

DRAWING THE LINE

The Rock Paintings of Cania Gorge, South Central Queensland

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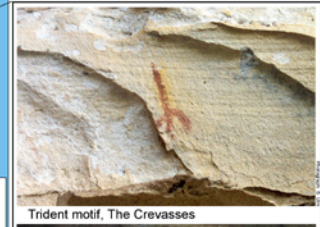
A comparative analysis between seven art sites in the Cania Gorge area in south-central Queensland and a sample of those recorded in the Auburn Ranges and adjacent areas closest to Cania indicated a clear spatial dissimilarity of art technique, style, and motif between the two. The paintings in Cania Gorge comprise figurative and non-figurative motifs, in particular representations of goannas and tridents. In contrast, the art in the Auburn Range area is predominantly stencilled, and as such is similar to descriptions of abundant stencilled art occurring elsewhere in Queensland east of the Great Dividing Range. Ethnohistoric evidence indicates that several groups with different clan and totemic affiliations lived contemporaneously in this region. The apparent lack of artistic continuity across these two areas, therefore, lends itself to inferences of social boundaries, although the chronology is still to be established.



Upper Barcoo River, Central Queensland



The Hands, Eidsvold



Trident motif, The Crevasses



Trident motif, Roof Fall Cave



Trident motifs(?), Ranger Art Site

ART SITES IN THE CANIA GORGE AREA

Cania Gorge lies close to the western margin of the historically documented linguistic boundaries of Gooreng Gooreng people

All seven recorded art sites contain paintings, as outlines or infills, but no stencils

All rock art assemblages depict figurative and non-figurative motifs, predominantly goannas and tridents

Six sites are located close to the entrance to the Gorge, two are more remote

Most paintings are weathered and very faded

Cultural remains in the area date from the late Pleistocene through to recent historical times

The areas between Cania Gorge and the coast to the east contain no recorded art, except for the Burnett River Engravings

THE ART SITES TO THE WEST AND SOUTHWEST OF CANIA

The Auburn Ranges to the west of Cania were defined by Tindale as being in Wulili territory, whilst the Waka Waka are documented to the south

All 38 art sites studied, of the 75 recorded, were found to contain only stencils

Hand stencils predominate. Stencils of feet and boomerangs also feature significantly

Sites are widely distributed in both high and low terrain, some are clustered

Most of the art appears fairly fresh

A chronology has not yet been established, although, stencils of King Plates date some art to the late 1800s onwards

Stencilled art is abundant elsewhere in Queensland, east of the Great Dividing Range

References
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