

ENGLISH

FIRST ART

ARTISTS FROM PREHISTORY

The development of creative and abstract thinking is one of the great milestones of human evolution. However, the ephemeral nature of early forms of artistic expression reduces the possibilities to trace their origins in time.

When did the ability to communicate through images arise? What is the first physical evidence for symbolic behaviour? Is this ability unique to anatomically modern humans, that is, us? Or are there precedents in other members of the human species?

The exhibition "First Art. Artists from prehistory" offers a journey into the past in search of the origins of art. In turn, the exhibition also explains Levantine rock art, one of the most original artistic expressions emerging more than 7,000 years ago, both in Catalonia and in the rest of Mediterranean Iberia.

1. THE ORIGINS OF ART

A great deal of uncertainty surrounds the birth of symbolic behaviour. The metaphorical use of figurative art to share ideas on the natural and the cultural world seems unquestionable. But are there any other precedents? Are colouring materials, ornaments, or the first geometric signs early forms of symbolism?

At some point in prehistory colouring materials became paintings, but they also had other uses. Therefore, their early onset does not necessarily mean the presence of artists.

The potential symbolism of the early ornaments appears more likely, if, in addition to the aesthetic values, they were used as signs of identity. A similar symbolism is also evoked by the geometric shapes that our African ancestors drew on pieces of ochre and containers (ostrich eggshells) between 100,000 and 60,000 years ago.

But did you know that, before contact with us, about 40,000 years ago, Neanderthals already used colouring materials, paint and pendants? In addition, they were the first to mark the walls with geometric signs and hand stencils.

Neanderthals and anatomically modern humans

Anatomically modern humans appeared about 200,000 years ago in southern Africa. Thanks to our capacity to socialize, communicate and adapt to new environments we were the first and the only humans to spread across all the continents.

Neanderthals appeared about 300,000 years ago in Europe. These human groups were perfectly adapted to their time and landscapes. They possessed high-level cognitive abilities, and spread across the Near East and West Asia.

Neanderthals and modern humans overlapped and interbreed at various times from 70,000 years ago, as there are still traces of Neanderthal DNA in our own genome today. Neanderthals disappeared about 30,000 years ago and the Iberian Peninsula was the last place they inhabited.

2. PALAEOLITHIC ART, THE ART OF ANIMALS

Cave art

In the modern humans spread around the world and in their adaptation to new landscapes, climates and other human groups (such as Neanderthals in Europe) the seed is sown for a new creative twist in the evolution of symbolic thinking: the emergence of figurative art.

Between 36,000 and 11,700 years ago, the arts experienced unprecedented developments in South-western Europe. Deep caves, rock shelters and open-air boulders made natural canvases

for drawings, engravings and paintings, in which the beauty and naturalism of the animals, and the importance of the signs, contrasts with the low number of human representations.

What did the motifs depicted mean? Why were they painted? Scientific research debates several theories, but the disappearance of the artists has left these artworks surrounded in mystery.

Ice Age

During the Ice Age, anatomically modern humans spread throughout the world. They arrived in South-western Europe, around 40,000 years ago, bringing with them technological innovations and an extraordinary progress of the arts.

The seasonal variability of plant and animal resources required nomadic lifestyle to ensure survival. Caves and huts served as temporary shelters, and hunting and gathering provided food. Nature also offered materials to produce tools, clothing and ornaments. A new tool, the spear thrower, and the gradual improvement of the projectile points made hunting more efficient.

Cold-weather animals (bison, mammoths, bears, reindeer, cave lions or woolly rhinos) and temperate animals (horses, aurochs, deer and goats), refugees in these lands and hunting targets, would soon become inspirational elements of their creativity.

Musical creation

Music, songs and dances are universal cultural expressions with low archaeological visibility. The presence of musical instruments suggests that they appeared at least 40,000 years ago. Flutes are the most documented instruments, but in Europe we also find whistles, bullroarers and musical bows throughout the Palaeolithic.

The flutes were made from bones of birds and the holes allowed various tones to be produced. The bullroarers, used by many human groups around the world, were oval in shape and made of bone, ivory or wood. They made a characteristic bass sound when they were spun thanks to a string tied to one end.

The Palaeolithic Palette

Palaeolithic art was produced both on rock walls and other portable media. Stone, bone, antlers, ivory, animal teeth and other potential perishable materials such as wood served as media for engraving, painting and carving. There was no improvisation in the artistic production as it required an investment of time to collect materials, prepare tools and pigments, select locations and surfaces, and plan the designs.

Men and women drew and painted with natural pigment materials, such as charcoal or manganese (black) and iron oxides (red). They mixed powdered pigments with natural binders (animal fats or plant extracts). The paint was applied with the fingers, with brushes, with pads or spitting it directly from the mouth.

Inside the caves, the flickering flames of torches and animal fat lamps accompanied the artistic creation bringing to life the stories told in light of the images.

Where were the humans?

Palaeolithic artists emphasized the animal world in their artworks paying less attention to humans. The few known explicit references to humans include complete but very simplified and idealized figures, human-animal hybrids, and even certain isolated anatomical parts, such as heads, sexual attributes and hands.

The presence of small hands could be attributed to both young individuals and women. But partial representations of male and female sexual attributes (penises, vulvas and breasts) give both sexes a prominent role, reminding us that women were also present in prehistory.

The more realistic human representations are the famous statuettes known as Venus.

Were they idols, goddesses, amulets, toys? Did they have a symbolic, sexual or maybe gynaecological purpose?

The debate among the specialists is still very much on-going.

A Mediterranean art

The eastern side of the Iberian Peninsula offered a temperate environment during the last glacial era thanks to the influence of the Mediterranean Sea. Species depicted in caves, rock shelters and other rock surfaces confirm this. Here, horses, aurochs, deer and wild goats, painted and engraved, dominate.

The largest set of pieces of this territory comes from Parpalló cave (Gandia), the most prolific and enduring school of Palaeolithic art, with more than 5,600 slabs showing the evolution of art between 32,000 and 14,000 years ago.

Other exceptional findings are located in Catalan lands. The shelter of Moli del Salt (Vimbodí) has provided what could be the first map of a hunter-gatherer camp dating some 13,800 years ago. At Hort de la Boquera site (Margalef de Montsant) an extraordinary engraving captures the interaction between humans and birds (unusual in European Palaeolithic art), which foreshadows the advent of narrative art.

3. LEVANTINE ART, THE ART OF PEOPLE

After the Ice

11,700 years ago, with the retreat of glacial ice, Palaeolithic figurative art disappeared in South-western Europe. All we know of the hunter-gatherer communities that inhabited these lands are just a few samples of portable art with geometric designs. Holocene climate change favoured forests expansion, while the use of the bow became widespread.

About 7,500 years ago, fully Neolithic groups arrived at the Mediterranean coastal strip from afar, bringing with them extraordinary innovations, such as the domestication of plants and animals, ceramics, the scythe or polished stone tools.

The newcomers developed two new artistic traditions, including both rock and portable art, known as macro-schematic and schematic art. Simplified sketches of humans and animals (only in schematic art) and geometric shapes (in macro-schematic and schematic) illustrated a new way of relating to nature.

The birth of narrative art

At some point in the early post-glacial era, between 11,700 and 7,000 years ago, the Mediterranean side of Iberia is the scene of an unprecedented turn in the history of art in Europe: the birth of narrative art.

Levantine art introduces significant changes in subject matters and in the way figures arrange in the panels. Now, for the first time, scenes full of dynamism and movement innovatively change the way stories are told visually.

Humans, and their clothing, ornaments and tools, previously unseen in the art, become the main focus of scenes illustrating hunting tactics, battles, executions, territorial marches, honey harvesting, motherhood, death or other enigmatic activities.

Images and symbols in Levantine art

Levantine artists show a great knowledge of the wildlife they paint: deer, wild goats, wild boars, aurochs and, less frequently, horses, carnivores or insects. However, vegetation is scarce.

Now the undisputed protagonists are humans, with anatomical features (hair, noses or beards), all kinds of ornaments (head-dresses, bracelets or ribbons), clothing (short and long pants, or skirts) and equipment (bows, arrows, quivers, bags, baskets and boomerangs).

The origin of this art is debated. For some it was created by the last postglacial hunter-gatherers. For others, on the other hand, it is a Neolithic art, despite the lack of representations of agriculture and livestock. The themes depicted (hunting, war or death) are common to both ways of life, thus leaving the debate open.

Painted landscapes

The uniqueness of the Mediterranean landscapes attracted the attention of the Levantine populations, who filled the walls of rock shelters and cliffs distributed along the main waterways of the region with paintings and engravings. These places served as natural

communication routes and facilitated the circulation of ideas and people for generations.

The successive accumulation of figures and scenes of various styles on the same panels reveals that the paintings were used to recall the cultural values of these places, sometimes hidden, sometimes prominent.

The Levantine palette

Levantine artists painted on rock canvases outdoors, inside and outside the rock shelters. Therefore, firelight was no longer essential to tell stories, legends or traditions. Likewise, portable art, so important in the Palaeolithic, disappeared from this world.

The diversity of techniques and forms of application of previous Palaeolithic painting is now reduced to the use of paintbrushes, sometimes very fine, to outline monochrome, and exceptionally bichrome, silhouettes. Only a handful of recent finds, with finely engraved human figures, hint that this technique was also known to Levantine artists.

The palette of the new painters is similar to that of other prehistory artists, with black, red and sometimes white tones obtained from nature and transformed into paints, once mixed with natural binders.

4. THE ART OF DOCUMENTING THE ART

From the rock shelter to the museum

The MAC holds a unique collection of original works illustrating some of the first great discoveries of Levantine art. These works hide the efforts of prehistorians and artists such as Henri Breuil, Josep Colominas, Joan Vila, Josep Torsol, Antoni Bregante or Francisco Benítez Mellado to immortalize the findings, remove them from the rock shelter and share them with society and with the national and international scientific community.

What was initially a communication tool, became a study tool. Thus, to the first reproductions, which focused attention on isolated figures and compositions, they added new details, such as the traits of the surfaces, to offer more complete and precise visions of this ancient art. For their artistic quality, these works, produced between 1917 and 1965, are today true works of art.

The rivalry for the study of the rock art in La Valltorta

The Institute for Catalan Studies (IEC) led one of the most extraordinary research endeavours developed at the time on prehistoric art in the Iberian Peninsula: the study of the paintings of the Barranc de la Valltorta (Castellón), discovered in 1917. The works were controversial given the competition generated by the study of the paintings by the Commission for Palaeontological and Prehistoric Research of Madrid headed by Hugo Obermaier, which forced the two teams to divide the area under study.

The team of the IEC directed by Pere Bosch Gimpera consisted of Agustí Duran i Sanpere, Maties Pallarès and Josep Colominas, who worked intensively on the documentation of the paintings and also in the excavation of several archaeological sites. The illustrators were the painters Joan Vila i Pujol, also known as Joan d'Ivori, and Josep Triadó.

The works were published on a preliminary basis in 1920, but most of the documentation preserved in the Museum of Archaeology of Catalonia has remained practically unpublished until today.

Henri Breuil, Pioneer of Levantine art

The discovery (1879) and subsequent international acceptance of the authenticity of the paintings of Altamira (1902) attracted the great prehistorians of the time to the Iberian Peninsula, such as the French abbot Henri Breuil. Known as the father of prehistory, he was one of the pioneers in the study, documentation and discovery of many sites with Levantine rock art. From his hand, the first finds of Cretas, El Cogul, Alpera, Ayora and Yecla jumped onto the international scene on several times in *L'Anthropologie*, one of the most prestigious European research journals in prehistory at that time.

The MAC keeps his last drawings and annotations of unique sites from Castelló such as the Cingle de la Mola Remigia or the Racó Molero rock shelters (Ares del Maestrat, Castelló), discovered in 1934. These works

were interrupted by illness he suffered and by the outbreak of the Spanish Civil War in 1936.

Discovering what is no longer there

Today the early photographs and graphic reproductions of Levantine art preserved in the Museum of Archaeology of Catalonia, made shortly after the first discoveries, represent an artistic legacy of exceptional aesthetic and heritage value. This value is multiplied when some of these works also become the only permanent record of the existence of figures or sites that currently no longer exist, as a result of ignorance or vandalism.

This is the case of photographs and tracings held in the museums, in some cases unpublished, that meticulously reproduced the paintings of various sites of Valltorta complex of sites in Castellón, such as la Cova dels Cavalls or les coves de la Saltadora rock shelters, world references in prehistoric art studies. The comprehensive understanding of these sites would not be possible today without these documents.

The discovery of Levantine rock art in Catalonia

La Roca dels Moros in El Cogul (Lleida) was the first evidence of Levantine rock art found in Catalonia, in 1908, and the second of the Iberian Mediterranean façade.

The coexistence in the same panel of engravings, perhaps from the Upper Palaeolithic, of Levantine paintings with exclusive themes, such as the well-known "phallic dance", schematic paintings and various Iberian and Roman inscriptions tells us that this site maintained outstanding cultural values over many generations.

Today we know that the famous phallic dance, in which nine women surround a male character with the phallus represented, was produced in various phases, so that pairs of women were added over time. Despite this, the result remains exceptional and unparalleled. Other figures, such as those representing various species of wildlife (deer, goats, bulls and wild boars), complete the graphic repertoire of this unique place.

A World Heritage site

Rock art is one of the most fascinating and vulnerable legacies of our ancestors. Today all continents hide corners with this type of art, places that bring together the masterpieces of thousands of generations of artists who transformed landscapes into peculiar pinacothecas loaded with memories, traditions and beliefs.

It is estimated that there are hundreds of thousands of rock art sites around the world, and new findings continue. But only a small group has received the highest distinction granted by UNESCO: World Heritage Site. This is the case of the rock art of the Mediterranean Basin on the Iberian Peninsula, listed on December 5, 1998 as the largest group of rock-art sites anywhere in Europe, providing an exceptional picture of human life in a critical phase of human development. Of the 758 sites listed, 59 are located in Catalan lands, where today we already have more than 120 sites.

The Rock Art Route, UNESCO'S World Heritage

The Rock Art Route integrates a series of prehistoric rock paintings and engravings that are preserved throughout Catalonia and have been prepared for public visits. Many of these sites were included in UNESCO's World Heritage List in 1998. The route also proposes the discovery of several museums and interpretation centres that tell us about life in prehistoric times and help us understand and know better this exceptional heritage.

Rock Art in the Valencian region

The Valencian region also preserves numerous groups of Levantine rock art registered in the UNESCO World Heritage List, one of the highlights being the Valltorta-Gassulla Cultural Park. The Valltorta Museum

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Image captions

p. 2: Engraved bone with ithyphallic male human silhouette, unrealistic or animalized, with arms extended and with facial features. The figure is engraved on a bone fragment found at the Magdalenian shelter (Tursac, Dordogne, France). Magdalenian (20,000 - 13,700 years BP). Musée de Préhistoire des Eyzies-de-Tayac. No. inv. MNP 1938-7-11. 70 x 11 x 5 mm. (Photo: RMN / Grand Palais / Musée National de Préhistoire / Philippe Jugie)

p. 3: Lamp sculptured from sandstone with rounded bowl and worked square handle. This piece dates from the early Magdalenian. Solvieux, Saint-Louis-en-l'Île, France. Magdalenian (20,000 - 13,700 years BP). Musée de Préhistoire des Eyzies-de-Tayac. No. inv. MNP 94.19.1. 180 x 125 x 50 mm. (Photo: RMN / Grand Palais / Musée National de Préhistoire / Philippe Jugie)

p. 5: The wall of hands in El Castillo cave (Puente Viesgo, Cantabria) displays some of the oldest paintings in the world. Dated between 40,800 and 37,300 years old, it is very likely that they were the work of the Neanderthal. Image with permission from the Sociedad Regional de Educación, Cultura y Deporte, S.L. Gobierno de Cantabria / Miguel A. de Arriba

1. Neanderthal mandible. Fragment of mandible from an adult individual aged 15 or over, dating from some 53,000 years. It presents a series of features that can clearly be associated with a Neanderthal, among which the most prominent are the lack of chin, robustness and the retracted position of the mental foramina. Cova del Gegant, Sitges, Garraf. 53,000 years BP. Museu d'Arqueologia de Catalunya. Repository of the Ajuntament de Sitges. No. inv. MAC BCN-049375. 61 x 46 x 29 mm

2. The wall of hands at El Castillo (Puente Viesgo, Cantabria). Partial view. (Photo: Joao Zilhão)

3. Inside the Art Primer (First Art) exhibition at the Museu d'Arqueologia de Catalunya with a sculpture of a Neanderthal woman made by Ramon López / Quagga Associats

4. Cranial vault from an anatomically modern human from the Gravettian period (Upper Palaeolithic) with an age of some 22,000 years. It is the cranium of an adult woman (40 - 45 years old), a very old age for a person from this period. Mollet III, Serinyà, Pla de l'Estany. Gravettian (22,000 years BP). Museu Arqueològic Comarcal de Banyoles. No. inv. MACB 341/040. 90 x 130 x 130 mm. (Photo: MACB / Jordi Banal)

5. Reproduction of a Neanderthal woman made by Ramon López / Quagga Associats

p. 9: Rock painting from the Palaeolithic, located at Altamira, Santillana del Mar (Cantabria). Image of a bison, with vivid colours caused by the natural humidity. Image © Museo de Altamira. (Photo: Pedro Saura)

6. Spatula in the shape of a fish. Made from a large rib-bone, possibly bovine, in the shape of a fish with prominent anal fin. There are oblique net-shape lines representing the scales of the fish. The fin has two sets of curved incisions, in the first part, which appears to have a fracture, there are two sets of five or six oblique parallel lines. El Pendo cave, Camargo, Cantabria. Magdalenian (20,000 - 13,700 years BP). Museo de Prehistoria y Arqueología de Cantabria. No. inv. FO09-11604-1739. 197 x 32 x 4.5 mm. (Photo: MUPAC / Pedro Saura)

7. Carving (goat). Representing the head of a male wild goat (*Capra pyrenaica*) made of a horse hyoid bone dated to the middle Magdalenian. The head details are represented symmetrically by means of engraved lines of the same depth. La Garma, Omoño, Cantabria. Magdalenian (20,000 - 13,700 years BP). Museo de Prehistoria y Arqueología de Cantabria. No. inv. GI -1002. 62 x 23.5 x 3.5 mm. (Photo: MUPAC / Pedro Saura)

8. Necklace of *Homalopoma sanguineum*, a small Mediterranean gastropod used as an ornament throughout the Upper Palaeolithic (Solutrean). The Reclau Viver is where most have been found. Reclau Viver, Serinyà, Pla de l'Estany. Solutrean (25,000 - 20,000 years BP). Museu d'Arqueologia de Catalunya. No. inv. MAC BCN-023189. 400 x 8 mm

9. Engraving on block of slate. The image of a deer looking to the left. Sant Gregori, Falset, Priorat. End of the Upper Magdalenian (12,073 - 11,704 years BP). Museu de Reus. No. inv. MR 4173. 71 x 36 x 9 mm. (Photo: Arxiu Fotogràfic Museu de Reus)

10. Aerophone (whistle) or possible duck-call made from the ulna of a jackdaw. Davant Pau, Serinyà, Pla de l'Estany. Gravettian (23,000 years BP). Museu Arqueològic Comarcal de Banyoles. No. inv. MACB 343/9. 43 x 4 mm. (Photo: MACB / Jordi Banal)

11. Disc. Ornamental element made of bone, discoidal shape and central perforation, dated to the Upper Palaeolithic (Magdalenian, 14,000 years BC). They could have been used as objects of personal decoration, hanging or fixed to clothes. Cueva de las Aguas, Alfoz de Lloredo, Cantabria. Magdalenian (20,000 - 13,700 years BP). Museo de Prehistoria y Arqueología de Cantabria. No. inv. F3306-DO-000184. 45 x 2 mm. (Photo: Museo de Altamira / Verónica Schulmeister)
12. Block engraving. Incised representations of widely schematized feminine silhouettes, profile views, leaning right, with rounded buttocks and no representation of the head. This way of representing the female figure is characteristic of the Upper Magdalenian in Europe. Grotte de la Roche de Lalinde, France. Magdalenian (20,000 - 13,700 years BP). Musée de Préhistoire des Eyzies-de-Tayac. No. inv. MNP 30.11. 630 x 500 x 130 mm. (Photo: RMN / Grand Palais / Musée National de Préhistoire / Philippe Jugie)
13. Engraving. Three engraved animals: a bovine with U-shaped horns facing to the right, a bovine with no head in a descending position and a left-facing Equidae. The Bovidae have been drawn in compound strokes and the Equidae in simple strokes. Cova del Parpalló, Gandia, Valencia. Lower Magdalenian (20,000 - 17,700 years BP). Museu de Prehistòria de Valencia. No. inv. 19349. 79 x 56 x 7 mm. (Photo: Arxiu SIP del Museu de Prehistòria de Valencia and tracing by Valentin Villaverde)
- p. 15: Cave paintings are extremely fragile elements exposed to atmospheric, geological and also anthropic factors that can put them in danger. Cócó de la Gralla shelter, Mas de Barberans (Montsià), photography by Josep Castells. Servei d'Arqueologia i Paleontologia, Departament de Cultura, Generalitat de Catalunya
14. The Orant vase. A ceramic globular vessel with a Cardium Neolithic printed decoration with the frontal representation of a human figure with raised arms and indicating the five fingers of the hand. This type of anthropomorphic representation is related to the figures of the orators of macro-schematic art. Cova de l'Or, Beniarres, Alicante. Cardium Neolithic (7500 - 7200 years BP). Museu Arqueològic Municipal Camil Visedo Moltó (Alcoi). No. inv. 1976. 152 x 145 mm. (Photo: MAMCVM / Ismael Carratalà)
15. Painted pebbles with reddish geometrical motifs recovered from the Mas D'azil site, which gives its name to the Azilian period of the Upper Palaeolithic. The motifs are presented in transversal and longitudinal bands which often combine with one or more points. Grotte du Mas d'Azil, Le Mas d'Azil, França. Azilian (14,000 - 11,700 years BP). Servei Conservation-Musée-Patrimoine-Archeologie de l'Ariège. No. inv. 989-1-1100-147, 989-1-1095-143, 989-1-1096-144, 989-1-1098-145, 989-1-1099-46. 49 x 23 x 8 cm, 49 x 29 x 6 cm, 81 x 2 x 9 cm, 46 x 21 x 6 cm, 42 x 3 x 7 mm
16. The Valltorta archer. This original fragment was removed from the famous Cova dels Cavalls (Tirig, Castellón) shortly after its discovery in 1917. It shows a Levantine archer walking left with the bow in one hand and a set of arrows in the other. The figure was complete but lost one of its feet during the extraction process. The tracings made just after their discovery allow us to know the complete figure and its location in this site. Cova dels Cavalls, Tirig, Castellón. Mesolithic / Neolithic (8200 - 4500 BP). Museu de Cervera (repository in the Museu de la Valltorta). No. inv. ZA596AR. 180 x 150 mm
17. Levantine rock painting. One of the three deer that are preserved in the Museu d'Arqueologia de Catalunya from la Roca dels Moros de Calapatà. It displays great naturalism and with a delicate treatment of forms. The colour used in the whole set is red. These paintings, discovered in 1903, were the main and central figures of a group that presented more elements. Along with the figure of a wild boar, they were removed by J. Cabré for his collection, arguing that they were in danger. In 1918 he sold them to the Barcelona museum board, along with other objects, for 14,000 pesetas. Roca dels Moros from the Calapatà ravine, Cretas, Teruel. Mesolithic / Neolithic (8200 - 4500 BP). Museu d'Arqueologia de Catalunya. No. inv. MACB-BCN. 21999. 300 x 360 mm. (Photo: Inés Domingo)
18. Visiting the rock paintings at the Cócó de la Gralla shelter, Mas de Barberans (Montsià). (Photo: Agència Catalana del Patrimoni Cultural / © Jordi Play)
19. In recent years, bichrome figures have been documented in the Valencian villages of Valltorta-Gassulla. Female figure in the Centelles shelter (Albocàsser, Castellón) with white-dotted decorations. (Source: I. Domingo)
20. Gate to Ermites Shelter 1, Ulldecona (Montsià). Ajuntament d'Ulldecona
- p. 21: La Roca del Moros, el Cogul, Garrigues. Drawing in pencil on card of the main scene, with annotations. Francisco Benítez Mellado. (MAC. Arxiu Històric Fotogràfic, Fons Art Rupestre)
21. Mas d'en Josep, la Valltorta, Castelló Valltorta (Castellón). Farmhouse of Josep. General view. 1917. Unknown author. (MAC. Arxiu Històric Fotogràfic)
22. Cova dels Cavalls, la Valltorta, Castelló. Hunting scene. Watercolour on card, 1917 Joan Vila. (Photo: MAC. Arxiu Històric Fotogràfic. Fons Art Rupestre)
23. Map of the Valltorta ravine and showing Tirig, Albocàsser and the caves of Vinromà. On the map, the sites and the shelters with paintings are marked in red. (Institut Cartogràfic i Geològic de Catalunya)
24. Cova dels Cavalls, la Valltorta, Castelló. Arquer. Calc de Josep Colominas, llapis sobre paper de ceba, 1917. (MAC. Arxiu Històric Fotogràfic, Fons Art Rupestre)
25. Shelter IX, la Gassulla, Castelló. La Gassulla (Castellón). Chinese ink on tracing paper. 1966. Antoni Bregante. Published by Eduard Ripoll. (MAC. Arxiu Històric Fotogràfic, Fons Art Rupestre)
26. Watercolour reproduction with pencil retouches of one of the scenes of shelter IV on the Cingle de la Mola Remigia (Ares del Maestrat, Castellón), by Henri Breuil. The scene shows the figure of a climber who is climbing up a possible rope or ladder (1935). (Source: Arxiu MAC Barcelona, Fons Art Rupestre)
27. Unknown and missing figures from shelter VII at the Saltadora caves (caves of Vinromà, Castellón). Watercolour, Joan Vila (Joan d'Ivori). 1917. (Source: Arxiu MAC-Barcelona, Fons Art Rupestre)
28. Ceferi Rocafort at Roca dels Moros del Cogul (Garrigues) (1908). (Photo: Juli Soler)
29. View of the cave painting site and Visitor Interpretation Centre and Reception. (Photo: A. Giralt)
30. Reproduction of part of the shelter with fragments of various hunting scenes, and two unique figures that appear to be dancing. The two figures combine human and animal traits: one with an ox head and the other with a thick tail. Watercolour with pencil retouches by Henri Breuil in 1935. Shelter V del Cingle de la Mola Remigia (nucli de la Gassulla, Ares del Maestrat, Castelló). MAC-Barcelona. Watercolour with pencil retouches on paper. No. inv. AR.105. 51 x 71.5 cm
31. Cueva de las Manos, Pinturas river, in the province of Santa Cruz, Argentina. Some of the oldest rock paintings in South America, declared a World Heritage Site by UNESCO. Image reproduced through Creative Commons Attribution
32. Very small goat hunting scene from the late phases of Levantine art (Covatina del Tossalet del Mas de la Rambla, Vilafranca, Castellón). Tracings superimposed on photography to ease visualization. (Source: Inés Domingo)
- p. 42: Interior of the First Art exhibition. Prehistoric Artists. One of the large audio-visual displays projected onto a reconstructed cave wall. (Photos from the exhibition: Pepo Segura)