

de ce qui a changé en 25 ans au niveau local, entre la multiplicité soulignée par Duval des centres producteurs d'une domination qui enserme les populations et "n'offre aucune échappatoire" (Duval 1985 : 148) et la réduction des relations de pouvoir à des relations dyadiques patron/client (Zougouri insiste sur ce terme qu'elle met un peu à toutes les sauces), grâce auxquelles l'ordre social inégalitaire se maintiendrait aujourd'hui. Le pôle fort de ces relations dyadiques n'est pas véritablement une structure ou un collectif (comme le lignage dominant) mais un *big man*, une personnalité visiblement hors du commun, déjà signalée dans ses travaux par M. Duval (à l'époque il n'est que "frère du chef", [Duval 1985 : 68]), ancien combattant de l'armée française (en Algérie), lettré, qui occupe à la fois la position de chef de village, de prêtre du kwere – qu'il "incarne" (113) –, de chef de terre, de président du Comité Villageois de Développement – et non du Comité Villageois de Gestion de Terroir comme Zougouri le signale car les CVGT ont disparu en 2006, avec la décentralisation intégrale – et de gestionnaire informel de l'aménagement forestier en tant que maître de la brousse qui est exploitée dans ce cadre. La position de chef de terre était traditionnellement dévolue à un autre lignage qui a disparu. Il n'est plus représenté que par un neveu utérin détenteur du couteau de sacrifice mais on s'aperçoit que ça n'est pas véritablement un problème car le kwere s'est substitué progressivement (et probablement dans une démarche tout à fait volontariste) à l'autel de la terre dans beaucoup de ces fonctions : les autorisations d'enterrement dans la terre du village, ainsi que les demandes collectives de fertilité et de traitement de l'impureté. On perçoit bien avec ces descriptions que le totalitarisme a changé de nature et qu'il est réduit à l'heure actuelle à la volonté de puissance d'un homme qui est perçu comme se "mêlant de tout" (114) et qui impose pratiquement à lui seul, en usant de la médiation d'un fétiche

qui lui permet de naturaliser les injonctions proférées, le cadre commun d'interprétation des événements (selon la logique projective et persécutive des croyances sorcellaires) et les comportements individuels requis pour "réussir" dans le cadre de ce système de référence. On sent par ailleurs, au travers des descriptions de Zougouri que le monde a malgré tout changé à Bougnounou et que l'ensemble de la syntaxe qui liait les ordres politique, biologique, économique les uns aux autres et obligeait les individus à se transformer en véritables "personnes morales", c'est-à-dire à se faire violence pour entrer coûte que coûte dans des positions prédéfinies socialement est en train de se déliter. L'aménagement forestier y est bien entendu pour quelque chose, qui a créé des opportunités de travail pour les femmes et les cadets des lignages dominés en dehors des structures d'exploitation familiales. La personnalisation extrême du pouvoir actuel en fait bien évidemment également sa faiblesse et on voit bien qu'à la mort de l'actuel chef de village, c'est l'ensemble du système qui risque de s'écrouler. Non pas qu'en Afrique, les gens en finissent jamais avec les croyances en la sorcellerie. Mais il suffirait que son successeur ait moins d'aura, qu'il parvienne moins bien que le chef actuel à s'assurer de la mobilisation gratuite des villageois autour du kwere (qui est également un culte de possession nécessitant des mises en scène spectaculaires fréquentes et la collaboration de nombreux acteurs) pour voir ce qu'on observe déjà dans d'autres villages de la zone, qu'ils soient nuna ou pas : une population qui comme le disent parfois les aînés, ne "cherche plus à devancer le mal", c'est-à-dire qui se met à penser à ses problèmes sans qu'automatiquement on assiste à un emballement de la pensée causale et à faire des choix (en matière de santé, d'éducation, de pratiques économiques et religieuses...) qui n'aboutissent plus forcément à une reproduction des institutions locales.

Jean-Pierre Jacob

Congress of the International Federation of Rock Art Organization (IFRAO) – Tarascon-sur-Ariège et Foix, France, 6–11 September, 2010. – The existence of Pleistocene rock art, first proposed by Marcelino de Sautuola in 1879, was slowly accepted in the late 19th century. Since then, investigation of this phenomenon has been largely focused on a small region of Western Europe, which has yielded over 300 cave sites of the most exquisite Paleolithic rock art. Over the subsequent century, an elaborate stylistic chronology of this corpus, featuring naturalistic animal depictions and semiotic motifs, was developed. It also became the template of Pleistocene rock art in guiding the search for such phenomena in other regions of the world, prompting many reports of such rock art as well as portable art from across Eurasia.

Research in recent decades has suggested that most Pleistocene paleoart of the world may not be figurative, and most may be of Middle rather than Upper Paleolithic traditions. New evidence suggests there appears to be almost no figurative graphic art of the Pleistocene outside of Western Europe. Typically, graphic Pleistocene art of Asia and Australia seems to be non-figurative (with very few exceptions), and the corpus of Australian Pleistocene rock art, which some assume to be the largest in the world, is entirely of Middle Paleolithic traditions. Paleoart of the final Pleistocene seems to occur in North America and may also yet be found in South America. Finally, India has apparently yielded rock art even of the Lower Paleolithic, and similarly ancient paleoart may conceivably occur in Africa. This scenario differs so sig-

nificantly from the popular model of Pleistocene art that a congress should be dedicated to this subject, addressing questions of dating, of the definitions of palaeoart, and of regional distribution of evidence in each continent, re-evaluating the topic of the global phenomenon of Pleistocene palaeoart traditions.

The IFRAO Congress devoted to these topics will take place from 6 to 11 September 2010, in France, essentially in Tarascon-sur-Ariège. Its base in the French Pyrenees will be the Prehistoric Park (near Tarascon-sur-Ariège), whose team together with the *Conseil Général* team, will see to the logistics.

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Email: ifrao.ariège.2010@sesta.fr;
Tel. +33 561 055 040.

Proposals for papers for the *Pleistocene Art of the World* Congress are now invited and should be sent to one of the following symposium chairs:

- **Pleistocene art in Africa:**
Peter Beaumont, se@museumsnc.co.za and Dirk Huyge, d.huyge@kmgk.be;
- **Pleistocene art in the Americas:**
Alice Tratebas, ATratebas@aol.com,
André Prous, aprous@dedalus.lcc.ufmg.br and María Mercedes Podestá,
mercedespodesta@yahoo.com;
- **Pleistocene art in Asia:**
Giriraj Kumar, girirajrasi@yahoo.com and Majeed Khan, majeedkhan42@hotmail.com;
- **Pleistocene art in Australia:**
Robert Bednarik, robertbednarik@hotmail.com and John Campbell, john.campbell@jcu.edu.au;
- **Pleistocene art in Europe:**
Jean Clottes, j.clottes@wanadoo.fr and Manuel González Morales, moralesm@unican.es;
- **Signs, symbols, myth, ideology in Pleistocene art: the archaeological material and its anthropological meanings:**
Dario Seglie, CeSMAP@cesmap.it,
Mike Singleton, singleton@demo.ucl.ac.be and Marcel Otte, marcel.otte@ulg.ac.be;
co-assisted by
Enrico Comba, enrico.comba@unito.it and Luiz Oosterbeek, loost@ipt.pt;
- **Dating and taphonomy of Pleistocene paleoart:**
Jean Clottes, j.clottes@wanadoo.fr and Robert Bednarik, robertbednarik@hotmail.com;
- **Application of forensic techniques to Pleistocene paleoart investigations:**
Yann-Pierre Montelle, yann_montelle@mac.com and Robert Bednarik, robertbednarik@hotmail.com;
- **Pleistocene portable art:**
Aline Averbough, averbough@yahoo.fr and Valérie Feruglio, feruglio@free.fr

Hotel information and bookings:

Comité départemental du Tourisme 'Loisirs Accueil'.
Email: ifrao.ariège.2010@sesta.fr

Visits of caves (Niaux, Bédeilhac, Le Mas d'Azil, Gargas) and Palaeolithic art museums (Le Mas d'Azil, Musée Bégouën) will be organised both during (on 8 September) and at the end of the Congress (on 11 September). Congress registration fee: 100 euros for participants; 60 euros for accompanying persons and for students. Registration will depend on the actual payment of the fee.

Registration deadline: 30 June 2010.

If, however, the number of participants duly registered before the deadline reaches the maximum number of persons we can accept, registration will be immediately stopped and notice will be given on the web-site. If you intend to come you are thus strongly advised not to delay your registration too long! Presentations may not exceed 20 minutes, plus 10 minutes for discussion (30 minutes in all). The titles of all proposed papers and their abstracts (from 50 to 100 words) must be sent to the chairmen of the various Symposia before 28 February 2010. The papers accepted must be sent to them, complete and in digital form, before 1 June 2010. This is because we intend to place all accepted papers on the Web before the Congress. Congress' official languages will be English, French, and Spanish. The publication of the proceedings is obviously necessary. The modalities of their publication will be detailed later. Any further information will be given at the following website: <<http://mc2.vicnet.net.au/home/pawc/web/index.html>>

Robert G. Bednarik

Contemplating James Cook's Colonial Gaze: Exhibit at Kunst- und Ausstellungshalle in Bonn, Germany. – Among a plethora of exhibits on topics related to culture which have been organized by the *Kunst- und Ausstellungshalle* in Bonn, all of them at the highest professional level, the current one, devoted to James Cook, is perhaps the most "ethnological." The designers successfully captured the moment of emerging of the eighteenth-century European vision of the "exotic Other" that was influenced by the ideology of the Enlightenment with its ambiguous combination of feelings of cultural superiority, increasingly measured with the technological gauge, on the one hand, and the yearning for the lost paradise and the "state of nature," on the other. Some of that erudite Enlightenment spirit of learning and discovery that inspired Cook and his contemporaries is also reflected in the very concept of the exhibit – an interdisciplinary effort aiming at creating insights into the eighteenth-century Western knowledge in such areas as philosophy, natural history, botany, zoology, nautical skills and concepts, arts, military, and last but not least – ethnography.

Thus, the exhibit presents 550 items related to James Cook himself and his international team of specialists and co-workers, and collected during the tree voyages undertaken between 1768 and 1780 under the auspices of the Royal Society in London. For the first time, however, all those objects, dispersed in various museums and

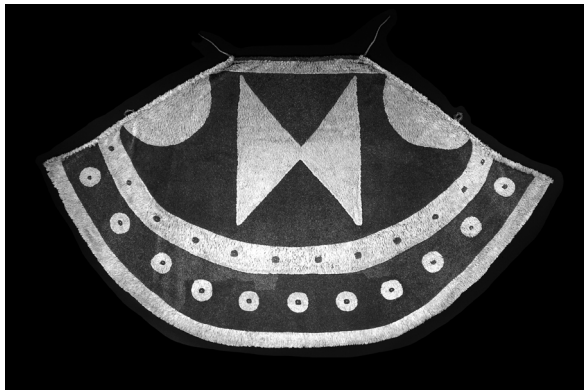


Fig. 1: Feather cloak, Hawaii, 18th century (© The British Museum London).

ethnographical collections – most notably in London, Oxford, Cambridge, Göttingen, Bern and Vienna – have been brought together in the form of a coherent topical display. An ethnologist will certainly appreciate a rich collection of wooden sculptures, feather ornaments (the Hawaiian feather cloaks, ‘ahu ‘ula, being the most celebrated examples of them; Fig. 1), tools, weapons, cultic objects, and rare iconographic material illustrating several indigenous cultures of Australia, Oceania, and Alaska at the time of the contact. The ethnographic collection has been supplemented by a number of famous paintings by Hodges, Mortimer, and Zoffany, the last one presenting an idealized vision of the death of Cook in a confrontation with Hawaiian natives (Fig. 2). Finally, an interesting assembly of nautical maps, instruments, and models of ships used by Cook provide the necessary

technological context which facilitated that discovery and the scientific gaze of Europeans in the eighteenth century.

One cannot forget, however, that Cook’s voyages of discovery and, particularly, their aftermath in the form of colonization and missionary presence, had also a deeply transforming impact on cultures of the peoples contacted by Europeans. Cook, perhaps in the spirit of the Rousseauian myth of the “noble savage,” was aware of the fact that he and his companions were intruders in the “lost paradise” of the Pacific which his enlightened European contemporaries were longing for. In fact, in spite of being torn between duty and consciousness, and driven by his scientific curiosity and methodic exactness, Cook was also staging a new scene of the modern colonial drama, which began – to be sure – with Columbus’ arrival in the Caribbean three hundred years earlier. This drama of three consecutive acts, discovery – conquest – exploitation, did enrich European knowledge, according to the ideals of the Enlightenment, as well as Western economies, in the spirit of Adam Smith’ *Wealth of Nations*. Paradoxically, however, it impoverished those at whom Cook was then gazing at.

“James Cook und die Entdeckung der Südsee.” Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, Germany, 28th August, 2009 – 28th February, 2010. Project Director: Henriette Pleiger. Consultants: Adrienne L. Kaeppler, Christian Feest, Brigitte Hauser-Schäublin, Henriette Pleiger, Thomas Psota). <<http://www.kah-bonn.de>>

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Fig. 2: Johann Zoffany, Death of Captain Cook, 1789 (© National Maritime Museum, Greenwich, London).

