
PUNCTIFORMS IN SCHEMATIC ROCK PAINTING ART: SHAPES, GROUPS, ASSOCIATIONS AND POSSIBLE MEANINGS

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Résumé

Present in most of the decorated rocky shelters, dots and punctiforms are, without doubt, one of the most common figures in schematic cave painting of the Iberian Peninsula, as well as one of the most multifaceted manifestations. In addition, similar demonstrations are found in the cave paintings from previous cycles, especially in Palaeolithic art. Pictorial equivalents, in some way, to cups in open-air prehistoric engravings, they can present themselves in a variety of formats, from micro-punctuations, measuring just a few millimetres in diameter, to large rounded-profile patches of pigment, although the most common form of representations are "fingerings", or figures made by printing with the tips of the fingers dipped in pigment. They can appear in isolation, in alignments, in groups -whether in shapeless "clouds", or in accordance with certain relatively organized general configurations-, and also, in many cases, associated with other ideomorphisms -mainly bars- or, above all, anthropomorphism, as a complement or attribute. In this paper, we will take a closer look at the variants, the ways of grouping or sorting them, and, above all, their combinations with other schematic motifs, or their contextualization in compositions of greater amplitude, in order to propose some possible meanings for these figures that are so abundant in the prehistoric schematic cycle.

Mots-Clés: punctiforms, fingerings, schematic art, Iberian Peninsula, associations

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