The Prehistoric Rock Art of the Brandberg/Dâureb, Namibia

Eymard Fäder, Oliver Vogels
Field Work

Circa 43,000 single figures at 840 rock art sites Documented by Harald Pager 1978 – 1985
Key of Coded Colours
(names from MUNSELL SOIL COLOR CHART 1975)

<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>Weak Red</td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>Red</td>
<td></td>
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<tr>
<td>Pale Red</td>
<td></td>
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<tr>
<td>Light Red</td>
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<tr>
<td>Reddish Brown</td>
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</tbody>
</table>

Original rock art

Field record

Published black and white record
Today: 39,074 single figures
from 653 sites
Published in 6 volumes

Published catalogue series 1989-2006 (total of 4038 pages)
Data model for single figures

Analogy: Language proposition

<table>
<thead>
<tr>
<th>Actor</th>
<th>Action</th>
<th>Object / Goal</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 attributes</td>
<td>6 attributes</td>
<td>2 attributes</td>
</tr>
<tr>
<td>species, sex</td>
<td>basic configuration</td>
<td>handling of objects</td>
</tr>
<tr>
<td>(rest or move)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>special features</td>
<td>body postures</td>
<td>application of tools</td>
</tr>
<tr>
<td>attributes</td>
<td>arms action</td>
<td></td>
</tr>
<tr>
<td>individualization</td>
<td>gestural communication</td>
<td>physical 'communication'</td>
</tr>
<tr>
<td>of figure (sex, status, role)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>symbolic social sphere</td>
<td>communicative social sphere</td>
<td>interactive social sphere</td>
</tr>
</tbody>
</table>
The Dataset

### Single figures (n=39,074)

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Social Identities in the Prehistoric Rock Art of the Brandberg/Dâureb, Namibia</td>
<td>8</td>
<td>The Dataset</td>
</tr>
</tbody>
</table>
Social Identities in the Prehistoric Rock Art of the Brandberg/Dâureb, Namibia – 9

DOI: 10.13149/r5f.3fyhip-x
http://www.ianus.fdz.de

Brandberg-Daureb Datenbank

Dezember 2017

Verzeichnisstruktur

- Brandberg-Daureb-Database (3 Ordner | 21 Dateien)
  - Entries-and-Vocabulary (0 Ordner | 5 Dateien)
  - Maps (0 Ordner | 4 Dateien)
  - Tables (0 Ordner | 6 Dateien)

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Identifikation & Zitation
Interesting Aspects: Interactions
Social Identities in the Prehistoric Rock Art of the Brandberg/Dâureb, Namibia – Hierarchical Interaction *agens-patiens*
Hierarchical Interaction *agens-patiens*

Social Identities in the Prehistoric Rock Art of the Brandberg/Dâureb, Namibia – 14
Hierarchical Interaction attending to – attended by
Interaction *mutual attendance*

Social Identities in the Prehistoric Rock Art of the Brandberg/Dâureb, Namibia – 17
unspecified interaction
unspecified interaction

Social Identities in the Prehistoric Rock Art of the Brandberg/Dâureb, Namibia -
multiple interactions
Harmonic Interaction *coordinated action*
Interesting Aspects: Gender Roles
Typical sex categories

Social Identities in the Prehistoric Rock Art of the Brandberg/Dâureb, Namibia – 25
no sex category
Social Identities in the Prehistoric Rock Art of the Brandberg/Dâureb, Namibia – 27
“Stereotypes”: Action
Verbs correlated with gender in 100,000 plot descriptions

Words with at least 200 uses after he/she, 12 most skewed in each direction.

- screams
- cries
- rejects
- resists
- accepts
- forgives
- sings
- pleads
- reminds
- thanks
- married
- stabs
- begs
- storms
- kisses
- murdered
- owns
- chases
- instructs
- lands
- owes
- orders
- challenges
- kills
- saves
- defeats
- proposes
- beats
- rescues
- kidnaps

Relative appearance after "she" compared to "he"
Exclusive Individual Attributes

- facial infill
- body type 5
- black
- elongated arms
- polychrome
- arm decoration
- blank on chest
- wedge style torso
- lips
- grey
- white
- blank chest
- partly outline
- pendants from shoulder
- protrusion at shoulder
- kaross
- exaggerated belly
- partly front aspect
- protruding belly
- large belly
- black face
- steatopygia
- belt with pendant
Social Identities in the Prehistoric Rock Art of the Brandberg/Dâureb, Namibia – 33

Exclusive Individual Attributes

facial infill
body type 5
black
elongated arms
polychrome
arm decoration
blank on chest
wedge style torso
lips
grey
white
blank chest
partly outline
pendants from shoulder
protrusion at shoulder
kaross
exaggerated belly
partly front aspect
protruding belly
large belly
black face
steatopygia
belt with pendant

Women
Men
Social Identities in the Prehistoric Rock Art of the Brandberg/Dâureb, Namibia –

Non-Exclusive Individual Attributes

- body type 6
- line drawing
- bichrome
- body decoration
- elongated head
- belt
- front aspect
- head decoration
- exaggerated head
- body type 3
- Disjointed Body Parts
- back apron
- body type 2

A Girl is dressed in her new apron after her puberty rites (photo: Luke Barnard).
“Disjointed Body Parts”
13.36 x more frequent at female figures
“Disjointed Body Parts”
13.36 x more frequent at female figures
Assigning Gender by gender attributes

Attributes 3x more frequent at men -> male
Attributes 3x more frequent at women -> female

- body type 6
- line drawing
- bichrome
- body decoration
- elongated head
- belt
- front aspect
- head decoration
- exaggerated head
- body type 3
- Disjointed Body Parts
- back apron
- body type 2

Same
5x
10x
15x
20x
25x

Men
Women
Humans
Social Identities in the Prehistoric Rock Art of the Brandberg/Dâureb, Namibia
Social Identities in the Prehistoric Rock Art of the Brandberg/Dâureb, Namibia
**Social Identities in the Prehistoric Rock Art of the Brandberg/Dâureb, Namibia**

### Exclusive Body Postures & Action

<table>
<thead>
<tr>
<th>Action</th>
<th>Women (%)</th>
<th>Men (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>handling bow</td>
<td></td>
<td></td>
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<tr>
<td>handling arrow</td>
<td></td>
<td></td>
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<tr>
<td>handling bag (type 6)</td>
<td></td>
<td></td>
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<tr>
<td>use (direct object)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>handling instrument</td>
<td></td>
<td></td>
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<tr>
<td>jump</td>
<td></td>
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<tr>
<td>flying posture</td>
<td></td>
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<tr>
<td>handling club</td>
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</tbody>
</table>

![Image of rock art figures and bar chart showing exclusive body postures and actions]
carrying child
Data model for scenes (abridged)
identification based on interaction and Gestalt features – assessed by their Coherence

Semantic analogy: Paragraph in discourse

<table>
<thead>
<tr>
<th>Topic</th>
<th>Focus</th>
<th>Setting</th>
</tr>
</thead>
<tbody>
<tr>
<td>The given, the known</td>
<td>The new information</td>
<td>Contextual information, (social, ritual, temporal, local context)</td>
</tr>
<tr>
<td>A collection of subjects from single figures</td>
<td>The unifying element or goal in the activity displayed</td>
<td>elaboration of figures, secondary foci, subgroups, superimpositions etc.</td>
</tr>
<tr>
<td>Largely humans</td>
<td>Largely Common Direction of Gaze or Movement</td>
<td>Largely non-focal activities</td>
</tr>
</tbody>
</table>
Social Identities in the Prehistoric Rock Art of the Brandberg/Dâureb, Namibia

Scenic foci

Focus: DC
density center

Focus: EP
elaborate painting

Focus: CDG le/ri
common direction of gaze (left or right)

Focus: CDM le/ri
common direction of movement (left or right)

Focus: BF
bi-focal

Focus: MF
multi-focal

Focus: CI
center of interaction

Focus: GI
goal of interaction

Focus: CSA
center of specialised action

Focus: GSA
goal of specialised action
What does it all mean?