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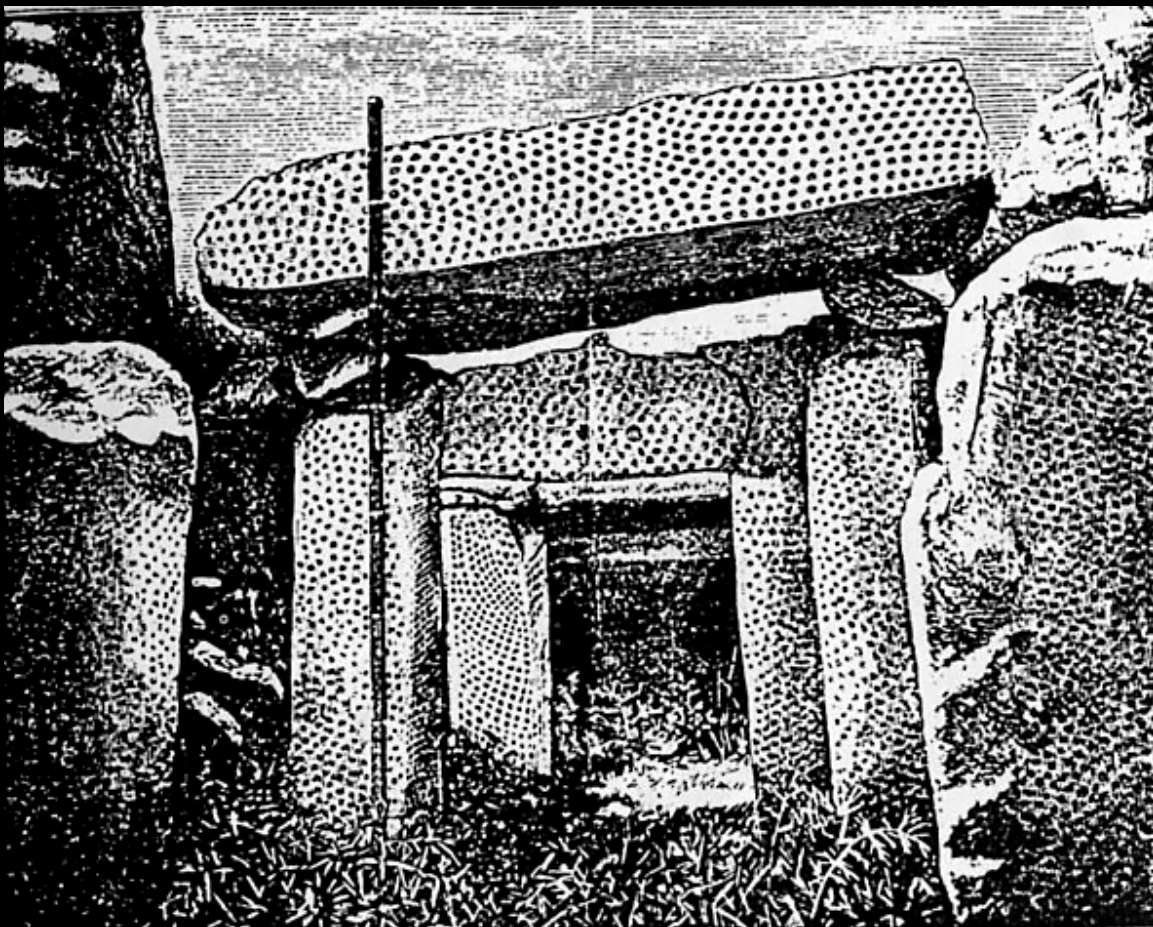
EXPRESSION

QUATERLY E-JOURNAL OF ATELIER IN COOPERATION WITH UISPP-CISNEP

INTERNATIONAL SCIENTIFIC COMMISSION ON THE INTELLECTUAL AND SPIRITUAL EXPRESSIONS OF NON-LITERATE PEOPLES

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**URBANIZATION
AND SEDENTARIZATION**

EDITORIAL NOTES

THE ORIGINS AND EVOLUTION OF URBANIZATION

The article “Rethinking Jericho and the Birth of the World Earliest Town”, in *EXPRESSION* 30, has awakened a debate on the birth and development of urban settlements. As a cultural trend, urbanization developed very late, the first town is just 10,000 years old, out of over 4 million years since the emergence of the *Homo* species. Urbanization gradually spread over and, in some corners of the world, it arrived just a few years ago, as we learn from one of the articles in this issue. The time range of its development is related to its social and political functions. Urbanization is not a natural feature of our species, nor is it, as often claimed, a direct outcome of sedentarization. From the layers of human deposits, in caves and open-air sites, in Africa, Asia and Europe, we know that human nuclear clans maintained fairly permanent living sites in the last half a million years.

How did this new pattern of life come into existence? Probably economic and social reasons interplayed. Newly introduced means of food production and other economic activities demanding more manpower, may not be the only reason. The function of markets uniting socialization and commerce, the development of trade as a major economic resource and other factors may have had their role; religion and medicine healing, as we have seen at Jericho, may have had a function (*EXPRESSION* 30). Ceremonial and ritual gatherings also played their role, as documented at Gobekli Tepe and in other religious monumental sites faced in previous issues. An example of ceremonial urbanization is discussed in the following pages: the case of islanders building temples all over their living area.

From what we know, large settlements, hosting over 1,000 people, are a new event in cultural evolution: the earliest known case is going back some 10,000 years, but the first cases of urbanization as a pattern, are just 5,000 years old. New ways of socio-political management and new collective means of economic resources. One of the main implications is the task of coordination in leadership. Ever since, leaders have played a vital role in determining the success or failure of human groups and even of nations and civilizations. Urbanization has changed the social structure and the daily life of society. Understanding the collective, political and economic implications of this relatively recent trend is a fundamental part of research in the humanities. Now, urban centers have grown even in the most unthinkable areas of the planet, among the sands of the Arabian

desert, in the heart of the Amazonian tropical forest, or in the arctic frozen lands of Siberia.

Ever since the birth of Jericho, the pattern of urban settlement has expanded to constitute over three quarters of the world's population, an increase that awakens divergent opinions. Is this a permanent orientation leading to the globalization of an urban humanity, or can we foresee an inversion of tendencies, a turning point in the opposite direction? Could the evolving habit of communication and working by phone, television, internet and other digital ways change the trend?

Could there be a loosening of the metropolis's fatal attraction and a going back to living in the countryside? What are the factors that may lead one way or the other? Environmental conditions including pollution and climatic changes, social relations, means of communication, economic potential resources, concentration of manpower and other issues influence development, which may vary, from Shanghai or New York, to Cairo or Manaus, Doha or Brazzaville, to an oil-field or a mining site where towns spring out in the middle of nowhere. The first simple step is collecting data, including those which are not easily available. Samples and details are contributing to an overview.

Stories and histories about the birth and development of urban settlements, beyond statistics, are elementary facts and facts acquire a dimension, when their specific roots and their dynamics are defined. Knowledge goes one step further when it becomes understanding. The papers now appearing in this issue of *EXPRESSION* quarterly journal are offering various horizons of debate. Other articles will follow in coming issues. They are making up a basic raw material on the history of urbanization. Participants from various fields, archeologists and anthropologists, architects and town-planners, are welcome to share their experience. Myths and traditional stories, conceptual elaborations of submerged memories, contribute another dimension beyond dry facts, they are the alternative reality of human ambitions, emotions and imagination. Stories about the urbanization birth have been told ever since the beginning of history. The myth of the birth of Rome or the biblical account of the tower of Babel are traditional examples deriving from submerged memories. Archeological discoveries provide other examples where the boundaries between history and myth are not always well defined. The birth, social life and economy of sites like Gobekli Tepe (Anatolia), Banpo (China) or Machu Picchu (Peru) are still open to different hypotheses. Also, the origins of Jericho, the oldest known town in the world, as discussed in issue 30

of **EXPRESSION**, is arousing a fascinating discussion, trying to understand the roots of our culture and specifically the roots and development of urban settlements. The cases of urbanization presented in this issue are an invitation to other colleagues and friends to participate in this forum, sharing their knowledge, experience and ideas.

A NOTE FOR THE AUTHORS

EXPRESSION quarterly journal is a periodical on conceptual anthropology addressed to readers in over 80 countries. It offers a space of expression and communication to researchers and authors from all over the world. Your paper is intended to produce culture: tell your story to a world of culture, and make it readable and enjoyable also to people who are not specialized in your research field. In contrast to the trends of some other scientific journals, here articles are expected to be stimulating and pleasant to read. Please help the editorial team to reach this goal. The original target of **EXPRESSION** is to promote dialogue, knowledge, and ideas concerning the intellectual and spiritual expressions of non-literate societies. It is an open forum in conceptual anthropology. Colleagues having something pertinent to say will find space in this e-magazine, which is reaching people of culture and academic institutions in five continents.

Papers should have precise goals, be concise and easily readable, conceived for this kind of audience involved in various fields of the humanities. Your ideas, even if related to a local or circumscribed theme, should stimulate curiosity and dialogue to an international and interdisciplinary audience. They should provide original information which is not available elsewhere on the internet or in encyclopedias. When pertinent, good illustration is important for communication with the readers: images and text should complete each other.

Authors should talk openly to the readers, not just to themselves. Avoid long descriptions, catalogs, and rhetorical arguments. Avoid unnecessary references and refrain from excessive citations. Avoid saying in ten words what can be said in two words. Consider that short articles are more read and appreciated than long articles. Letters on current topics and short notes are welcome and may be included in the Discussion Forum section.

Publication in **EXPRESSION** quarterly journal does not imply that the publisher and/or the editors agree with the ideas expressed. Authors are responsible for their ideas and for the information and illustrations they present. Papers are submitted to reviewers, but controversial ideas, if they make sense, are not censured. New ideas and concepts are welcome; they may awaken debate and criticism. Time will be their judge.

EXPRESSION is a free journal, not submitted to formal traditional regulations. It offers space to controversial issues, healthy debates, and imaginative and creative papers, if they are conceptually reliable and respect the integrity, ethics and dignity of authors, colleagues, and readers.

Front page image

Entrance of compartment B of the temple of Mnajdra (engraving from the book by James Fergusson, *Rude Stone Monuments in all Countries*, 1872).

DISCUSSION FORUM

The Discussion Forum invites readers to be active protagonists in debates of worldwide interest in Conceptual Anthropology.

ENCOUNTER BETWEEN ART AND RELIGION: THE VISUAL SHAPES OF RITUALS AND BELIEFS

Art has represented the images of ideas and of supernatural beings, it is a source of knowledge about the conceptual visions of the invisible. Every society and culture that produced visual art has used it for fixing, memorizing and transmitting its intellectual and spiritual traditions. This is happening in Christian churches, Hindi temples, Buddhist monasteries, in decorated caves and in rock art sites, among literate and non-literate societies alike. Wherever human beings were present, they may have left behind cult figurines and statues, engravings and paintings on portable materials such as stone tablets, wood or bone, leaves and animal skins, images on the surfaces of rocks or on walls of caves. What survived of this heritage is recording 50,000 years of human creativity, imagination, memory and emotions as well as 50,000 years of religious experiences.

The relation between art and religion is the topic of a forthcoming issue of **EXPRESSION**, colleagues and friends concerned with prehistoric and tribal art, and those concerned with religious studies, are cordially invited to propose their papers.

Figurative art exposes aspects of beliefs which are offering chapters in the history of religion. Besides being in themselves an important source for the knowledge of art and religion, they provide relevant sources for the study of the conceptual identity of its makers, relevant for psychology, sociology and anthropology.

Visual art is not the earliest evidence of the presence of religion. Burial customs and the presence of burial goods in graves, express concepts and beliefs going back even earlier than the earliest known patterns of figurative art. However, visual art, since prehistoric times, is exposing a variety of images and concepts. Almost every rock art site may reveal the notions of their makers about their vision of mythic ancestors, spirits, gods, and other beings and powers of the invisible world.

The comparative outlook of the many facets of imagining

the invisible is enriched by the contributions of new documentation, new ideas and new thinking, considering a site, a culture, a period, a fashion or a style. Papers may focus on specific cases as well as on general trends, on the description of the images, on myths and traditions, or on rituals and religious beliefs as revealed by the images, in both prehistoric and historic cultures. Submission of papers is welcome, and their publication would allow your ideas and your discoveries to reach readers and institutions in over 82 countries.

ENCOUNTERS BETWEEN ANTHROPOLOGY AND PSYCHOANALYSIS

Comments on the article “Death: Eternal Confrontation Between Knowledge and Beliefs”, which appeared in the previous issue of *EXPRESSION* 31 (March 2021)

THE CONCEPT OF DEATH BETWEEN ANTHRO- POLOGY AND PSYCHOANALYSIS

by **Dr Luigi Baldari, psychologist and psychoanalyst**

The encounter between anthropology and psychoanalysis was promoted by Freud himself, starting with texts such as *Totem and Taboo* (1913), *The Future of an Illusion* (1927), *Civilization and its Discontents* (1929), and *Moses and Monotheism* (1938). It continued, with ups and downs, favoring the profitable expansion of the fields of analysis and of research.

The death theme is of considerable interest for anthropology and has been described variously as a cultural matter, a social event, an exchange or a passage. For psychology, death is not interesting as a physical, final event, but as anticipation, since man, unlike all other living beings, knows he has to die (Galimberti, 2018). Psychoanalysis tells us that this awareness is denied at the unconscious level (Freud, 1915), where the death drive is active as opposed to the life drive (Freud, 1920). Micro-psychoanalysis did not follow Freud in the antagonism of the two drives, but postulated their synergy by redefining them as the death-life drive. Epi-phenomena of this: life and death (Fanti, 1984).

The paper on “Death” is yet another contribution by Emmanuel Anati to the dialogue between conceptual anthropology and micro-psychoanalysis, a dialogue that started 50 years ago with Nicola Peluffo in the Valcamonica Symposia and continued for the past 20 years with other micro-psychoanalysts in Capo d’Orlando on the occasion of the Sicilian Days of micro-psychoanalytic training.

Other contributions by Anati to the meetings of micro-psy-

choanalysts in the last 20 years are: *Archetypes and elementary structure of prehistoric art* (2000), *Memory and oblivion: considerations by an archaeologist* (2001), *Style, conceptualization and states of alteration in prehistoric art* (2002), *Adolescence, rites of passage and initiation within some tribal groups of the Northern Territories, Australia* (2003), *Reflections of diet in the cognitive structure: notes of paleo-ethnology* (2004), *Taboo functions and dysfunctions* (2005), *Collective delirium and hallucination: considerations for an anthropological analysis* (2006), *Creativity and self-therapy in prehistoric and tribal societies* (2007), *The relationship between mother and children in primary societies* (2008), *Elementary structure of art and primary cognitive system* (2009), *The initiation rites and the discovery of identity* (2010), *Myth and truth* (2011), *The concept of time for the Australian aborigines* (2012), *On loneliness* (2013), *On the origins and structure of consciousness: for an analysis of conceptual anthropology* (2014), *The family structure in primary societies. Rites of Passage and Sexual Behavior of Australian Aborigines* (2015), *Dreamtime: the real and the imaginary among Australian aborigines* (2016), *Eroticism, lust and love life* (2017), *Social rules and their psycho-therapeutic function in primary societies* (2018), *Psychic reality and virtual reality at the origins of religions* (2019).

A profitable exchange of knowledge was therefore achieved in our interdisciplinary meetings, consisting of research on the human being and his behavior in the past and present. And his vision of the prehistoric man, with its culture and its conceptuality, has been integrated more and more into our training as psychoanalysts.

The appointment of Prof. Anati as honorary member of the Italian Institute of Micro-psychoanalysis was the formal but heartfelt acknowledgement of his precious scientific contribution.

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Dr. Luigi Baldari
Director of the Italian Institute of Micro-psychoanalysis

ANATI'S TEXT ON DEATH
by Dr Sandro Rodighiero, psychiatrist

I have read and reread Anati's text on death, which is very profound from the philosophical point of view. I really appreciated the ability of highlighting the human being's ambiguity towards death. Nothing is more certain than the impermanence of everything material and the fact that in biology everything that is alive dies. We start dying when we start living. This fact, however, clashes with the inability of the human mind to represent its own death. If we imagine we are dead we represent ourselves hidden by a cloud in the sky to observe what those who have survived us do and what happens at our funeral, but this way we are living undead, we are participating in the morning of others.

Also, according to Freud: "Our unconscious does not believe in the possibility of its own death and considers itself immortal. What we call our unconscious, that is, the deeper layers of our consciousness, those composed of instincts, generally knows nothing negative, ignores the negation (the opposites coincide and merge with it) and, consequently, death, to which we can only attribute a negative content."

As an anthropologist you have represented very well this state of mind proper to every human being. The funeral rites that serve to start the grieving process, make peace with the deceased and bring back to us the projections we had made on him, this restitution helps to fill that void that would remain in us with the loss. The deceased is buried, covered with a thick layer of earth and stones, if placed in a sarcophagus is covered by a heavy stone lid, if incinerated is then locked up in an earthenware container. I read that among the first terracotta objects were not cups or glasses – for that they used bovine horns – but funeral urns. The dead was kept away from the living for fear that he might return to claim his place. But, as you very well described, if biological death is certain, the lifeless body becomes a thing, a lifeless object. Why should he be able to come back?

After hundreds of thousand years of burial traditions, it is still difficult to accept dying (while being certain that we will never be able to meet Death because if she is there we are no longer there and vice versa), we feel a need for eternity with works of art, but they are impermanent (see the fate of Palmyra) we then imagine angels and paradise contrary to scientific reason. For this purpose, man has invented religions.

Freud in "*Beyond the pleasure principle*" written in 1920 deals with the themes of Eros and Thanatos, or respectively the life drive and the death drive, which tackles the theme of life and death and their intimate connection. "If we accept as a universal truth - Freud writes - the fact that

everything that lives dies of internal causes returning to the inorganic state, then we will also have to conclude that the purpose of all life is death ... "

I really like your article, and it fully responds, in my opinion, to the psychological and psychoanalytic vision.

Thanks Emmanuel,

Dr Sandro Rodighiero
Former Director of the Department of Mental Health
ULSS 17, Veneto

BEYOND PROFESSIONAL THINKING
by Dr Andrea Rocchitelli, psychologist

The reading of every text by Prof. Emmanuel Anati, and in particular the one on death as an eternal confrontation between the psyche and nature, entails the abandonment of one's own unilateral and specialized vision of the historical era we are going through.

The renunciation of the bottlenecks of one's profession opens up to a more complete view of the human being in his psychic processes and to research on the original elements at the base of human cognitive development.

Emmanuel, the friend, even for those who do not know him, because whoever is in the service of the search for knowledge always arouses a feeling of affection and friendship, never leaves you alone in approaching the mystery of life and that of one of its inhabitants, the human being.

By now I have got used to his evocative, descriptive, scientific, anecdotal style that I find original and winning even if it escapes any systematization, because in all his writing he has never fully explained his method and the theoretical premises.

I don't think it is a question of forgetfulness but rather a deliberate renunciation of the illusion that any authentic research must use constant points of reference that would inevitably reduce its scope. Knowledge manifests itself as eternal movement and in this path the scholar's predilection for loneliness allows a true relationship with previous generations, that thanks to their representations, starting with those of rock art, re-enact their existence even after centuries. Death, like birth, which is not its opposite, reveals itself as a passageway, a diaphragm that makes transformation possible, just a valve between different dimensions. When not hindered by one's narcissistic defenses, the end of life takes the form of a timeless device which, in the figurativeness of the art it arouses, loses its limitation to pass the torch to subsequent generations capable of inheriting life only if they know how to relate to previous ones.

However, the development of existence does not happen automatically and without the recapture of memory, in the same way as the preservation of the upright state in man

involves constant energy in opposition to the gravitational force of the earth.

The writings of the scholar who loves the desert unearth a wealth of ideas for us psychoanalysts but also for other scholars. However, in spite of my insistence, Emmanuel keeps this tendency not to verticalize his thoughts, and to create associative plots which do not lead to etiological explanations. I believe, for example, that it may be interesting to deepen the emotional factors that lead in the course of evolution from knowledge to belief or vice versa. Freud introduced the concept of resistance as the attempt by the psychic system to regulate the influx of psychic energy in excess that is likely to turn into distress and block man's creativity. Since the inventor of the new discipline, conceptual anthropology, touches on psychological themes, the mechanisms and motivations could be investigated further, but Professor Anati only alludes without ever getting holed up in an attempt to make a definitive answer or one without further dialectics.

I note that my longstanding friend with whom I have formed an eternal bond never uses the word *subconscious* which for psychoanalysts is a real memory with which information is transported through image packages from one generation to another and which everyone elaborates in an original and unique way. Nevertheless, there is a profound and precise affinity between micro-psychoanalysis and conceptual anthropology.

Dr Andrea Rocchitelli
Director of the Santa Crescenzia Clinic;
Micro-psychoanalyst of the Italian Institute
of Micro-psychoanalysis, Milan section

DECODING PREHISTORIC ART

Why did prehistoric people produce visual art? Researchers in prehistoric art may have different replies to this question. Did prehistoric art have the purpose of embellishing stone surfaces? Was it a mean of communication? And in that

case, what did it intend to communicate? In some cases, the function and meaning of recent native art may supply hints on the meaning of prehistoric art. However, comparative studies in prehistoric art indicate that the purposes of their production may differ in different kinds of societies. Until just the other day there was no clear evidence that Paleolithic people used a graphic system of writing to memorize and communicate everything that modern writing does. As discussed in various issues of **EXPRESSION**, and in a recent Atelier book, some of their messages can now be read and understood. The general concept that prehistoric art (that is, what is currently defined as prehistoric art) meant to communicate something has been repeatedly formulated but various attempts at defining exactly what did not provide conclusive results in over a century of research in prehistoric art. Recently, research has been progressing fast. Another question may be worthy of further thought: why rock art? What role did the rock play in the human wish of representing messages on it? What did the rock hide behind its surface? Tribal beliefs and practices give us some hints.

Some of the European Paleolithic art was considered to be related to hunting magic (Breuil); some assemblages of non-figurative markings have been defined as calendric recordings (Marshack). More than ten different hypotheses have been proposed for the purpose and meaning of Paleolithic art, some relying upon solid documentation, others upon theoretical assumptions. These attempts in the course of over a century provided the path for contemporary scholars to understand the numerous possible ways of reading the messages contained in the immense emporium of prehistoric art, both Paleolithic and later. One thing became clear: not all prehistoric art was executed for the same purpose. This discourse has to be broadened and contributions on the meaning of specific sites, periods or types of prehistoric art can contribute to enriching our knowledge. Colleagues and friends are cordially invited to propose their papers to **EXPRESSION** quarterly journal.

FORTHCOMING NEW DEBATES

Readers are proposing themes for debate. When at least three articles are submitted on the same theme, the topic is considered for a forthcoming issue.

1. **ORIGINS AND DEVELOPMENT OF URBAN SETTLEMENTS**
2. **THE ORIGINS OF RELIGION AND THE ORIGINS OF ART.** Possible connections.
3. **RITUALS AND BELIEFS:** universal and local patterns.
4. **DECODING PREHISTORIC AND TRIBAL ART:** meaning and purpose.
5. **WHERE DOES *HOMO SAPIENS* COME FROM?** Where, how and when.
6. **IS *HOMO SAPIENS* THE INVENTOR OF FIGURATIVE ART?** Is visual art the sign of his presence?
7. **IMAGES OF WARFARE AND FIGHTING IN PREHISTORIC AND TRIBAL ART.** Their commemorating role and their historical value.
8. **SEAFARING DEPICTIONS: RECORDING MYTHS AND EVENTS** Considering the story of seafaring and its earliest documentation.
9. **WHEN AND HOW DID PEOPLE FROM THE NEW WORLD (AMERICA AND AUSTRALIA) DISCOVERED THE PRESENCE OF THE OLD WORLD (AFRICA AND EURASIA)?** What did they know of the Old World before recorded contacts?
10. **MYTHS OF ORIGINS: WHERE DID THE ANCESTORS COME FROM?** Global and local versions.
11. **DEFINING THE CULTURAL IDENTITY OF *HOMO SAPIENS*.** Art, material culture, myths, beliefs, and conceptual trends.
12. **PERSONAL IDENTITIES OF ARTISTS.** Identifying the hands of a specific artist, school or tradition in prehistoric and tribal art.
13. **BURIAL CUSTOMS AND PRACTICES** as expression of beliefs in the afterlife. How was the world of the dead conceived?
14. **IMAGES OF WARFARE AND FIGHTING IN PREHISTORIC AND TRIBAL ART.** Their commemorating role and their historical value.
15. **REGIONAL PATTERNS IN ARTISITIC CREATIONS.** What generates local characteristics in artistic expression?
16. **VERNACULAR DECORATIVE PATTERNS AND THEIR SOURCES.** Decoration of objects, huts or rock surfaces as the expression of identity.

PROPOSALS FOR NEW DEBATES

Proposals for papers and suggestions on these and other issues are welcome.

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236 AUTHORS from 46 COUNTRIES

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Australia	9	Mexico	6
Austria	3	Morocco	1
Belgium	6	Mozambique	4
Botswana	1	Namibia	1
Brazil	17	Netherlands	1
Bulgaria	1	Norway	2
Canada	5	Perù	1
China	31	Poland	2
Colombia	1	Portugal	9
Czech Republic	1	Russia	5
Denmark	2	Saudi Arabia	1
France	13	South Africa	4
Germany	1	Spain	10
Greece	1	Sri Lanka	5
Hungary	1	Sweden	2
Israel	3	Switzerland	4
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EXPRESSION

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 BIMONTHLY E-LETTER OF THE COMMISSION ON INTELLECTUAL AND SPIRITUAL EXPRESSIONS OF NON-LITERATE PEOPLES

UIIPP-CISENP was founded in 2006 as an international scientific commission of The International Union of Prehistoric and Protohistoric Sciences (Union Internationale des Sciences Préhistoriques et Protohistoriques) President: UIPP-CISENP: Emmanuel Anati



EXPRESSION is a new link in the human chain of events.

UIIPP-CISENP is now inviting you to join our interdisciplinary dialogue on the intellectual and spiritual expressions of non-

CISENP aims at debate and creative discussion – to encourage comparative study. The idea is to invent together new ways of sharing insight and consider issues emerging from this burgeoning, interpretative field of research.

EXPRESSION is first focusing on *human expressions* – all traces emanating from ancient, modern, and contemporary non-literate peoples to unlock the nature of human language, cognition and spiritual thinking. Pre-literate children, prehistoric *homo sapiens*, and traditional tribes

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September 2013

An Introduction to Conceptual Anthropology

and topics to be discussed in the following issues of Expression Magazine

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EXPRESSION invites us to consider the human mind and spirit. Join our interdisciplinary dialogue with UIIPP-CISENP and all those thirsty for an understanding of the intellectual and spiritual expressions of non-literate

We note with pleasure the productive discussions held at the **XXV Valcamonica Symposium**, from the 20th to the 26th of September, 2013 in Capri di Ponte, Italy. Many speakers participated in increasing understanding about “*Art as a Source of History*”. Many plan on submitting papers for the “*Atapuerca*” UIIPP World Congress in 2014.

EXPRESSION is excited publishing the Valcamonica Symposium conclusions as well as excerpts from the new *Andor* publication in English “**What caused the**

Expression 2

November 2013

What Caused the Creation of Art?

Conclusions of the XXV Valcamonica Symposium. With papers by Massimo Minini (Italy), Fernando Coimbra (Portugal), Johannes Loubser (USA), Tang Huisheng (China), Claudine Cohen (France), Michael Francis Gibson (Belgium), Robert Bednarik (Australia), Emmanuel Anati (Italy).

EXPRESSION, No. 3, January 2014
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EXPRESSION invites us to consider the human mind and spirit. Join our interdisciplinary dialogue with UIIPP-CISENP and all those

We note with pleasure the birth of the new *Center for Desert Archaeology and Anthropology* in the Negev, in Mitzpe Ramon, about 100 kilometers from the site of Har Karkom. Take a look, in this issue, at Emmanuel Anati's announcement and call for collaboration from international researchers.

In this, our third issue of **EXPRESSION**, we seek to clarify that are the **NON-LITERATE PEOPLES** referred to in

Expression 3

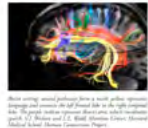
January 2014

Discussion about the Targets of Expression Research Group

EXPRESSION

BIMONTHLY E-LETTER OF THE COMMISSION ON INTELLECTUAL AND SPIRITUAL EXPRESSIONS OF NON-LITERATE PEOPLES

N°4 April 2014



EXPRESSION invites us to consider the human mind and spirit. Join our interdisciplinary dialogue with UIIPP-CISENP and all those thirsty for an understanding of the intellectual and spiritual expressions of non-literate peoples.

In this issue of **EXPRESSION**, we present a preliminary selection of the abstracts of participants to the **UIIPP World Congress “Atapuerca”** to be held in Burgos, Spain from 5-7 September 2014.

UIIPP-CISENP was founded in 2006 as an international scientific commission of The International Union of Prehistoric and Protohistoric Sciences (Union Internationale des Sciences Préhistoriques et Protohistoriques) President: UIPP-CISENP: Emmanuel Anati

As always, we are pleased to meet comments and feedback on our e-letters of questions, and requests to the UIIPP-CISENP. We welcome those which will help prepare thoughtful discussion for the congress. In the past issue, the last before we meet, we will publish conclusions on the future of this interdisciplinary one.

*The preliminary conclusion: CISENP will be presenting all of geographical regions and from a number of disciplines and interdisciplinary perspectives. The spiritual and intellectual expressions of non-literate peoples constitute a particular focus in the research, of which we are celebrating, and which, alongside the cognitive structures, psychology and genetics – we could see perhaps the evolution of the early mind... on the interdisciplinary field of “*spiritual anthropology*”.*

We seek an interdisciplinary method and spiritual expressions, as well as a theoretical study to discover the human mind. Decoding the significance and purpose of ritual images, signs and symbols, besides the using one collective means built over thousands of years in the present. CISENP will facilitate your queries and input regarding your own research objectives. Let us know what path you are on, our way to Atapuerca.

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Expression 4

April 2014

A Selection of Abstracts for Session a the Uispp World Congress “Atapuerca”, Burgos, Spain

With articles by Emmanuel Anati and Ariela Fradkin (Italy), Daniel Arsenault (Canada), Ulf Bertilsson (Sweden), Pascale Binant (France), Paul Bouissac (France), Paul D. Burley (UK), Fernando Coimbra (Portugal), Léo Dubal (France), Arsen Faradzhev (Russia), Francesco Ghilotti (Italy), Lysa Hochroth (France), Bulu Imam (India), Shems Krasniqi (Kosovo), Gang Li and Xifeng Li (China), G. Terence Meaden (UK), Louis Oosterbeek (Portugal), Hua Qiao/Li Bin Gong and Hui Liu (China), Marcel Otte (Belgium), Andrea Rocchitelli (Italy), Umberto Sansoni (Italy), Tsoni Tsonov (Bulgaria), Gregor Vahyanan (Armenia), Huiling Yang (China), Yuan Zhu and Zhuoran Yu (China).



Expression 5

June 2014

Additional Abstracts for the UISPP World Congress “Atapuerca”, Burgos, Spain

With articles by Li An and Junsheng Wu (China), Aoyungerile and Ying An (China), Beatriz Menéndez/Quijada César/Vinas Ramon/Albert Rubio and Santos Neemias (Mexico, Spain), Margalit Berriet (France), Ana M.S. Bettencourt (Portugal), Bo Cao (China), Chakravarty Somnath (India), Manuel Edo/Ferran Antolin/Pablo Martínez/M^a Jesús Barrio, Elicinia Fierro/Trinidad Castillo/Eva Fornell/Georgina Prats/Remei Bardera and Concepció Castellana (Spain), Pengcheng Hu (China), Yanqing Jin and Xiaoxia Zhang (China), Fei Li (China), Gang Li (China), Hao Li and Biao He (China), Federico Maillard (Switzerland), Xiaomei Mu and Li-Na Zhang (China), Dana Shabam and Anna Belfer-Cohen (Israel), Zeming Shi/Xiaoxia Zhang and Yanqin Jing (China), Xiaoyong Sun and Jiaying Zhang (China), Viktor Vetrov (Ukraine), Liangfan Wang and Xiaoming Luo (China), Jiakai Wu (China), Qiuping Zhu (China), Liefeng Zhu and Xu Wang (China).



Expression 6

August 2014

Summaries of the Session at the UISPP Burgos Congress

With articles by Emmanuel Anati (Italy), Joaquín Arroyo (Mexico), Martha E. Benavente (Mexico), Margalit Berriet (France), Ulf Bertilsson (Sweden), Pascale Binant (France), Paul Bouissac (Canada), Fernando Coimbra (Portugal), Léo Dubal (France), Arsen Faradzhev (Russia), Ariela Fradkin (Italy), Francesco Ghilotti (Italy), Antonio Hernandez (Spain), Mercedes Iriarte (Spain), G. Terence Meaden (UK), Beatriz Menéndez (Spain), Hu Pengcheng (China), César Quijada (Mexico), Albert Rubio (Spain), Neemias Santos (Spain), Alejandro Terrazas (Mexico), Tsoni Tsonev (Bulgaria), Gregor Vahanyan (Armenia), Ramon Viñas (Spain)



Expression 7

March 2015

Spiritual Dimensions of Rock Art

With articles by Daniel Arsenaault (Canada), Paul D. Burley (UK), Somnath Chakraverty (India), Bulu Imam (India), Mercedes Pérez Bartolomé and Emilio Muñoz Fernández (Spain), Marcel Otte (Belgium), Andrea Rocchitelli (Italy), Ramon Viñas/Albert Rubio/César Quijada/Joaquín Arroyo/Beatriz Menéndez and Neemias Santos (Mexico, Spain), Umberto Sansoni (Italy), Giuseppa Tanda (Italy), Zeming Shi and Yanqing Jing (China).



Expression 8

June 2015

Rock Art: When, Why and to Whom?

With articles by Mara Basile and Norma Ratto (Argentina), Jaâfar Ben Nasr (Tunisia), Luigi J. Boro (USA), Christopher Chippindale (UK), Jessica Joyce Christie (USA), Fernando Coimbra (Portugal), Ib Ivar Dahl (DK), Sofia Soares de Figueiredo (Portugal), Inés Domingo Sanz (Spain), Bernadette Drabsch (Australia), Louise Felding (Denmark), Dánae Fiore and Agustín Acevedo (Argentina), Natalie R. Franklin and Phillip J. Habgood (Australia), Marisa Dawn Giorgi (Australia), Philippe Hameau (France), Arnaud F. Lambert (USA), Arnaud F. Lambert (USA), J. David Lewis-Williams (South-Africa) and Kenneth Lymer (UK).

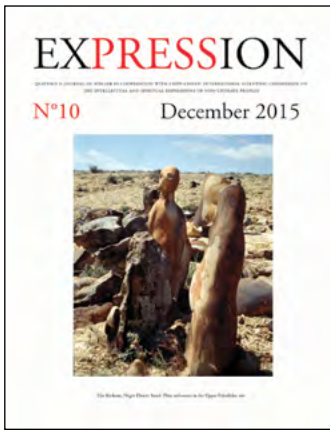


Expression 9
September 2015

Tribal and Prehistoric Art: When, Why and to Whom?

Presenting the WWW Project.

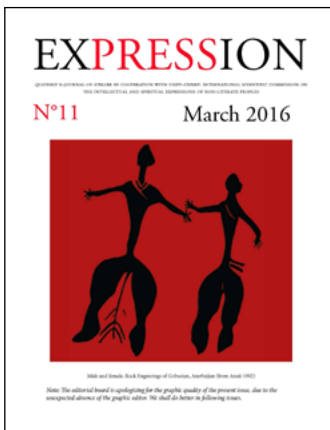
With articles by Monia Chies (Italy), David Delnoy and Marcel Otte (Belgium), Edmond Furter (South Africa), Chris Hegg (USA), Emmanuelle Honoré (UK), Bulu Imam (India), Shemi Krasniqi (Kosovo), Trond Lødøen (Norway), Cristina Lopes (Portugal), Angelina Magnotta (Italy), Federico Mailland (Switzerland), Subhash Chandra Malik (India), Michel Martin (France), Elisabeth Monamy (France), Bilinda Devage Nandadeva (Sri Lanka), Alma Nankela (Namibia), George Nash (UK), Ancila Nhamo (Zimbabwe), Masaru Ogawa (Japan), Awadh Kishore Prasad (India), Riaan F. Rifkin (South Africa), Avraham Ronen (Israel), Manuel Santos Estévez (Portugal), Susan Searight-Martinet (Morocco), Kate E. Sharpe (UK), Jitka Soukopova (Italy), Radhakant Varma (India), Steven J. Waller (USA), Anne-Catherine Welté and Georges-N (Joel) Lambert (France).



Expression 10
December 2015

The Role of Religion, Magic and Witchcraft in Prehistoric and Tribal Art

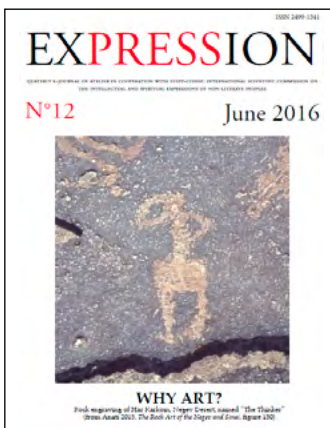
With articles by Jaâfar Ben Nasr (Tunisia), Ingmar M. Braun (Switzerland), Edmond Furter (South Africa), Arnaud F. Lambert (USA), Maria Laura Leone (Italy), J. D. Lewis-Williams (South Africa), Angelina Magnotta (Italy), Federico Mailland (Switzerland), Nataliia Mykhailova (Ukraine), Susan Searight-Martinet (Morocco), Hans-Joachim Ulbrich (Austria), Vahanyan Gregori (Armenia) and Steven J. Waller (USA).



Expression 11
March 2016

Male and Female in Prehistoric and Tribal Art

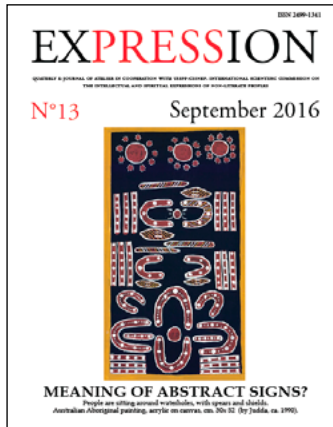
With articles by Margalit Berriet (France), Carl Bjork (Usa), Pascale Binant (France), Brian Britten (Canada), Jessica Joyce Christie (Usa), Santiago Wolnei Ferreira Guimaraes (Brazil), Deb Holt and Jane Ross (Australia), Arnaud F. Lambert (Usa), Federico Mailland and Angelina Magnotta (Italy), Katharina Rebay-Salisbury (Austria), Susan Searight - Martinet (Morocco), Jitka Soukopova (Italy), Sachin Kr Tiwary (India), Maarten Van Hoek (Holland), Aixa Vidal/Lorena Ferraro and Maria Teresa Pagni (Argentina).



Expression 12
June 2016

Why Art?

With articles by Robert G. Bednarik (Australia), Kalyan Kumar Chakravarty (India), Liudmila Lbova (Russia), Tirtha Prasad Mukhopadhyay (Mexico) and Derek Hodgson (UK), Ancila Nhamo (Zimbabwe), Marcel Otte (Belgium), Kalle Sognnes (Norway), Jitka Soukopova (UK), George F. Steiner (Switzerland) and Tsoni Tsonev (Bulgaria).

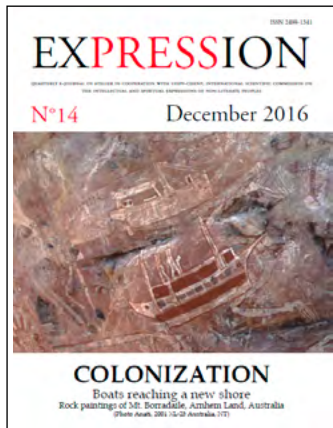


Expression 13

September 2016

Abstract Signs in Prehistoric and Tribal Art: Meaning and Problems of Interpretation

With articles by Margalit Berriet (France), Jean Clottes (France), Jagannath Dash (India), Maurer Dieter (Switzerland), Edmund Furter (South Africa), Thirtha Prasad Mukhopadhyay and Alan P. Garfinkel (Usa), Tsoni Tsonov (Bulgaria) and Leslie Van Gelder (Usa).

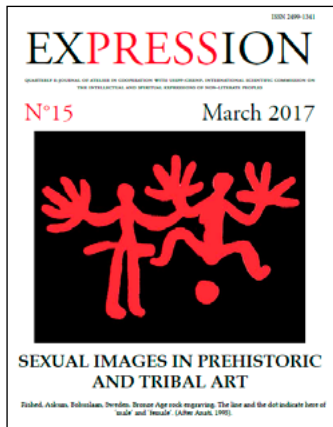


Expression 14

December 2016

Colonization: How Did Humans Reach All the Lands of the Planet?

With articles by Emmanuel Anati (Italy), Marta Arzarello (Italy), Robert G. Bednarik (Australia), Anthony Bonanno (Malta), José Farruja de la Rosa (Spain), Edmund Furter (South Africa), Marcel Otte (Belgium), Santiago Wolnei Ferreira Guimaraes and Leidiana Alves de Mota (Brazil).



Expression 15

March 2017

Sexual Images in Prehistoric and Tribal Art

With articles by Emmanuel Anati (Italy), Leo Dubal (France), Edmond Furter (South Africa), Michel Justamand and Pedro Paulo A. Funari (Brazil), Shensi Krasniqi (Kosovo), Angelina Magnotta (Italy), Marc Martinez/Michel Lenoir and Anne-Catherine Welté (France), Terence Meaden (UK), Nataliia Mykhailova (Ukraine) and Jitka Soukopova (UK).

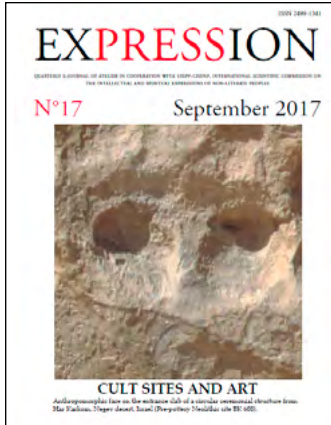


Expression 16

June 2017

The Message Behind the Images in Prehistoric and Tribal Art

With articles by Emmanuel Anati (Italy), Robert G. Bednarik (Australia), Emilio G. Berrocal (Italy), Ekaterina Devlet (Russia), A. José Farruja de la Rosa (Spain), Edmond Furter (South Africa), Alexandre Guida Navarro (Brazil), Cristina Lopes (Portugal), Terence Meaden (Uk), Cynthia Ontiretse Mooketsi (Botswana), Jacinto Palma Dias (Portugal), Radoslaw Palonka (Poland), Tirtha Prasad Mukhopadyay (Mexico), Alan Garfinkel (Usa), Luis Ramon Merchan Villalba (Colombia), Vahan Vahanyan and Gregori Vahanyan (Armenia).

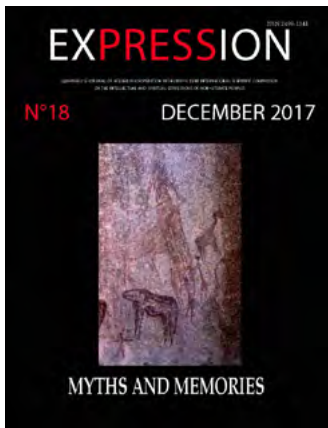


Expression 17

September 2017

Cult Sites and Art

With articles by Emmanuel Anati (Italy), Margalit Berriet (France), Jerzy Gassowski (Poland), Kempe Stephan F.J. and Al-Malabeh Ahmad (Germany, Jordan), Terence Meaden (UK), Kalle Sognnes (Norway), Sachin Tiwary (India), Gregori Vahanyan (Armenia), Wolnei Ferreira Guimarães Santiago (Brazil).

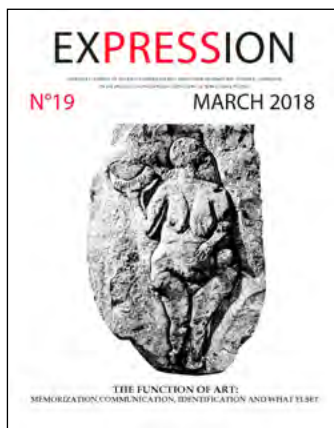


Expression 18

December 2017

Myths and Memories: Stories Told by Pictures

With articles by Emmanuel Anati (Italy), Margalit Berriet (France), Gassowski Jerzy (Poland), Kempe Stephan F.J. and Al-Malabeh Ahmad (Germany, Jordan), Terence Meaden (UK), Tiwary Sachin (India), Kalle Sognnes (Norway), Gregor Vahanyan (Armenia) and Wolnei Ferreira Guimarães Santiago (Brazil).



Expression 19

March 2018

The Function of Art: Memorization, Communication and What Else?

With articles by Bulu Imam (India), Devlet Ekaterina (Russia), Kraniqi Shemsi (Kosovo), Lopes Cristina (Portugal), Maurer Dieter (Switzerland), Moulton Susan (USA), Vahanyan Vahan (Armenia), Villa Marta and Nisi Domenico (Italy).



Expression 20

June 2018

The Function of Art: Memorization, Communication and What Else?

Part II

With articles by: Mailland Federico (Switzerland), Marler Joan (USA), Mykhailova Nataliia (Ukraine), Prasad Awadh Kishore (India), Warland Jacinta (Australia).



Expression 21

September 2018

The Dominant Theme in Prehistoric and Tribal Art

With articles by: Emmanuel Anati (Italy), Shanandoah Anderson (USA), Sara Garcês, Luiz Oosterbeek (Portugal), Michel Justamand, Gabriel Frechiani de Oliveira, Suely Amâncio Martinelli (Brazil), Gregori Vahanyan, Vahanyan Vahan, Baghdasaryan Vard (Armenia), Jessie Van Cauter, Marc De Bie (Belgium).



Expression 22

December 2018

The Dominant Theme in Prehistoric and Tribal Art - Part II

With articles by: Emmanuel Anati (Italy), Margalit Berriet (France), Amélie Bonnet-Balazut (France), Bulu Imam (India), Carol Patterson (USA).

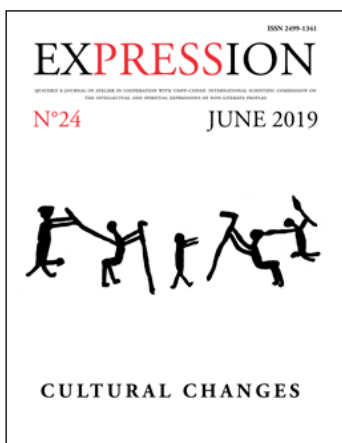


Expression 23

March 2019

The Age of Memory, the Memory of Ages

With articles by: Emmanuel Anati (Italy), Fernando A. Coimbra (Portugal), Leo Dubal (France), Santiago Wolnei Ferreira Guimarães (Brazil), Liudmila Lbova, Tatyana Rostyazhenko (Siberian Federal District, Russia), Aixa Vidal (Argentina)



Expression 24

June 2019

Cultural Changes

With articles by: Robert G. Bednarik (Australia), Brian Hayden (Canada), Michel Justamand, Gabriel Frechiani de Oliveira, Pedro Paulo Funari (Brazil), Majeed Khan (Saudi Arabia), Tirtha Prasad Mukhopadhyay, Armando Pérez Crespo (Mexico), Simon Radchenko, Dmytro Nykonenko (Ukraine)

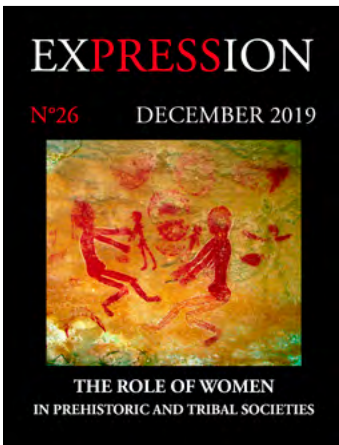


Expression 25

September 2019

Cultural Changes - Part II

With articles by: Emmanuel Anati (Italy), Jean Clottes (France), Luc Hermann (Belgium), Carol Patterson (USA), Raj Somadeva, Anusha Wanninayake, Dinesh Devage, Resta Fernando(Sri Lanka)

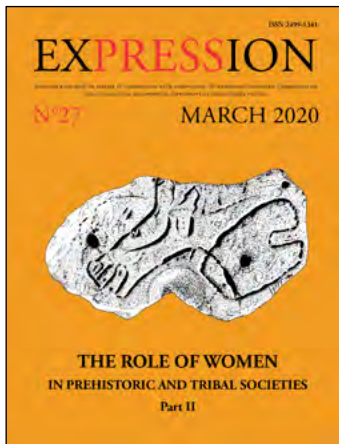


Expression 26

December 2019

The Role of Women in Prehistoric and Tribal Societies

With articles by: Emmanuel Anati (Italy), JSantiago Wolnei Ferreira Guimarães (Brazil), Michel Justamand, Gabriel Frechiani de Oliveira, Antoniel dos Santos Gomes Filho, Vanessa Belarmino da Silva, Pedro Paulo Funar (Brazil), Majeed Khan (Saudi Arabia), Ruman Banerjee (India), Somnath Chakraverty (India), David W. Robinson (UK), Jitka Soukopova (UK)



Expression 27

March 2020

The Role of Women in Prehistoric and Tribal Societies - Part II

With articles by: Emmanuel Anati (Italy), Meenakshi Dubey-Pathak (India), Luc Hermann (Belgium), Maria Laura Leone (Italy), Carol Patterson (USA)

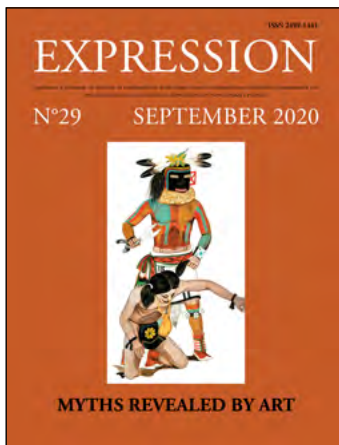


Expression 28

June 2020

On the Diffusion of Culture

With articles by: Emmanuel Anati (Italy), Herman Bender (USA), Anthony Bonanno (Malta), Luc Hermann (Belgium), Annik Schnitzler (France), Jitka Soukopova (UK)



Expression 29

September 2020

Myths Revealed by Art

With articles by: Emmanuel Anati (Italy), Meenakshi Dubey-Pathak (India), Terence Meaden (UK), Alessandro Menardi Noguera (Italy), Carol Patterson (USA)

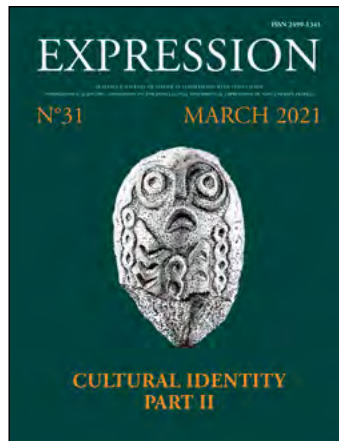


Expression 30

December 2020

Cultural Identity

With articles by: Emmanuel Anati (Italy), Amélie Bonnet Balazut (France), Stavros D. Kiotsekoglou (Greece), Giuseppe Orefici (Perù), Jitka Soukopova (Czech Republic)

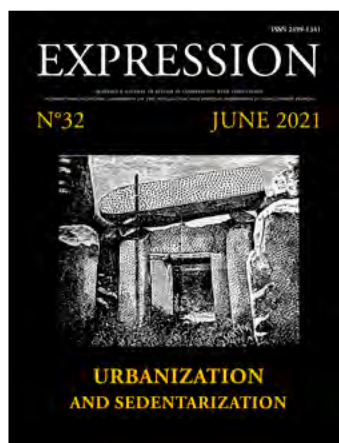


Expression 31

March 2021

Cultural Identity - Part II

With articles by: Emmanuel Anati (Italy), Léo Dubal (France), Michel Justamand, Cristiane de Andrade Buco, Vitor José Rampaneli de Almeida, Antoniel dos Santos Gomes Filho, Albérico Queiroz, Gabriel F. de Oliveira, Matheus Freitas de Oliveira, Leandro Paiva (Brasil), Terence Meaden (UK), Alessandro Menardi Noguera (Italy)



Expression 32

June 2021

Urbanization Origins

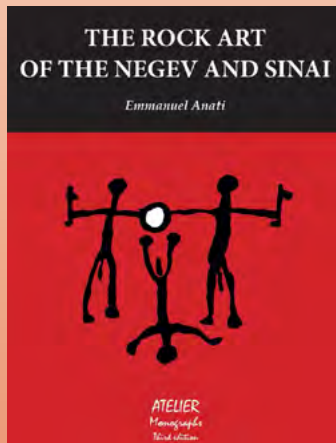
With articles by: Emmanuel Anati (Italy), Behrooz Barjasteh Delferooz (Sweden), Samira Narooyi, Safoura Kalantari (Iran), Solange Macamo, Vitalina Jairoce, Arlindo Zomba, Laurinda Mutimucuo (Mozambique), Mário Varela Gomes (Portugal)

ARCHAEOLOGY AND THE BIBLE

Atelier is pleased to present

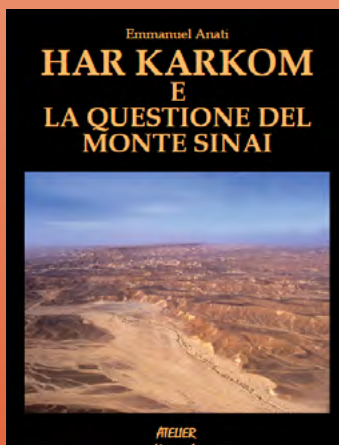
ARCHAEOLOGY IN THE DESERT EXODUS: NEW DISCOVERIES RELATED TO BIBLICAL ARCHEOLOGY

From excavations and explorations in the deserts that separate the land of Canaan from Egypt, Emmanuel Anati, the scholar who for half a century is exploring these deserts, sums up new discoveries in the following volumes. Richly illustrated books bring new light on the events that inspired the Biblical narrative.



Anati, E., 2015, *The Rock Art of the Negev and Sinai*, Third English edition
Capo di Ponte (Atelier), 248 pp.248; 196 ill., €20,00

The book deals with a new theme of Neareastern archeology: the rock art of the Negev and Sinai. It presents new discoveries and reconsiders contents and assumptions of previous articles and of a book by the same author that dates back to 1979. The richly illustrated book is offering a new vision of this immense archive engraved and painted on rocks that reveals events and beliefs of the desert. The rock art of the Negev and Sinai illustrates stories and customs of the Sinai Peninsula over the past 10,000 years. Some depictions of the Bronze Age may refer to people mentioned in the Pentateuch. Others, of Roman-Byzantine times, illustrate life and customs from the age of early spread of Christianity.



Anati, E., 2016: *Har Karkom e la questione del Monte Sinai* (*Har Karkom and the Question of Mount Sinai*), Italian edition

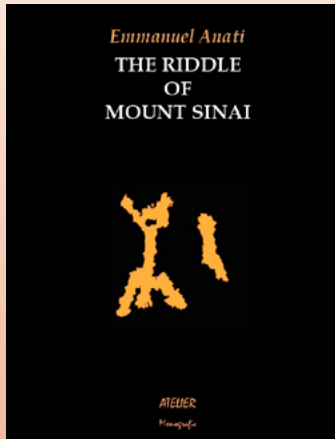
Capo di Ponte (Atelier), pp 220; 138 ill., €30,00

The findings of shrines and encampments of the Bronze Age at Har Karkom, a mountain located in one of the driest places and inhospitable parts of the Negev desert, in the north of the Sinai Peninsula, arouses a global debate on the hypothesis that this mountain can identify with the biblical Mount Sinai. The book presents a summary of the discoveries; it calls into question previous assumptions about the reliability of the Exodus Biblical narrative, both on the location of the mythical Mount Sinai, and on the chronological discrepancies proposed by various researchers. The book is richly documented by photographs, maps and other illustrations, it updates on recent discoveries, analyzing their possible historical significance, suggesting a new vision of the events narrated in the Bible.

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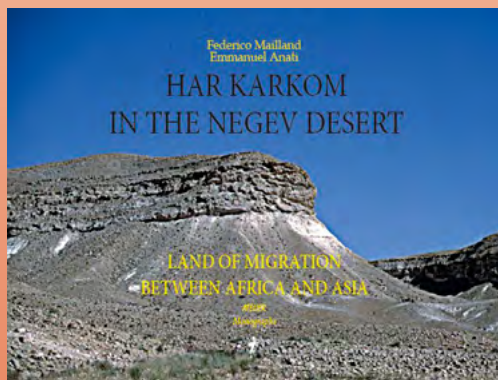
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Anati, E. 2017, *The Riddle of Mount Sinai*, Second English Edition
Capo di Ponte (Atelier), 260 pp. 141 pls. € 40

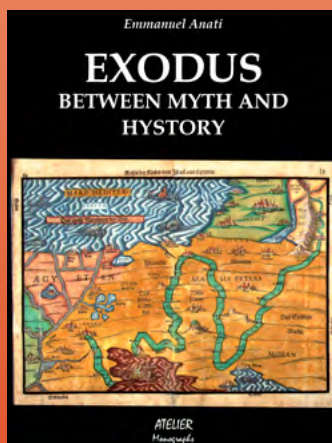
What is the true story behind the biblical narration of Exodus? The discoveries of the Italian archaeological expedition at Har Karkom, in the Negev Desert, tell the hitherto unknown story of the sacred mountain in the heart of the desert of Exodus, reflecting surprising similarities to the events and conditions described to us, albeit in mythicised form, in the Old Testament. The mountain was a paramount cult site and the archaeological discoveries go far beyond the expectations. This well documented volume also helps to clarify a major question: to what extent may we consider the biblical narration as a source of historical documentation.



Anati, E.; Maillard F., 2018, *Har Karkom in the Negev Desert. Raw Material for a Museum on Two Million Years of Human Presence*

Capo di Ponte (Atelier), 130 pp., 534 pls., € 110, English Edition

A mountain located in the land-bridge between Africa and the rest of the world yielded traces of ages of human presence ever since the first steps of the human ancestors out of Africa. The archeological discoveries tell us of two million years, from the earliest stations of archaic Pebble Culture, to recent Bedouin camping sites. The site became a holy mountain with shrines and other cult structures already in the Paleolithic; it developed into an immense cult site in the Bronze Age, likely to be the biblical Mount Sinai. The present book is displaying the results of over 30 years of fieldwork, the raw material of the sequence of ages, for a museum on Har Karkom in the Negev Desert, presenting the story of humankind as concentrated in a mountain of a few square miles in the middle of one of the most arid and nowadays most inhospitable spots in the Near East.



Anati, E., 2018: *Exodus Between Myth and History*, English edition
Capodiponte (Atelier) pp. 388; 138 pls., Analytical Appendix., € 40,00

Different opinions divided the academic world about the historic reliability of the biblical narrative of Exodus. The events in Egypt, the wanderings in the desert under the leadership of Moses and the events at the foot of Mount Sinai are they based on facts or are they just legend? Broad and systematic explorations on the ground and new archaeological discoveries open up the possibility of tracing back the geographical and environmental context, by providing elements that bring new insight on the historical roots of this magnificent epic passed down from the Bible.

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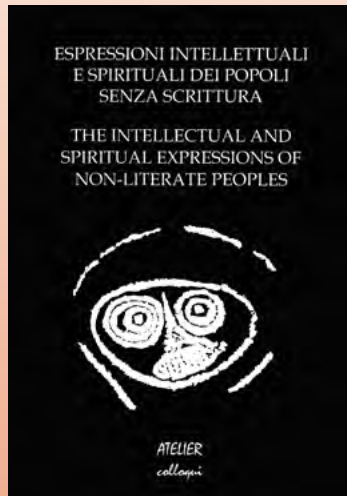
ATELIER' PUBLICATIONS

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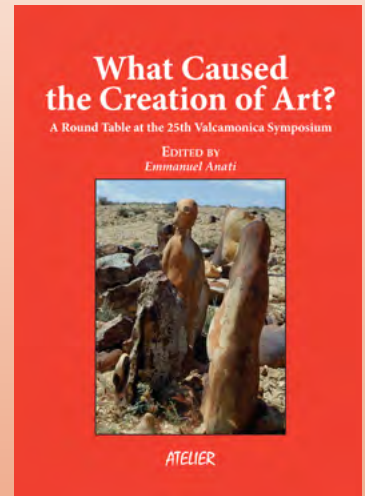
Il segni originari dell'arte (In Italian)

Proceedings of the Colloquium held at the University of Urbino in 2010. Essays by nine authors who deal with the theme seen from various disciplines: Anthropology, Archaeology, Art History, Semiotics, Psychology, Psychoanalysis, Sociology.



Espressioni intellettuali dei popoli senza scrittura (In Italian, English, French)

Proceedings of the Colloquium organized in Valcamonica by the International Union of Prehistoric Sciences in 2012. Essays by 30 authors from 11 countries on the intellectual expressions of the primary societies.



What Caused the Creation of art? A Round Table at the 25th Valcamonica Symposium

'What caused the creation of art?' People from different disciplines and different cultural backgrounds present contrasting views. And yet, the same question has bothered thinkers for generation.



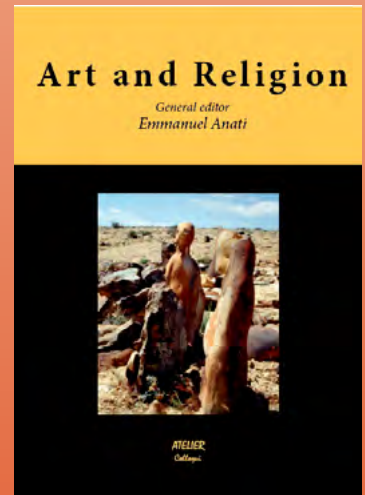
Sogno e memoria: Per una psicoanalisi della Preistoria (In Italian)

A series of papers presented at Congresses of Sociology, Psychology and Psychoanalysis concern. The analysis of human behavior and of graphic art externalizations is opening new perspectives to the social sciences and multidisciplinary cooperation.



Semiotica dell'arte preistorica (In Italian)

The conceptual meaning of the forms, the metamorphosis of shapes into sounds, sounds in forms, ideas into images, thoughts in words, it is the very basis of identity of the intellectual being, of 'Homo intellectualis'. This mechanism stimulated, over the years, some of the author's papers and lectures in congresses and conferences of semiotics, sociology and psychology.



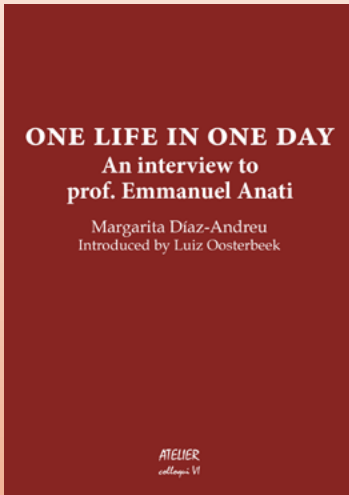
Art and Religion

What is the role of religion, magic and witchcraft in prehistoric and tribal art? The intellectual and spiritual motivations of art produced various theories since the first attempts to explain prehistoric art over a century ago. Recent research is revealing more complex conceptual connections. In this book, authors of different backgrounds and countries, from four continents, present examples of specific aspects, providing first-hand data.

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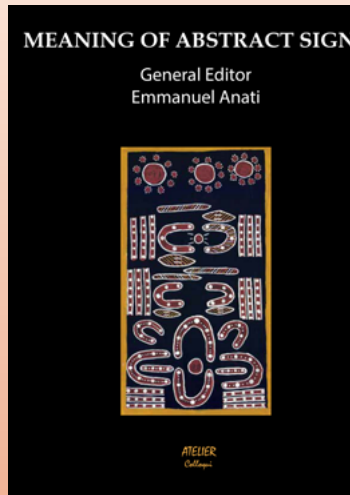
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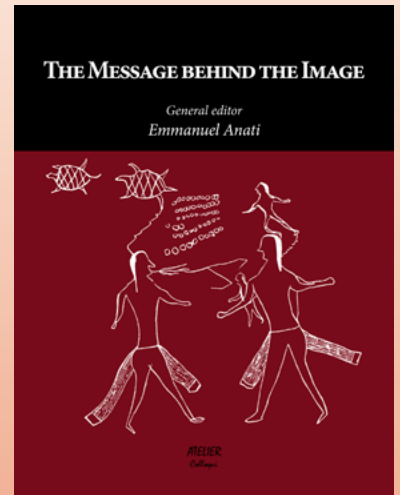
One Life in One Day. An interview to prof. Emmanuel Anati

In the gardens of the campus of Burgos University, while delegates were moving from sessions and lectures to coffee breaks and back, Margarita Díaz-Andreu recorded, for hours, the words of Professor Emmanuel Anati. It was the 5th of September 2014 and when the electric lights of the evening replaced the sunlight, a life-long story was drafted. It concerned just one aspect of Anati's life, that of his experiences as a scholar in the human sciences.



Meaning of Abstract Signs

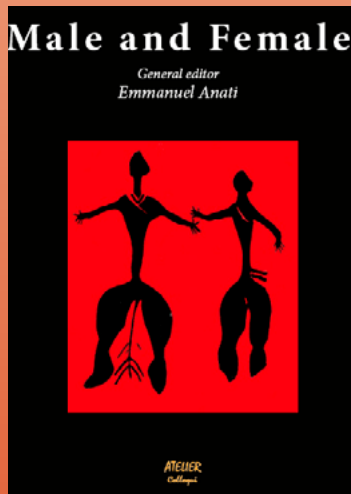
The clan was planning a fight against another clan that had abused hospitality hunting kangaroos in a reserved ground. The painter recorded the gathering of the elders to decide the expelling of the guest clan. He represented the elders and the warriors by standard signs. The art-dealer sold the painting as an "Aboriginal abstract composition". The meaning came from the people of the clan who saw the painting explaining the recorded event. Other examples and studies attempt at defining the meaning of abstract signs.



The message behind the image

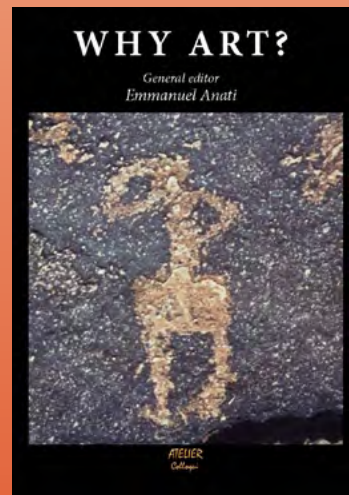
Prehistoric and tribal people have left behind millions of images, in Africa, America, Asia, Europe and Oceania. Was their purpose just that of embellishing rock surfaces? What pushed people from all over the world to record their memories throughout the ages?

This immense heritage, whether intentional or not, is full of messages to be read and understood.



Male and Female

The book includes papers of 20 authors from five continents. It considers human representations in prehistoric and tribal art presenting a broad landscape of different views and cases. In each age and culture a specific choice is emerging in the visual arts, between preferring male or female images, and between having or not the human figure as the main concern. The book presents different cases and views from experts of five continents.



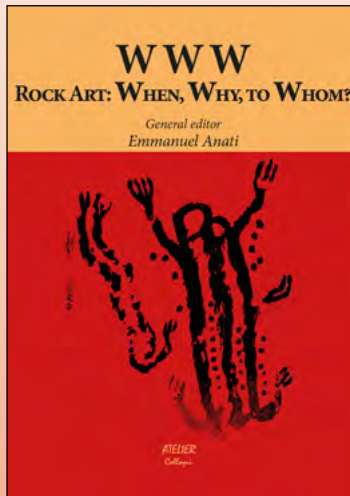
Why Art

The volume presents a search of contents by scholars from different continents with different experiences. Prehistoric art is like the literature of more recent times, some depictions may concern science, others religion, some may be school textbooks and others fiction. The decoding of prehistoric art helps to approach the understanding of contents and motivations

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WWW - Rock Art:

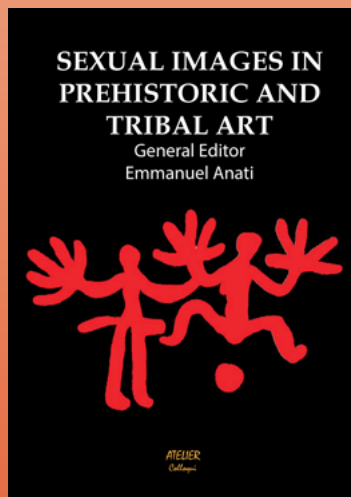
When, Why and to Whom

How come that Rock art is widespread in five continents? Some sites, in South Africa, Australia or Brazil, count well over one million figures. They were produced over centuries and millennia. What made generations persist in this tradition of marking the stone surfaces with the records of their minds? Why did they invest on it such immense time and energy?



Colonization

From an original land of origins, likely to have been in Africa, the ancestors of humankind colonized all corners of the globe. Other primates still survive in their limited habitat; humans live in the equatorial regions as well as near the Arctic pole. How did such colonization take place? Authors from five continents replied to this question: a selection of their papers appears in this volume.



Sexual Images in Prehistoric and Tribal Art

Since the earliest figurative art, sex appears to be a theme of primary concern in every corner of the world. Why were such depictions made? In some cases oral traditions allow us to identify the cause or the inspiration. Can we trace back the stories behind the images? Sharing knowledge is favoring an overview on images, myths, rituals and customs related to sex, in prehistoric and tribal art.

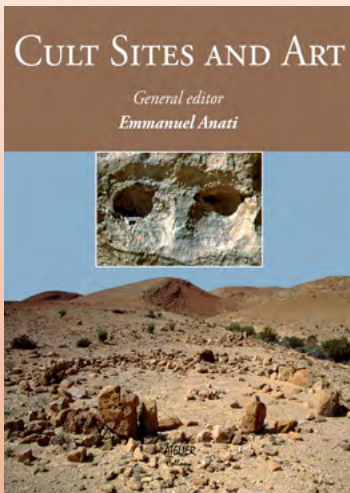


Etnogastronomia La cucina dei popoli (In Italian)

Tra le 10.000 popolazioni che vivono negli oltre 200 Paesi del pianeta Terra, abbiamo scelto le cucine di undici punti del globo, descrivendole nelle loro caratteristiche essenziali, fornendo ricette accettabili dal gusto occidentale, e realizzabili con prodotti facilmente reperibili. Capire il sapore del diverso, è saper apprezzare non solo i cibi, ma anche i sorrisi dei popoli.

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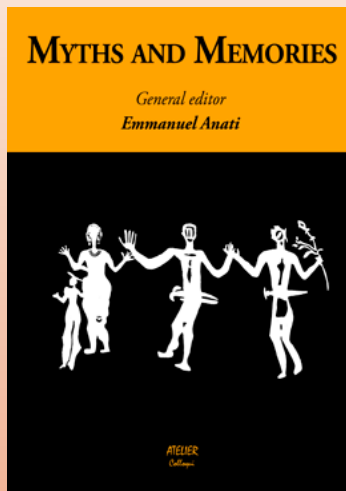
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Cult Sites and Art

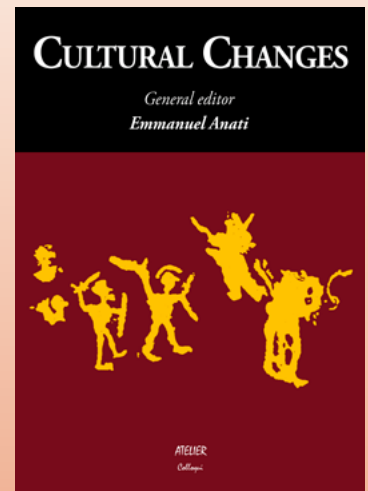
The volume is the printed version of number 17 (2017) of *EXPRESSION*, the quarterly online journal on conceptual anthropology. Sites of worship have had religious images and symbols since prehistoric times.

The relationship between religion and art emerges in its variants and in its purposes. Significant examples are presented by the authors, in Israel and the Middle East, in Armenia, Tunisia, Europe, Central Asia, Kazakhstan and Kyrgyzstan, showing a conceptual archetype that has persisted since distant prehistoric times.



Myths and Memories

Was the mind of early man much different from ours? Decorated caves, megalithic monuments, early shrines, sites of rock art, are the containers of the myths and memories, the testimony of the immense variety of beliefs and habits, the source for an as yet unwritten history of mankind: the existential expressions of people's real and imaginary, myths and memories. Different facets of the theme are considered by nine authors of nine different countries of three continents.



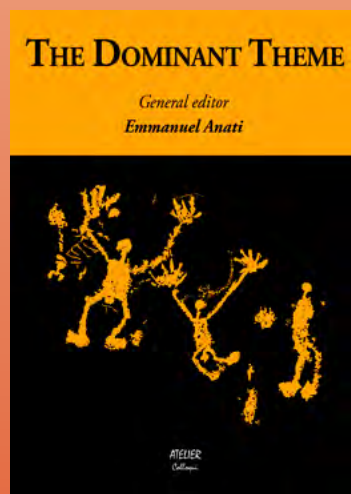
Cultural Changes

By its own nature culture moves and changes. The reasons that led to these changes are not always evident. When available, the causes help us to conceive what the past can teach us about understanding the present and attempting figuring out the future. Eighteen authors from ten countries in five continents present different aspects of cultural changes. Each article contributes a small but meaningful tessera of the fascinating mosaic of cultural changes in a world perspective.



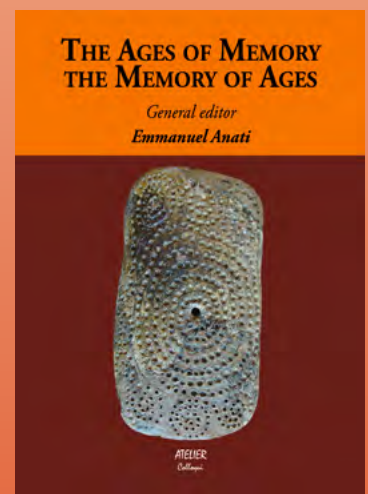
The Function of Art

Recent studies are stressing that prehistoric art had as many different purposes as those of more recent written literature, religious and not, historical or imaginary, aimed at memorization, communication, magic, commemoration, recording, affirmation of cultural or ethnic identity and much else. Such functions may vary from site to site and from one culture to another.



The Dominant Theme

Like any other style or period of visual art, each assemblage of prehistoric and tribal art has a dominant theme. Some focus on anthropomorphic figures, others on animals, others on signs, symbols or ideograms. Well-known sites of prehistoric art display millenary sequences of different phases showing changes in the dominant theme from one period to another. What is the meaning and function of the dominant theme? Visual expressions are a mirror of the mind and soul of their makers.



The Ages of Memory The Memory of Ages

When prehistoric art is decoded it becomes an invaluable cultural source in itself. An additional step is attempting to use it as a document to reconstruct the cause of its creation. What did actually happen, what were the reasons that brought about the graphic production that has reached us, and what story does it tell? "This is not the task of archaeology!" Right! It is the task of conceptual anthropology.

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ATELIER' s PUBLICATIONS

Essays



Origini della Musica (in Italian)

How and why did music originate? What function did it hold for the individual and for society? The book presents the oldest documentation of prehistoric art and archeology on the presence of music, dance and musical instruments. The text is accompanied by figures of the oldest musical instruments known to date and images depicting music and dance.



Iniziazione e riti di passaggio (in Italian)

What are the origins of baptism, circumcision, marriage and burial? The practices of initiation and rites of passage of certain Aboriginal clans of Arnhem Land, Australia, reveal the archetypes of accepted practices which are still common to many peoples of the world. The ritual has the dual role of educating and socializing. It has maintained stable their life of clans for millennia, serving as the glue between individual and group.



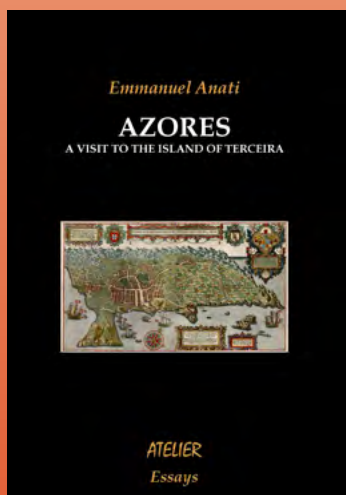
Chi sei? Chi sono? Alla ricerca dell'identità (in Italian)

The problems arising from the search for identity begin in the infant and accompany the human being to the last breath. Defining the identity of the person, of the nation or "race", concerns all people from the Early Hunters to the most advanced urban, literate cultures. The present study is proposing a historical dimension to an archetype of the cognitive system. When does the need to define the identity start, and why?



Nascere e crescere da nomadi. La relazione madre-figli nelle società primarie (in Italian)

A study of constants and variants between human societies of hunters-gatherers and urban societies in the mother-child relationship reveals archetypes and variants. The mother-child relationship is the backbone of all species of mammals and acquires special rules in primates.



Azores: a Visit to the Island of Terceira

When did man first arrive to the Azores islands? The Portuguese colonization in the 15th century marked the beginning of the official history. Is there a history before this history? The controversy, between the traditional history and the advocates of a previous human presence, finds partial solutions in the dating and decoding of traces indicating ancient human presence.



Comunicare per esistere (in Italian)

This text, inspired by travel notes of about 40 years ago, seems now to refer to prehistory. Aboriginal people have made a jump of millennia in two generations. Today they speak English, live in houses, drive cars and use the shotgun. Their lives changed since the 70s of the last century.

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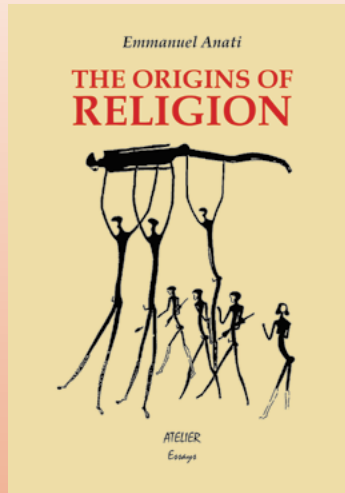
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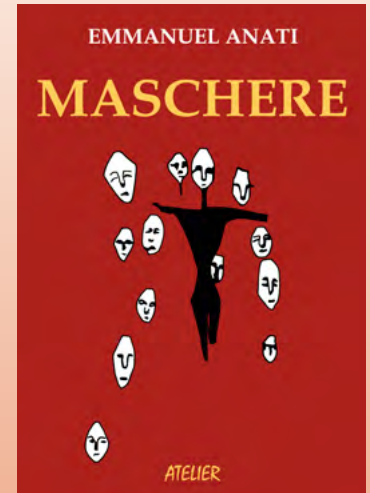
Mito tra utopia e verità (in Italian)

How do myths originate? The production of myths proves to be a constant of the cognitive process of all human societies. Parameters of this process are examined: the roots of a distant memory, the itineraries of idealization, sublimation and structuring. Similar myths from different cultures reveal recurring conceptual criteria. From the beginning man feeds the myth and the myth feeds the man. Myths feed myths.



The Origins of Religion

How and when did religions originate? The study of prehistoric art is bringing a revolution to our knowledge of the origins of religious thought. Rock art sites have held for millennia the function of places of worship and tribal identity, serving as archives of myths, beliefs and rituals. Visual art, however, is not the oldest evidence of the presence of religion. Burial customs and other material traces are bringing us further back to the origins of religious behaviour.



Maschere (in Italian)

What is behind the mask? The mask can hide the identity, but can also reveal an identity submerged, both as an object-mask or a conceptual-mask. Going back to the roots, an aspect of the cognitive process of the mask awakens questions on the comparison of human tendencies, between globalization and individualism. Tracing the history of the mask reveals recurring phenomena of man's relationship with his own identity.



Guardare l'invisibile. Religione, miti e spiriti degli aborigeni australiani. (in Italian)

Some scholars in the history of religions affirm that religion was born in the Neolithic age. People coming directly from the Paleolithic bluntly contradicts this preconception.



Amore e sessualità (In Italian)

Love and sexuality, a theme of all lives and many books, is considered under the aspect of conceptual anthropology. Biological impulses, cultural rules and individual feelings meet in different cultures, in different formulas and lead to a vision of how they work and interact socially, psychologically and emotionally on the human being and on the social context.



La morte (In Italian)

Knowledge and beliefs about death and the afterlife generate the formation of similar conceptions in different cultures and populations. Similar anxieties and fears cause similar speculative effects in combining the real with the imaginary. The idea of the soul's survival after the death of the body turns out to be at the origins of both religions and philosophy. Conceptual analysis defines elementary processes of cognitive logic, in the constant confrontation between knowing and believing.

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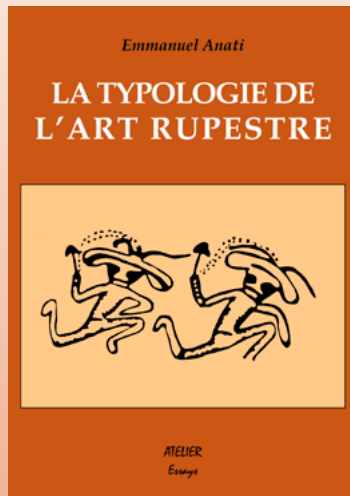
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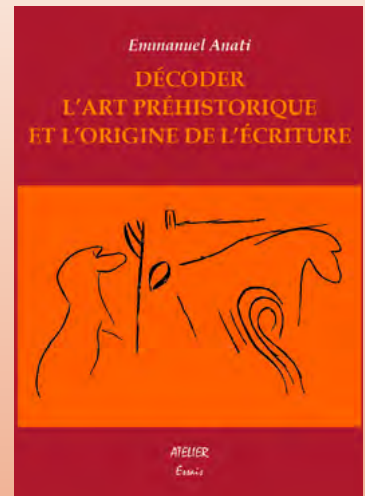
Ordine e Caos nelle società primarie. Uno studio sugli aborigeni australiani. (in Italian)

Order and chaos are compared as a principle of the binary concept that characterizes the search for an elementary logic of what man is able to hypothesize about the behavior of the world around him. To what extent does the order of nature determine social order in primary societies?



La typologie de l'art rupestre (In French)

Rock art is a human expression, produced over the millennia, on five continents. In the frame of the UNESCO "World Report on Rock Art: the state of the art" (2008), the author presented a typological structure of rock art, which has since been updated and revised.

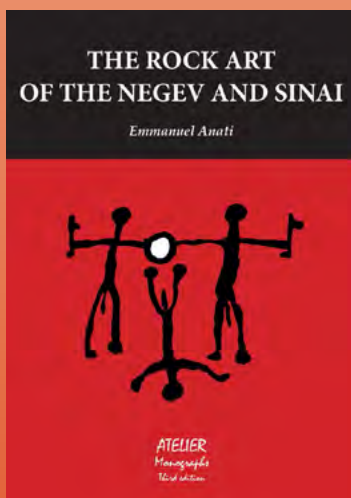


Décoder l'art préhistorique et l'origine de l'écriture (In French)

This text examines the cognitive process that led to the invention of writing and highlights constants of memorization and associative synthesis held in the mind of Homo sapiens for thousands of years. Some examples of decoding prehistoric art give a new vision for the beginning of writing.

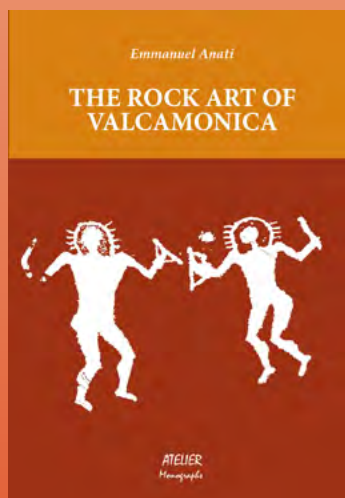
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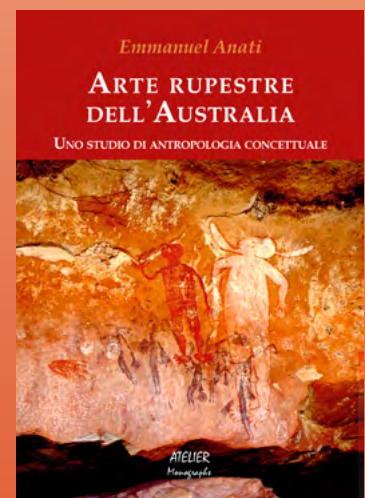
The Rock Art of the Negev and Sinai

The present volume is concerned with a new theme of archeology and anthropology: the rock art of the Negev and Sinai, which never had before a general analysis in English. It elaborates on articles and a book written in the last 60 years, to produce a synthesis and an overview.



The Rock Art of Valcamonica

Valcamonica, in the Italian Alps, with over 300,000 images engraved on rocks, is the major rock art site in Europe. It is the first 'World Heritage Site' listed by UNESCO in Italy and the first rock art site listed in the world. Its study reveals the largest archive left behind by the ancient inhabitants of Europe.



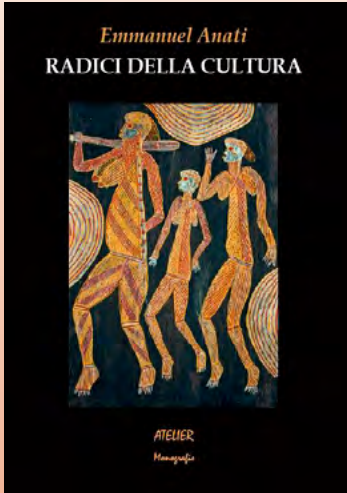
Arte rupestre dell'Australia (in Italian)

The Australian aborigines until yesterday were hunter-gatherers, creators of visual art according to ancient traditions and beliefs. The rock art tells their story and the history of art of 50,000 years.

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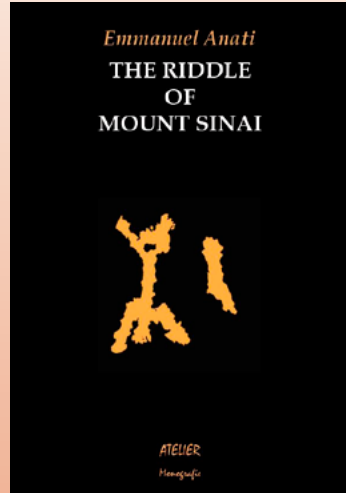
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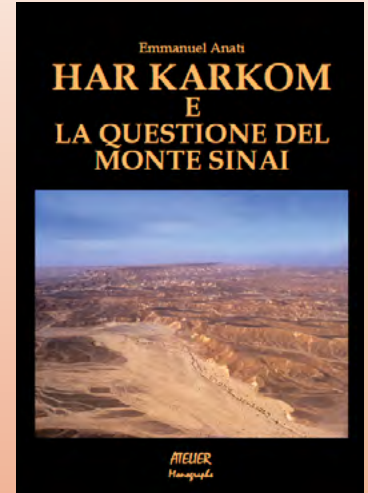
Radici della cultura (in italian)

The history of culture is the history which unify the whole humankind. As Yves Coppens wrote in the preface, from the very first flint tool four million years ago to the conquest of space, the human adventure shows an hyperbole, which from the beginning of history, through the ages, builds the reality of present and project us to the future.



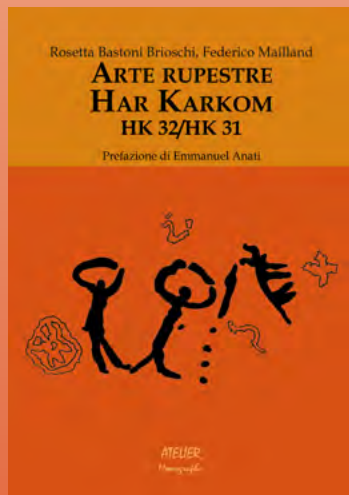
The Riddle of Mount Sinai

What is the true story behind the biblical narration of Exodus? The discoveries of the Italian archaeological expedition at Har Karkom, in the Negev Desert, tell the hitherto unknown story of the sacred mountain in the heart of the desert of Exodus, reflecting surprising similarities to the events and conditions described to us, albeit in mythicised form, in the Old Testament.



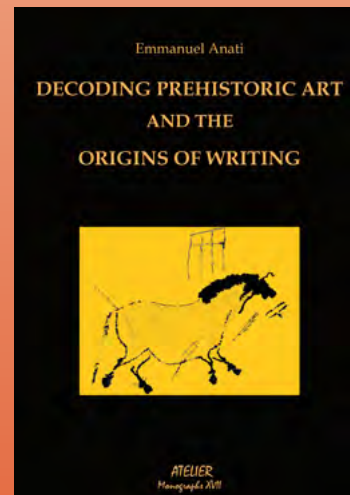
Har Karkom e la questione del Monte Sinai (in Italian)

The findings of shrines and encampments of the Bronze Age at Har Karkom, a mountain located in one of the driest places and inhospitable parts of the Negev desert, in the north of the Sinai Peninsula, arouses a global debate on the hypothesis that this mountain can be identified with the biblical Mount Sinai.



Rock Art - Har Karkom HK 32/HK 31 (in Italian)

Within the frame of the Archaeological Italian Expedition in Israel, the present book is a record of rock art in two adjacent sites on the plateau of Har Karkom. The rock art is in the same area with tumuli, altar stones, stone circles and other megalithic structures. Some of the rock engravings are on these monuments. The rock engravings are described and illustrated by numerous photos and tracings.

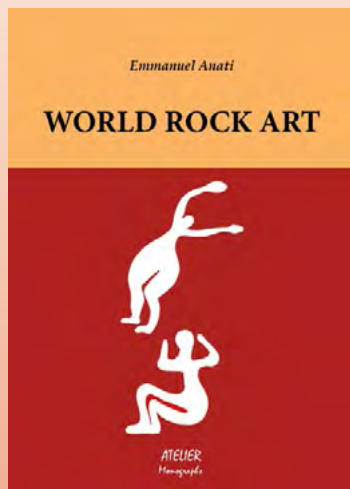


Decoding Prehistoric Art and the Origins of Writing

This text examines the cognitive process that led to the invention of writing and highlights constants of memorization and associative synthesis held in the mind of *Homo sapiens* for thousands of years. Some examples of decoding prehistoric art give a new vision for the beginning of writing.

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World Rock Art

This book is a fundamental introduction to rock art studies. It marks the starting point of a new methodology for rock art analysis, based on typology and style, first developed by the author at the Centro camuno di Studi Preistorici, Capo di Ponte, Brescia, Italy. It can be seen at the beginning of a new discipline, the systematic study of world rock art.



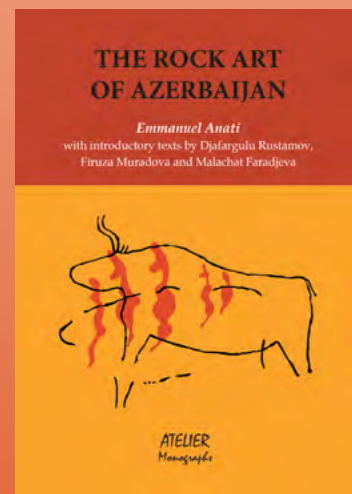
The rock art of Spain and Portugal

An analytical synthesis of the rock art in the Iberian peninsula from the conceptual anthropology approach. The major concentrations of rock art are considered as expressions of their different cultural and social patterns.



L'arte delle tapa. Sacre stoffe dell'Oceania (in Italian)

The tapa is a non-woven fabric, a kind of felt produced from the bark of some species of trees. Their origins are much earlier than the invention of weaving. Their roots go back to the Old Stone Age. Indirect testimony of their antiquity are provided by the discovery of tools used for the manufacture of tapa in archaeological layers and by figures of tapa cloths in the rock art.



The Rock art of Azerbaijan

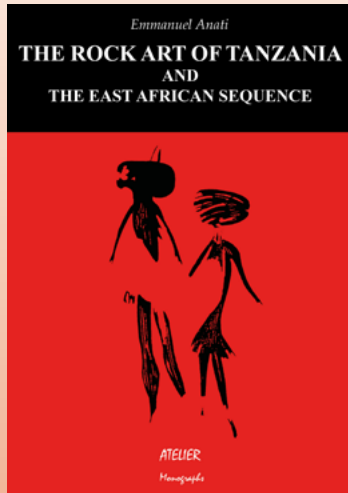
Over the course of centuries, Azerbaijan, was a great centre of rock art.

This gateway of Europe, between the Caucasus Mountains and the Caspian Sea, was a major way of migrations from Asia to Europe.

Showing influence and connections with both Europe and the Near East, the succession of phases of rock art illustrate the movements of cultures and ideas from Paleolithic to recent times, shedding new light on the early movement of *Homo sapiens*.

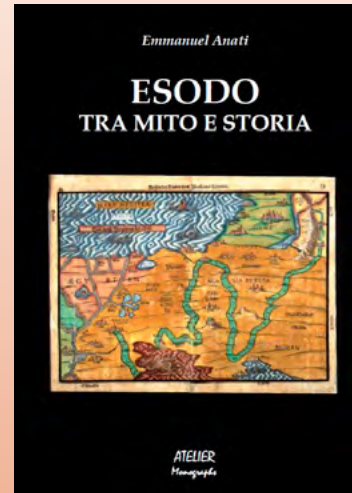
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The Rock Art of Tanzania and the East African Sequence

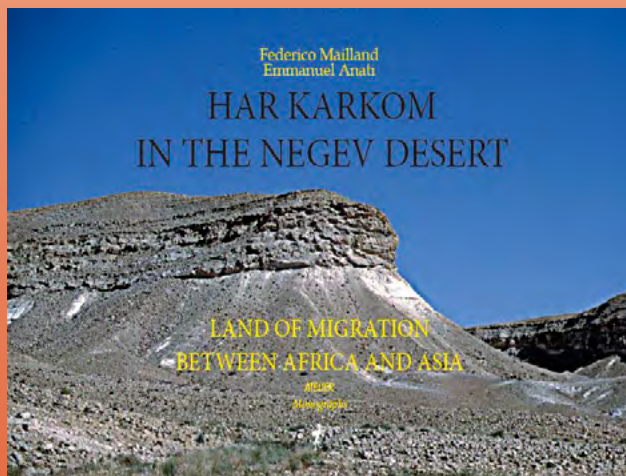
The rock art of Tanzania, in over 200 caves and rock shelters, is presented in this book using the analytical method of Conceptual Anthropology. Stylistic phases and periods are covering millennia.



Exodus

Between Myth and History

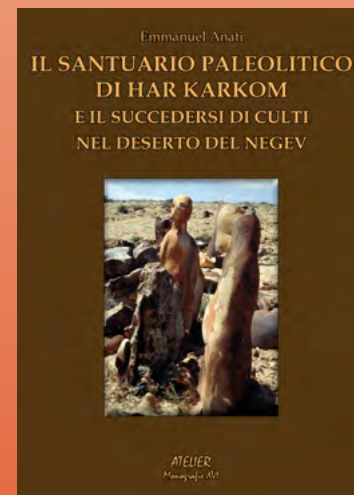
The epic of Moses: is it myth or history? The Biblical narrative of the exodus and the revelation of Mount Sinai are a monumental literary work that has been passed down for well over two millennia, after being transmitted orally for centuries. What would have really happened during the Exodus? How did monotheism emerge? Who were the mentioned people of the desert met by the children of Israel? The central episode of the epic is the revelation at Mount Sinai.



Har Karkom in the Negev Desert

A mountain located in the land-bridge between Africa and the rest of the world yielded traces of ages of human presence ever since the first steps of the human ancestors out of Africa.

The archeological discoveries tell us of two million years, from the earliest stations of archaic Pebble Culture, to recent Bedouin camping sites.



Il santuario paleolitico di Har Karkom (in italian)

The discovery of a Paleolithic sanctuary, the oldest known, in the middle of the desert, and right in the desert of the biblical Exodus and the perennial exodus, along the great migratory route between Africa and Asia, awakens questions about the spiritual and conceptual world of the origins of religion. The surprise of this volume is that it reveals how and why. Concepts and beliefs emerge that gave rise to one of the oldest religious expressions in the world: it adds a new chapter in the history of religions.

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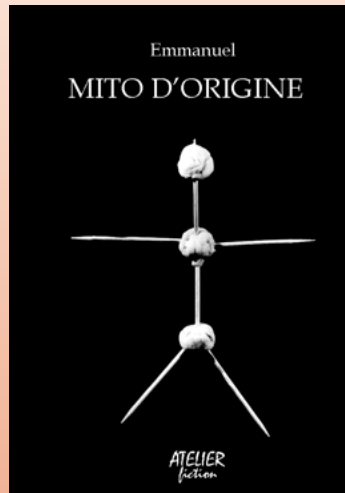
Fiction



La Seduta (in Italian)

This work of the author's youth reflects a biting social commentary that after half a century seems to have not lost its charge.

It was written in the 60s of the last century, in the climate of postwar youth revolt. It was published for the first time in 1979 in a bi-monthly magazine. It now comes out in a revised edition.



Mito d'origine Epoca dei Sogni (in Italian)

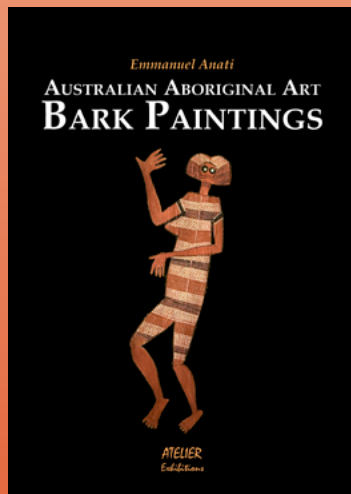
The first works of Atelier Fiction, Mito d'Origine and Epoca dei Sogni, tell stories that at first sight seem to come from another world.

Between reality and dream, realism and myth, symbols and metaphors, they accompany us in the space of flooded memories. Balls and sticks wander, meet and multiply in black space, always accompany the shadows and the lights of thought.

They are works created by the author at a young age now published for the first time, a few decades after since they were first conceived.

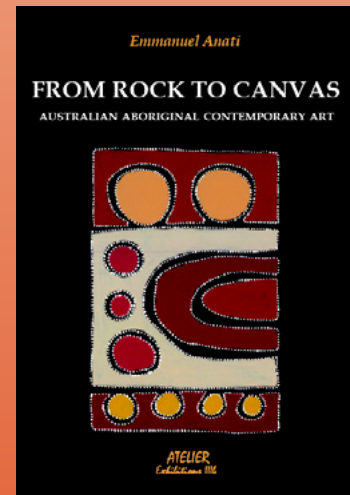


Exhibitions



The Art of the Australian Aborigines Bark Paintings

Australian Aborigines have produced paintings on tree bark that, in addition to being remarkable artworks, store myths and memories, emotions and human relations. What remains today of authentic bark paintings, made by Aborigines for themselves, is an extremely small group.



From Rock to Canvas Australian Aboriginal Contemporary Art

Turning from the Stone Age to the age of air-conditioning in a generation is an experience which leaves its mark on artistic expression. The canvas paintings made by contemporary Aboriginal artists, whose fathers painted on rocks or tree bark, display a momentous revolution in the spirit of a generation that has leapfrogged millennia.

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