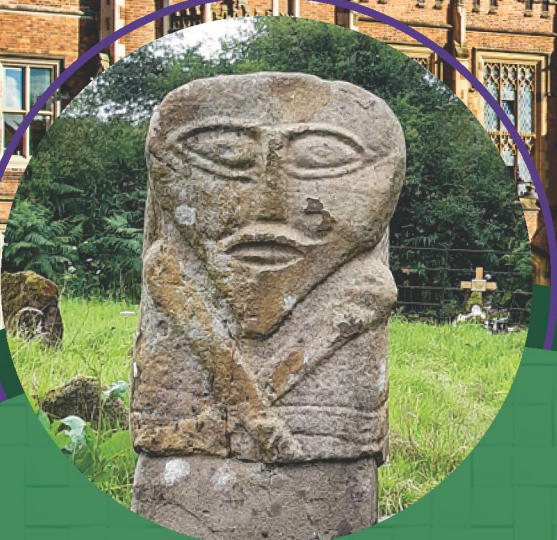
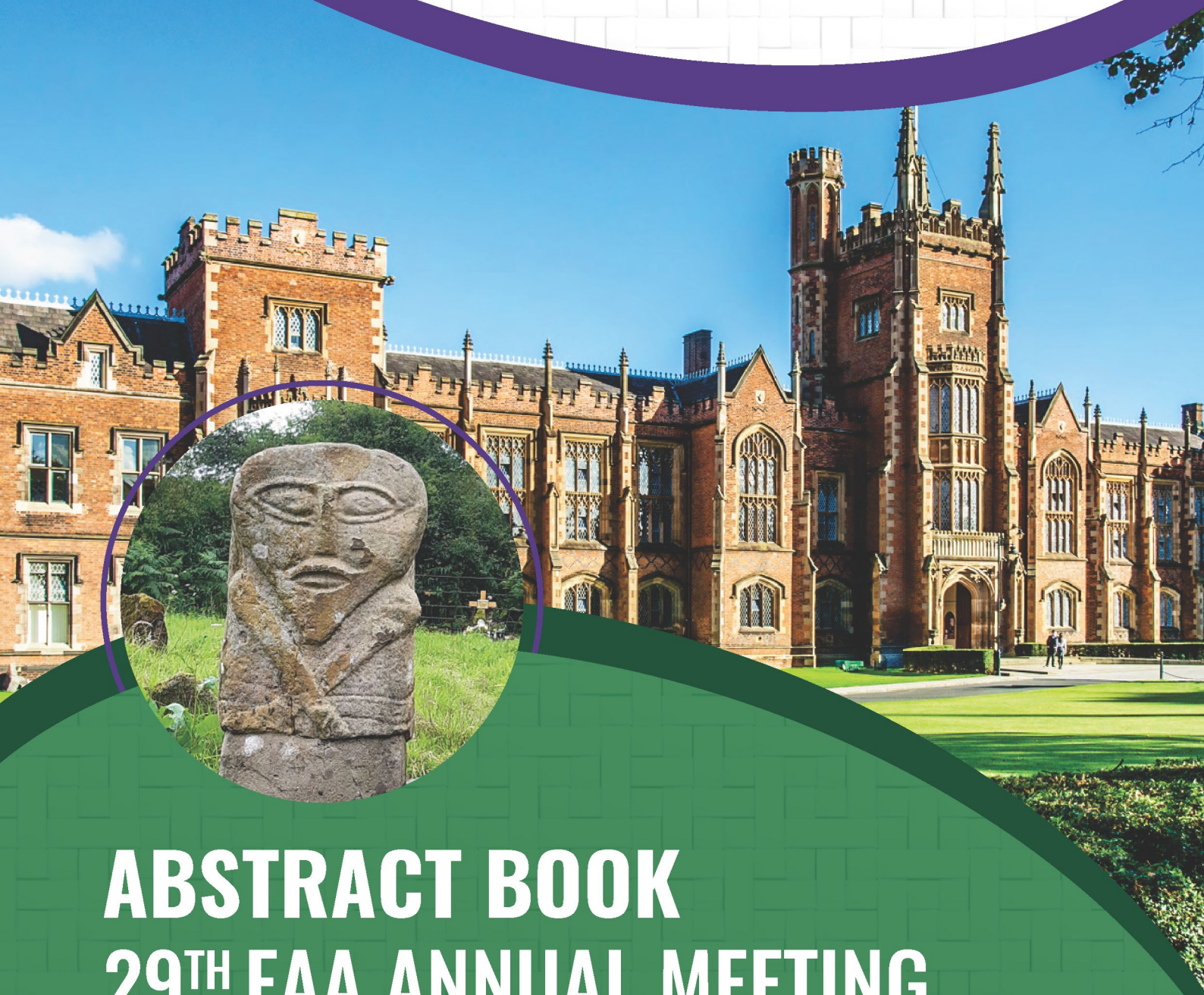


# EAA 2023

BELFAST

30<sup>TH</sup> AUG - 2<sup>ND</sup> SEPT 2023

## WEAVING NARRATIVES



### ABSTRACT BOOK

### 29<sup>TH</sup> EAA ANNUAL MEETING

30<sup>TH</sup> AUGUST - 2<sup>ND</sup> SEPTEMBER 2023



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## 29<sup>th</sup> EAA Annual Meeting (Belfast, Northern Ireland 2023) - Abstract Book

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**29<sup>TH</sup> EAA ANNUAL MEETING**  
**Belfast, Northern Ireland**  
**2023**

**ABSTRACT BOOK**

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## 671 ROCK ART, LANDSCAPE, AND SETTLEMENTS - STUDY OF CONTEXT AND PLACEMENT

**Session theme:** 1. Artefacts, Buildings & Ecofacts

**Session organisers:** Palonka, Radoslaw (Institute of Archaeology, Jagiellonian University in Krakow; Crow Canyon Archaeological Center) - Medici, Paolo (Centro Camuno di Studi Preistorici) - Polkowski, Paweł (Archaeological Museum in Poznan)

**Session format:** Regular session

To enhance our comprehension of human past cultures it becomes essential to take into consideration all the possible archaeological data, among which rock art (and an in-depth analysis of it) is acquiring a new importance. In particular, in those areas where archaeological remains are scarce and rock art is one of the few (or only) evidence of human presence. It is especially important where the environment makes it hard to preserve the traces of a given culture (high mountain or rocky areas), or where the natural processes have destroyed them (i.e., floods, earthquakes). Then the panels with paintings (pictographs) and petroglyphs can be the main carriers of information about the presence of people in a particular place, its chronology, demographics, migrations, and cultural transformations.

This session emphasizes the study of rock art in the context of its relationship to human settlements and the surrounding terrain, including water bodies, mountain peaks, and other landscape features and elements of the natural environment. All these elements often formed a certain coherent whole in ancient and historic human cultures, also constituting elements of the so-called sacred landscape. Aspects of the analysis of rock art in the context of showing its dynamic character and role as an important element of the landscape will also be raised.

Today, a more comprehensive understanding of rock art and its relation to settlement and landscape is possible with the extensive use of digital methods of documentation and spatial analysis including Geographic Information System/ GIS as well as subsequent analysis and visualisation (including virtual) of rock art. The application of digital methods

as well as theoretical approaches of rock art in the context of landscape-settlement features are also welcomed in this session. We invite papers that deal with the landscape context of rock art from prehistoric and historic cultures in Europe and other parts of the world.

## ABSTRACTS

### 1 INTRODUCTION - ROCK ART, LANDSCAPE, AND SETTLEMENTS - STUDY OF CONTEXT AND PLACEMENT

**Abstract author(s):** Medici, Paolo (Centro Camuno di Studi Preistorici) - Palonka, Radoslaw (Institute of Archaeology, Jagiellonian University in Krakow; Crow Canyon Archaeological Center) - Polkowski, Paweł (Archaeological Museum in Poznan)

**Abstract format:** Oral

In many places around the world the rate of survival of archaeological remains can be low due to the presence of specific environmental conditions as well as various natural processes and events. It happens that the only available evidence of human presence is rock art. In such cases, paintings and petroglyphs may become essential for our comprehension of past human activities in the given areas. Rock art images become then the indexes of people's presence in these places, providing potential knowledge of chronology, demographics, migrations, religious activities, and cultural transformations.

Often, the study of rock art can be, however, carried out in the context of its relationships to settlements and other preserved archaeological remains; the entire landscape with its features may have been a crucial elements of ancient and historic landscapes. Recent researches analyse rock art in its context as a dynamic and important component of the landscape. A more comprehensive understanding of the relation with settlement and landscape is now possible, for instance, with the use of digital methods of documentation and spatial analyses including Geographic Information Systems, as well as subsequent various modes of rock art visualization.

In this session, we wish to put a particular stress on the relationships between rock art assemblages and settlements. This appears as one of the ways to go beyond the question of pure representation, i.e., of what rock art depicts, and to orient research towards the question of what rock art does. Such a view can help appreciate not only functional aspects of rock art, but also – or perhaps especially – its potential agency or power in maintaining or altering past social realms. In this introduction to the session, the authors will present their thoughts on approaching rock art-settlements relationships by referring to examples from prehistoric and historic contexts.

## 6 THE STRUCTURE OF DWELLINGS FROM THE UPPER PALAEOLITHIC SETTLEMENTS (MEZHRYCH, DOBRANICHIVKA, HINTSI)

**Abstract author(s):** Chymyrys, Marharyta - Shydlovskiy, Pavlo (Taras Shevchenko National University of Kyiv; Centre for Paleoethnological Research) - Tsvirkun, Ostap (National Museum of the History of Ukraine; Centre for Paleoethnological Research)

**Abstract format:** Oral

A striking feature of the Upper Palaeolithic sites is the structure of the settlements. Different occupation characteristics can be identified by the functional specifications of individual archaeological structures in relation to the paleoecological framework and the dynamics of settlement development over time.

Mezhyrich, Dobranichivka, Hintsy is a Late Upper Palaeolithic settlements in the Middle Dnieper basin (Ukraine) that belongs to the Epigravettian cultural complex. Palaeolithic cultural layers of the site lie 2.5-3 m below the modern surface. The sites were dated between 15-14.3 thousand years BP (uncalibrated) using the bones of several species of animals, including the mammoth.

A typical settlement area consists of several mammoth-bone dwellings, usually 4, but there may be more. Each unit consists of functionally different structures located around a mammoth bone dwelling and in different archaeological horizons, and should be considered as a complex dynamic structure characterising the interaction of a small social group with the local landscape.

The analysis of individual buildings with functional features of Upper Palaeolithic sites allows to reconstruct the interaction of inhabitants with the surrounding landscape, to understand the connections between various types of activities within the territory of the settlement, to establish functional and seasonal characteristics of occupations and to reveal the behavioural characteristics of Palaeolithic settlers.

The analysis of dwellings shows symmetry in large bones disposition that forms the so-called “architectural ornament”, which makes it possible to consider dwellings as landmarks of monumental art. And this analysis include location, frequency and regularity of objects of mobile art inside buildings as well. The art was applied to mammoth bones or objects made from them. The drawings were made in red ochre. Peculiar line drawings are presented on anthropomorphic figurines.