



# EAA 2023

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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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**ABSTRACT BOOK**

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## 2 PERCEPTION AND STONE TOOLS. AN APPROACH TO PAST VISUAL BEHAVIOUR THROUGH LITHIC TECHNOLOGY

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Vision is the dominant source of sensory information in humans. It channels the relationships between the individual and the environment, including tools. Due to the fact that we receive a huge amount of information from our surroundings, it is essential to selectively focus the attention on some stimuli instead of others. The patterns of visual attention can be studied through eye-tracking technology, which consists of measuring eye position and movements. Taking into account the relevance of visual perception in the human genus, this technology can provide a useful approach to understand visual behaviour from an evolutionary perspective. In this sense, we developed a series of experimental studies involving different stone tool technologies and different scanning conditions. Our results showed that each lithic technology triggers a different visual strategy, which suggests that there are distinct attentional patterns involved in the interaction with these tools. Although tools have been interpreted as the output of the cognitive system, different disciplines have adopted an embodied cognition perspective, arguing that physical tools should be considered as a functional part of the cognitive network. Following this approach, archaeological remains would be an active element of cognition, and not mere products of the brain. Likewise, different sets of artefacts would represent different cognitive elements, which are susceptible to experimental studies

## 3 ARTSOUNDSCAPES: EXPLORING SOUND PERCEPTION AND EMOTION IN PREHISTORIC ROCK ART LANDSCAPES

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Most rock art studies are carried out framed in an image-centred Western ontology, prioritising sight over sound perception. However, sound, and the emotions that it triggers, are fundamental components of every cultural, social and ritual practice. The inclusion of sound in archaeological studies in general, and in the field of rock art in particular, is not an easy task. It requires the interdisciplinary collaboration of several, disparate fields, including archaeology, physical acoustics, psychoacoustics, neuroacoustics and ethnomusicology. Since 2018 the ERC Artsoundscapes Project has put together specialists in all these disciplines to work together exploring the interconnections between sound and rock art. In particular, the Artsoundscapes project aims to study the role of sound and emotion in the way in which rock shelters and areas were selected to be painted or carved, and the sonic experiences that individuals may have lived through in them. The project has undertaken fieldwork in a series of rock art landscapes in Europe, Africa, Asia, and North America. The project team has developed a multidisciplinary approach through six research lines. In this paper, we present the methods and practices related to this innovative perspective and discuss two case studies to dissect the relevance of human sound perception to the study of prehistoric rock art landscapes

## 4 XSCAPE: A CONCEPT TO GO FROM FORMAL REGULARITIES IN THE MATERIAL WORLD TO SHARED INNER MODELS

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**Abstract format:** Oral

XSCAPE is the acronym for a project on which this session is based (an ERC Synergy Grant). But what does it mean? We have landscapes, seascapes, skyscapes, soundscapes..., we have scapes of all kinds. Landscape is a concept based on an ancient root that also refers to relationship and is even related to form and shape. This etymology, despite the frequent use of landscape studies in archeology and other disciplines, has often not been recognized. Etymology suggests that shapes, related to different realms of experience and different material or cultural codes, present something in common that relates them to each other. This conjectural sense requires to go beyond anhistorical etymologies to social and cultural history and ask if there is in fact a certain regularity common to different phenomena in the same field, and if this regularity is compatible with the arrangements present in other fields. Is there something that approximates the common form of certain types of architecture, for example, the pattern of the landscapes of which they are part, the way of ordering their skyscape and their domesticscape? That common can be called, conjecturally,