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Idiosyncratic uses of the rock face -- From simple interaction to complex interactions -- Interactions between image-makers and images on the rock face -- Interactions between image-makers and animals -- Interactions between image-makers and spirits-of-the-dead -- Interactions between the viewers and the images -- Summary -- CHAPTER 6: SHELTERED PERFORMANCES -- The criteria for image-making performances -- Who actually made the images?. The ritual of image-making performances -- Reality, non-reality and the social construction of reality -- Image-makers and failure -- Summary -- CHAPTER 7: COMING TO TERMS WITH DIFFERENCES AND SIMILARITIES -- Limitations -- Insights from performance theory and future directions -- APPENDICES -- APPENDIX A: SITE MEASUREMENTS -- APPENDIX B: SCHEMATIC DIAGRAMS -- APPENDIX C: IMAGE COUNTS -- APPENDIX D: DIGITAL ENHANCEMENT PROCEDURES -- PROCEDURE 1 -- PROCEDURE 2 -- References.

Sommario/riassunto

This book explores a suite of spatially close San (Bushmen) rock painting sites in the Maclear District of South Africa's Eastern Cape Province. As a suite, the sites are remarkable because, despite their proximity to each other, they share patterns of similarity and simultaneous difference.
