



ADAM MICKIEWICZ  
UNIVERSITY  
POZNAŃ



# Treasures of Time

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Research of the Faculty of Archaeology  
of Adam Mickiewicz University in Poznań



Location of the main research areas.  
Numbering, compare the table of Contents.



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# Treasures of Time

Research of the Faculty of Archaeology  
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## Treasures of Time: Research of the Faculty of Archaeology of Adam Mickiewicz University in Poznań

### Introduction

In 2019, archaeology at the Adam Mickiewicz University in Poznan celebrated its honourable 100<sup>th</sup> anniversary! The establishment of archaeology at this university was associated with the strong influence of the authority of Prof. Józef Kostrzewski and a succession of eminent scholars, many of whom we today call Masters.

The year 2019 was a real breakthrough. We started the second century of existence within the Alma Mater Posnaniensis with a new structural independence and quality that the academic archaeology of Poznań had not yet known for its one hundred years of existence. This change, the formation of the first Polish Faculty of Archaeology, has opened new chances and possibilities of which we are now taking advantage.

6



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Prof. Józef Kostrzewski  
(1885-1969)

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Currently, the Faculty of Archaeology of Adam Mickiewicz University is formed by a number of teams, each with their own leaders. In the majority of cases, these teams are united by interdisciplinarity, which integrates within selected projects the experience of many so-called 'auxiliary' sciences of archaeology. This trend is paralleled by the development of specialised laboratories armed with the latest equipment in the Faculty of Archaeology.

This publication presents the current scientific interests creatively developed by such teams at the Faculty of Archaeology of Adam Mickiewicz University. The research of these teams covers vast areas in time and space, summing up at least the last 9,000 years of prehistory. The following articles, arranged in chronological order, allow us to explore the prehistory of various areas.

The adventure begins around 7100 BC, in the Neolithic settlement of Çatalhöyük located in Turkey. Then, we move on to the loess uplands near Krakow, where the first farmers from the south of Europe had just arrived (5500 BC). A little later (4000-3500 BC), and a little farther north, in the area of Greater Poland, some of the first megalithic constructions in this part of the world were built. Around the same time, about 800 km to the southeast, a settlement

of the Trypillia culture remains in the phase of development (3950 BC). The end of the Stone Age in Poland was described in the history of Late Neolithic communities on a hill in the center of Kujawy region (3700-2400 BC). Farther east, in the forest-steppe area of Ukraine, significant cultural and social changes resulted in the formation of the Yamnaya culture (3350-2250 BC), beginning the Bronze Age.

Intense elements of this era can be traced in the area of southern Europe in the Greek Anthemous Valley (3350-1150 BC), in Attica (3000-500 BC) on the plains of the Hungarian Lowlands (2600-1450 BC) and to the Upper Dniester Valley, where numerous burial mounds were formed (2800-1500 BC). A similar chronological range is presented in the articles devoted to a unique site in Bruszczewo, Greater Poland (2300-1350 BC), which not only accumulates valuable metal artefacts, but is also the subject of interest of an interdisciplinary team focused on reconstructing its environmental context.

The next text take us far to the east, to the area of Iraqi Kurdistan, where we can appreciate the importance of Mesopotamian influences in shaping the picture of the Early Bronze Age (2200-2150 BC).

Subsequent texts describe the discoveries of Poznań scientists in Syria (1906-1787 BC) and in Greater Poland (1900-1600 BC). These two distant points describe various aspects of life in contemporary communities in the Middle and Early Bronze Age.

The characteristic archaeological materials of the later centuries of the Bronze Age (1800-1200 BC) reveal an intensification of military conflicts and migration processes (1700-1200 BC). The turn of the eras is illustrated in this volume by texts on the interpretation of representations on ancient Greek and Roman sculpture (400 BC-100 AD), as well as the cultural situation in the Polish lands (400 BC-100 AD).

We are introduced to the new era by an article on the funerary customs of communities from the Polish lowlands describing discoveries at the site of Mirosław (160-175 AD). Moments of the formation of elements of Polish statehood are referred to in texts describing towns at Grzybowo (919-1050 AD) and Poznań in the early Middle Ages (950-1000 AD).

Later parts of the Middle Ages are described by sacral monuments located also in the area of the contemporary city of Poznań: the Collegiate Church of St Mary Magdalene (1263-1802 AD) and the still extant Church of the Blessed Virgin Mary on Ostrów Tumski, founded around 1431 AD in the immediate vicinity of the previously described early medieval site of the 'origin' of the city of Poznań.

The final texts of the volume do not refer directly to a particular period of prehistory, but present the history of Polish archaeological research on the Iberian Peninsula, the contemporary perception of prehistoric art by the inhabitants of present-day Canada and Siberia, and the development of methodological thought among Poznań archaeologists.

The volume closes with a text describing one of the many perspectives currently faced by the staff of the Faculty of Archaeology of Adam Mickiewicz University in Poznań: the new ArchaeoMicroLab.

We look to the future with great hope that the Staff of the Faculty will provide ideas for many more volumes of Treasures of Time. We trust that this set of articles will present archaeology at the Adam Mickiewicz University in Poznań in its new structure as a Faculty and show its potential. We would thus like to encourage you to get acquainted with our Poznań perspective on archaeological studies, and to reflect on ways of exploring the past.

Andrzej Michałowski

Danuta Żurkiewicz



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1950-2021 AD

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## Rock art as a source of contemporary cultural identity: a Siberian-Canadian Comparative Study

Andrzej Rozwadowski

### Abstract

*This brief article is an introduction to a research project that examines the contemporary reception and re-interpretation/re-vitalization of prehistoric rock art and, more specifically, the re/use of rock art motifs by present-day artists in Siberia and Canada. During the second half of the 20<sup>th</sup> century, new artistic trends emerged in both regions, wherein artists significantly drew upon the heritage of indigenous peoples. In Canada, this phenomenon is mainly connected to works created by First Nations artists, while in Siberia it concerns a broader spectrum of image makers from indigenous and non-indigenous backgrounds. As a result, how the past is drawn upon in these two geographical regions involves differing perspectives, though some common trends can be observed. How do the artists link the past with the present through rock art, and to what extent do the images provide them with a source of identity? These are the questions examined by the project.*

**Keywords:** rock art, identity, contemporary art, Siberia, Canada

### Introduction

Rock art is a global phenomenon. Painted and engraved images have been made on rock surfaces throughout human history, from the Upper Palaeolithic to historical and sometimes even quite recent times. In some parts of the world, the temporal spectrum of this tradition is exceptionally spectacular, as is the case, for example, in Australia. There, rock art makers were still creating images into the 20<sup>th</sup> century. Moreover, it is also there where the unique tradition of periodic, ritual refreshing of images on rocks to keep them alive continued until recently. 'Keeping the Wandjinas fresh', the repainting of fading Wandjinas (var. Wanjinas) figures, was a particularly important rite for Indigenous Australians as the paintings were not just 'representations' of Wandjinas, but were living beings (O'Connor et al., 2008). The same images could be brought to life many times over the years.

This exemplary 'enlivening' of rock images does not only concern their original in situ contexts, as reusing of rock art motifs can involve different spheres of social life. Obviously, there are many cases that do not carry any deeper meaning (such as decorating everyday objects with formally attractive rock images). However, there also exist adaptations of the imagery to create socially important messages. The new coat of arms of South Africa, in which Bushman/San paintings were used to symbolize a post-apartheid social 'unity in diversity', is one of the most spectacular examples (Smith et al., 2000). Also the 'awakening' of the Namarali, the giant Wandjina figure at the Sydney Olympics opening ceremony in 2000 was a clear expression of respect to the Indigenous Australians and stressed their significance as the original inhabitants of this country (O'Connor et al., 2008). Similar undertones could be found in the use of petroglyph motifs by the national team of Kazakhstan during the Winter Olympics in Sochi in 2014, although this case reflects more the appropriation of the archaeology of the region than a revival of original Kazakh tradition (Rozwadowski, 2014).

Rock art motifs utilized in works of contemporary art represent a special category of this enlivening in their own right. The artists' reasons for drawing upon the imagery are various. The beginning of this phenomenon dates back to the early 20<sup>th</sup> century and was primarily associated with the discovery of European Palaeolithic cave paintings in France and Spain. It is no coincidence that the artistic movement, or rather the artistic-intellectual project, which emerged in Spain in the 1940s was called La Escuela de Altamira, as Altamira was the *first* cave in which Paleolithic rock art was discovered in 1879. Altamira became for the artists a symbol of 'primeval', 'pure' art, in a time when the source of the original, creative impulse was sought (Fatás Monforte, 2021). 'The desire to return to the cave' (Smolińska, 2012, pp. 111-115), for various reasons, also accompanied the works of Western artists in the second half of the 20<sup>th</sup> century and even today some contemporary masters, like Miquel Barceló, still find inspiration in the 'cave'.

Nevertheless, artistic adaptation of rock art imagery is a much broader topic that extends well beyond Europe. Largely as it is still in a process of unfolding, it is also far from being fully explored. Importantly, although the subject of the contemporary response to rock art is becoming a more noticeable topic in rock art research (Brady & Taçon, 2016), the issue of rock art in contemporary art is rather poorly recognized (Rozwadowski & Hampson, 2021). It is against this background that the project 'Rock Art as a Source of Contemporary Cultural Identity: a Siberian-Canadian Comparative Study' was conceived. The foundation for the project was research conducted over a long period of time in Central Asia and Siberia (e.g. Rozwadowski, 2017, 2018, 2019b) which focused on the prehistoric contexts of rock art. This archaeology-centred research, however, also revealed the compelling story of the 'new life' of rock art in this region of Asia – namely, the unique phenomenon of contemporary Siberian artists reviving prehistoric art, especially in the southern regions. In order to provide a broader context to the Siberian phenomenon, the project compares it with Canadian case studies, where rock art has also become an important point of reference for a group of contemporary artists. In these comparisons, several important questions arise. To what extent are references to rock art in the works of Siberian and Canadian artists embedded in discourses of identity? Are the artists inspired by the rock art images themselves, i.e. by their formal attractiveness, or are the archaeological interpretations of this art and other cultural narratives also important? In search

of answers to these questions, the social perception of archaeological heritage and the way it influences contemporary socio-cultural processes is ultimately examined.

### Siberian *arché*

Siberian artists refer to rock art, and more broadly to prehistoric art, in rich and varied ways. This phenomenon concerns a large number of artists, so much so that it has been given its own name – Neoarchaic or Archeoart. The latter term in particular reveals the prehistoric basis of this phenomenon. Importantly, Archeoart is not only about visual references to the archaeological heritage of Siberia, but also conceptual ones and the attempt to visually translate key ideas underlying the Indigenous Siberian perception of the world. In other words, this phenomenon seeks a graphic language able to express Indigenous Siberian ontology and archetypes. The latter often oscillate around the figure of the shaman, the eternal mediator between humans and spirits and a frequent subject in the works by Siberian artists.

Siberian artists explore Siberian *arché* – beginnings, origins – via themes and techniques. Interestingly, some of the artists promoted at Siberian Neoarchaic exhibitions do not have Indigenous Siberian roots. However, it would be hazardous to draw any far-reaching conclusions about the authenticity of their art or see their art in terms of cultural appropriation; almost all were born in Siberia and, although their link with Indigenous Siberia is determined

Figure 1. An example of an Okunevo stela (fragment) from the Tesheba River valley in Khakassia currently in the collection of The Minusinsk Regional Museum of Local Lore of N.M. Martianov in Minusinsk. Height of the whole stone 3 metres (Photo: A. Rozwadowski, with permission of the Museum).





Figure 2. Alexei Ulturgashev (left in the background) and Vitalii Kyzlasov (right) holding a reproduction of an Ulturgashev's painting – see Figure 3. Photo taken in June 2018 at Kyzlasov's atelier in Abakan during an interview with the artists (Photo: A. Rozwadowski).

more by the place in which they live than by their ethnicity, it is also strong and emotional. Most importantly, their artistic explorations of Indigenous Siberianness are mindful, in direct contradiction with 'uncritical appropriation' of the Other.

However, the artistic awakening of the Indigenous spiritual legacy of Siberia is also the domain of native artists. From this perspective the Republic of Khakassia is particularly interesting, as it is the home to several Indigenous Khakass artists including Alexander Domozhakov, Aleksei Ulturgashev, Vitalii Kyzlasov and Georgii Sagalakov. Their art is strongly imbued with motifs from the prehistoric art of the Minusinsk Basin (an important part of the Republic of Khakassia), a region extremely rich in ancient art forms. Some of the most spectacular manifestations of the prehistoric art are anthropomorphic stelae with unusual fantastical faces seemingly emerging from within the stone (Figure 1) associated with the Bronze Age Okunevo Culture (3<sup>rd</sup>-2<sup>nd</sup> millennium BC). These Okunevo stelae constitute one of the main inspirations for Khakass artists, for whom they are considered to be a testimony of local heritage and Indigenous traditions (Rozwadowski & Boniec, 2021) (Figures 2 and 3).

Figure 3. Alexei Ulturgashev *Face of God of Ancient Khakass*, 120 x 80 cm, oil on canvas, 2001 (Archive of Sergei G. Narylkov, photo by A. Rozwadowski).



It is in the works of Domozhakov and Ulturgashev that this dimension of identity in the use of the prehistoric art can be particularly well seen. Although it is impossible to derive the Khakass, or pan-Turkic tradition (the Khakass are one of many Turkic-speaking peoples), from the prehistoric Okunevo culture, the emotional connections of the Khakass with that archaeological heritage is strong. To this day, for example, the worship of these prehistoric stone stelae, in which some Khakass see the materialisation of divine beings, has been preserved in their culture. A spectacular example of this is the cult of Ulugh Khurtuiakh Tas (the 'Large Old Stone Woman') involving an anthropomorphic stone stela which was taken away by archaeologists from its original place and moved to the Local Lore Museum in Abakan in 1954. After several decades, it was returned to the Khakass community in 2003 and it continues to be an object of local worship today (Rozwadowski & Boniec, 2021).

Each of the artists associated with the Siberian Neolithic movement has developed their own style and strategy of expressing Siberian *arché*. Some of them include motifs of prehistoric art in their works in a relatively explicit manner while also giving them an ethnic flavour. Alexei Ulturgashev (Figures 4 and 5), for example, occasionally supplements prehistoric motifs with old Turkic runes – an action which could be interpreted as ethnic appropriation

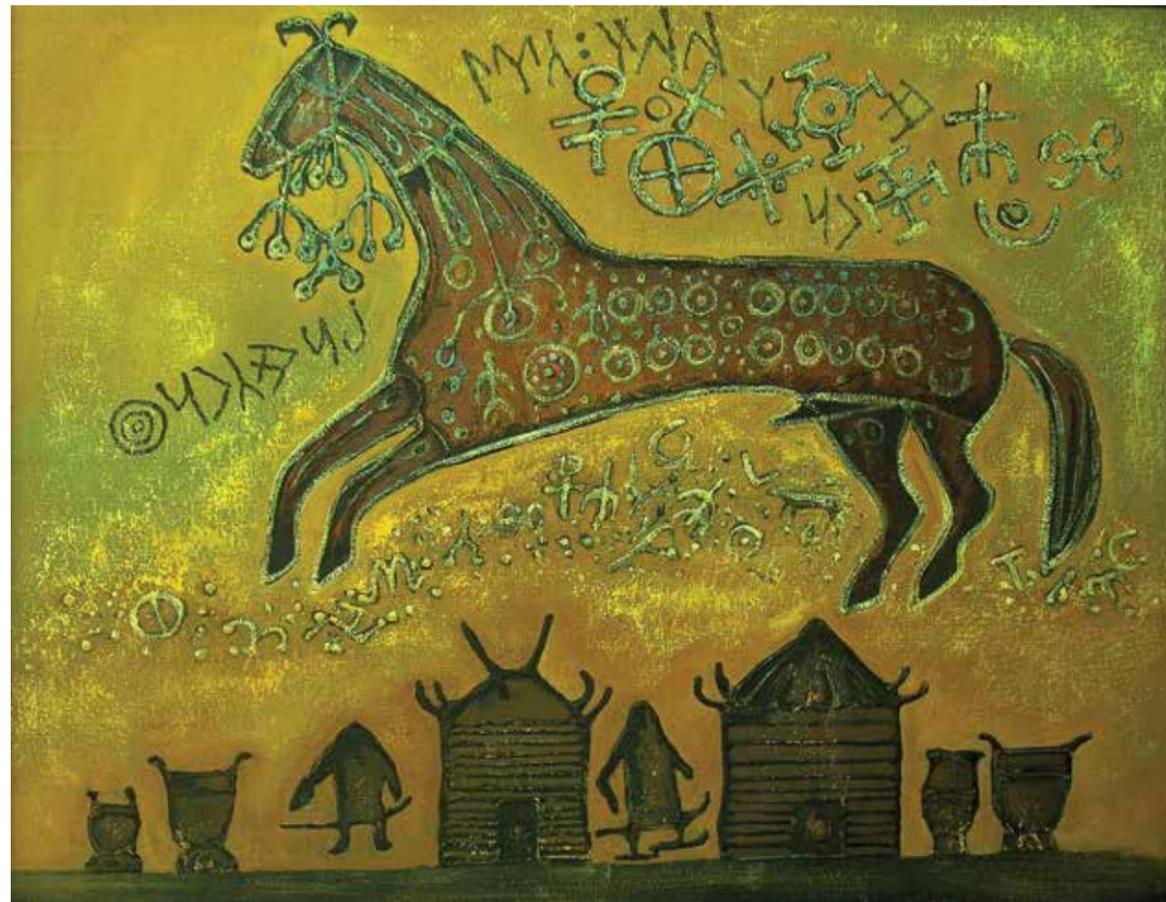


Figure 4. Alexei Ulturgashev *Turkic World, Khakassia*, 70 x 90 cm, oil on canvas, 2004. Photo: Dolinin Boris Ven'iamovich and Sergei G. Narylkov, archive of Sergei G. Narylkov. The motif of a horse is derived from petroglyphs in Oglakhty, while the images of dwellings are based on the famous petroglyphs from Malaia Boiarskaia Pisanitsa, Khakassia – see Figure 5.



Figure 5. Petroglyphs in Malaia Boiarskaia Pisanitsa ("Small Boiar Rock Art Site"), Khakassia. They are related to the Tagar and Tashtik era (2<sup>nd</sup> century BC-2<sup>nd</sup> century AD). These images of dwellings are very unique in Siberian rock art and it was on these petroglyphs that Ulturgashev drew upon in his painting shown in Figure 4 (Photo: A. Rozwadowski).

of historical legacy by an Indigenous artist. A similar strategy can be found in the art of Arzhan Yuteev, a young artist from Gorno-Altai, who intertwines Turkic symbols with prehistoric rock art motifs. This creates a mythical depth to the Turkic tradition in Siberia that extends beyond the origins of the Turkic peoples in Central Asia around the 5<sup>th</sup> century AD.

Consequently, the utilization of rock art motifs by some artists touches upon more sensitive issues in the postcolonial world of contemporary Russia. In the case of the Republic of Altai, a significant incident occurred in 1993 when a team of archaeologists from Novosibirsk excavated a frozen tomb in the Ukok Plateau of the Altai Mountains belonging to the Early Nomadic Pazyryk culture, ca. 5<sup>th</sup> century BC. The body of a woman was uncovered and she quickly became known as the Altai Princess and Ochy-bala, the heroine of the Altaic Epic. Just after the discovery, natural disasters hit the Altai region, provoking strong opposition from the Indigenous Altaians to the archaeological excavations (Halemba, 2008). The debate on local people's rights to their heritage that flared up still continues on today. During the writing this article (April 2021), the Indigenous inhabitants of the Republic of Altai sent a petition to the authorities of the Republic calling for immediate action to improve the social situation, an integral



Figure 6. Sergei Dykov with his research sketchbook. One page is dominated by his handwritten renditions of prehistoric art motifs, the other includes Altaian ornamental motifs (Photo: A. Rozwadowski, August 2019).

part of which was the demand for reburying the Princess in the place from which the archaeologists 'took' her away (*Требуем открытого обсуждения...*). This situation has become highly sensitive and complex, both for Indigenous communities and professional archaeologists (Plets et al., 2013). This is both interesting and important since some artists, like Arzhan Yuteev, integrate both prehistoric petroglyphs and the Altai Princess into their art.

Some other artists transform the original prehistoric art forms into new graphic forms. Sergey Dykov, for example, is another master from Gorno-Altai and has extensive knowledge of the rock art of Altai and Siberia which he documents in a research diary including archaeological publications as well as his own *in situ* observations (Figure 6). Even though he has this huge documented collection, it would be difficult to find any original forms from the prehistoric art in his works as they are always creatively transformed and rearticulated both in terms of form and content (Rozwadowski, 2021a). Inspirations from rock art in the works of Siberian artists are, therefore, not always overtly traceable by the viewer (Figure 7).



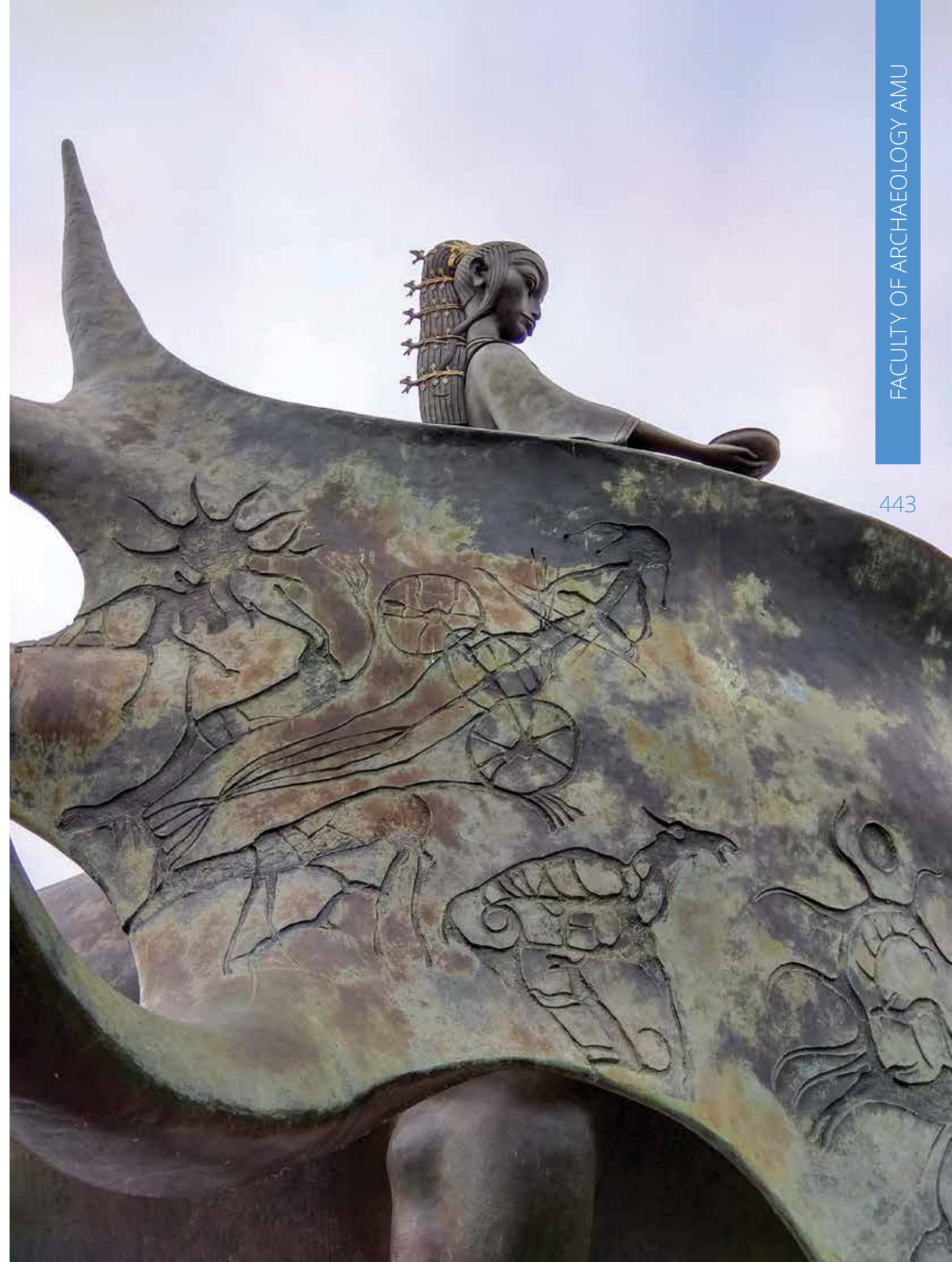
Figure 7. Sergei Dykov *Black Lake*, 90 x 65 cm, acrylic on canvas, 2004. A black boat at the lower part of the picture is reminiscent of Siberian petroglyphs of boats while a red fish is a stylized version of the fish image tattooed on the leg of a Pazyryk ice mummy from the 5<sup>th</sup> century BC (Photo from the archive of the 'Chronotop' exhibition project, courtesy of Olga Galygina)



Figure 8. Dashi Namdakov's monumental bronze sculpture *Golden Shoria* (2010, length c. 7 meters) located in the town of Tashtagol in Gornaia Shoria. The woman, identified with the guardian of Mount Bulanzhe, sits on a huge elk holding a vessel with a "burning" fire. The massive antlers of the elk are filled with images inspired by prehistoric petroglyphs – see also Figure 8 (Photo: A. Rozwadowski).

It should be noted that the drawing upon of rock art motifs by Siberian artists is not confined to paintings and can be found also in other media. A case in point is the spectacular sculpture *Golden Shoria* (2010) by Dashi Namdakov (Figures 8 and 9), a renowned Buryat artist (also acclaimed in Europe), who invariably refers to the cultural legacy of the Baikal Lake area in his projects. When creating the *Golden Shoria*, he incorporated petroglyph motifs from the Mongolian Altai in the northwest part of Mongolia, which is southwest of Buryatia. This piece, thus, links the Buryats (a Mongol-speaking people who dwell in Siberia) with their pan-Mongolian heritage through prehistoric art from a region of mountains (the Mongolian Altai) that lies within the nation state of Mongolia.

Figure 9. A close-up of one of the elk's antlers of the *Golden Shoria* by D. Namdakov. The image of wheeled vehicle is based on the petroglyphs from Mongolian Altai (in the valley of Upper Tsagaan Gol River – see Jacobson-Tepfer, 2012, Fig. 2f).



### Canadian First Nations Image Makers

Surprisingly, many similarities to the Siberian case described above can be found in Canada. Namely, rock art became an important source of inspiration for Indigenous artists and the motifs were introduced into the works of contemporary image makers through the stimulus of ‘intertwining’ this phenomenon with archaeology. Significantly, a historic incident occurred in the 1960s that involved the collaboration of the Anishnaabe artist Norval Morrisseau, the widely acknowledged pioneer of this new Indigenous art in Canada, with Selwyn Dewdney – then an amateur archaeologist and a pioneer of rock art research and today considered the father of rock art research in Canada. It is worth noting a Siberian counterpart would be Vladimir Kapelko, also an amateur archaeologist and artist, who had a great impact on the work of the Khakass artists and especially Alexander Domozhakov (Rozwadowski & Boniec, 2021).

The origins of this phenomenon in Canada can be seen as early as the 1950s. At this time, First Nations artists chose to introduce their Indigenous perspective to the world of art via a medium that had hitherto been the domain of Western art – painting on canvas. Mary Southcott claims in *The Sacred Art of the Anishnabec* (1985, p. 9) that, no matter what history of the twentieth-century North American art might be written, it would contain no chapter more dramatic than that devoted to the Anishnaabe artists. Confronted with Canada’s white society while their culture was on the verge of extinction in the mid-twentieth century, a group of Anishnaabe artists publicly emerged. Consequently, in their struggle to express themselves, they preserved their Indigenous vision of the world through ‘Western’ forms of art. They developed a unique style that gained the attention of the Western world thanks to its formal originality, but also carried deep cultural meanings known only to members of First Nation communities. This new movement created by Anishnaabe artists simultaneously helped the Western world to recognize their existence and became a key factor in raising awareness of self-identity among First Nations peoples.

Subsequently, by the second half of the twentieth century, the number of artists drawing upon this Indigenous perspective in contemporary art became numerous. Nearly thirty of the several dozen artists were from Manitoulin Island (Lake Huron, Ontario), the place of origin of the second wave of this art movement (Southcott, 1985). For these artists, rock art was a graphic manifestation of the historical continuity of Indigenous culture. For some, rock art provided inspiration for specific motifs or themes that they depicted in their works. Morrisseau, for example, frequently referred to Mishipeshu, an underwater panther (also identified as ‘the Great Lynx’), whose best known representation is on the cliffs of Agawa Bay along Lake Superior in Ontario. Some artists have almost literally expressed in their works the importance of rock art as a link with ancestors, like Carl Ray in *The Rock Painter* (1977) or Roy Thomas in *Long Ago* (1993). The references to rock images were, therefore, an important strand to the new Indigenous Canadian art. In retrospect, it can be safely said that it was not just a one-off episode as it has also been taken up by many other contemporary Indigenous artists who today represent a wide spectrum of nations and regions of Canada including Marianne Nicolson in British Columbia (Kwakwaka’wakw), Alan Syliboy in Nova Scotia (Mi’kmaq) or Jane Ash Poitras (Cree) and the late Joan Cardinal Schubert (Kainai) in Alberta.

What distinguishes the Canadian context from the Siberian one is its strong commitment to the process of awakening Indigenous cultural identity. Unlike in Siberia, in Canada this art has always been created by the First Nations. Both geographical contexts, however, share common features, and one of them is a strong reference to shamanism. Norval Morrisseau was considered by some to be a shaman and he often referred to himself as a shaman. There were indeed good reasons for this, as in his youth he had experienced several visions that are common to Native American ritualism, including vision quests. He was also healed of a serious disease by a medicine-woman (cf. the Siberian shamanic illness complex) and, during another visionary experience, Morrisseau encountered Manitou who chose him to be an artist (Sinclair & Pollock, 1979). This is analogous to how spirits choose people to become shamans in Siberia.

Shamanism and rock art are themes that the Indigenous Canadian artists followed and continue to follow (Rozwadowski, 2019a). In terms of rock art, the rock paintings of the Canadian Shield were particularly important for the Anishnaabe artists, while for others rock images located in regions where they lived or to which they were culturally related took precedent. Jane Ash Poitras and Joane Cardinal-Schubert, for example, held the rock art of the Great Plains in particular importance, especially images from the site of Áísínai’pi (Writing-on-Stone) in southern Alberta, which they personally visited (Rozwadowski, 2019a; MacRae, 2021). Writing-on-Stone is not only one of the largest concentrations of rock art in Canada, but also a place where the tradition of making images on rocks continued up to historical times, with the last documented episode dating to 1924. It was then that Bird Rattle came to Áísínai’pi to visit the site as a sacred place of his people. There he created several images on the rock surfaces accompanied by special rites (Klassen et al., 2000). This importantly demonstrates the religious dimensions of this site as well as other rock art sites in North America. Many of them were places of vision quests, liminal places where the ordinary world intertwined with spiritual reality (Klassen, 2005). Thus, not only is the pictorial aspect of rock art attractive to contemporary artists, but its significance is equally determined by cultural context.

Rock art images are one of many symbols of the long-lasting traditions of the First Nations. Hence, in the art of Indigenous Canadian masters not only motifs from their native lands can be found, but also from other places of America. This is the case, for example, with the art of Jane Ash Poitras, for whom rock art became the symbol of Americanness as well as global Indigenousness. This can be seen in her acknowledgements of the rock paintings of the Indigenous Australians (the same Wandjinas mentioned at the beginning of this article, see Rozwadowski, 2021b). Her references to Australian rock art, it should be noted, stem from her personal journey to Australia; her works drawing upon both this and American rock art evoke personal experiences. Art for Poitras is not just the expression of ideas, it is above all an engagement with tradition, as evidenced by her participation in sweat lodge and peyote rituals (Gee, 1989). Parallels can be drawn to moments of rock art creation documented in North American ethnohistorical sources, testifying that they were linked to similar rituals (McCleary, 2016, pp. 96-102).



Figure 11. Petroglyph depicting a shaman, Oglakhty in Khakassia. This petroglyph inspired A. Domozhakov to paint several pictures, one of which is shown in Fig. 10 (Photo: A. Rozwadowski).

### Closing remarks

The project outlined in this article is still very much work in progress. Some avenues of research are based on archival sources accessed thanks to cooperation with museums and galleries, like The Khakass National Museum of Local Lore in Abakan, The Museum of Local Lore in Minusinsk and the Bearclaw Gallery in Edmonton, while others are the result of meetings and interviews with the artists and other representative individuals (i.e. curators of museums, art galleries) (Figures 2 and 6). Moreover, an important aspect of the Siberian part of the project is also the documentation of the art of some selected artists, such as Alexander Domozhakov (Figure 10), whose art has yet to reach a wider audience. Thus, the project focuses not only on a critical analysis of the use and reuse of rock art in contemporary art, but also on documenting certain aspects of Siberian Archaeoart which remains practically unknown outside of Siberia.

Figure 10. Alexandr V. Domozhakov Shaman 4, 80 x 94 cm, oil on canvas, 1990. Courtesy of Olga Akhremchik (Photo: A. Rozwadowski).

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