

ATELIER

The past is in the present
the present is in the future
the future is in the past



Atelier publications in conceptual anthropology

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Essays of Atelier

- I Origini della musica (in Italian)
- II Iniziazione e riti di passaggio (in Italian)
- III Chi sei? Chi sono? Alla ricerca dell'identità (in Italian)
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- II The Rock Art of Spain and Portugal
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- V The Rock Art of Valcamonica
- VI World Rock Art
- VII Arte rupestre: Har Karkom - HK 32/HK 31 (in Italian)
- VIII L'arte delle tapa - Sacre stoffe dell'Oceania (in Italian)
- IX Esodo tra mito e storia (in Italian)
- IXb Exodus - Between Myth and Hystory
- X Har Karkom e la questione del Monte Sinai (in Italian)
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- XIII The Rock Art of Tanzania and the East African Sequence
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- I Mito d'origine (*Mostra didattica*) (in Italian)
- II L'arte degli aborigeni australiani - Le pitture su cortecce d'albero (in Italian)
- IIIb Australian Aboriginal Art - Bark Paintings
- III Dalla roccia alla tela. L'arte contemporanea degli aborigeni australiani (in Italian)
- IIIb From Rock to Canvas - Australian Aboriginal Contemporary Art

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- I Mito d'Origine (in Italian)
- II Epoca dei sogni (in Italian)
- III La seduta (in Italian)

Journal

EXPRESSION Quarterly Magazine in Conceptual Anthropology

Origini della Musica

Essays I (in Italian)

Anati, E.

2011, *Origini della musica*, Capo di Ponte (Atelier)

72 pp. 31 pls. (Second edition, October 2014) € 20.

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.



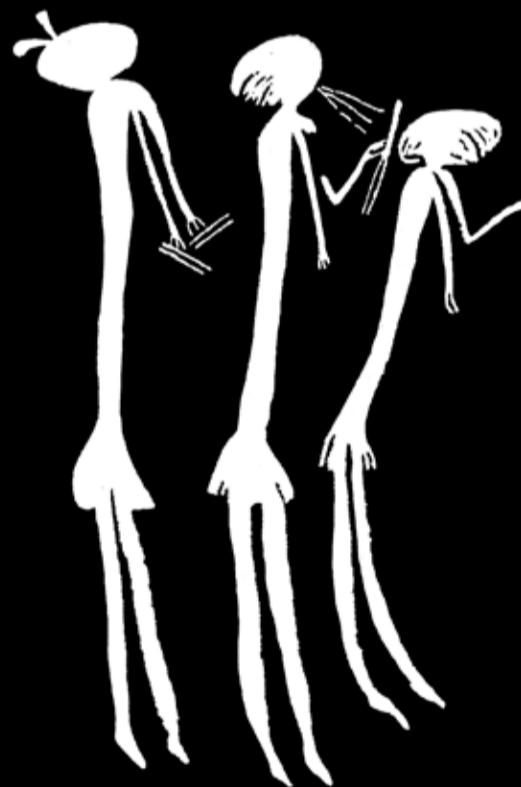
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II-MUSICA PREISTORICA: I POPOLI CACCIATORI

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Trio of anthropomorphic figures producing music. One of them, which has two antennae on the head, uses the music sticks. The central figure emanates sounds from the mouth while the person on the right is clapping. Art of evolved hunters. Kwa MTEA, Maasai Escarpment, Tanzania.

Iniziazione e riti di passaggio

Essays II (in Italian)

Anati, E.

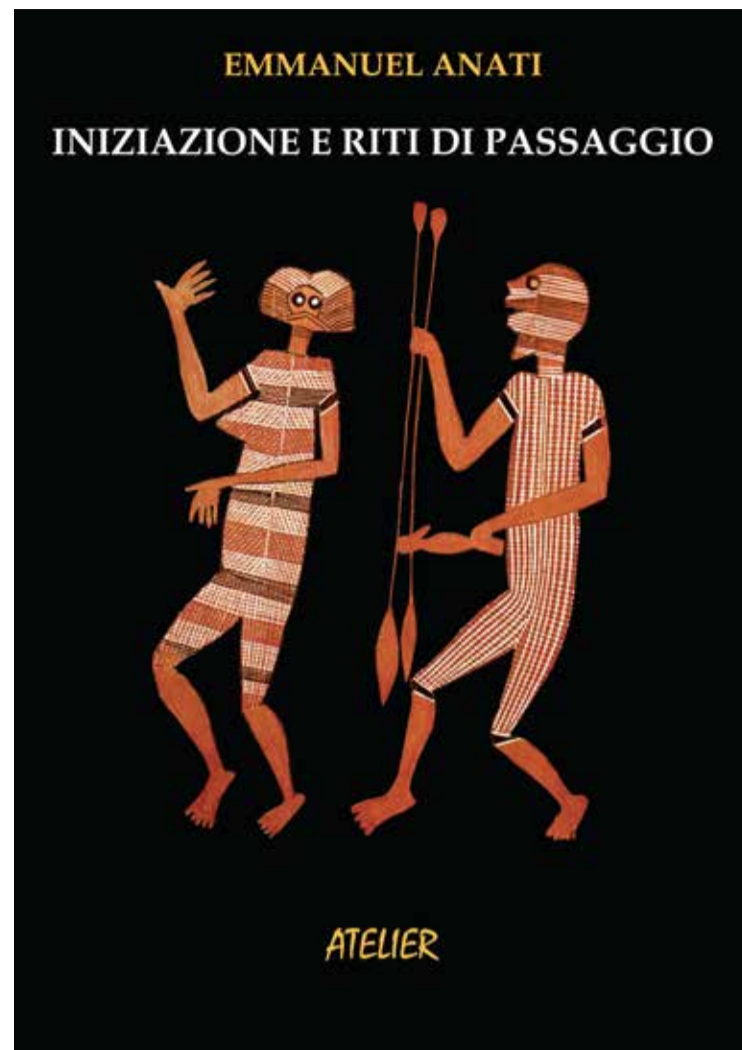
2011, *Iniziazione e riti di passaggio*

Capo di Ponte (Atelier), 91 pp. 27 pls. € 20.

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.



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Initiation process. The geoglyphs are drawn by hand on the ground and disappear after the conclusion of the ceremony. The initiate crosses the mythical figure driven by the instructor.

Chi sei? Chi sono?

Alla ricerca dell'identità

Essays III (in Italian)

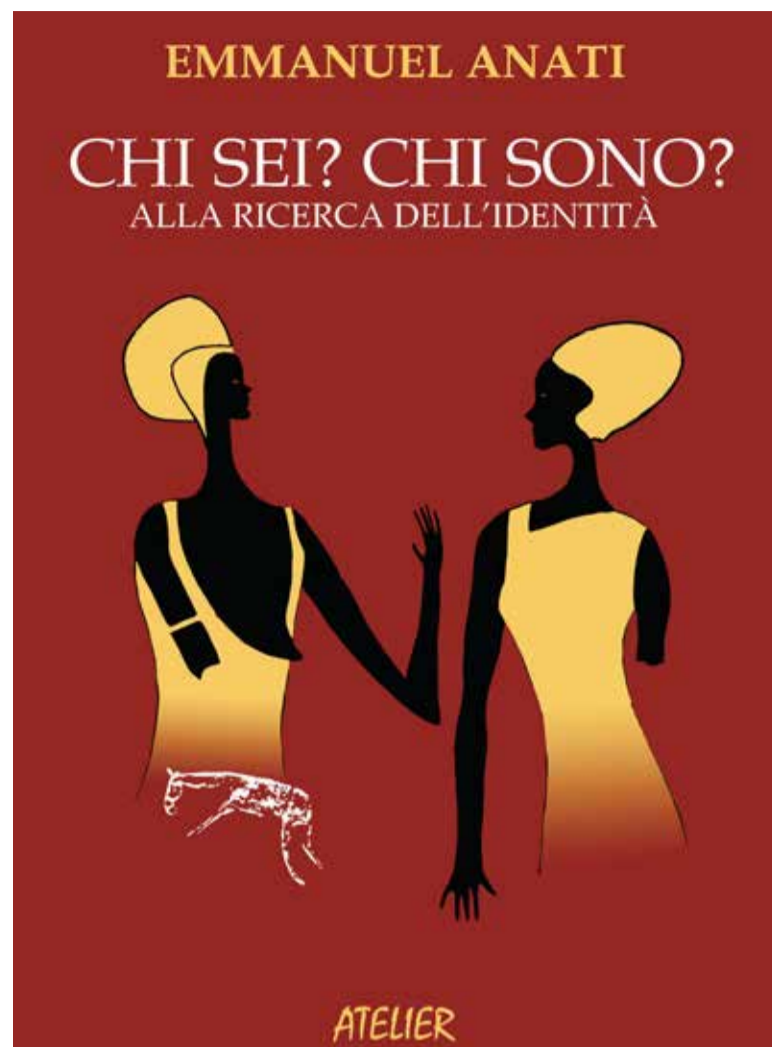
Anati E.

2012, *Chi sei? Chi sono? Alla ricerca dell'identità*
Capo di Ponte (Atelier), 83 pp. 27 pls. € 20.

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?



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Erotic dance of two young girls to discover their feminine identity. Solomon Islands, 1944.

Maschere

Essays IV (in Italian)

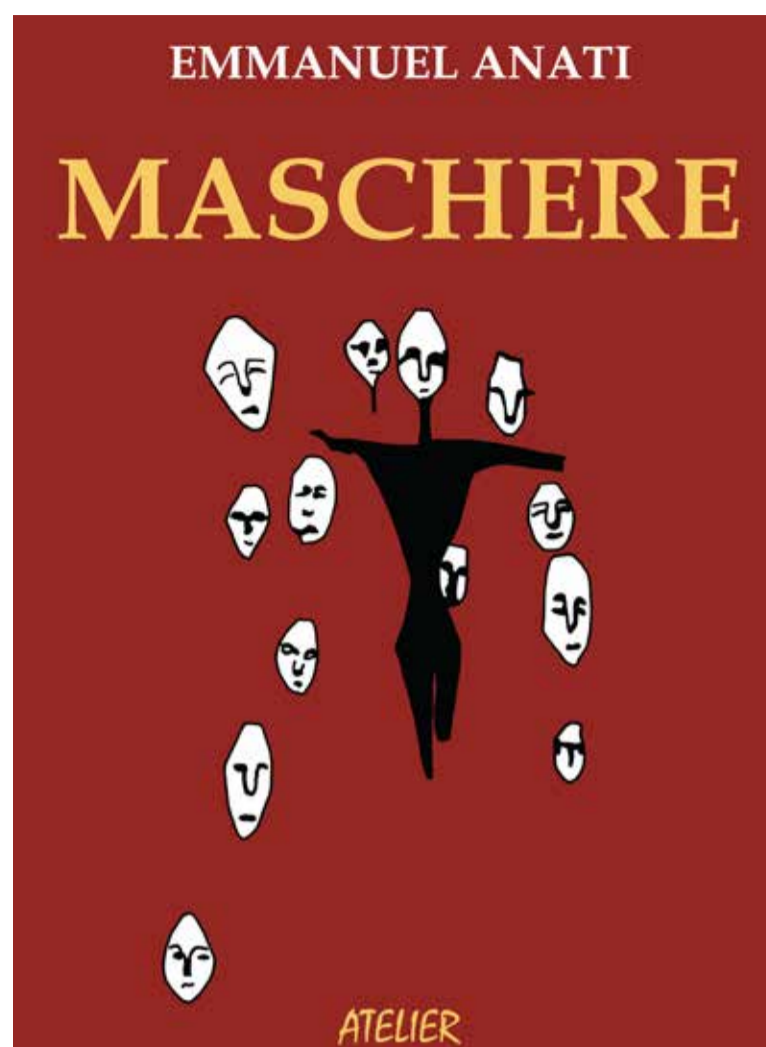
Anati E.

2012, *Maschere*, Capo di Ponte (Atelier), 83 pp. 33 pls. € 20.

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.



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The mask indicates the role of the masked individual. Gulf of Papua, ca. 1930.

Mito tra utopia e verità

Essays V (in Italian)

Anati, E.

2012, *Mito tra utopia e verità*, Capo di Ponte (Atelier)

72 pp. 28 pls. € 20.

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.



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Cave painting of guardian spirit with wide circular eyes and geometric decorations from the area of El Paso, Texas.

Origini delle religioni

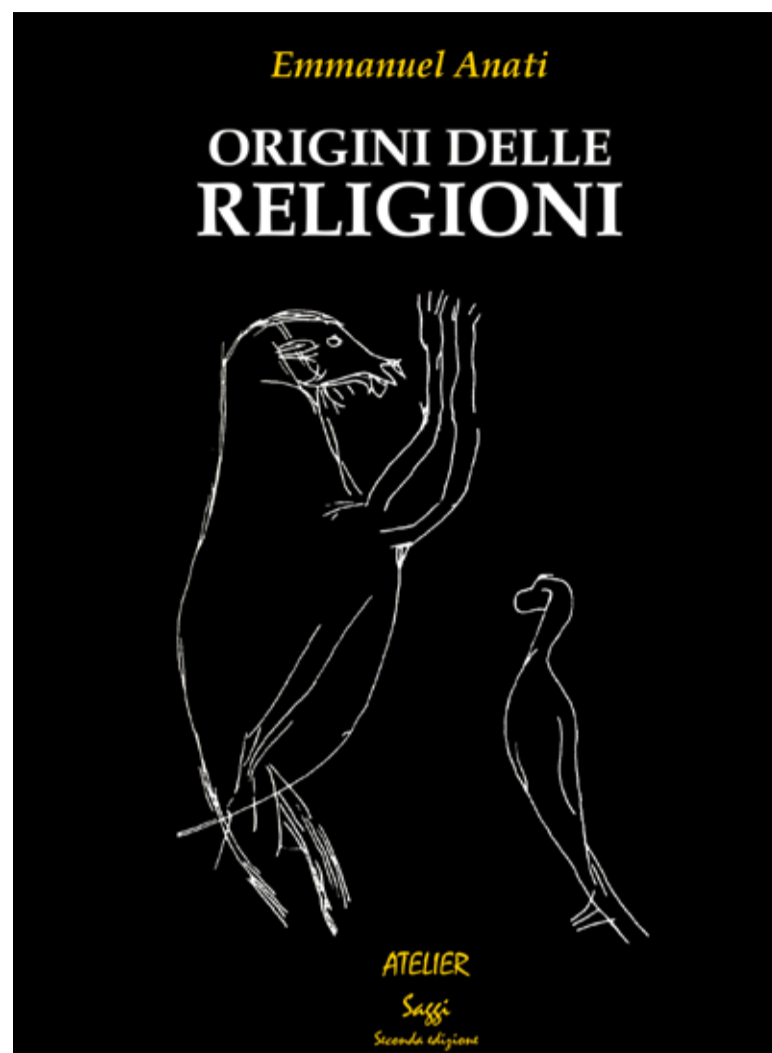
Essays VI (in Italian)

Anati, E.

2015, *Origini delle religioni*, second edition, Capo di Ponte (Atelier), 96 pp. 35 pls. € 20.

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.



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Cave painting in brown color. A mythical anthropomorphic figure with an abstract face has in front a small prayer. The latter is smaller, so the mythical figure is considered more important. Late hunters. Pahi, Kondoa, Tanzania.

Nascere e crescere da nomadi

La relazione madre-figli nelle società primarie

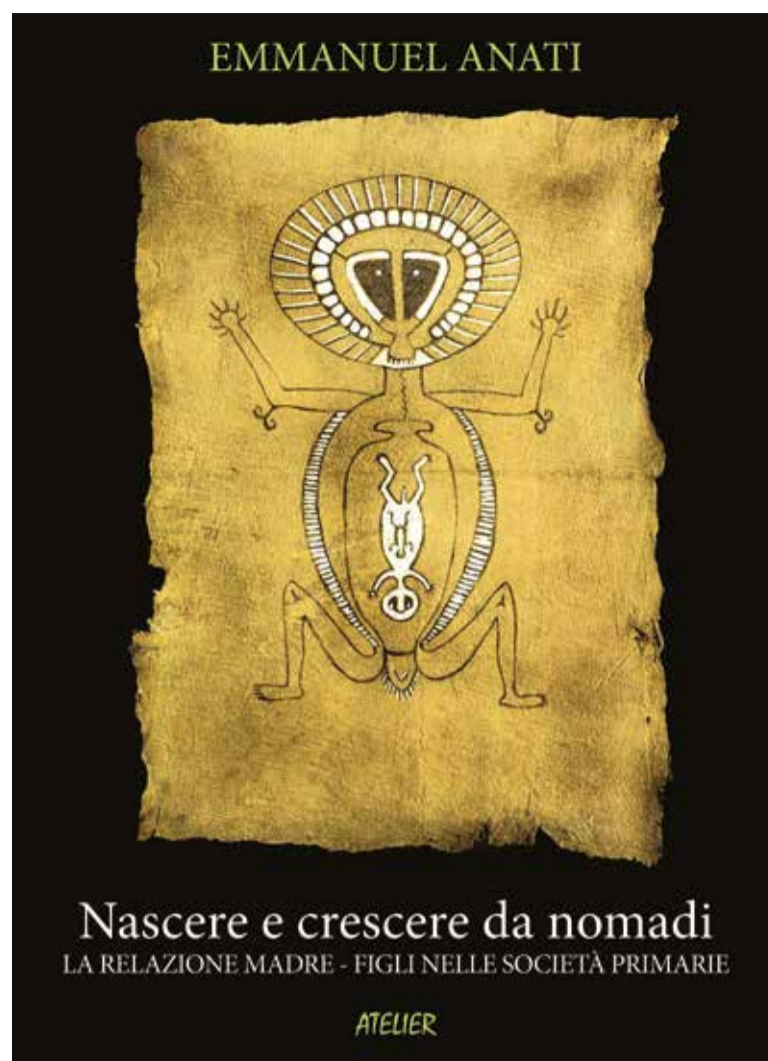
Essays VII (in Italian)

Anati, E.

2013, *Nascere e crescere da nomadi. La relazione madre-figli nelle società primarie*

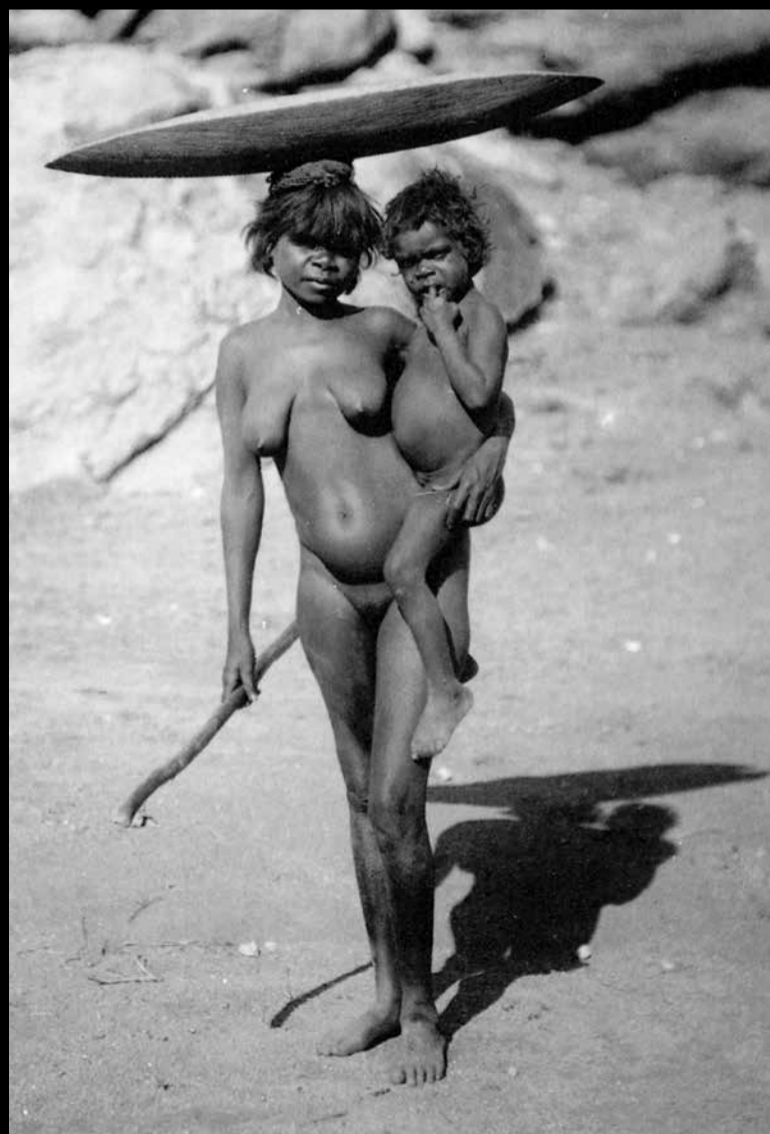
Capo di Ponte (Atelier), 84 pp. 28 pls. € 20.

Constants and variables between human primary societies and urban societies in the mother-child relationship. The mother-child relationship is the backbone of all species of mammals and acquires special rules in primates. Humans developed peculiar trends.



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Woman with child of the Aranta tribe near Alice Springs, Australia. (Photo W.B. Spencer, 1896).

Origini della scrittura

Essays VIII (in Italian)

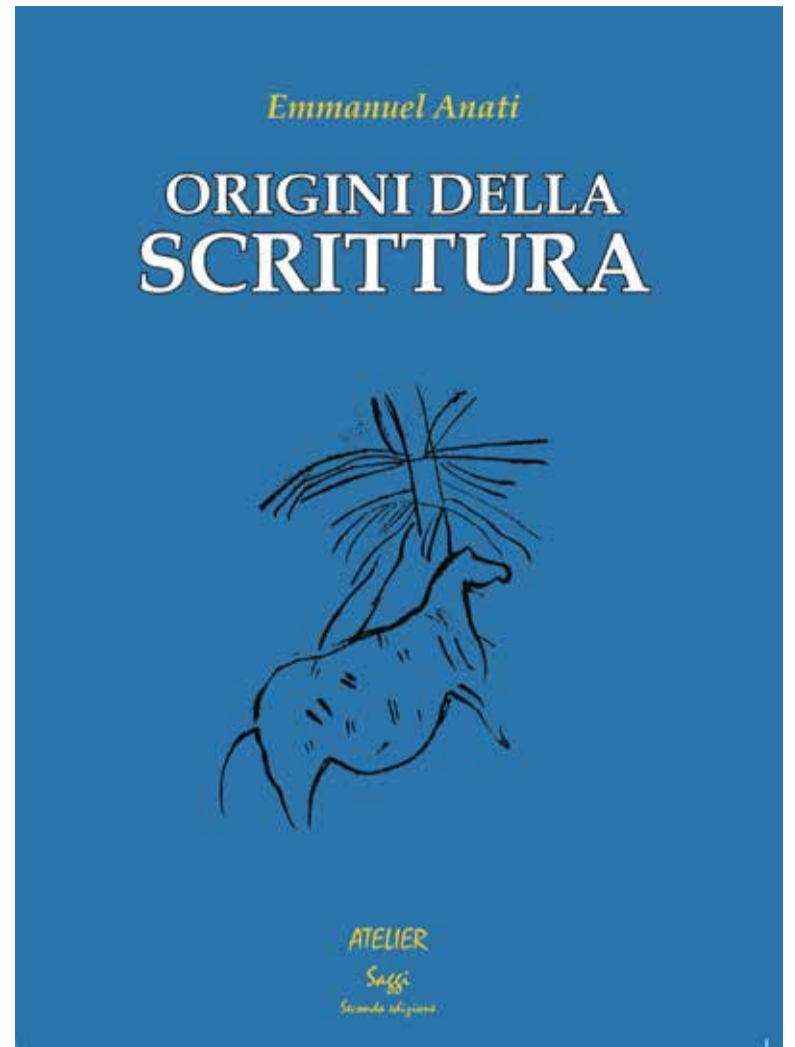
Anati, E.

2015, *Origini della scrittura*, second edition

Capo di Ponte (Atelier), 120 pp. 66 pls. € 20.

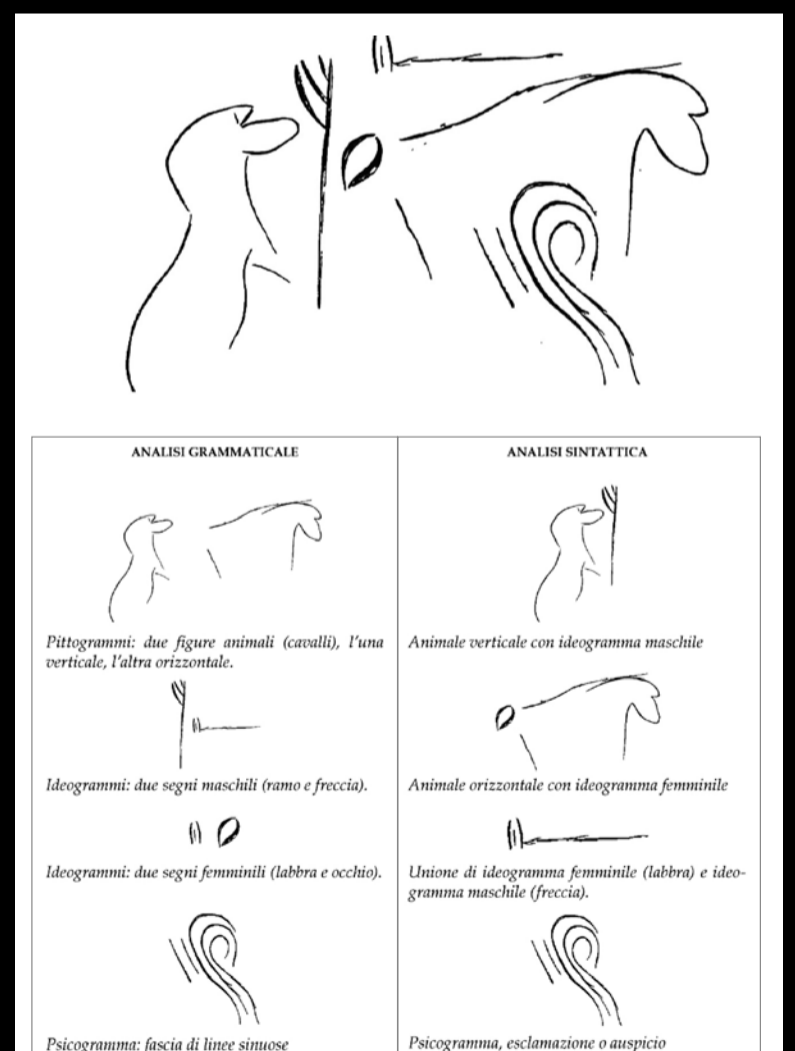
This text examines the cognitive process that led to the invention of writing and highlights constants of memorization and associative synthesis held in the mind of Homo sapiens for thousands of years.

Some examples of decoding prehistoric art give a new vision for the beginning of writing.



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Altamira cave, Santander, Spain. Wall engraving of the Archaic type Early Hunters. Two animal figure, one vertical and the other horizontal, are associated to two repetitive type ideograms with the value of a male, the branch, and a female, the eyeshaped sign. Under one of the animals there is a group of sinuous lines. Over the two animal figures the union of two ideograms, one a male (the arrow), the other a female (the lips). Source: tracing by H. Breuil, 1912 (WARA Archive W00194). Area Code: E-I; Cat. A-II.

Decoding Prehistoric Art and the Origins of Writing

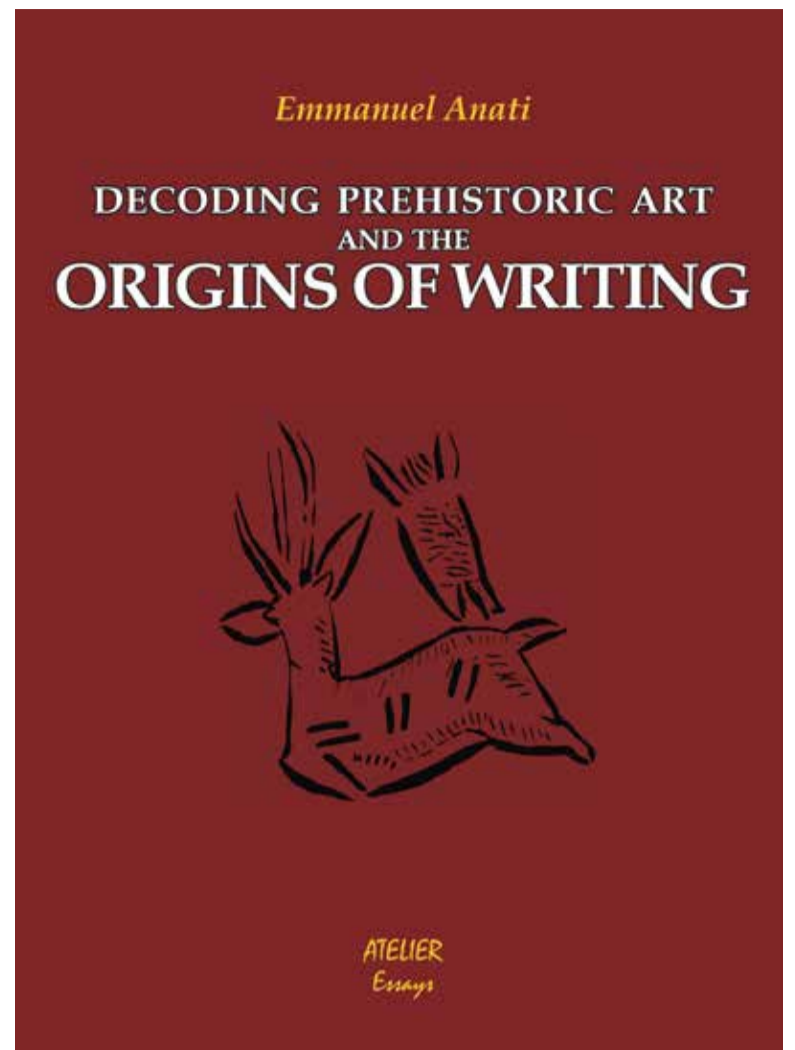
Essays VIII (in inglese)

Anati, E.

2015, *Decoding Prehistoric Art and the Origin of Writing*
 Capo di Ponte (Atelier), 152 pp. 83 pls. € 20.

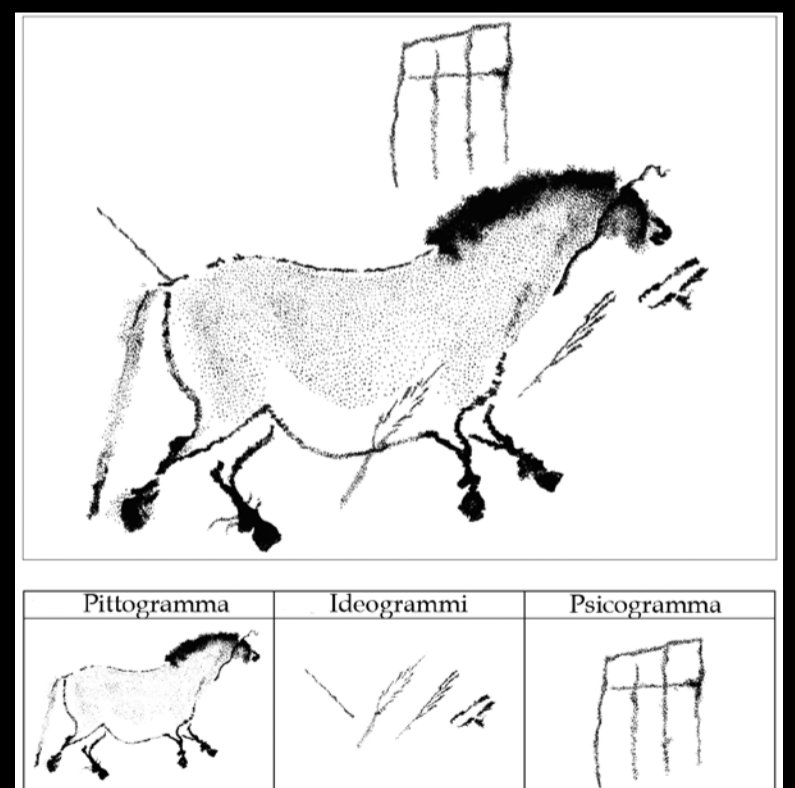
This text examines the cognitive process that led to the invention of writing and highlights constants of memorization and associative synthesis held in the mind of Homo sapiens for thousands of years.

Some examples of decoding prehistoric art give a new vision for the beginning of writing.



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Lascaux Cave, Dordogne, France. Horse painted in yellow ochre with black outline. This pictogram is accompanied by ideograms of "arbolet" (male valence) in yellow and "lips" (female valence) in black. Above the pictogram there is a reddish brown psychogram composed by a rectangle and four vertical lines or ray. What is the horse and what is the message behind this composition?

Ordine e Caos nelle società primarie

Uno studio sugli aborigeni australiani

Essays IX (in Italian)

Anati, E.

2014, *Ordine e caos nelle società primarie. Uno studio sugli aborigeni australiani*, Capo di Ponte (Atelier)

84 pp. 28 pls. € 20.

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?



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Women of the tribe Aranta dance to the rhythm of the music produced by men. Gillen noted that this dance was called "Unintha corroborees" (social event). Charlotte Waters, Northern Territory. Photo W.B. Spencer, 1901.

Comunicare per esistere

Uno studio di antropologia concettuale sugli aborigeni australiani

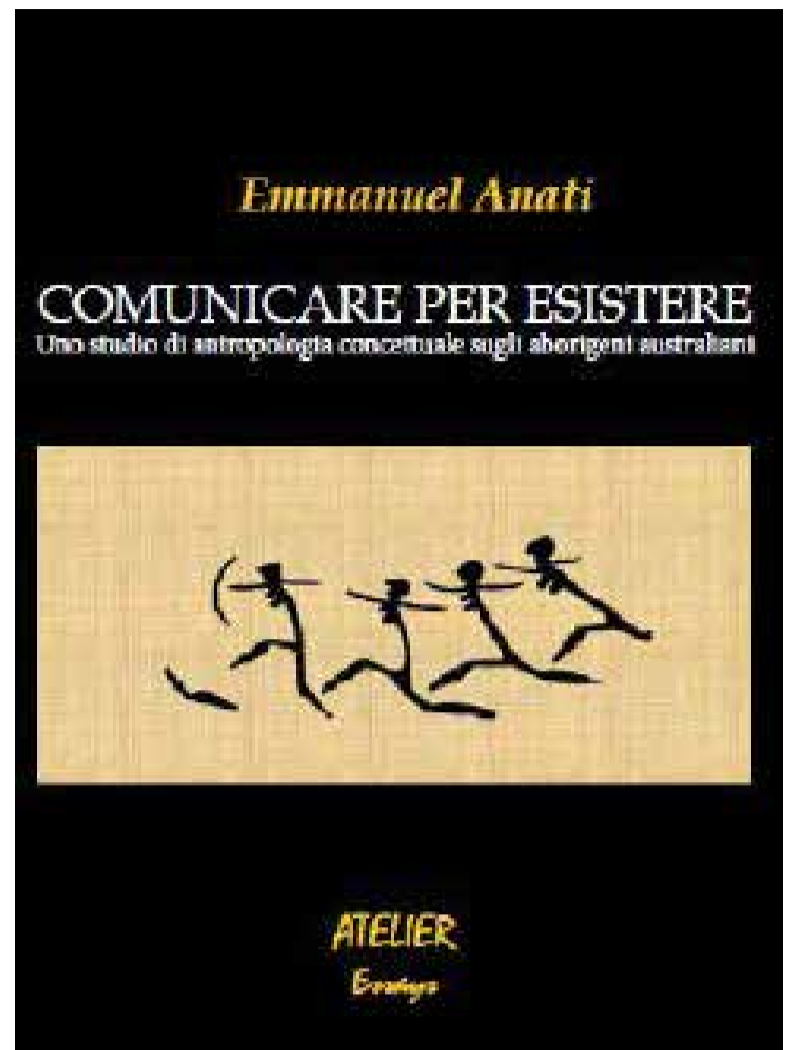
Essays X (in Italian)

Anati, E.

2016, *Comunicare per esistere. Uno studio di antropologia concettuale sugli aborigeni australiani*

Capo di Ponte (Atelier), 106 pp. € 20.

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. Then we could still meet small clans moving from a bivouac to a bush camp, naked, holding their spears and their boomerangs, hunting and gathering day to day what nature offered. They lived in a boundless Garden of Eden that is no longer the same. Communication was as essential to survival yesterday as it is today.



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Azores: a visit to the Island of Terceira

Essays XI

Anati, E.

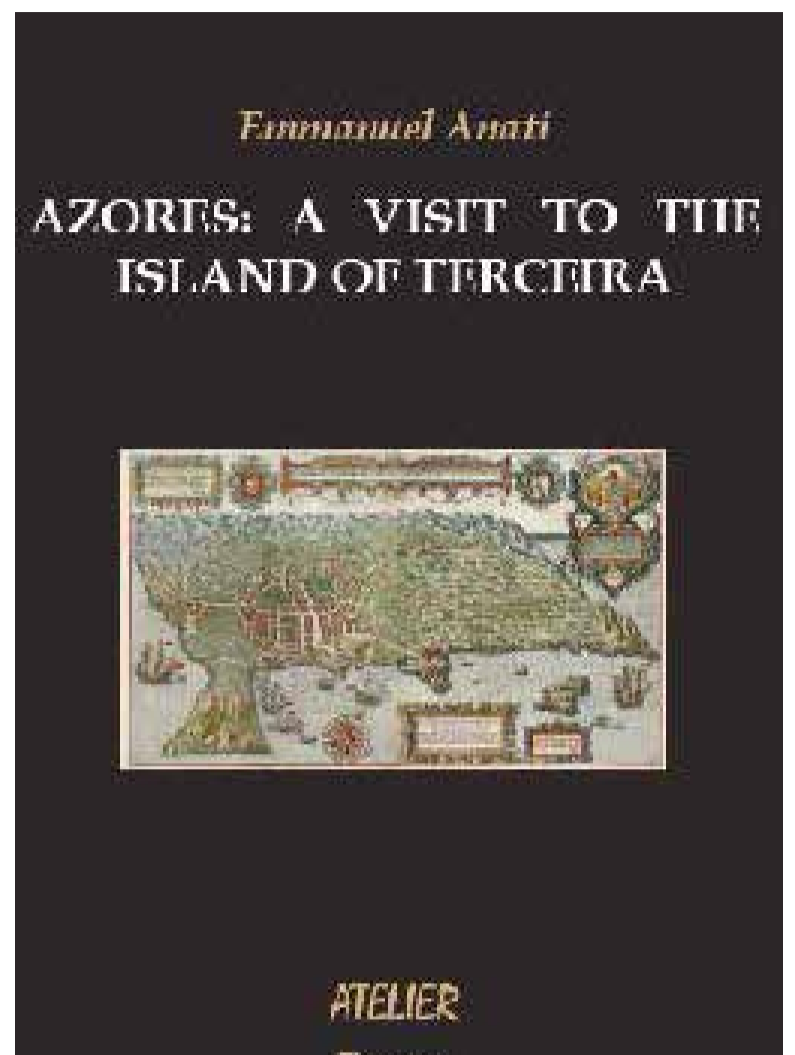
2017, *Azores: a visit to the Island of Terceira*

Capo di Ponte (Atelier), 132 pp. € 20.

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 an ancient human presence.



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Guardare l'invisibile

Religione, miti e spiriti degli aborigeni australiani.

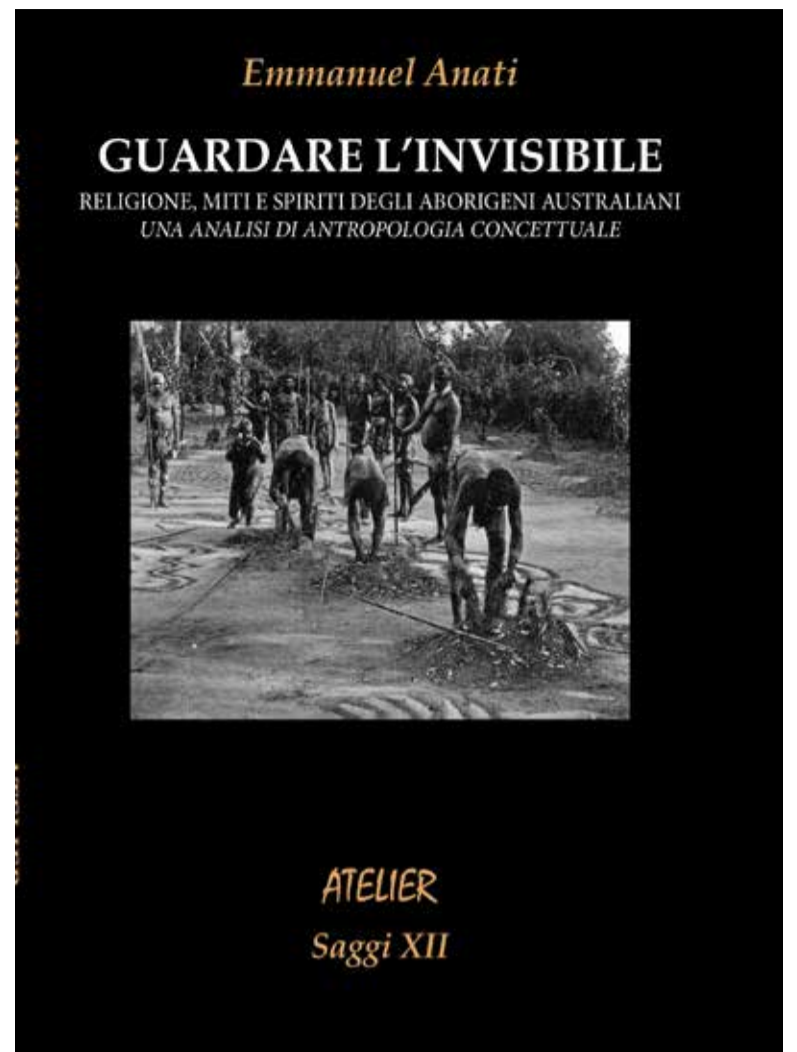
Un'analisi di antropologia concettuale

Essays XII (in Italian)

Anati, E.

2018, *Guardare l'invisibile. Religione, miti e spiriti degli aborigeni australiani. Una analisi di antropologia concettuale*
Capo di Ponte (Atelier), 140 pp., € 20.

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. Religion is as old as Homo sapiens, if not earlier, but how was their religion? This book tells us even more: not only on the origins of religion, also on the origins of philosophy. The immense wealth of myths, the vision of genesis, the search of reasons, of cause and effect in life and nature, bring us back to the oldest roots of beliefs and way of thinking. It is surprising how primal beliefs resemble those of some modern religions.



Premessa

I-La ricerca del perché

II-Religione e magia

III-Il dilemma delle origini

IV- Concettualità e ideologia

V- Dreamtime, l'epoca dei sogni

1. La genesi

2. Dinamica dell'evoluzione

3. I tre tempi del passato

4. Senza inizio nulla può esistere

VI- Il totetismo e il concetto dell'eterna rinascita

VII- Il churinga, sintesi dell'identità

VIII- L'animismo e la mito-storia

IX- Gli spiriti ancestrali

1. Il primo uomo: Dara-mulun

2. Gli spiriti curiosi: Ngurunderi

3. Il mito delle sorelle Djanggau che fecero molti figli

4. La matrona Kunapipi

5. Il Serpente Arcobaleno: Nga-lyod

6. I gemelli lanciafulmini (Lightning Brothers)

7. Gli spiriti Mimi, folletti della foresta

8. Gli spiriti del vento che impongono disciplina:
Nadjurlum e Nagorrgho

9. Gli spiriti delle nubi, i Wandjina.

10. Gli spiriti malefici: Nam-arrordo e Nam-ornd

11. La grande madre vegetariana: Warra Mara Ngundj

X- Genesi dei miti

1. A quando risale l'attuale mitologia aborigena?

2. L'archivio della memoria e il meccanismo
dell'concettualità

XI-Conclusioni

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A moment of the Bora ritual. Mythical evocation, propitiatory for hunting. The geoglyphs represent the soul of the animal with whom the dialogue is sought. (Photo about 1897).

Amore e sessualità

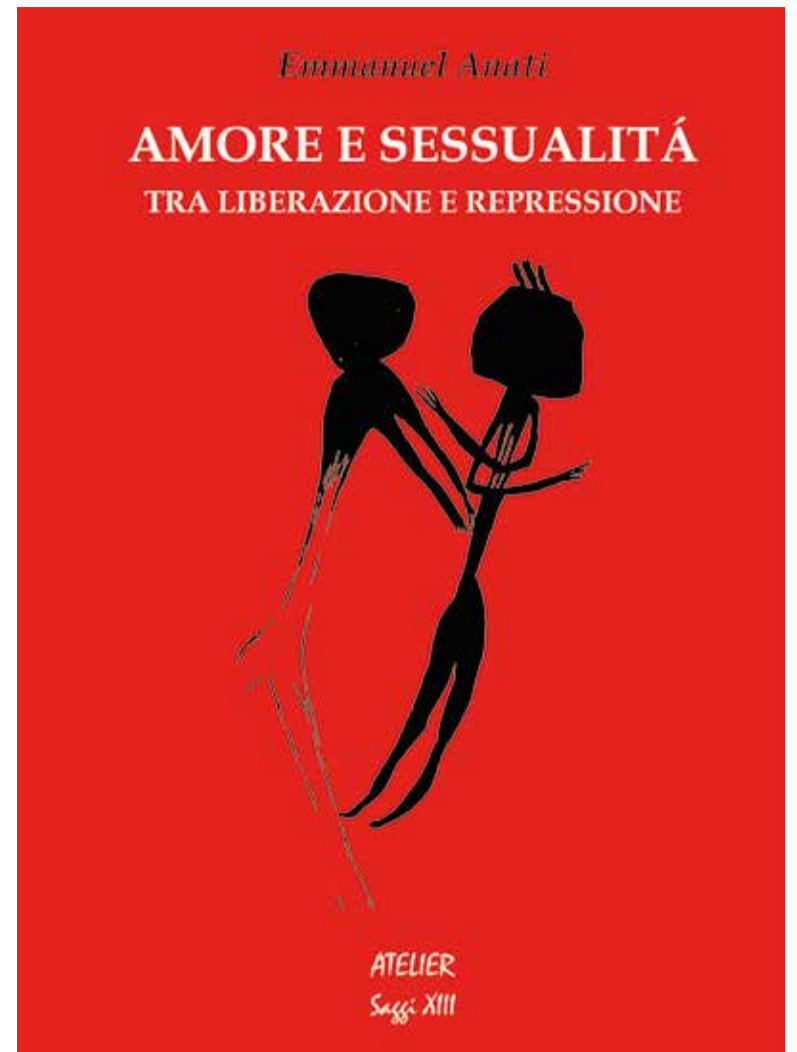
Tra liberazione e repressione Annotazioni di antropologia concettuale

Essays XIII (in Italian)

Anati, E.

2018, *Amore e sessualità. Tra liberazione e repressione*
Capo di Ponte (Atelier), 140 pp. € 20.

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.



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I segni originari dell'arte

Riflessioni semiotiche a partire dall'opera di Anati

Colloqui I (in Italian)

Anati, E. (ed.)

2012, *I segni originari dell'arte, riflessioni semiotiche a partire dall'opera di Anati, Seminari di semiotica e morfologia, Urbino 5-6 settembre 2010*

Capo di Ponte (Atelier), 160 pp. 58 pls. € 40.

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 and Sociology.



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Pictograms, ideograms and psychograms. The combination of dark brown shows a horse (pictogram). On his body an ideogram was repeated for ten times. Consisting of two parallel lines, this ideogram is defined as "lips" and has the meaning related to "female". These ten "lips" ideograms were produced each by different hands with different shades of color: red, brown and black. However, the ideogram is always the same and always repeated on the body of the horse. Above the horse appears one psychogram: rectangle emanating rays; it may have been added by a different hand. A relatively simple painting seems to hide a long and complex history. The Pileta Cave, Spain.

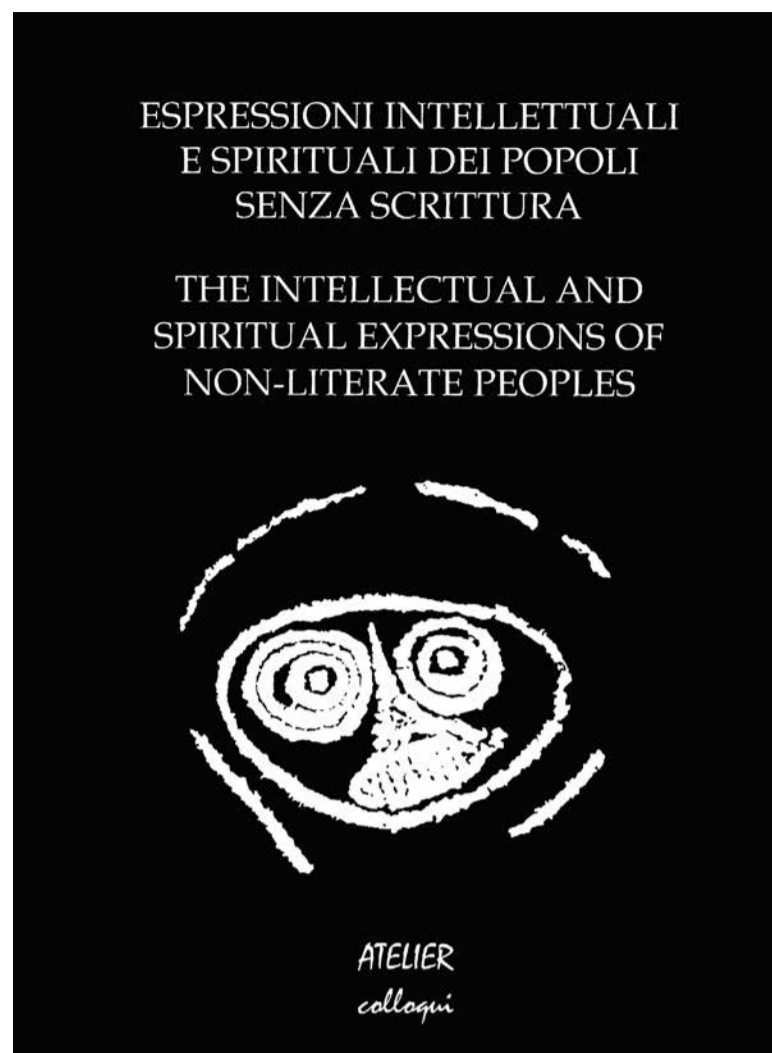
Espressioni intellettuali e spirituali dei popoli senza scrittura

Colloqui II (in Italian, English, French)

Anati, E. (ed.)

2012, *Espressioni intellettuali e spirituali dei popoli senza scrittura. The intellectual and spiritual expressions of non-literate peoples*, Capo di Ponte (Atelier), 260 pp. 96 pls. € 40.

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.

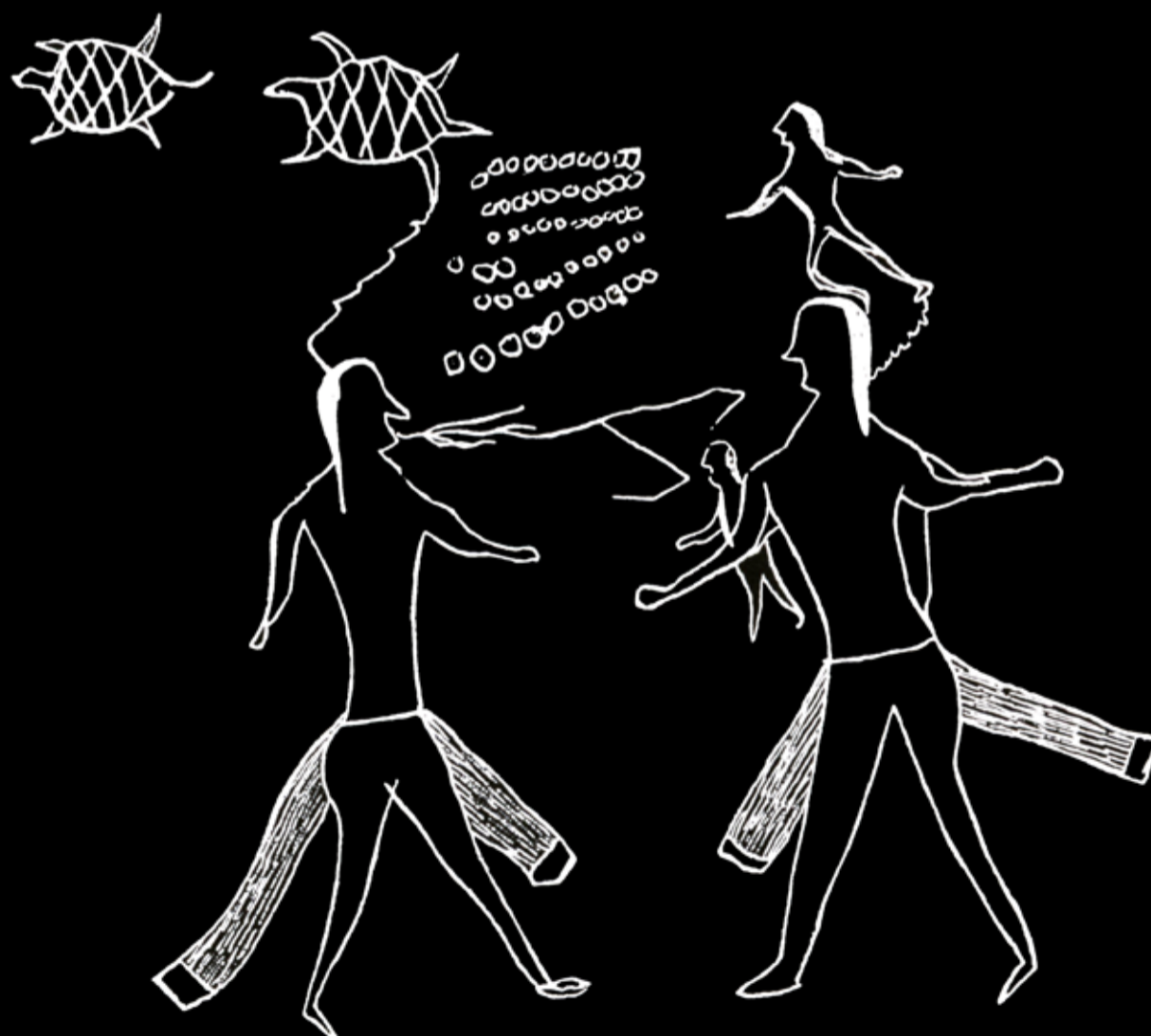


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Letter on paper, written in ink, sent by the Amerindian father to his child in the state of Dakota, USA, around 1872. The picture on the right is that of the father, who is called 'Turtle following his wife' indicated by the ideograms connected with a line on the head. He turns to his son, to the right, as shown in the line from the mouth directed toward him. The son is called 'Little Man', shown from the ideogram attached to the head. The purpose of the letter is to announce to the son that he's giving him \$ 53, shown from the numeric ideogram, to allow him to come and see him. Under the arm of 'Little Man' is a figure which goes toward the father. In short: "Come to see me, I pay for your travel cost".

What caused the creation of art?

A round table at the 25th Valcamonica Symposium

Colloqui III

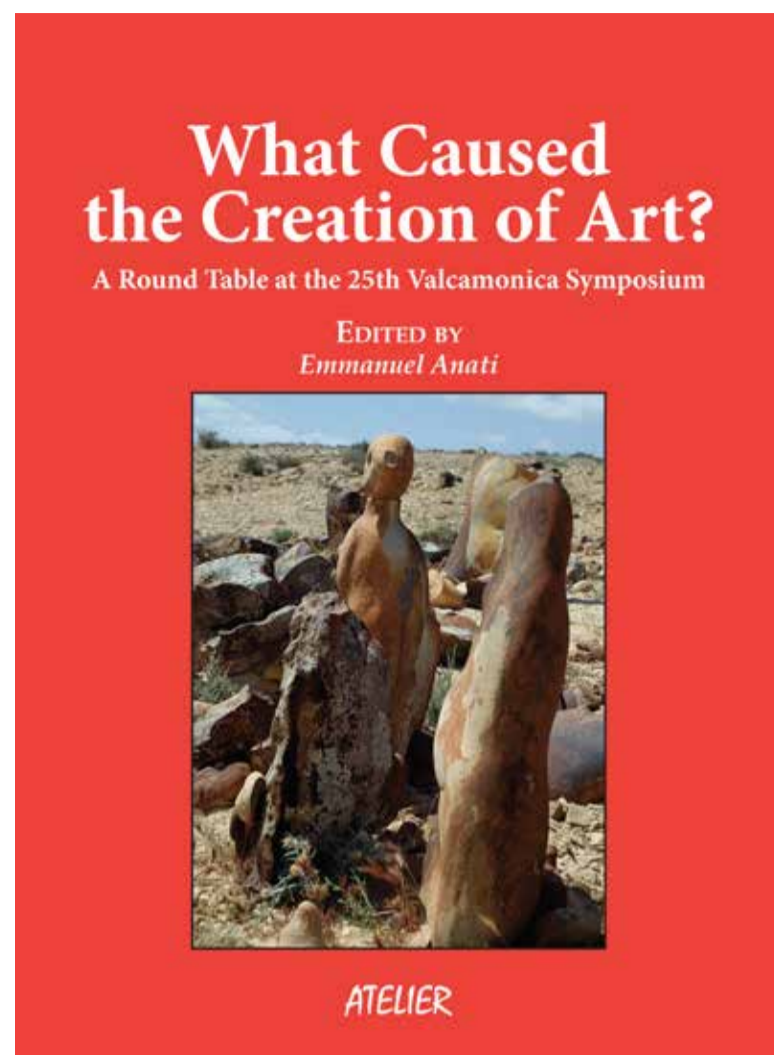
Anati, E. (ed.)

2012, *What caused the creation of art? A round table at the 25th Valcamonica Symposium*

Capo di Ponte (Atelier), 44 pp. € 10.

“Cosa ha dato origine all’arte?”

Studiosi di diverse discipline e background culturali presentano prospettive contrastanti sulla stessa domanda che ha coinvolto generazioni di pensatori.



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Sogno e memoria

Per una psicoanalisi della preistoria

Colloqui IV

Anati, E. (ed.)
2014, *Sogno e memoria. Per una psicoanalisi della preistoria*
Capo di Ponte (Atelier), 180 pp. € 20.

A series of papers presented at Congresses of Sociology, Psychology and Psychoanalysis.

The analysis of human behavior and of graphic art expressions is opening new perspectives to the social sciences and multi-disciplinary cooperation. The meeting attended by scholars of various disciplines, promoted the exploration of unusual trails in the forest of the humanities.



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Semiotica dell'arte preistorica

Colloqui V (in Italian, French)

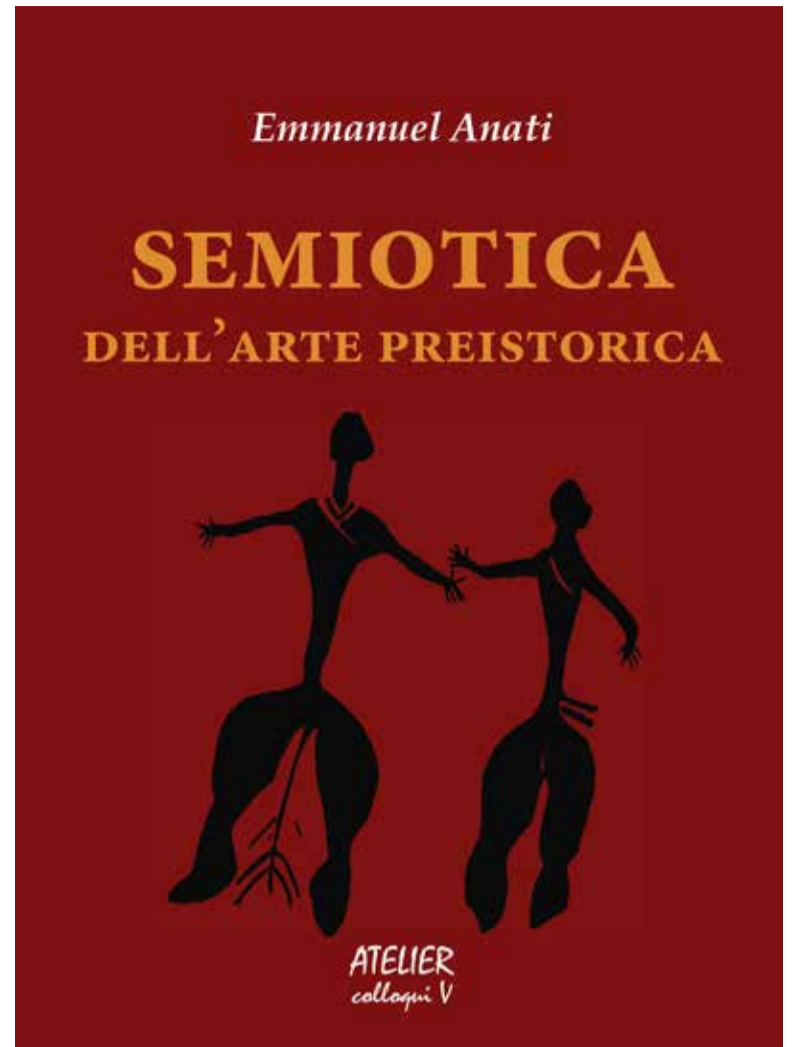
Anati, E. (ed.)

2014 *Semiotica dell'arte preistorica*

Capo di Ponte (Atelier), 226 pp. 127 pls. € 40

The conceptual definition of forms, the metamorphosis of shapes into sounds, and of sounds in forms, of ideas into images, of thoughts into words, and other intellectual processes, are present from the early times of human evolution.

These recurring patterns stimulated, over the years, some of the author's papers and lectures in congresses and conferences of semiotics, sociology and psychology.



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Tassili-n-Ajjer, Algeria. Period of "Roundheads". Tracing of a cave painting that illustrates the effects of hallucinogenic mushrooms. Figures with mushroom-shaped heads are holding the fungus. Dots lead from the mushroom to the head. The mask reflects the psychotic reality.

One life in one day

An interview to prof. Emmanuel Anati

Colloqui VI

Díaz-Andreu, M. (ed.)
2015, *One life in one day, an interview to prof. Emmanuel Anati*
Capo di Ponte (Atelier), 104 pp. 51 pls. € 20.

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. It is a story full of messages that should interest every young scholar intending to devote his/her life to the humanistic sciences.

ONE LIFE IN ONE DAY

An interview to prof. Emmanuel Anati

Margarita Díaz-Andreu
Introduced by Luiz Oosterbeek

ATELIER
colloqui VI



Ponte di Legno, 1979. Valcamonica Symposium III. From left to right: Cardinal Julien Riess; Professor Antonio Beltràn, University of Zaragoza; Dr. Raj Issar, UNESCO representative; Dr. Antonio Sisinni, Director General of the Cultural Patrimony; On. Mario Pedini, Minister of Culture; Professor Emmanuel Anati, Director of CCSP; Senator Giacomo Mazzoli; On. Sandro Fontana, Minister of Education.

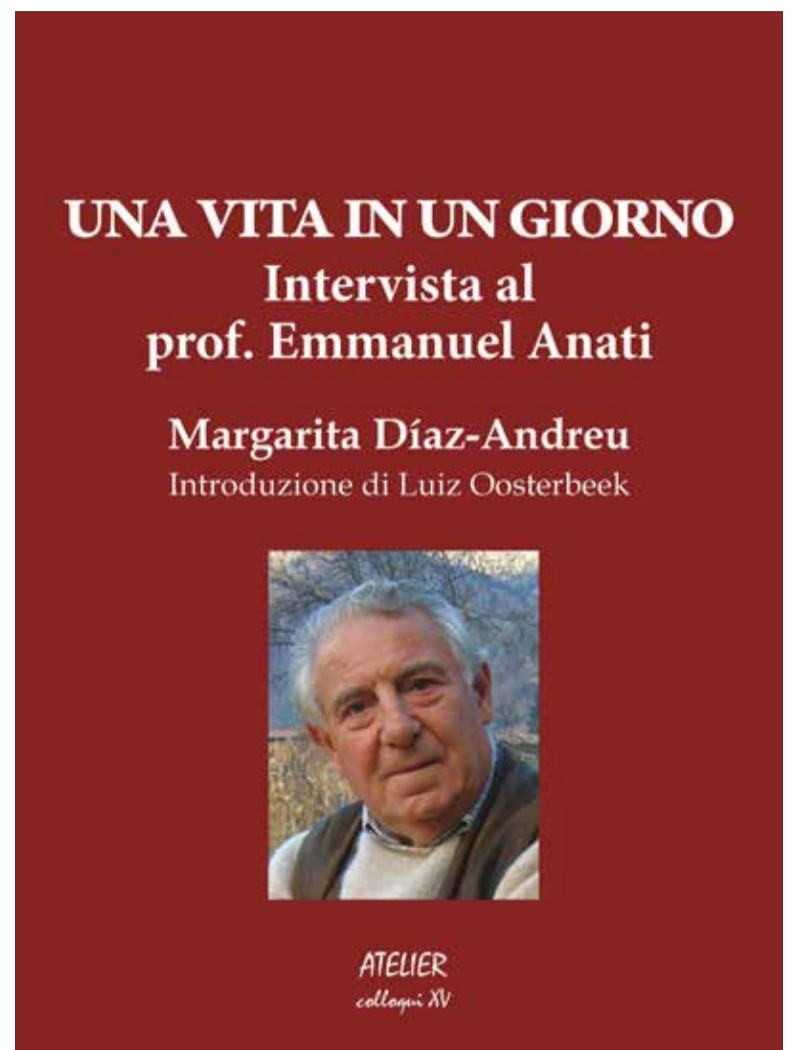
Una vita in un giorno

Intervista al prof. Emmanuel Anati

Colloqui Vīb (In Italian)

Díaz-Andreu, M. (ed.)
2018, *Una vita in un giorno. Intervista al prof. Emmanuel Anati*
Capo di Ponte (Atelier), 128 pp. 51 pls. € 20.

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. It is a story full of messages that should interest every young scholar intending to devote his/her life to the humanistic sciences.



Ponte di Legno, 1979. Valcamonica Symposium III. From left to right: Cardinal Julien Riess; Professor Antonio Beltràn, University of Zaragoza; Dr. Raj Issar, UNESCO representative; Dr. Antonio Sisinni, Director General of the Cultural Patrimony; On. Mario Pedini, Minister of Culture; Professor Emmanuel Anati, Director of CCSP; Senator Giacomo Mazzoli; On. Sandro Fontana, Minister of Education.

WWW Rock Art: When, Why, to Whom?

Colloqui VII

Anati, E. (ed.)
2015, *WWW. Rock Art: When, Why, to Whom?*
Capo di Ponte (Atelier), 218 pp. 184 pls. € 40.

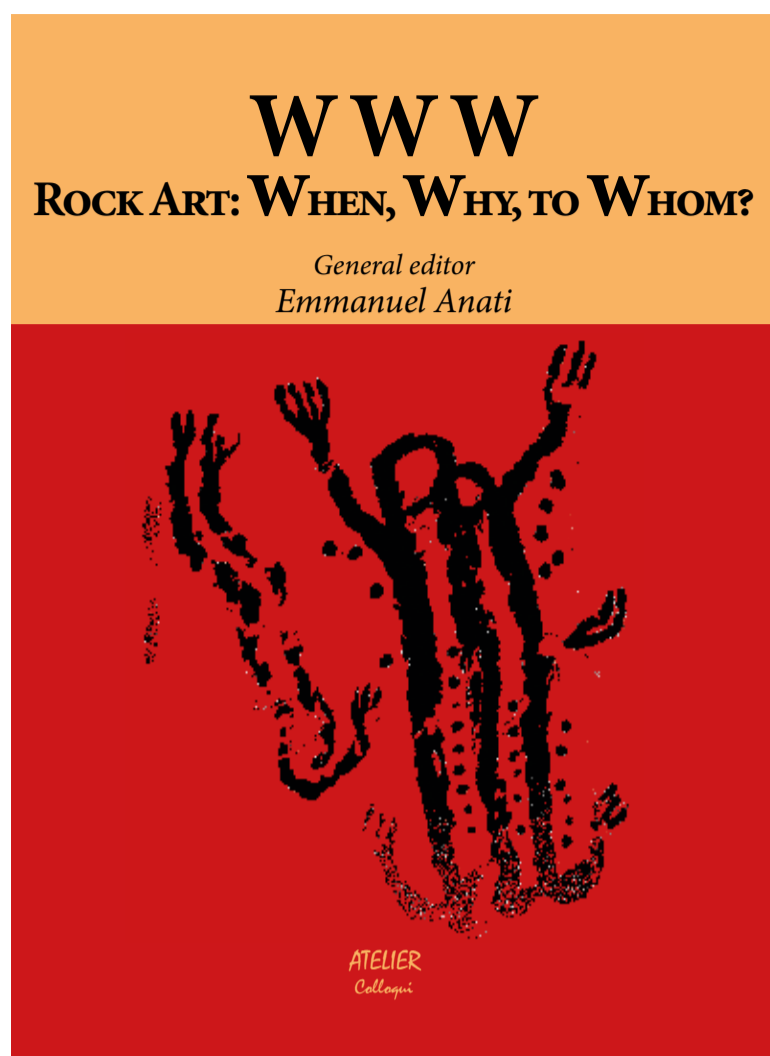
Why is Rock art widespread on five continents?

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?

Fifty authors from five continents face the query: when, why and to whom?



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Etnogastronomia

La cucina dei popoli

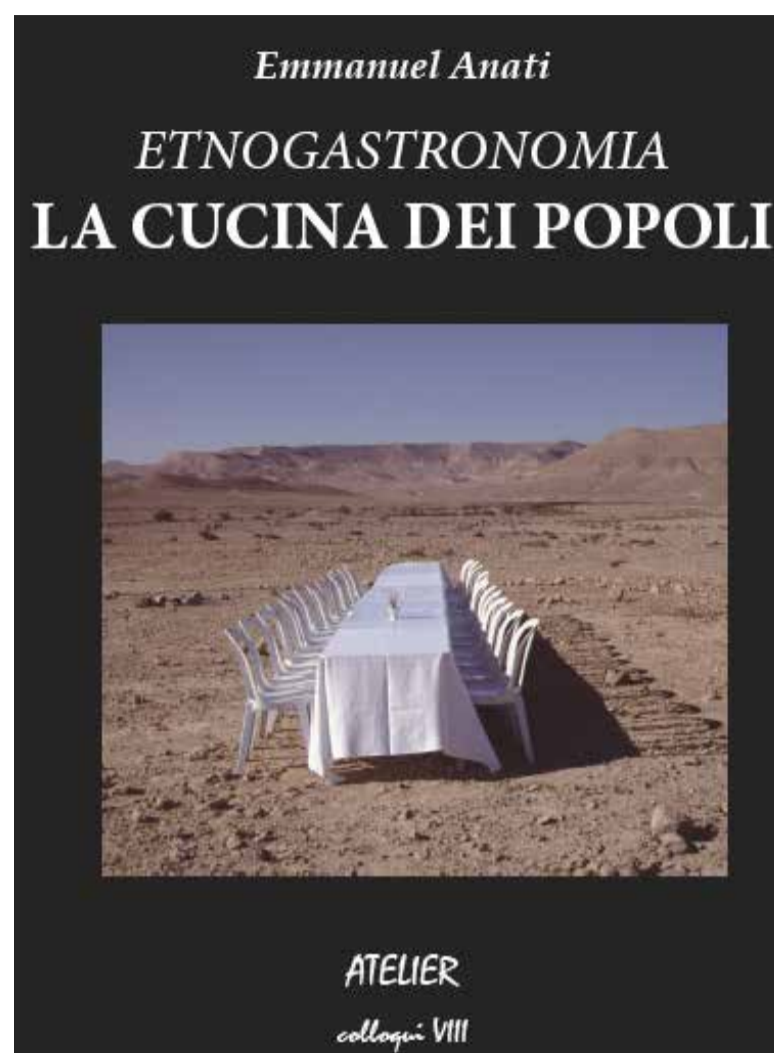
Colloqui VIII (in Italian)

Anati, E. (ed.)

2016, *Etnogastronomia. La cucina dei popoli*

Capo di Ponte (Atelier), 244 pp. € 25.

Among the 10,000 people who live in more than 200 countries around the planet, the cuisines of eleven points of the globe were selected, describing them in their essential habits and characters, providing acceptable recipes from western taste, and achievable with readily available products. This book has a dual purpose: 1) to introduce the ethnogastronomy as a research topic that arouses the interest and sympathy of many peoples, to allow the reader to gain an overview of the similarities and differences, and 2) to experience cuisines and different tastes, for an expansion not only of their own taste, but also the knowledge and appreciation of others. By understanding the different taste, you discover how to appreciate not only the food, but also the smiles of the peoples.



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Art and Religion

Colloqui IX

Anati, E. (ed.)

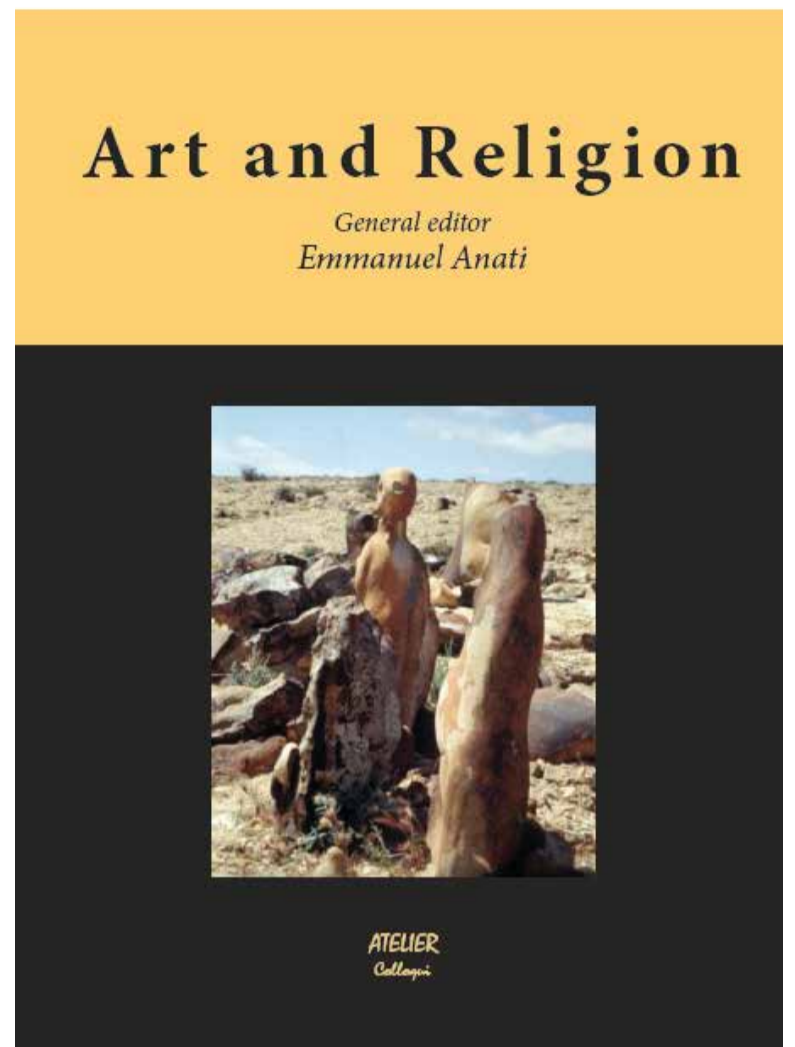
2016, *Art and religion*

Capo di Ponte (Atelier), 114 pp. 73 pls. € 40.

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. The confrontation of different ideas and methods is contributing to a reconsideration of some past simplifications and generalizations.



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Male and Female

Colloqui X

Anati, E. (ed.)

2017, *Male and Female*

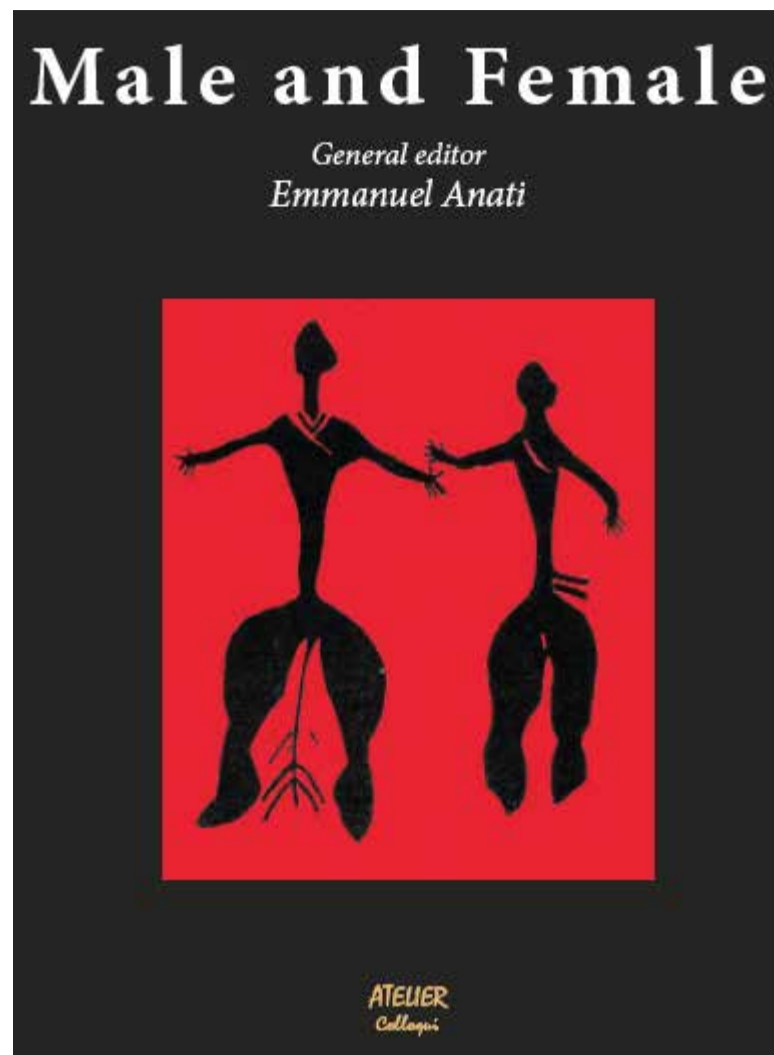
Capo di Ponte (Atelier), 119 pp. 60 pls. € 40.

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 emerges in the visual arts, between preferring male or female images, and between having the human figure or not as the main concern.

The book presents different cases and views of experts from five continents.



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Why Art?

Colloqui XI

Anati, E. (ed.)

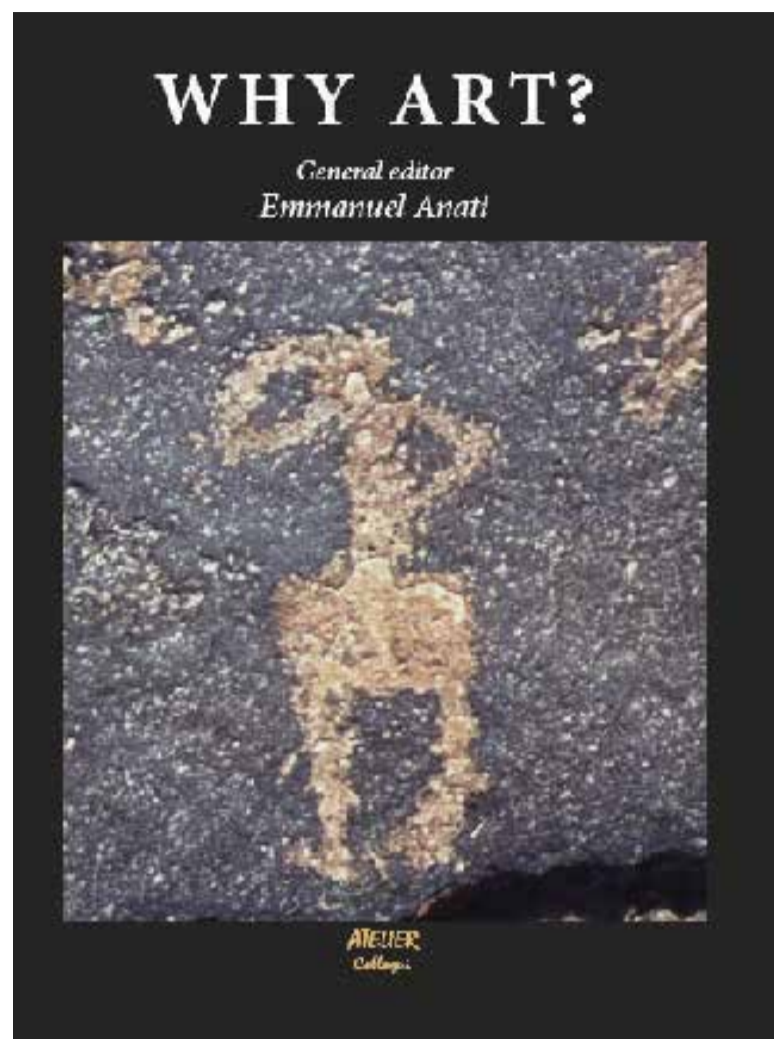
2017, *Why Art?*

Capo di Ponte (Atelier), 125 pp. 47 pls. € 40.

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 us approach the understanding of contents and motivations.



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Meaning of abstract signs

Colloqui XII

Anati, E. (ed.)

2017, *Meaning of abstract signs*

Capo di Ponte (Atelier), 101 pp. 43 pls. € 40.

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.

MEANING OF ABSTRACT SIGNS

General Editor
Emmanuel Anati



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Colonization

Colloqui XIII

Anati, E. (ed.)

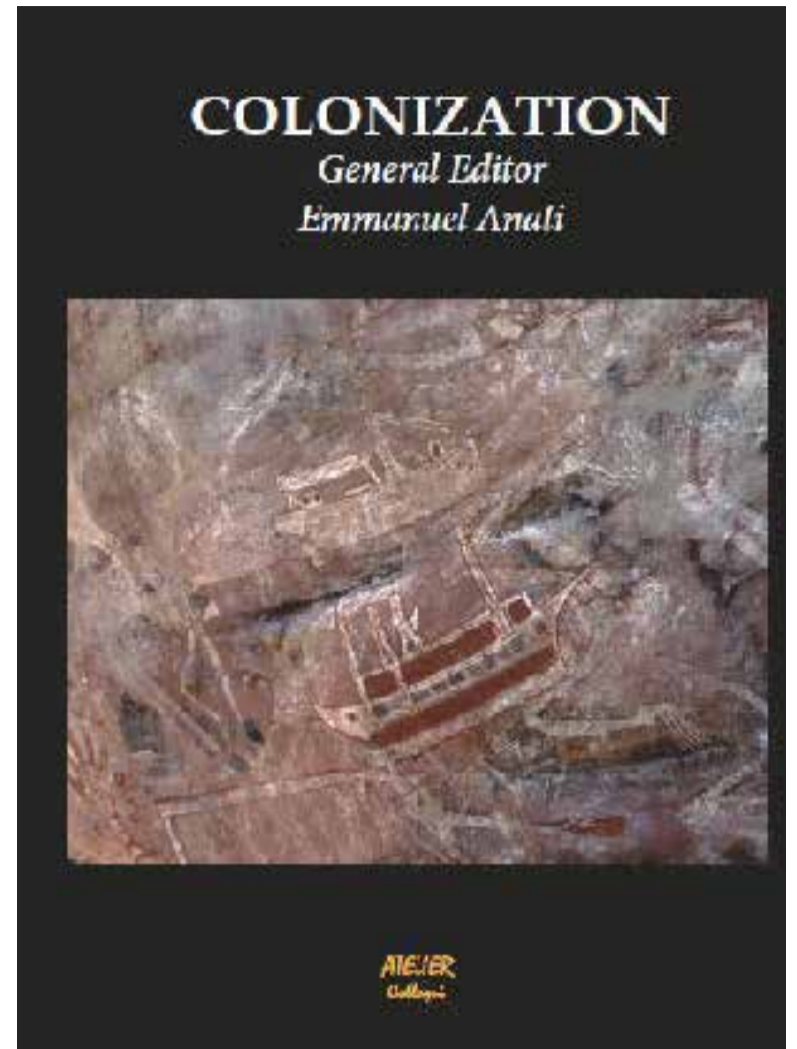
2017, *Colonization*

Capo di Ponte (Atelier), 85 pp. 41 pls. € 40.

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.



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Sexual Images in Prehistoric and Tribal Art

Colloqui XIV

Anati, E. (ed.)

2017, *Sexual Images in Prehistoric and Tribal Art*

Capo di Ponte (Atelier), 103 pp. 62 pls. € 40.

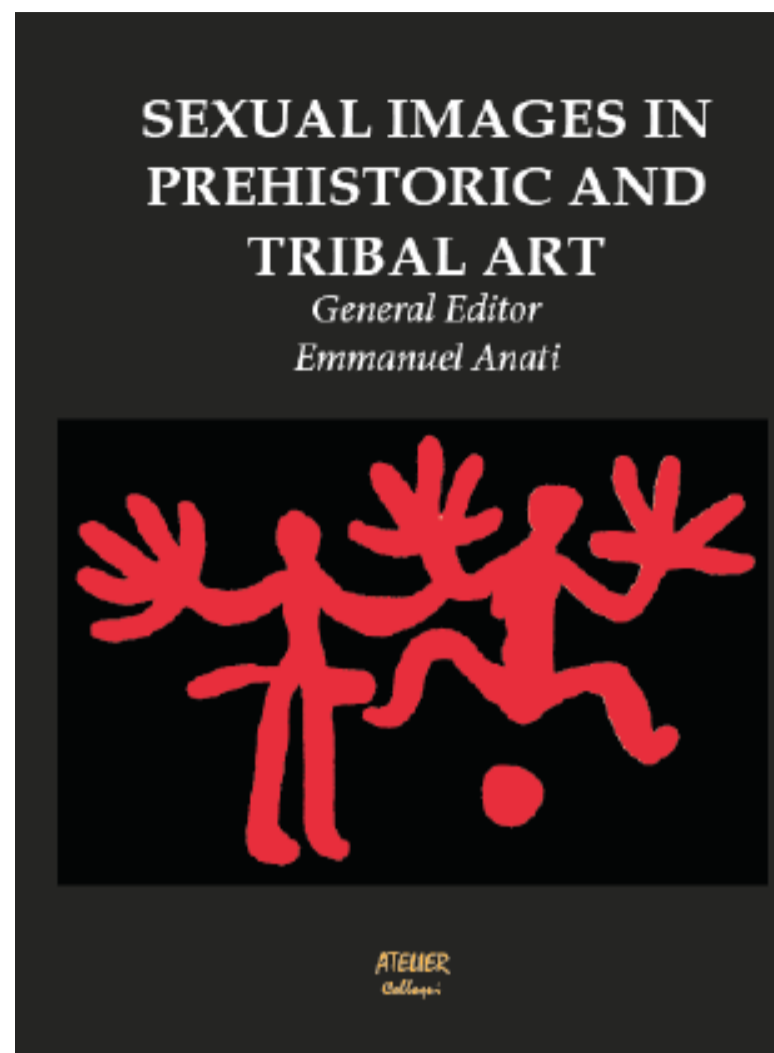
Since the earliest figurative art, sex appears to be a theme of primary concern in every corner of the world.

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.



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Is Har Karkom the Biblical Mount Sinai?

Monographs I

Anati, E.

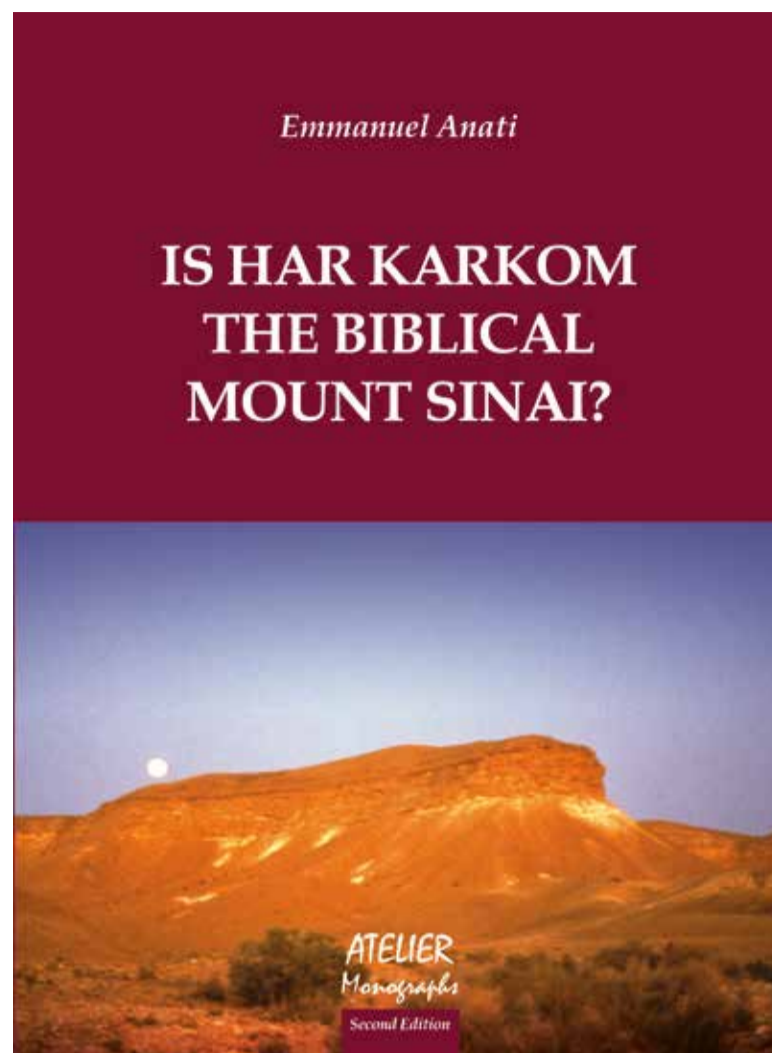
2013, *Is Har Karkom the Biblical Mount Sinai?* (II ed.),
Capo di Ponte (Atelier), 96 pp. 53 pls. € 20.

Ancient sanctuaries and campsites tell the hitherto unknown story of a mountain in the heart of the desert of Exodus.

Is Har Karkom the biblical Mount Sinai?

This volume raises other questions: to what extent may we consider the biblical narrative as a source of historical documentation?

What is the true story behind the biblical narration of Exodus and the Mount Sinai revelation?



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Har Karkom, site HK 126/b. Rock engraving called 'The Ten Commandments'

The Rock Art of Spain and Portugal

A Study of Conceptual Anthropology

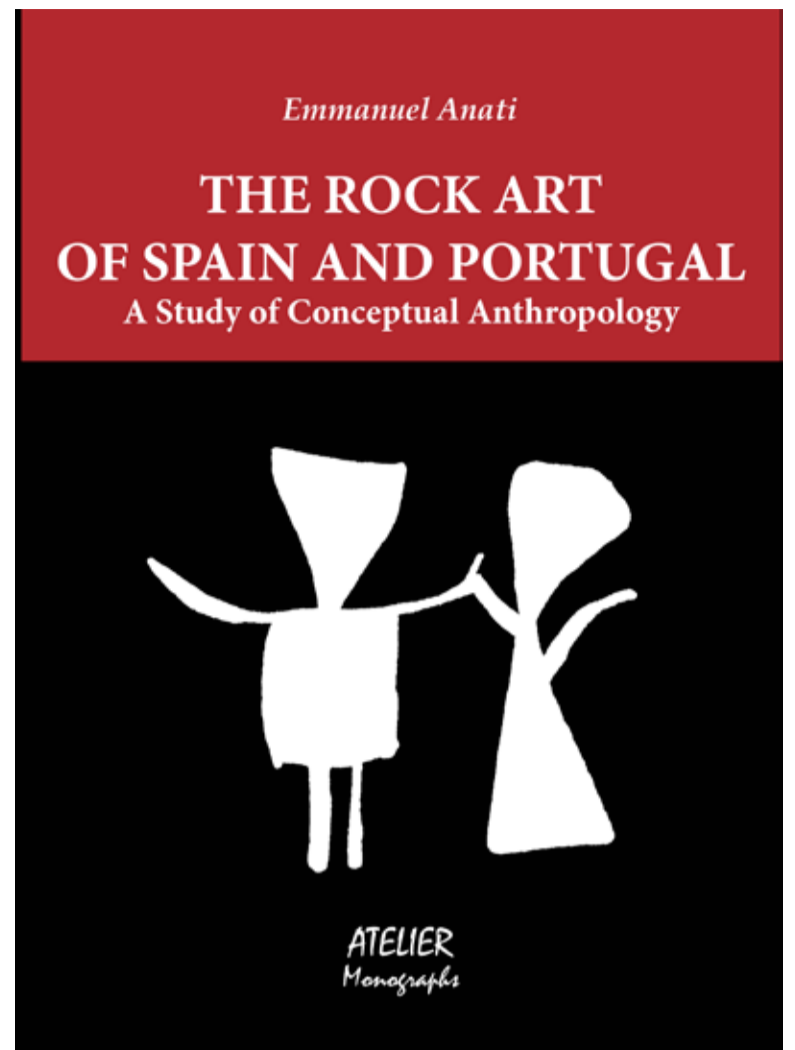
Monographs II

Anati, E.

2014, *The rock Art of Spain and Portugal, a Study of Conceptual Anthropology*, Capo di Ponte (Atelier), 104 pp. 87 pls. € 20.

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.



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Cueva Saltadora, Vinromá, Castellón, Spain. Three human beings, probably female, have distinctive hairstyles.

The Rock Art of Azerbaijan

Monographs III

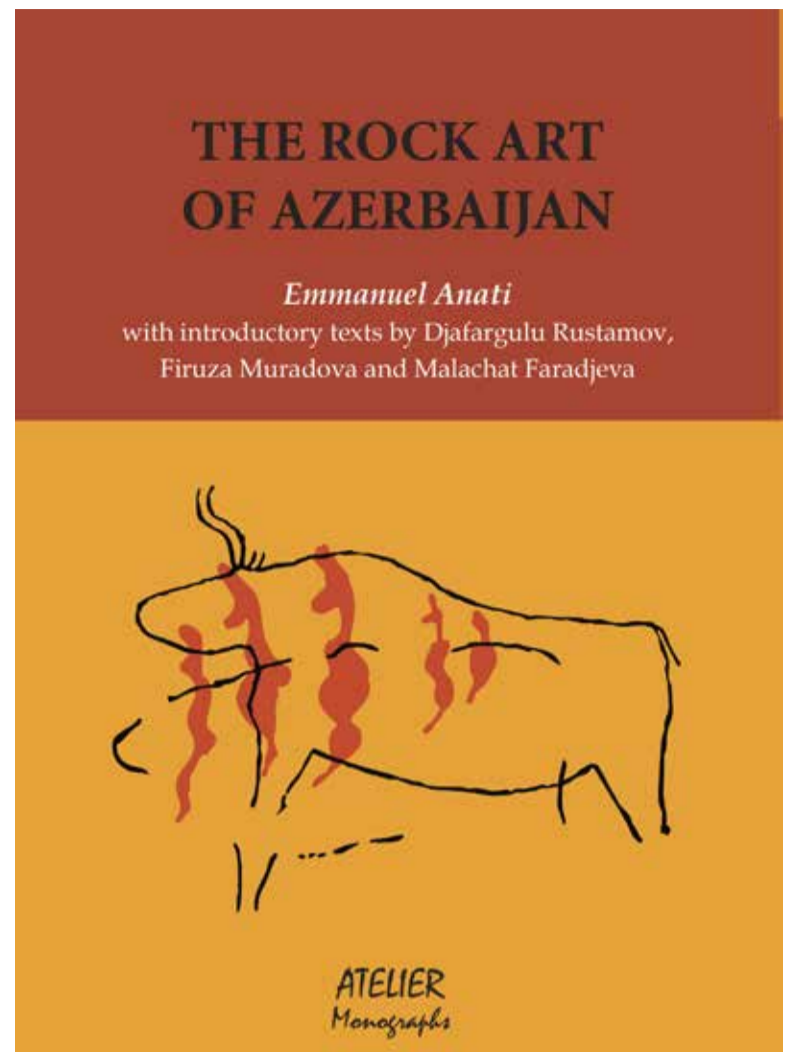
Anati, E.

2015, *The rock Art of Azerbaijan*

Capo di Ponte (Atelier), 156 pp. 189 pls. € 20.

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.

New chapters in the history of art are revealed by beautiful design and stylization.



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Buyukdash, Gobustan. Tracing of incised anthropomorphs, presumably feminine, holding objects on their shoulders and decorated with motifs which probably represent attire.

The Rock Art of the Negev and Sinai

Monographs IV

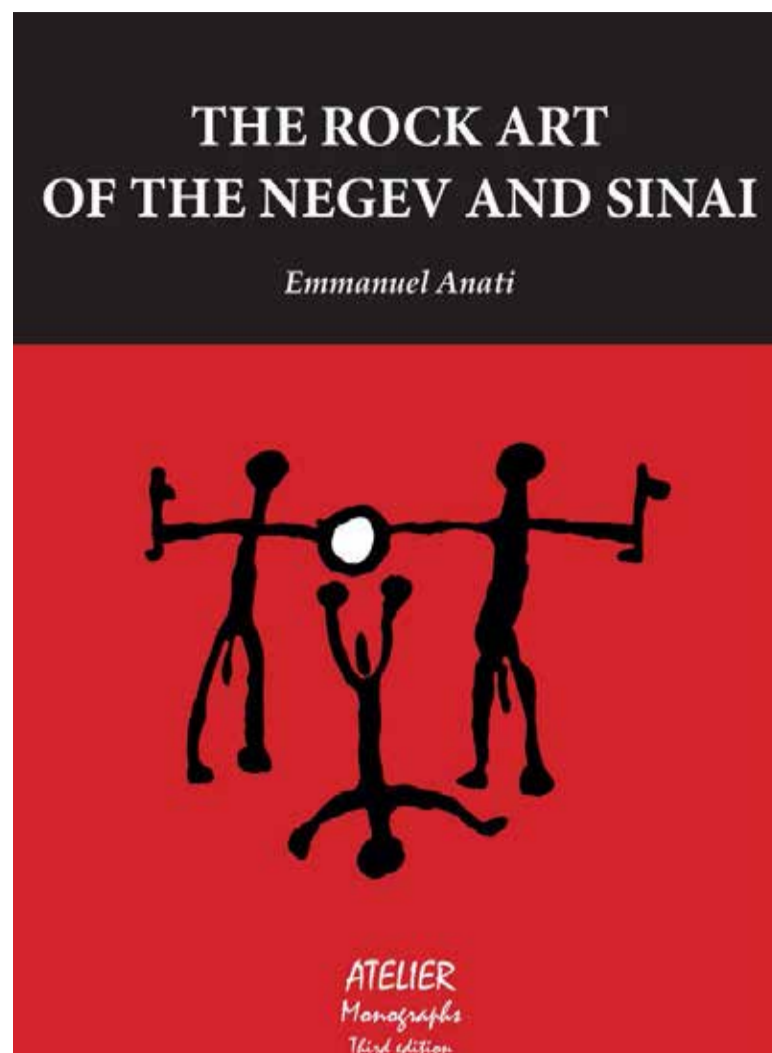
Anati, E.

2015, *The rock Art of the Negev and Sinai*, third edition
 Capo di Ponte (Atelier), 248 pp. 196 pls. € 20.

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.

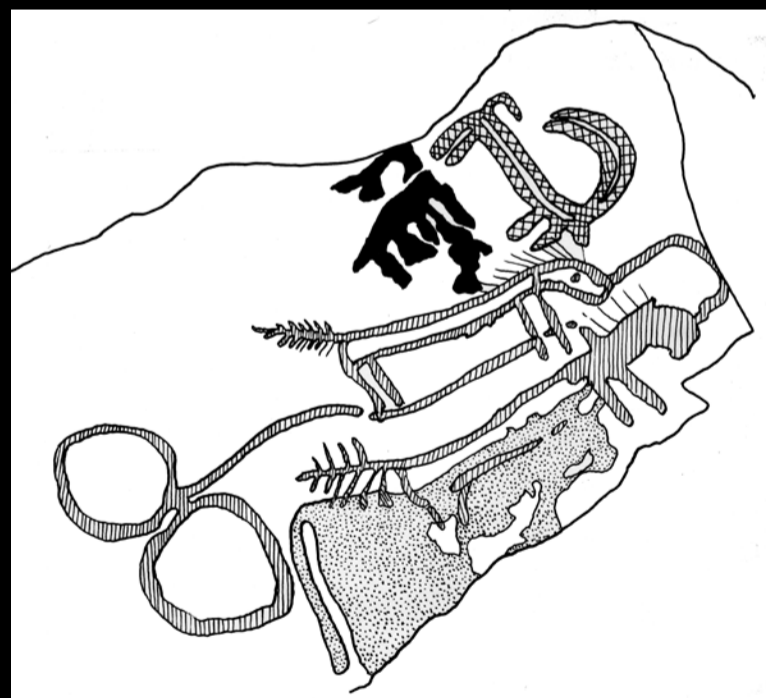
It elaborates on articles and a book written in the last 60 years, to produce a synthesis and an overview. The book is made up of two parts. The first is about the methods of research and the results thus obtained.

The second is a record of the activities and events documented by the different periods of rock art, piecing together the previously unwritten history of people living in the now desert region of the Negev and Sinai throughout the ages.



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En El Quderat, north Sinai, Egypt. Rock engravings. Example of figures found in superimposition. There are four different levels of patina. The oldest is that of a cow, classified as Style III. At the center of the tracing there is a two-wheeled wagon pulled by two animals, presumably two horses, classified as Style IV B. On the top right, the figure of an ibex of Style IVC. Finally, in black, a schematic animal figure, of the Style VI..

The Rock Art of Valcamonica

Monographs V

Anati, E.

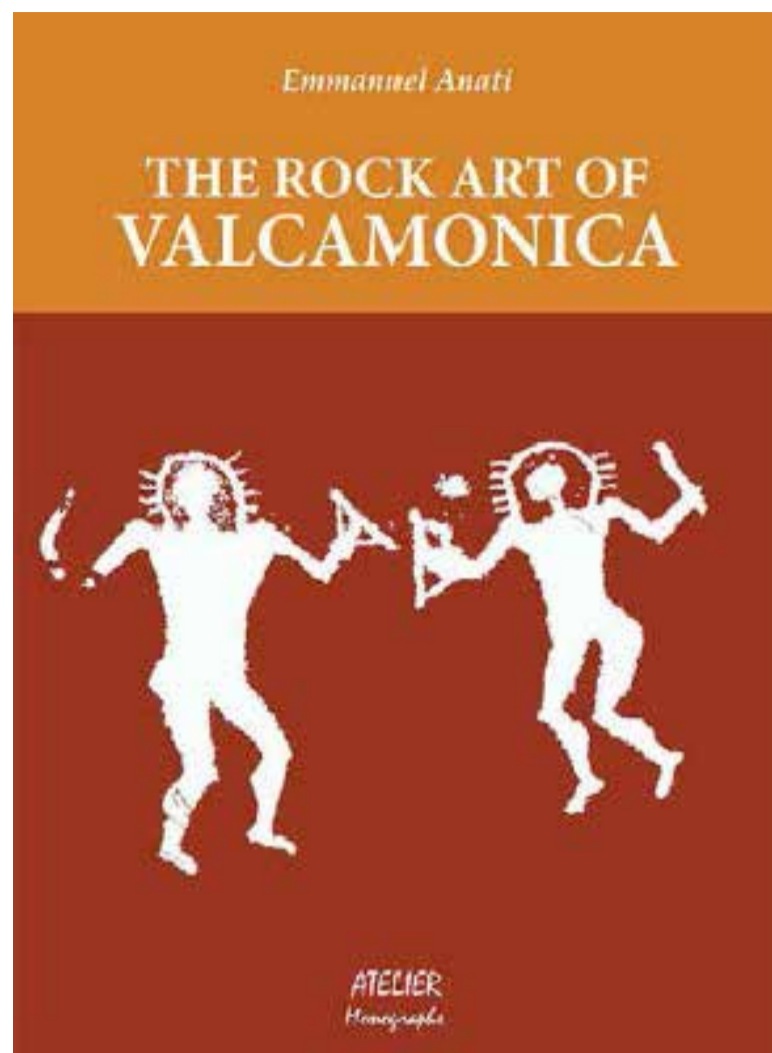
2015, *The rock Art of Valcamonica*

Capo di Ponte (Atelier), 260 pp. 153 pls. € 20.

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. After having excavated, traced, described and analyzed it for over half a century, the author presents this synthesis bringing new light on 10,000 years of history.

The present work represents a turning point in the methodology of archaeological research. Europe regains millennia of its forgotten history.



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Naquane r. 50, Capo di Ponte. Tracing of the so-called "wagon maker". In the Middle Iron Age the wheel becomes the symbol of the uranic god Taranis, and this scene could be associated to its cult.

World Rock Art

Monographs VI

Anati, E.

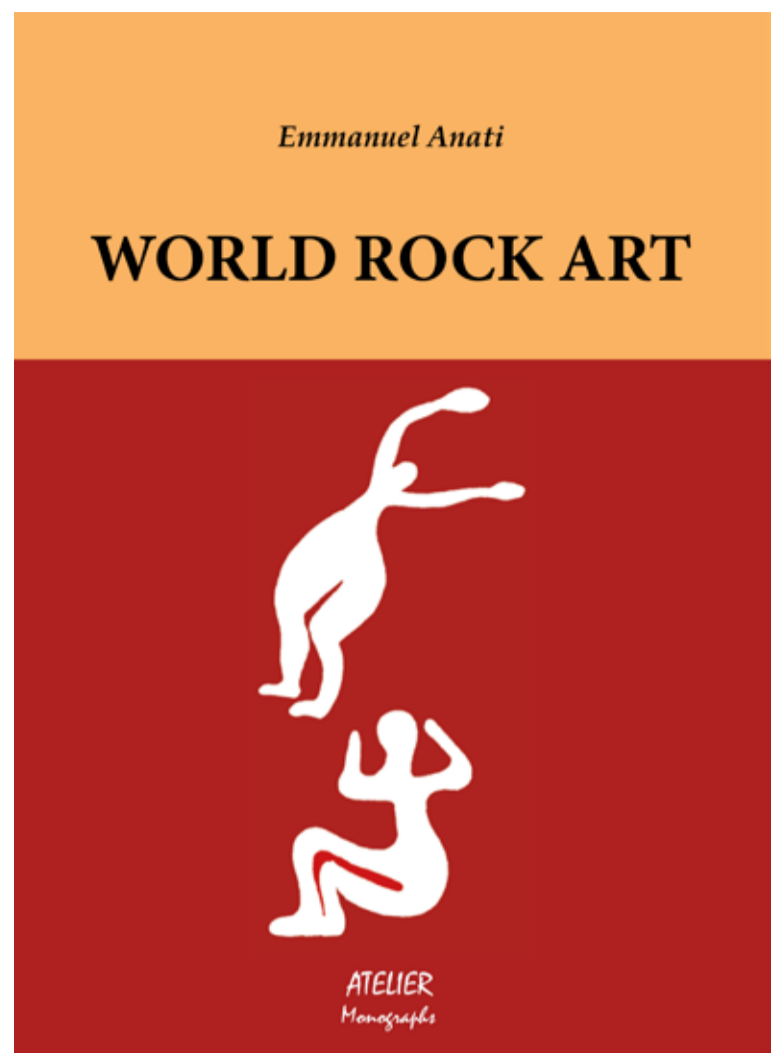
2015, *World Rock Art*

Capo di Ponte (Atelier), 212 pp. 193 pls. € 20.

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.



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Pachene, Chimanes, Bolivia. Deeply engraved rock surface. Proliferation of vaginas. Over 30 vagina ideograms show a variety of shapes on the same surface. On the upper part of the surface there is a cup-and-ring ideogram, a phallic depiction and other marks with obvious sexual significance.

Arte Rupestre - Har Karkom HK 32/HK 31

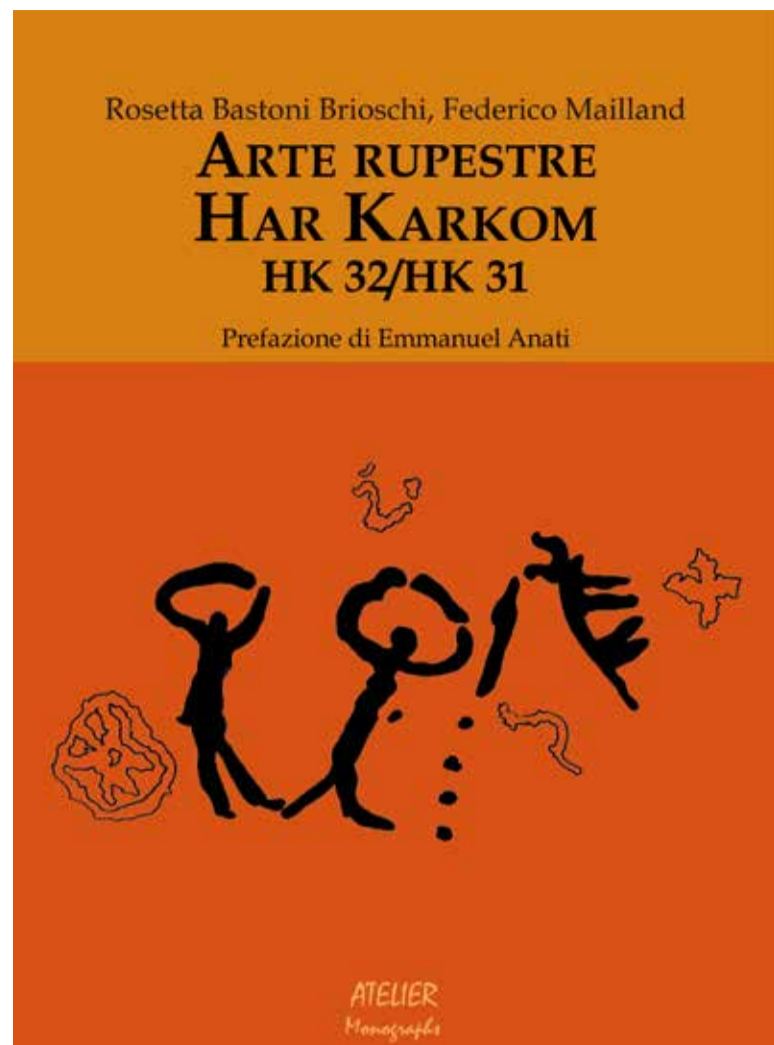
Monographs VII (in Italian)

Bastoni Brioschi, R.; Mailland, F.
(Preface by Emmanuel Anati)
2015, *Arte rupestre - Har Karkom, HK 32/HK 31*,
Capo di Ponte (Atelier), 256 pp. 322 pls. € 20.

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.

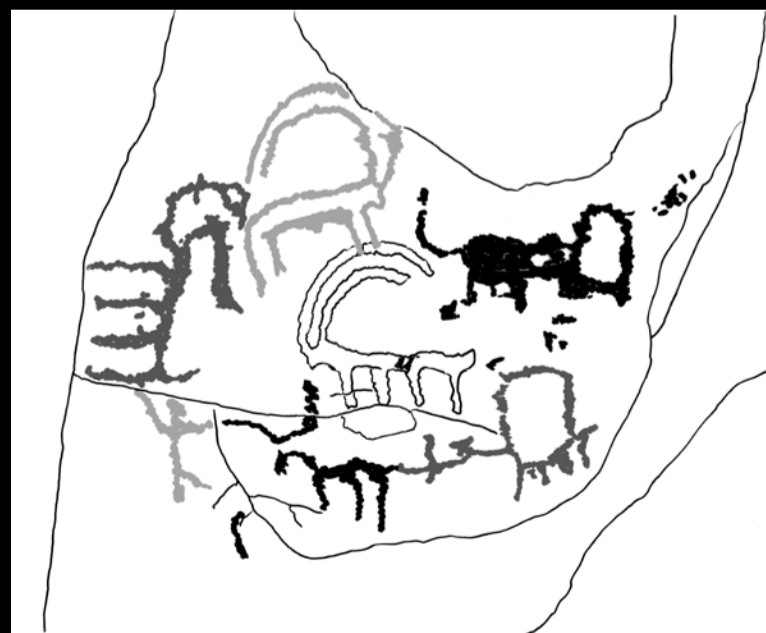
The rock engravings are described and illustrated by numerous photos and tracings.



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Unit 17 - Surface West - Drawing FM

L'arte delle tapa

Sacre stoffe dell'Oceania

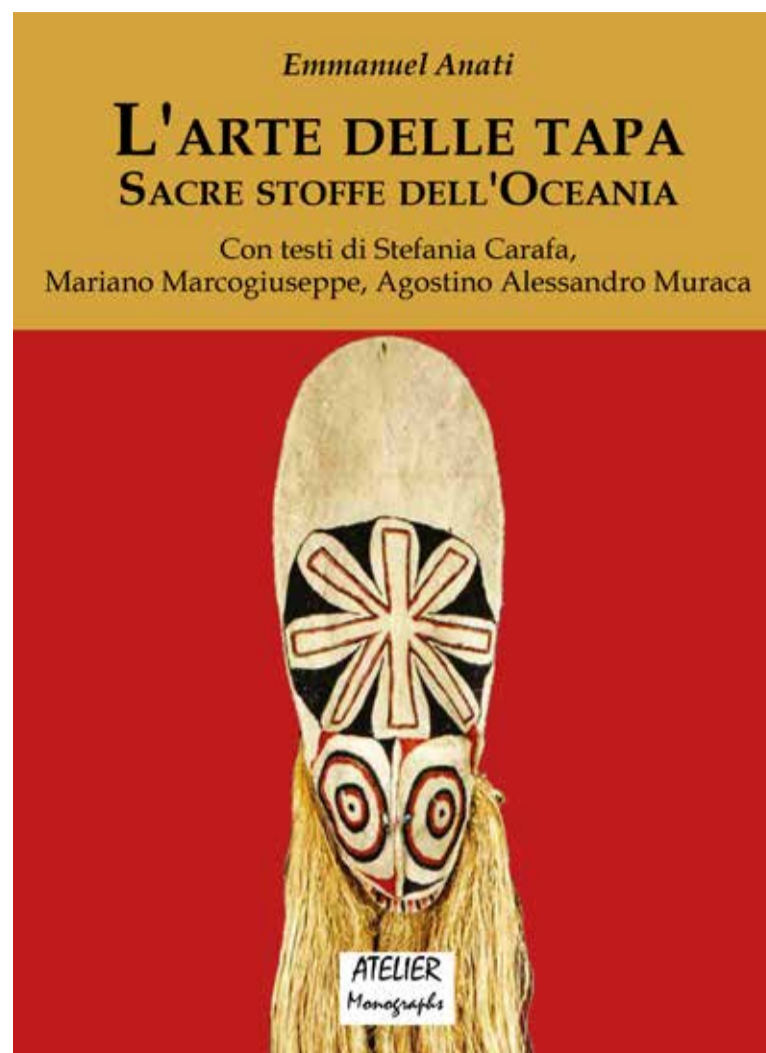
Monographs VIII (in Italian)

Anati, E.
2015, *L'arte delle tapa, sacre stoffe dell'Oceania*,
Capo di Ponte (Atelier), 212 pp. 193 pls. € 20.

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 manufacture of tapa is an art that has been passed down for thousands of years and survives nowadays, although incorporated in social systems that are adapted to modern society.



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Ambasi village, province of Oro, Papua New Guinea. Three girls dressed in loincloth of tapa, belts and jewelry, stand next a mourning widow, with her body painted in white. The dress of the widow is made of shells and vegetable (Photo F. Hurley, April 1971).

Esodo

Tra mito e storia

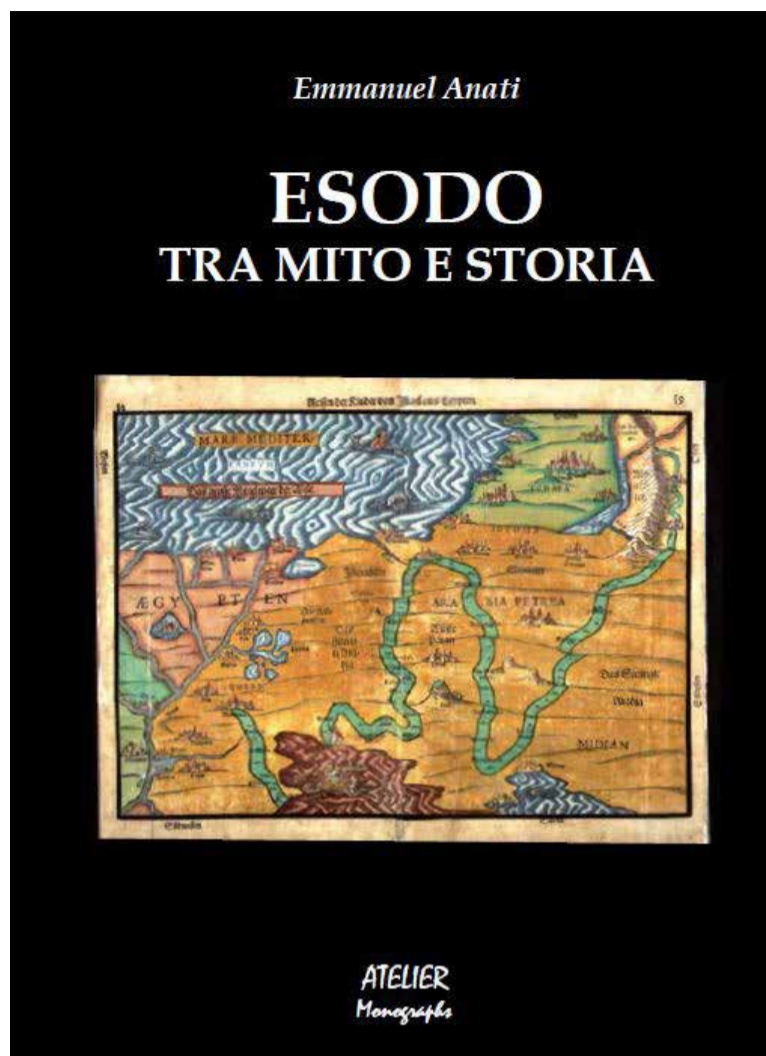
Monographs IX (in Italian)

Anati, E.

2016, *Esodo. Tra mito e storia*

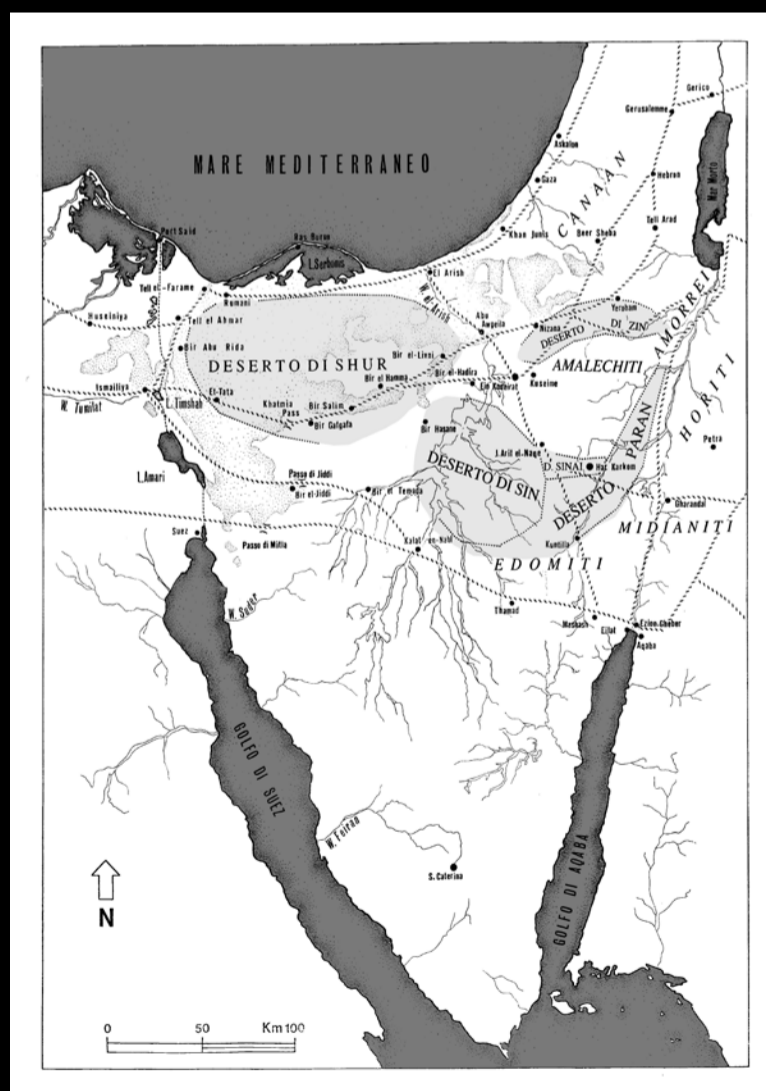
Capo di Ponte (Atelier), 212 pp. 193 pls. € 40.

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. The location near the Saint Catherine's monastery is a Byzantine proposal that many scholars believe baseless. New archaeological discoveries suggest a reconstruction of the route of exodus and its historical context and reveal pieces of history behind the magnificent biblical epic.



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The tribal territories and deserts in the Exodus narration. Most of them are concentrated in the northern part of the peninsula. (HK Archive)

Exodus

Between Myth and Hystory

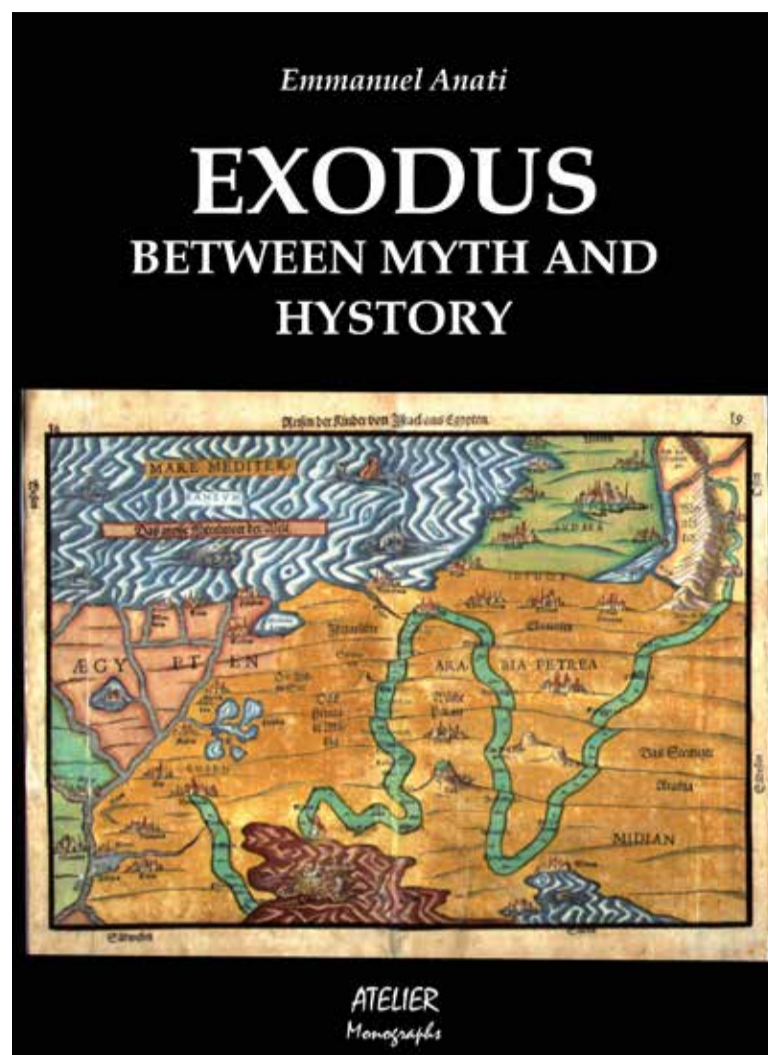
Monographs IXb

Anati, E.

2018, *Exodus. Between Myth and Hystory*

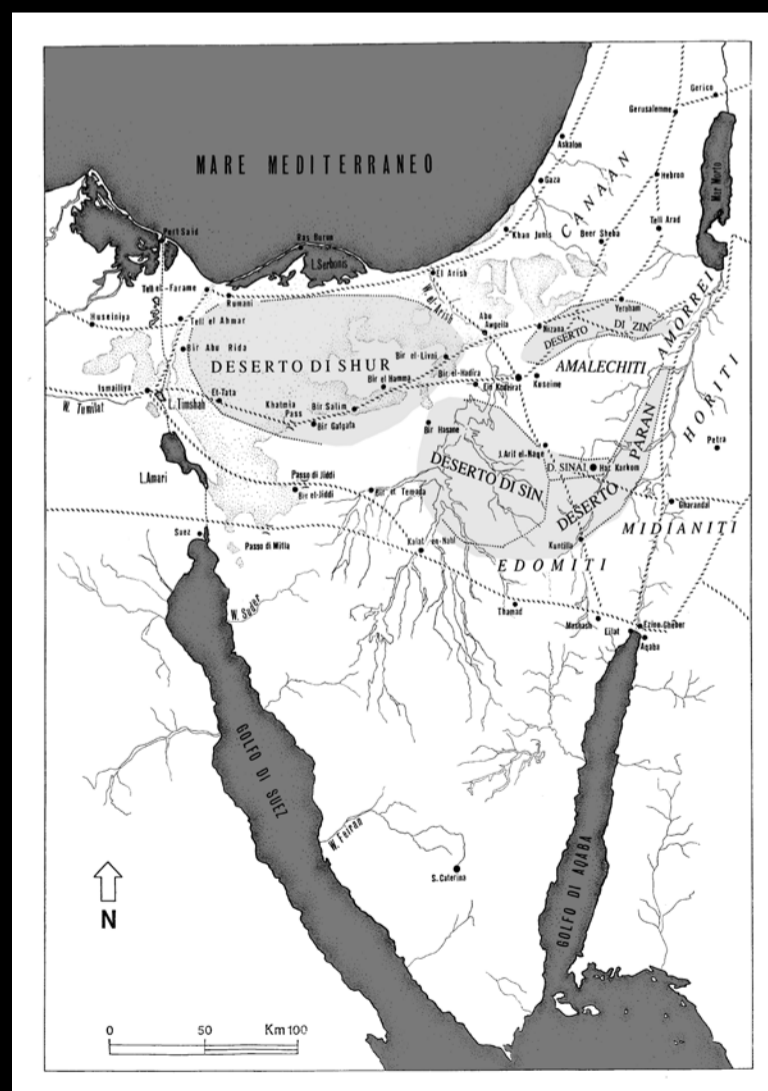
Capo di Ponte (Atelier), 388 pp. 136 pls. € 40.

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. The location near the Saint Catherine's monastery is a Byzantine proposal that many scholars believe baseless. New archaeological discoveries suggest a reconstruction of the route of exodus and its historical context and reveal pieces of history behind the magnificent biblical epic.



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The main ancient routes between Egypt and the Near East (Archive HK).

Har Karkom e la questione del Monte Sinai

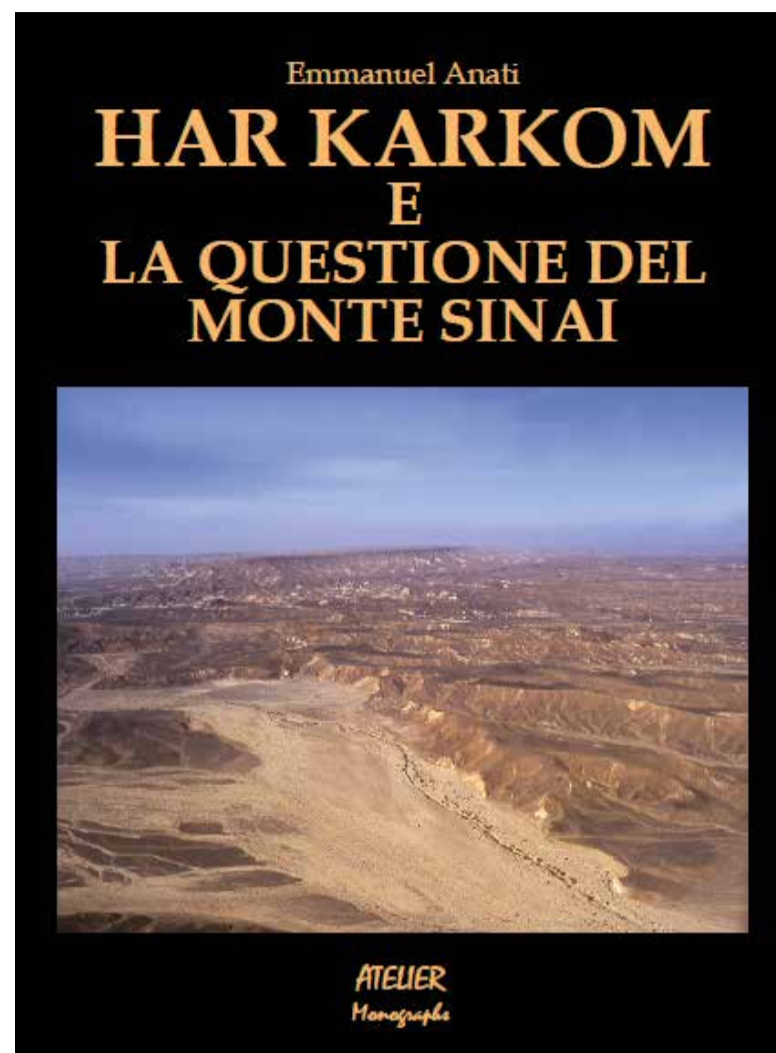
Monographs X (in Italian)

Anati, E.

2016, *Har Karkom e la questione del Monte Sinai*

Capo di Ponte (Atelier), 220 pp. 138 pls. € 30.

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. 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 illustration.



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Radici della cultura

Monographs XI (in Italian)

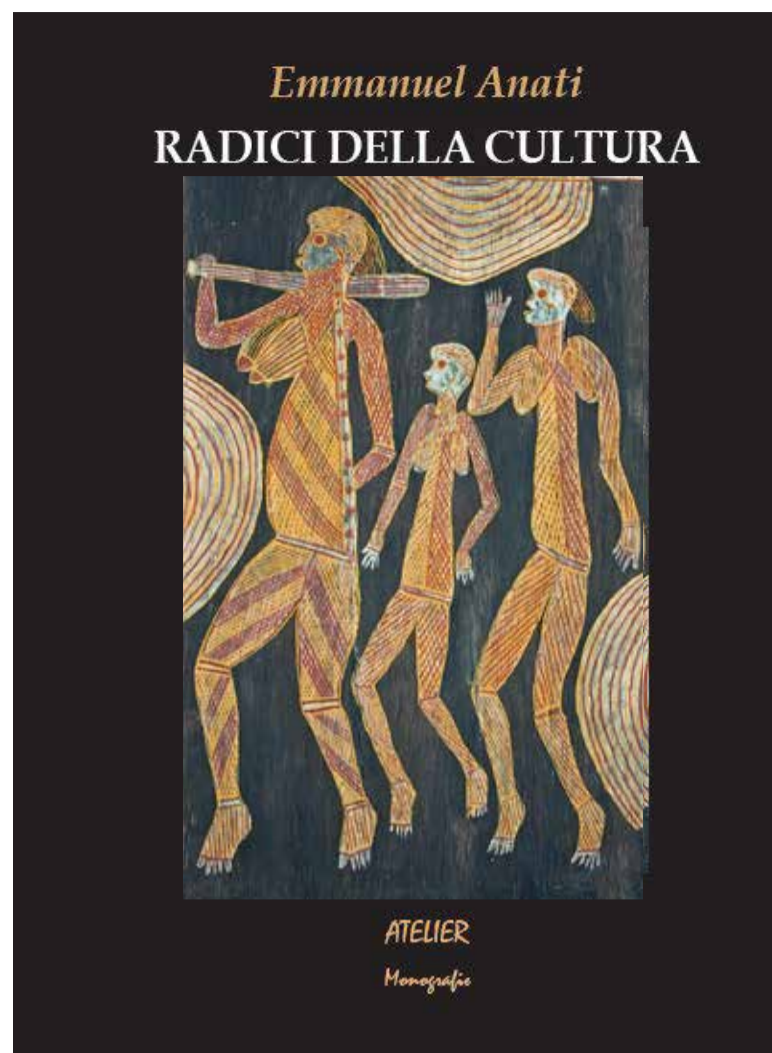
Anati, E.

2017, *Radici della Cultura*,

Capo di Ponte (Atelier), 438 pp. 92 pls. € 40.

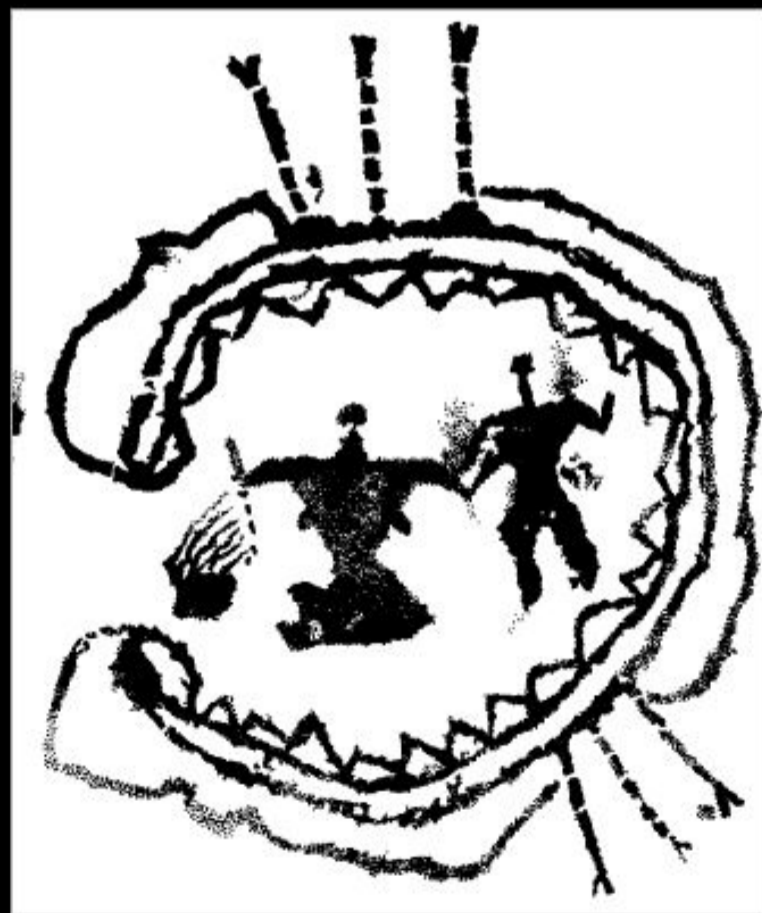
The history of culture is the history which unifies the whole humankind. As Yves Coppens wrote in the preface, from the very first flint tool four million years ago to the conquest of space, the human adventure shows an hyperbole, which from the beginning of history, through the ages, builds the reality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

This book is a synthesis of the wonderful conceptual evolution of our species, which sets the actual reality in the evolutive dynamic, defining the identity of this species, of which we are sons and protagonists.



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Tassili Ouan-bender, Algeria. Rock painting of Nomad Pastoralists. A couple, a man and a woman, is inside a hut and takes care of the fire. (from a photo of J.D. Lajoux, 1962; Archivio WARA W01102).

The Riddle of Mount Sinai

Monographs XII

Anati, E.

2017, *The Riddle of Mount Sinai*

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.

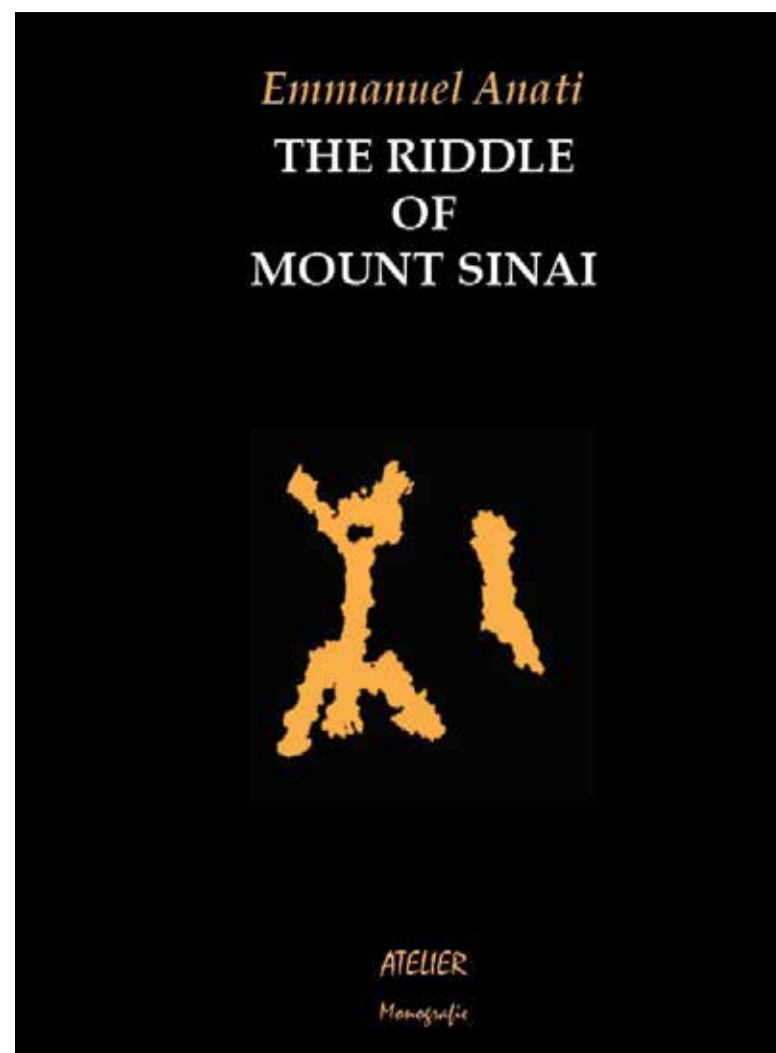


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Tracing and photograph of an anthropomorphic stone in which eyes and nostrils have been emphasised. On the "forehead" of the figure an image of an antelope is engraved. It is likely to represent a divinity or other mythological figure. (Site HK 64b; drawing: HK Archive, photo EA93; XIX-9; WARA W01836, W05895)

The Rock Art of Tanzania and the East African Sequence

Monographs XIII

Anati, E.

2018, *The Rock Art of Tanzania and the East African Sequence*
Capo di Ponte (Atelier), 142 pp., 107 pls., € 20.

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.

Each phase is defined, revealing the variations of memories and beliefs. Chapters of a newly discovered history describe the art of the Bantu farmers, and that of previous human groups, of Nilotic pastoralists, of different groups of hunters and of peculiar vegetarian food gatherers.

New light is shed on the most explored and least known continent.

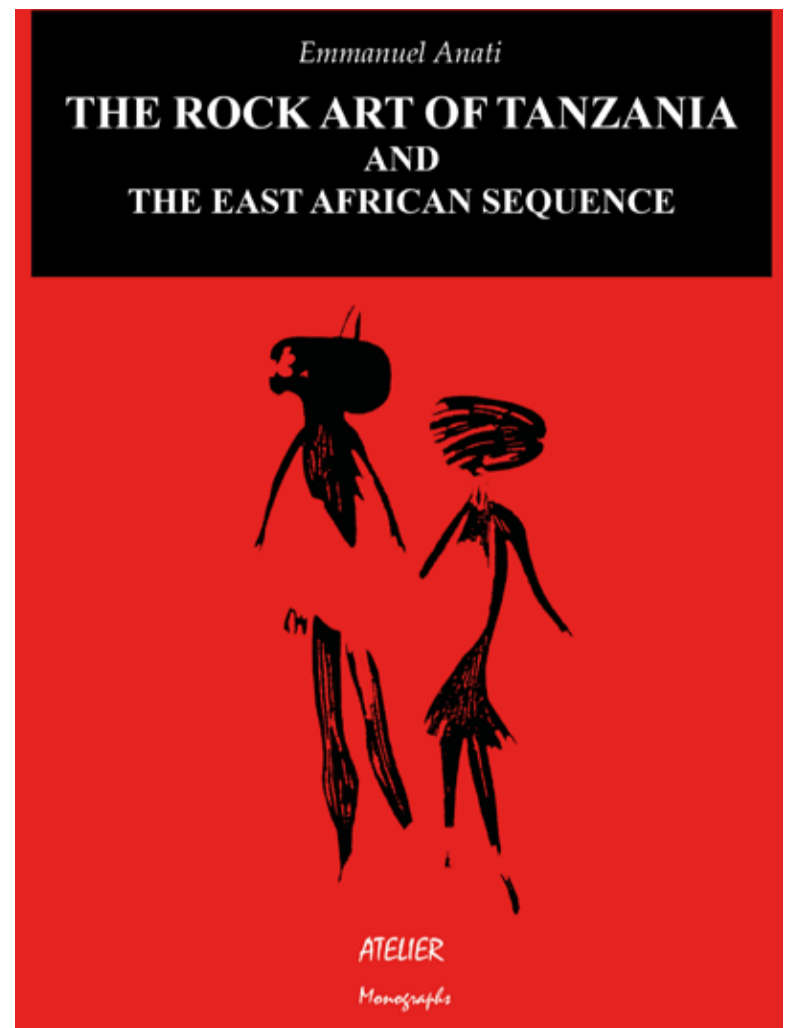
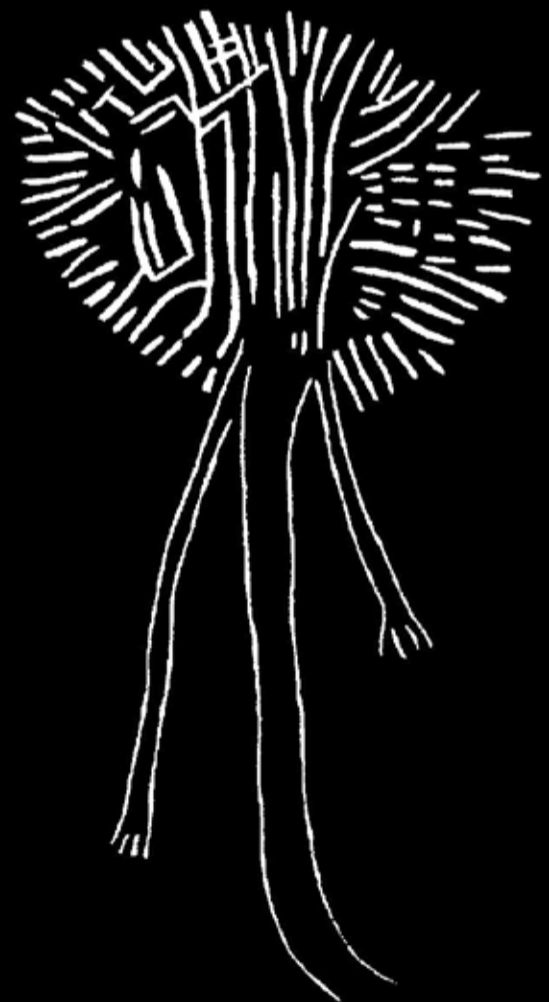


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*Pahi. Rock painting of an anthropomorphic tree of the Early Gatherers.
(After M. Leakey, 1983)*

HAR KARKOM IN THE NEGEV DESERT

Raw material for a museum on two million years of human presence

Monographs XIII

Anati, E.

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.

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.

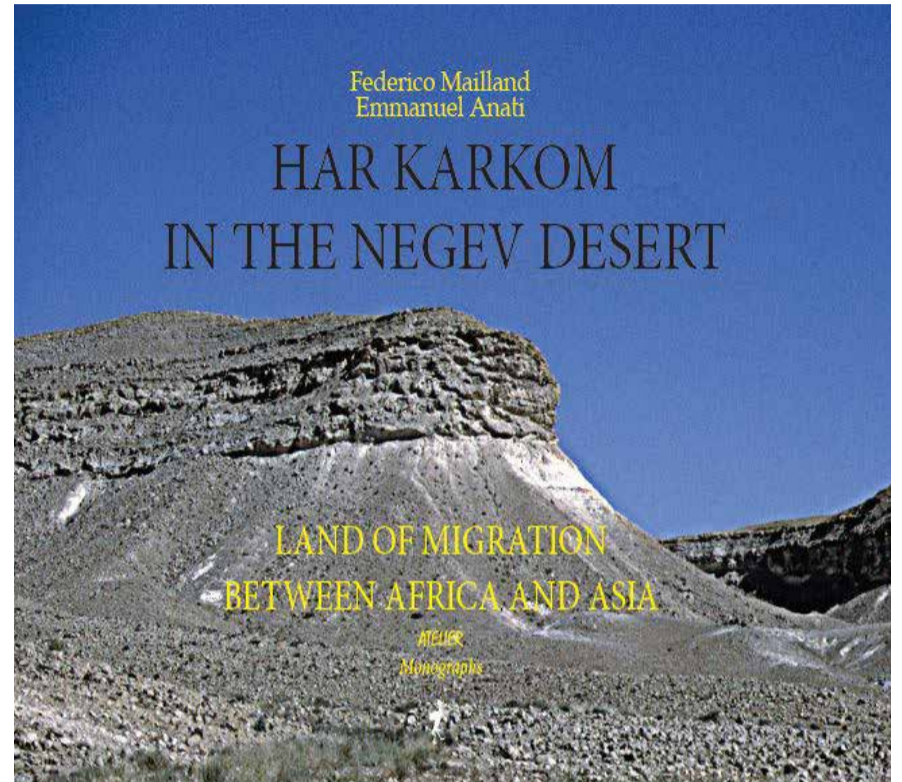


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A boulder with the engraving of a vaguely anthropomorphic face in site HK 106d

Mito d'origine

Fiction I (in Italian)

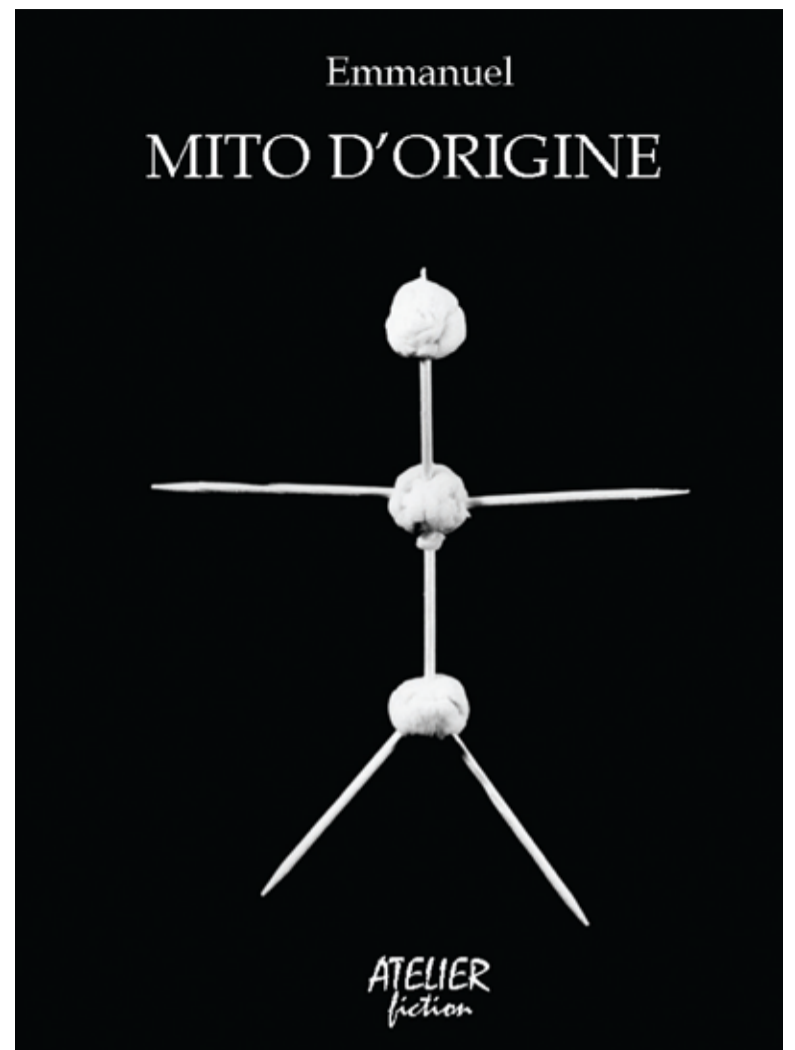
Emmanuel

2012, *Mito d'origine*

Capo di Ponte (Atelier), 55 pp. 44 pls. € 16.

Mito d'Origine and Epoca dei Sogni are two educational exhibitions made by sequences of photos.

They 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 they were first conceived.



L'arte degli aborigeni australiani

Le pitture su cortecce d'albero

Exhibitions II (in Italian)

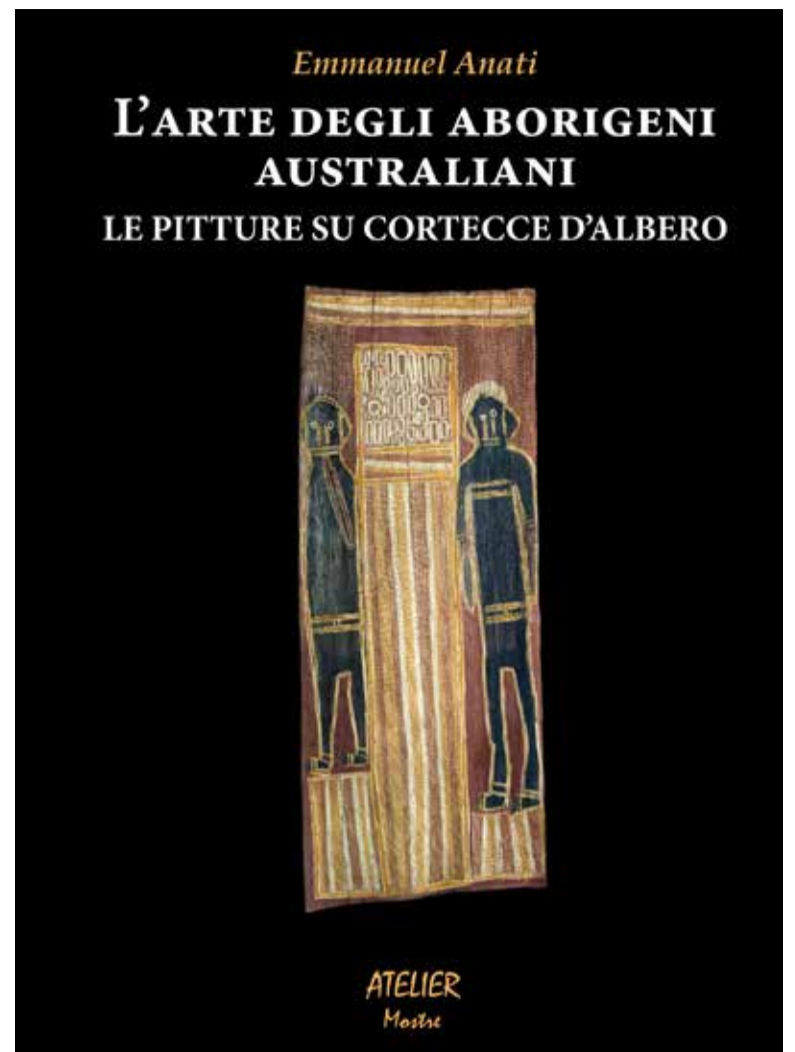
Anati, E.

2015, *L'arte degli aborigeni australiani. Le pitture su cortecce d'albero*
Capo di Ponte (Atelier), 80 pp. 54 pls. € 20.

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.

It constitutes a direct contact with a way of thinking, seeing and believing, of the last surviving Paleolithic people and provides an immense amount data on mythology, conceptualism that sometimes is philosophy, and the search for contact with the natural and supernatural world in which they are immersed.



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Kimberley. Oval bark. It represents the Wangina spirits enveloped by clouds that produce rain. Two serpents representing two appearances of the rainbow serpent accompany them. This painting has a didactic or mnemonic function. (52 x 35 cm).

Australian Aboriginal Art

Bark Paintings

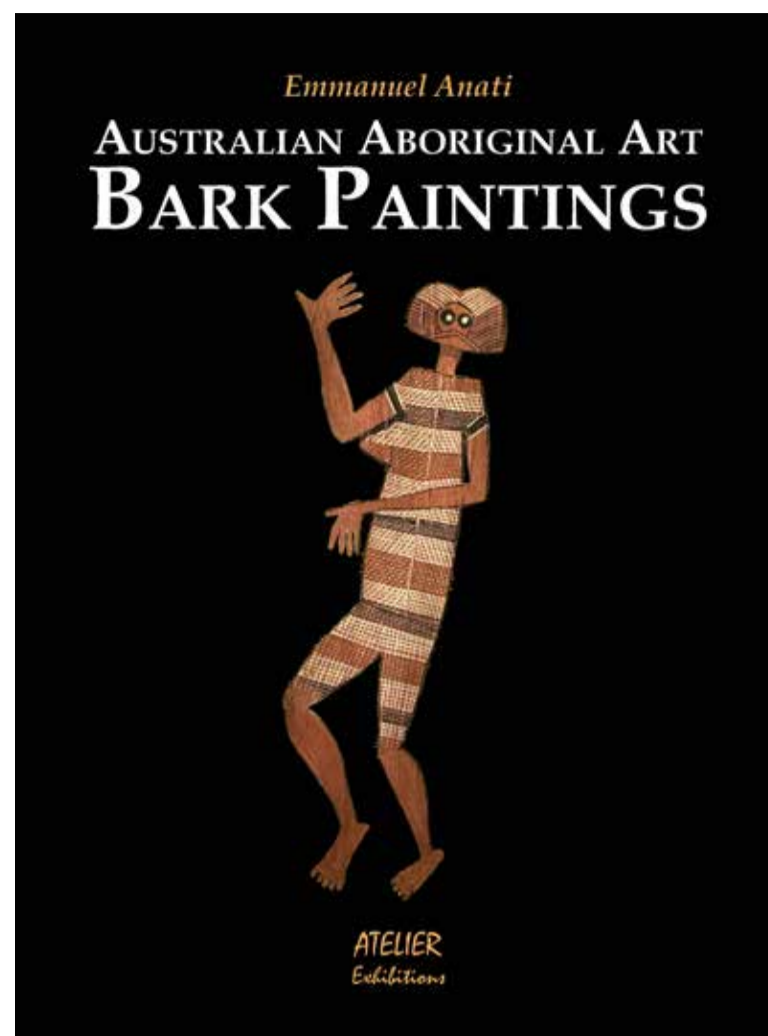
Exhibitions IIb

Anati, E.
 2018, *Australian Aboriginal Art, Bark Paintings*
 Capo di Ponte (Atelier), 80 pp. 54 pls. € 20.

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.

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Dalla roccia alla tela

L'arte contemporanea degli aborigeni australiani

Exhibitions III (in Italian)

Anati, E.

2015, *Dalla roccia alla tela. L'arte contemporanea degli aborigeni australiani*. Capo di Ponte (Atelier), 95 pp. 78 pls. € 20.

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. This volume presents works with great artistic value, made by Aboriginal artists. How is it possible to explain that in the turn of a single generation, styles, themes, goals, all has change? It is an extraordinary case for art history, while for psychology it is a window opened on mental processes. These spiritual changes are reflected in their art, which is the mirror of their changing soul.



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From Rock to Canvas

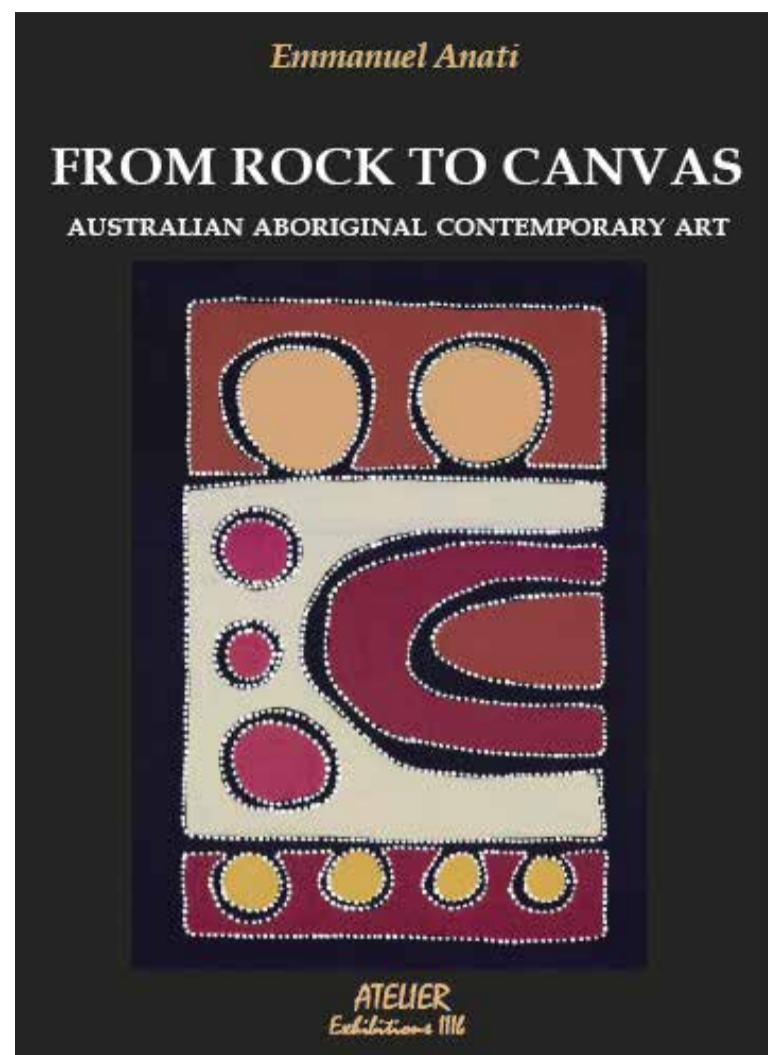
Australian Aboriginal Contemporary art

Exhibitions IIIb

Anati, E.

2017, *From Rock to Canvas. Australian Aboriginal Art*
Capo di Ponte (Atelier), 107 pp. 73 pls. € 20.

Turning from 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 jumped over millennia. This volume presents works with a great artistic value, made by Aboriginal artists. How is it possible to explain that in the turn of a single generation style, themes, goals, everything has changed? It is an extraordinary case for art history, while for psychology it is a window opened on mental processes. These spiritual changes are reflected in their art, which is the mirror of their changing soul.



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Mito d'origine

Fiction I (in Italian)

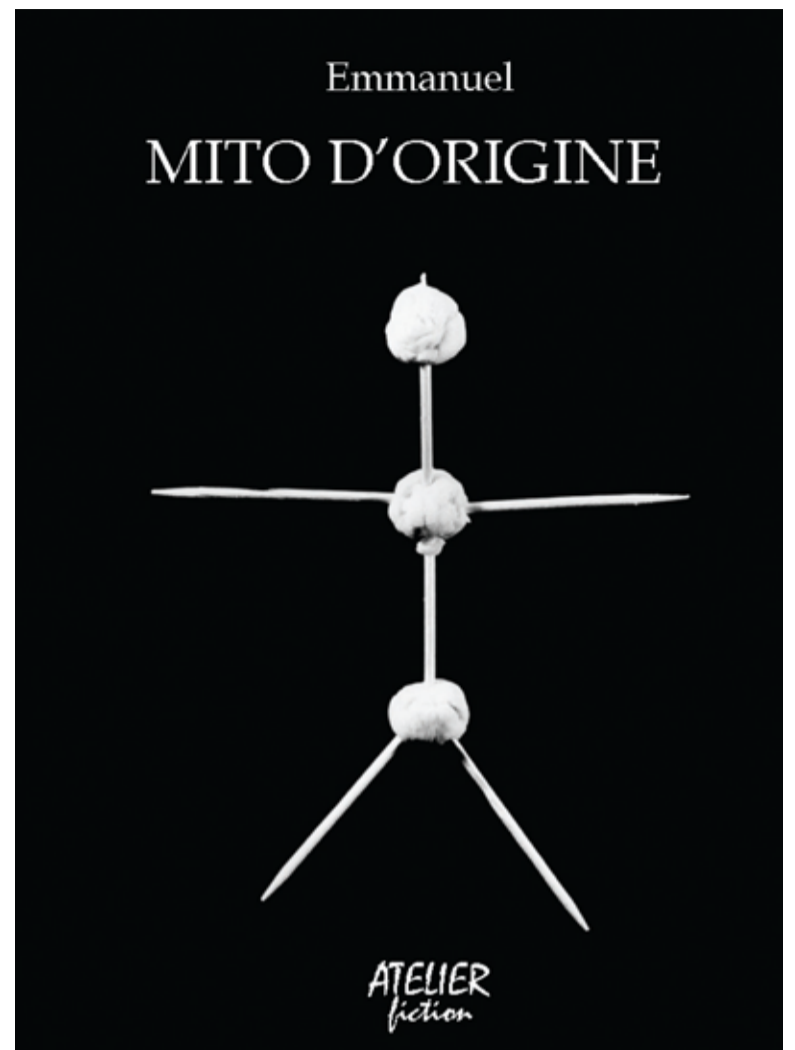
Emmanuel

2012, *Mito d'origine*

Capo di Ponte (Atelier), 55 pp. 44 pls. € 16.

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.



Epoca dei sogni

Fiction II (in Italian)

Emmanuel

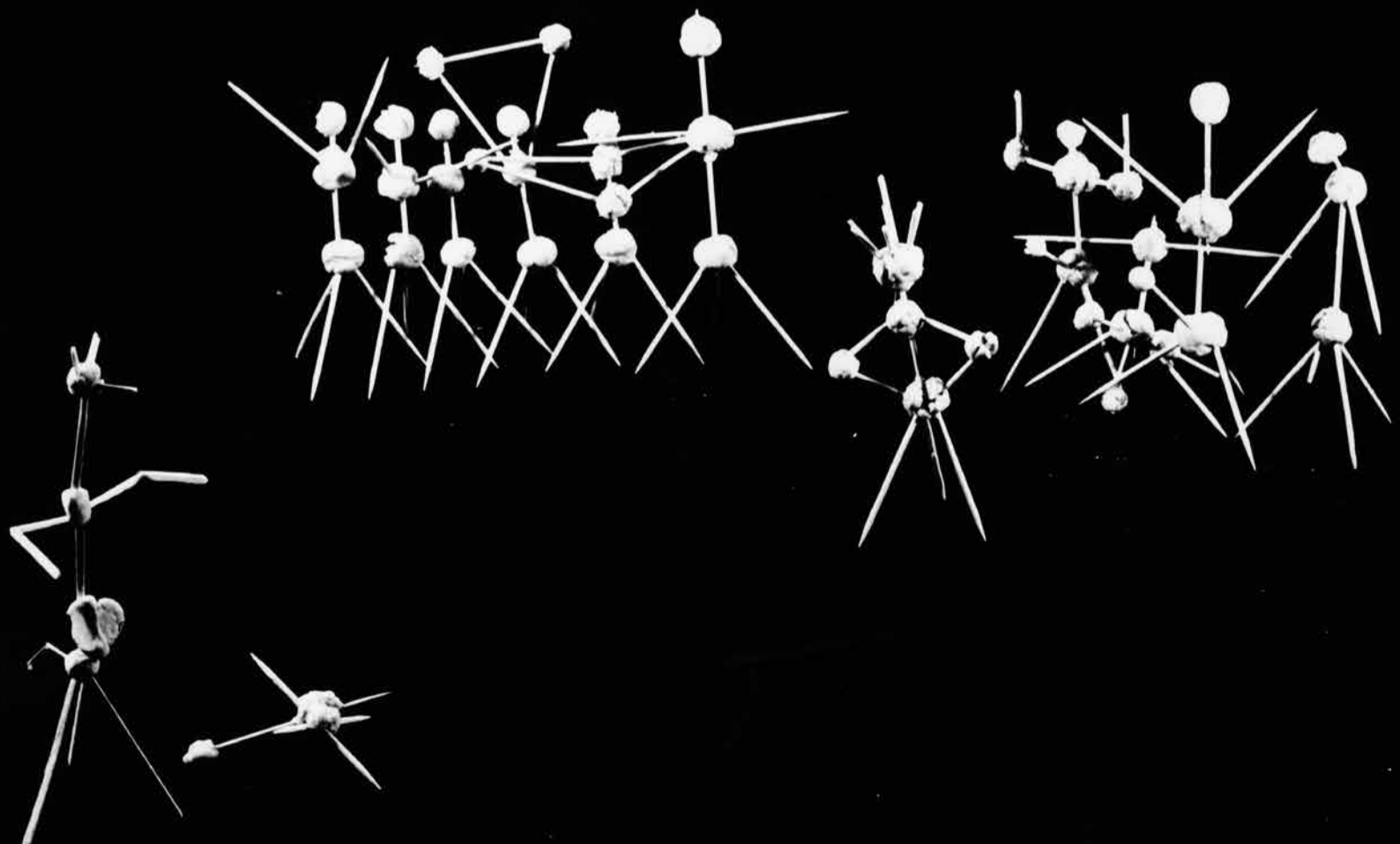
2012, *Epoca dei sogni*

Capo di Ponte (Atelier), 63 pp. 51 pls. € 16.

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.

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La Seduta

Fiction III (in Italian)

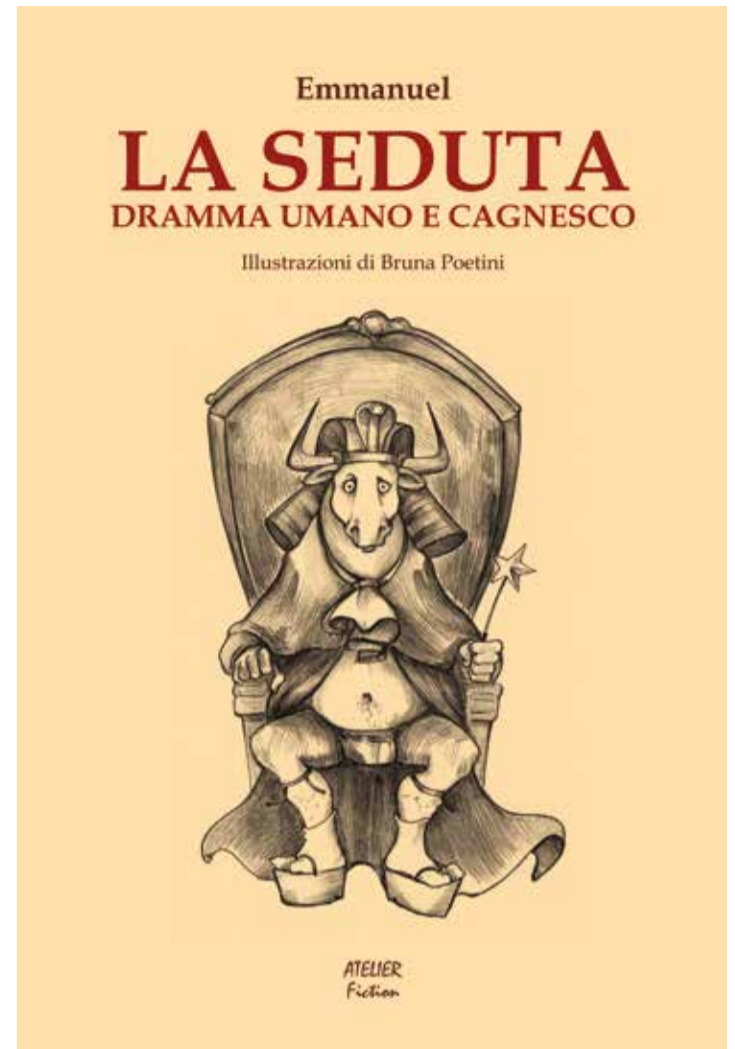
Emmanuel

2013, *La seduta. Dramma umano e cagnesco*

Capo di Ponte (Atelier), 76 pp. 21 pls. € 16.

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.



The Wises enter, in row, with synchopatic rhythm: first, second, third Wise and Secretary (drawing by Bruna Poetini).

EXPRESSION

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