

ATELIER EDITIONS
COMING OUT VOLUMES
IN THE SERIES "COLLOQUI"

ART AND RELIGION, colloqui IX

MALE AND FEMALE, colloqui X

WHY ART?, colloqui XI

MEANING OF ABSTRACT SIGN, colloqui XII

COLONIZATION, colloqui XIII

SEXUAL IMAGES IN PREHISTORY AND
TRIBAL ART, colloqui XIV

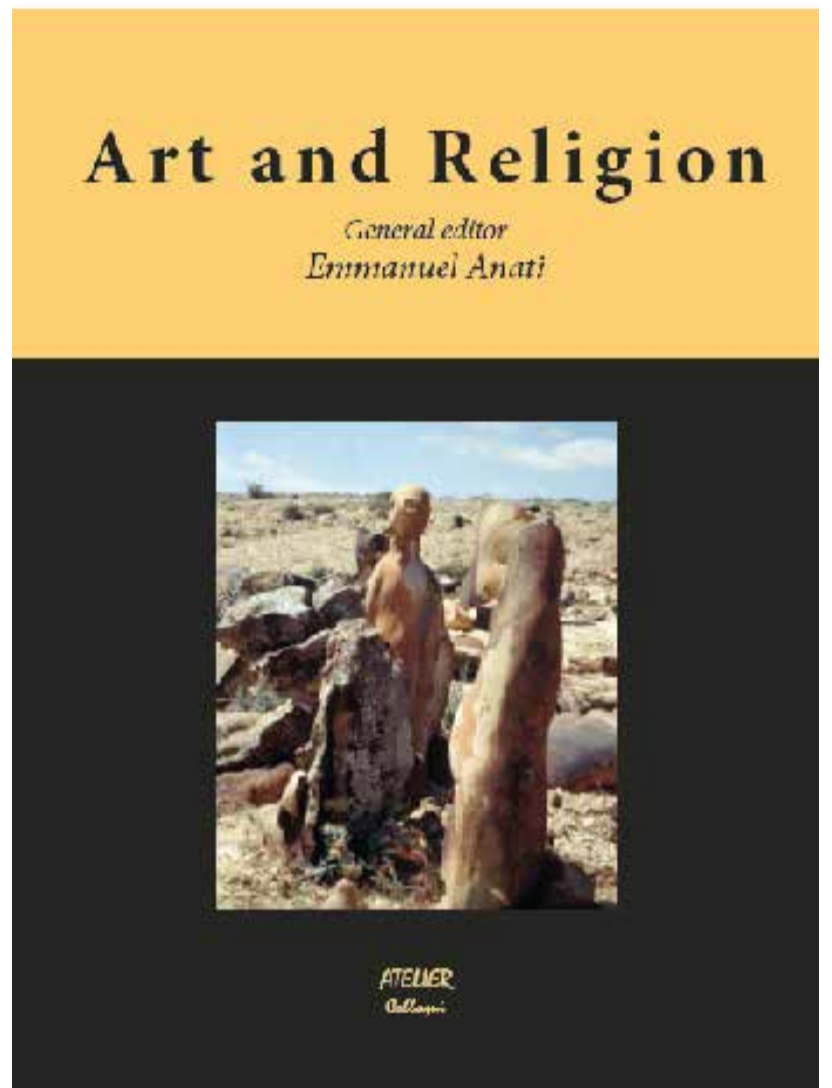


Summer 2017

Art and Religion Colloqui IX

Anati, E. (ed.) 2016 *Art and religion*
Capo di Ponte, (Atelier), 114 pp. 73 ill. € 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, are presenting examples of specific aspects, providing first-hand data. The confrontation of different ideas and methods is contributing to reconsider some past simplifications and generalizations.



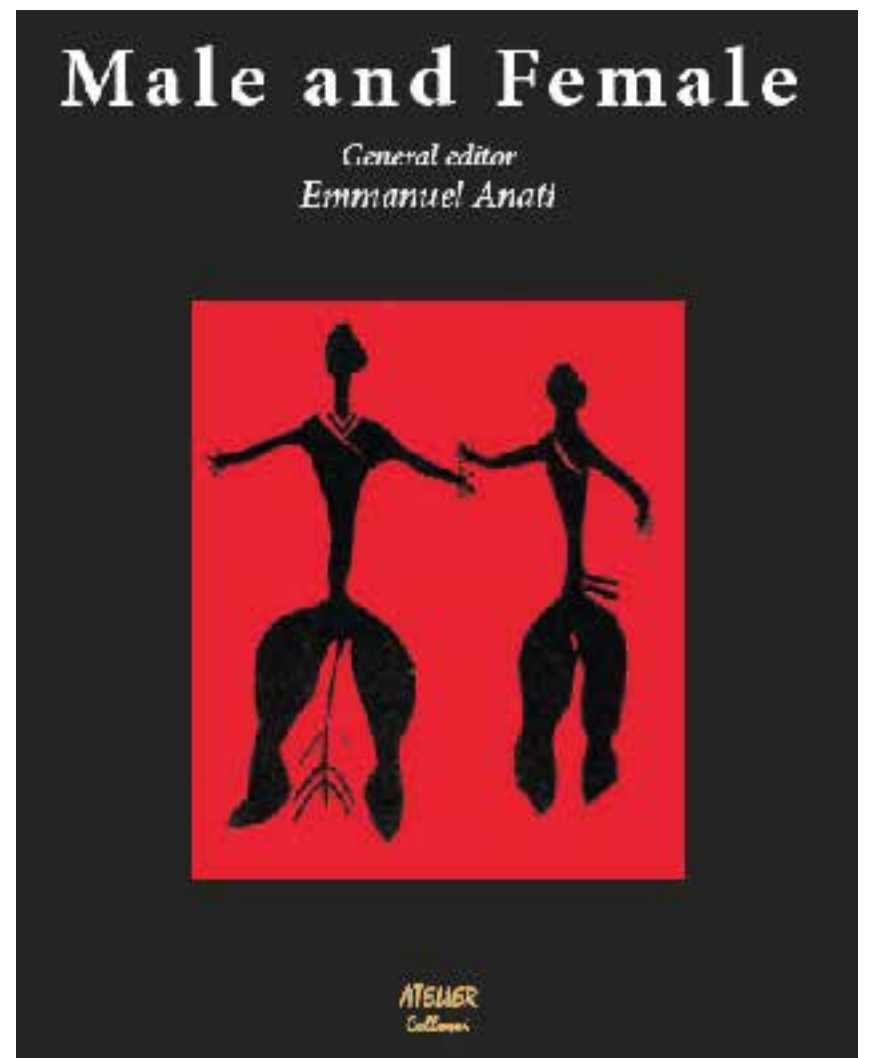
CONTENTS

| | |
|--|--|
| Introduction: Dictions, Predictions and Contradictions.....9 Emmanuel Anati (Italy) | Angelina Magnotta (Italy) The myth of Cycnus and ancient carvings of the archaic Apuan Ligurian people near Pontremoli (MS, Italy).....63 |
| The Paleolithic Sanctuary at Har Karkom. A sacred landscape: is it art? Is it religion?.....11 Jaâfar Ben Nasr (Tunisia) | Federico Mailland (Switzerland) Ibex, crescent and swastika as symbols of a lunar god in the rock art of the ancient near east and central Asia.....71 |
| Sandal engravings in the village of Guermessa (southeast of Tunisia): a graphic memorizing of a forgotten Berber rituals.....21 Ingmar M. Braun (Switzerland) | Nataliia Mykhailova (Ukraine) Deer offerings in the archaeology and art of the prehistoric Eurasia.....77 |
| Interdisciplinary interpretations of anthropomorphic composite beings in European Upper Palaeolithic cave art: an approach.....25 Edmond Furter (Switzerland) | Susan Searight-Martinet (Morocco) Engravings of sacred, ideological or symbolical signs in Imaun, a prehistoric tribal meeting place in southern Morocco.....85 |
| Art is structural magic, not illustration.....33 Arnaud F. Lambert (Usa) | Hans-Joachim Ulbich (Austria) Communicating with the Gods: superstition on Fuerteventura and Lanzarote.....89 |
| Sorcerer-Kings in the Olmec rock art of Preclassic Mesoamerica.....41 Maria Laura Leone (Italy) | Vahanyan Gregori (Armenia) The role of rock art clusters in mythology, religion and magic: the concept of the knowledge spiral.....93 |
| Meanings of the Deer Cave (Porto Badisco, Italy): Neolithic art.....49 J. D. Lewis Williams (South Africa) | Steven J. Waller (Usa) Thunder gods in prehistoric art, mimicking thunder for rainmaking rituals and the psychoacoustic of reverberation.....97 |
| Art, religion and myth: were they interrelated in Upper Palaeolithic times?.....57 | |

Male and Female Colloqui X

Anati, E. (ed.) 2017 *Male and Female*
Capo di Ponte, (Atelier), 119 pp. 60 ill. € 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 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.



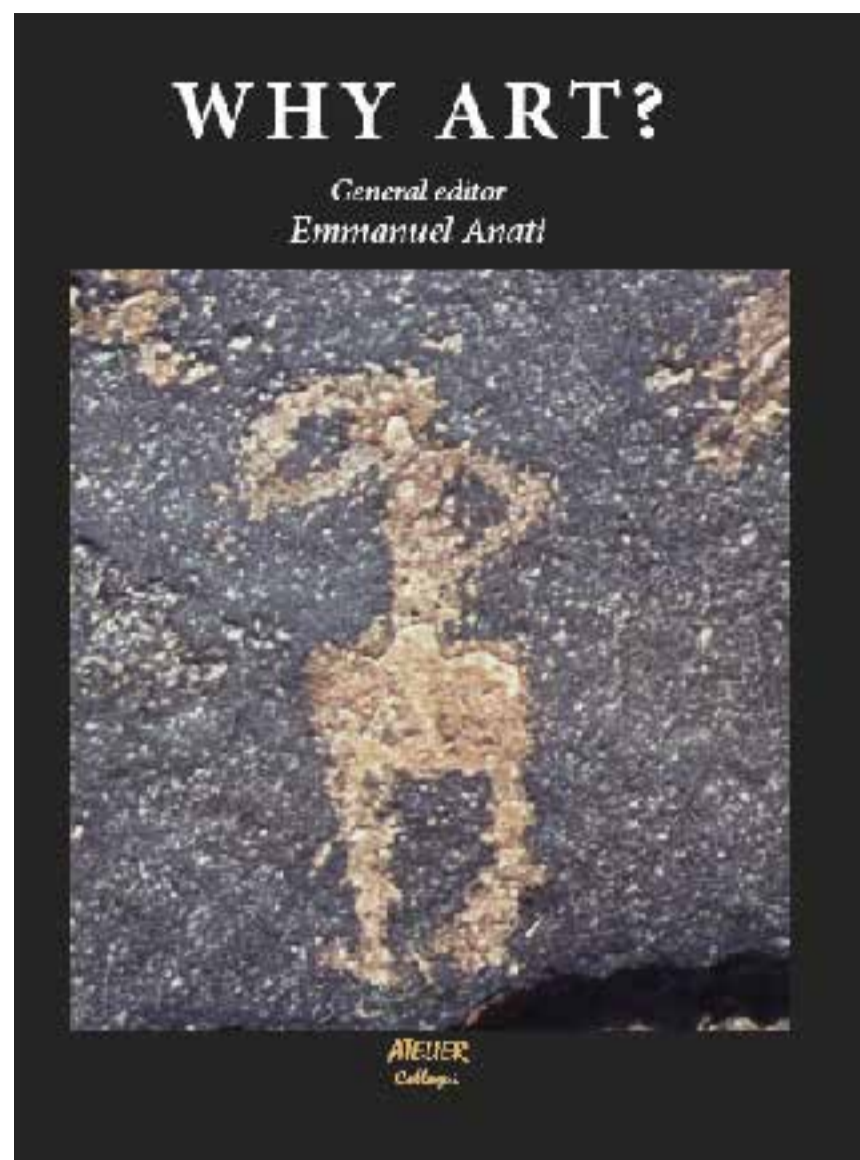
CONTENTS

| | |
|---|---|
| Emmanuel Anati (Italy) Introduction: Male or Female?.....9 | Federico Mailland and Angelina Magnotta (Italy) Moon Worshipping in Prehistory: Fertility God or Goddess?.....61 |
| Margalit Berriet (France) Male + Female: Humanity: Male and Female in Prehistoric and tribal art.....11 | Katharina Rebay-Salisbury (Austria) Male, Female and Sexless figures of the Hallstatt culture: indicators of social order and reproductive control?.....67 |
| Carl Bjork (Usa) Not always the male.....17 | Susan Searight - Martinet (Morocco) The representation of males and females in the rock art of Moroccan High Atlas Mountains.....73 |
| Pascale Binant (France) Men, women, children, anthropomorphs and animals.....21 | Jitka Soukopova (Italy) Leading Role of Male Hunters in Central Saharan Prehistoric Rituals.....79 |
| Brian Britten (Canada) Bedford Barrens Petroglyphs.....27 | Sachin Kr Tiwary (India) Are men only active in the past war? Truth in light of the Folklore of the Kaimun tribes.....85 |
| Jessica Joyce Christie (Usa) Gendered Stone Cults in Pre-contact O'ahu, Hawai'i.....33 | Maarten Van Hoek (Holland) It's all about the Head. Morphological basis for cephalic differences in male and female anthropomorphic imagery in desert andes rock art.....89 |
| Santiago Wolnei Ferreira Guimaraes (Brazil) Feminine Sexuality in Prehistoric Rock Art: a path toward structures of mind.....41 | Aixa Vidal, Lorena Ferraro and Maria Teresa Pagni (Argentina) Engraving Gender in Talampaya rock art (Argentina)?.....95 |
| Deb Holt and Jane Ross (Australia) Sex and Gender in Wanjina Rock Art, Kimberley, Australia.....47 | |
| Arnaud F. Lambert (Usa) Exploring the symbolic expression of gender fluidity among the pot-belly sculptures of southeastern Mesoamerica: a sociological approach.....55 | |

Why Art? Colloqui XI

Anati, E. (ed.) 2017 *Why Art?*
Capo di Ponte, (Atelier), 125 pp. 47 ill. € 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 to approach the understanding of contents and motivations.



CONTENTS

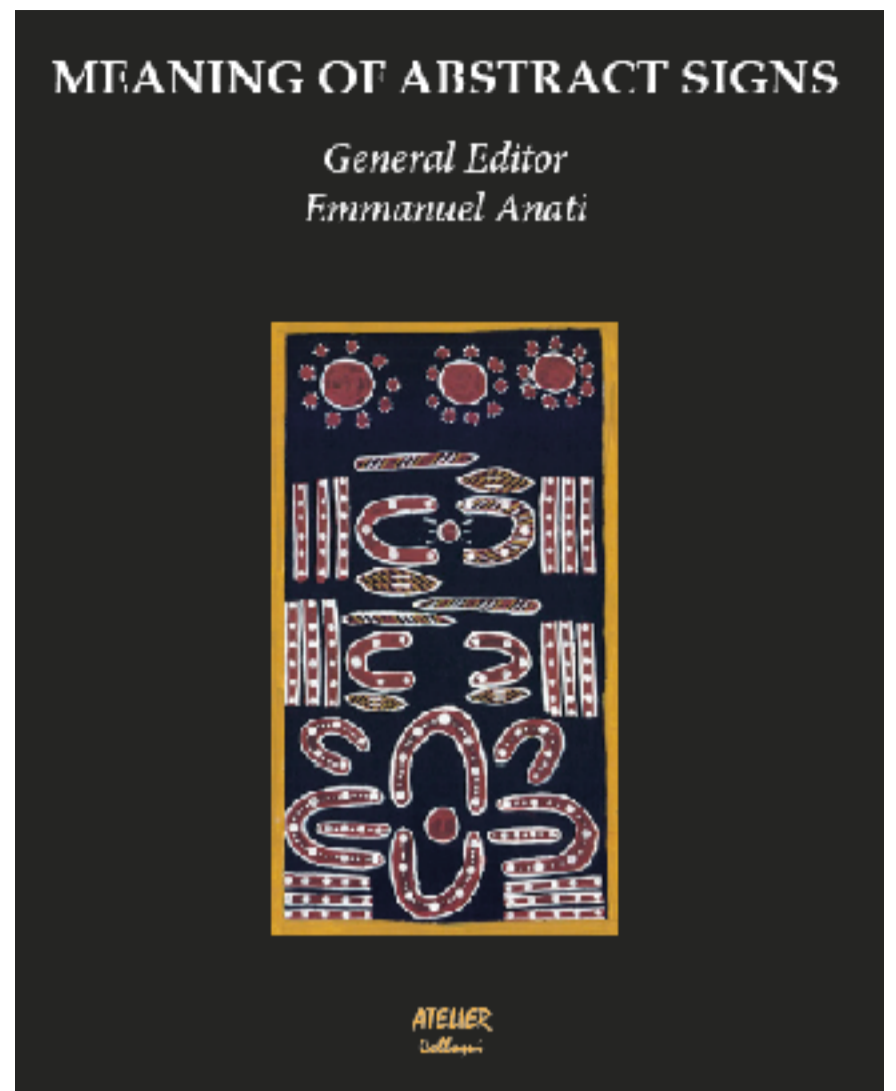
| | |
|--|-----|
| Emmanuel Anati (Italy) Why art? Looking for a meaning..... | 9 |
| Robert G. Bednarik (Australia) Questions and answers about art and rock art..... | 11 |
| Kalyan Kumar Chakravarty (India) Is Art Necessary for Human Survival?..... | 15 |
| Liudmila Lbova (Russia) Anthropomorphic figurines of ice age art in Siberia: new data and perspectives on the function of prehistoric mobile art..... | 21 |
| Thirtha Prasad Mukhopadhyay (Mexico) and Derek Hodgson (UK) Why is rock art so evocative? Affective depiction of animals from Coso Range Petroglyphs, Southwest California, and Isco, Hazaribagh, India..... | 33 |
| Ancila Nhamo (Zimbabwe) Male versus female: variation in representations of males and females in the Hunter-gatherer rock art of Southern Africa..... | 53 |
| Marcel Otte (Belgium) Duality in Arts..... | 63 |
| Kalle Sognnes (Norway) From where to why: some examples of rock art locations in Scandinavia..... | 67 |
| Jitka Soukopova (UK) Saharan rock art sites as places for celebrating water..... | 75 |
| George F. Steiner (Switzerland) The goddess and the copper snake: metallurgy, star-lore, and ritual in the rock art of Southern Levant..... | 81 |
| Tsoni Tsonev (Bulgaria) Art and "Primitive" Cultures..... | 103 |

Meaning of abstract signs

Colloqui XII

Anati, E. (ed.) 2017 *Meaning of abstract signs*
 Capo di Ponte, (Atelier), 101 pp. 43 ill. € 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.



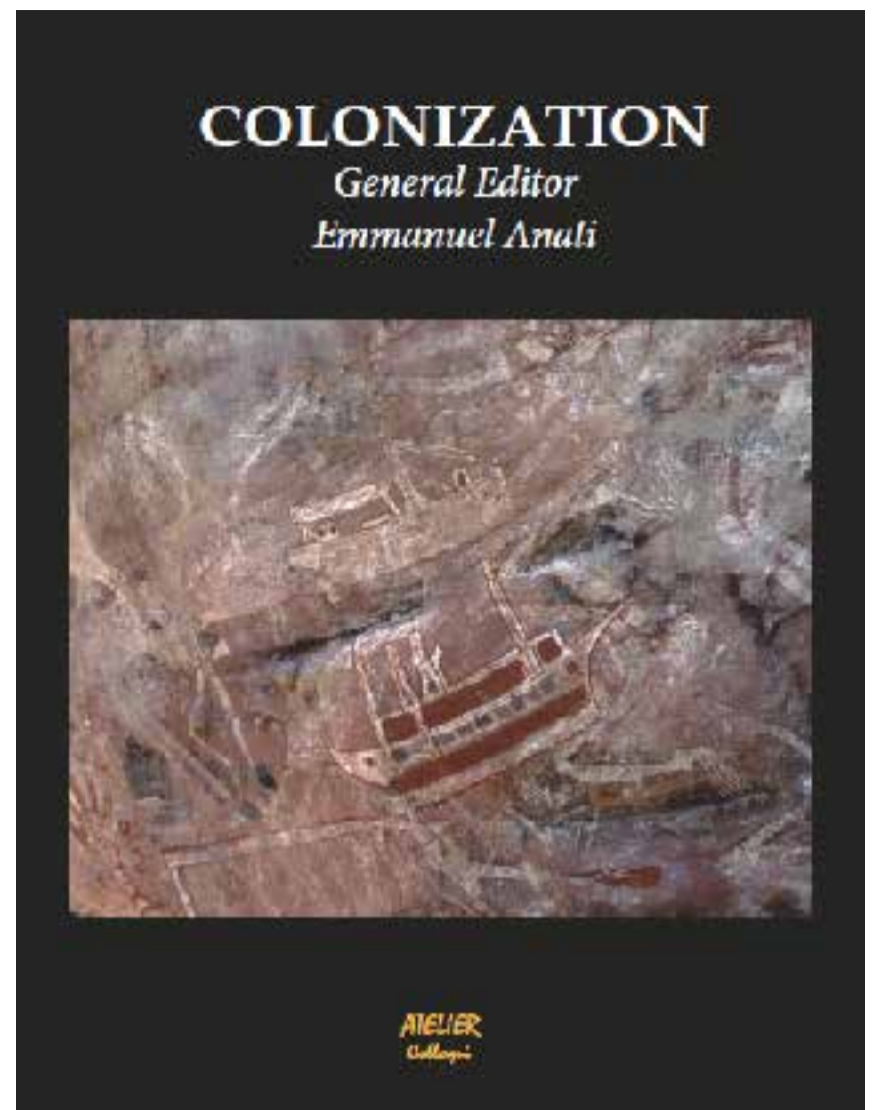
CONTENTS

| | |
|---|----|
| Emmanuel Anati (Italy) "Abstract for you, not for me" | 9 |
| Margalit Berriet (France) Abstract signs and symbols in prehistoric to modern art..... | 11 |
| Jean Clottes (France) The Lascaux Shaft..... | 17 |
| Jagannath Dash (India) Text, Context and Symbolism in Saora Art: An anthropological Analysis..... | 21 |
| Maurer Dieter (Switzerland) In picture genesis, the "abstract" precedes and enables depiction and coding – Some arguments and speculations based on the investigation of early pictures in ontogeny..... | 29 |
| Edmund Furter (South Africa) Abstract signs in art are shorthand for cultural structure..... | 41 |
| Thirtha Prasad Mukhopadhyay(Usa) and Alan P. Garfinkel (Usa) Patterned Body Anthropomorphs of the Cosos: How Might Concentric Circle Psychograms Function in Ethnographic Schemes..... | 53 |
| Tsoni Tsonev (Bulgaria) Conceptualizing the nature of abstract representations in prehistory..... | 69 |
| Leslie Van Gelder (Usa) Finger Flutings, Tectiforms, and The Audacity of Hope..... | 75 |

Colonization Colloqui XIII

Anati, E. (ed.) 2017 *Colonization*
Capo di Ponte, (Atelier), 85 pp. 41 ill. € 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.



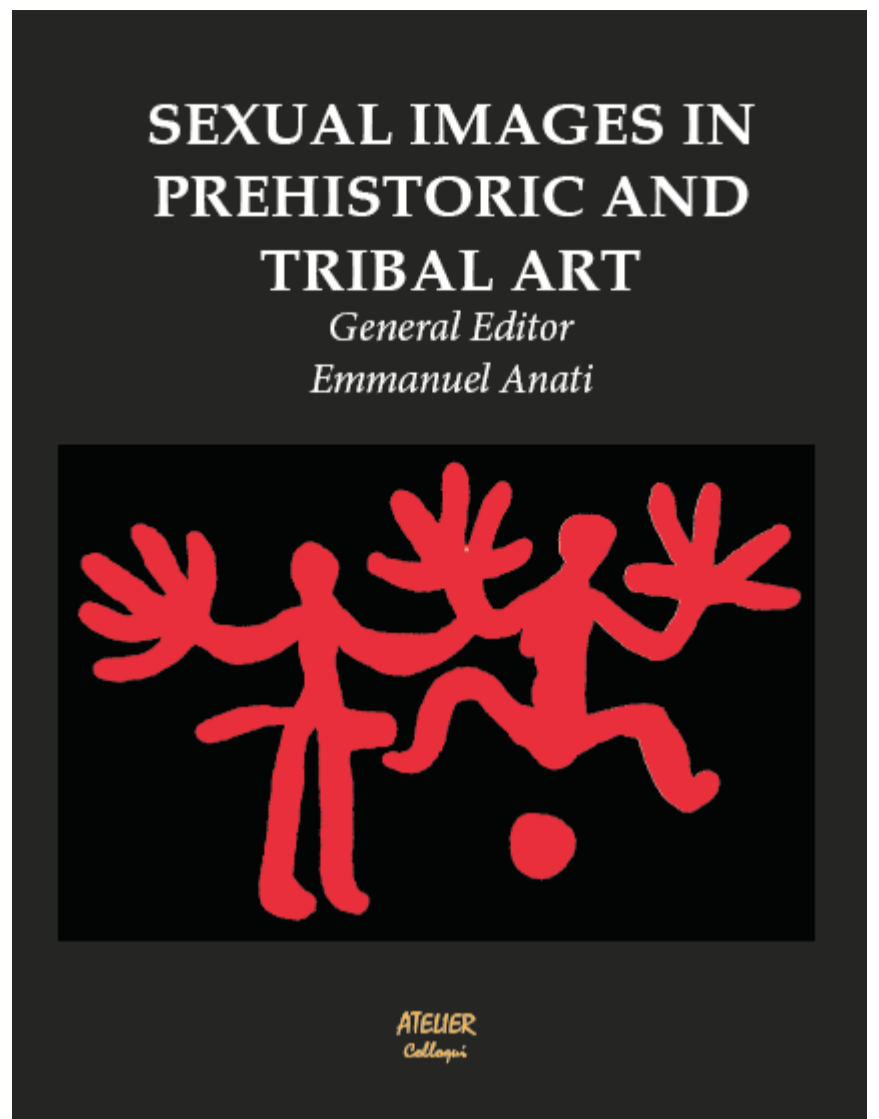
CONTENTS

| | |
|--|----|
| Emmanuel Anati (Italy) Travel and migrations tales in European Paleolithic art..... | 11 |
| Marta Arzarello (Italy) The bifacial phenomenon across time, space and variability..... | 15 |
| Robert G. Bednarik (Australia) Pleistocene maritime colonizations..... | 21 |
| Anthony Bonanno (Malta) The first inhabitants of Malta..... | 27 |
| José Farruja de la Rosa (Spain) Neighbouring lands...Neighbouring cultures? The north african (Amazigh) roots of the Canary Islands..... | 35 |
| Edmund Furter (South Africa) Colonial artists re-style the same characters..... | 43 |
| Marcel Otte (Belgium) The Chauvet masks..... | 53 |
| Santiago Wolnei Ferreira Guimaraes (Brazil) Leidiana Alves de Mota (Brazil) First americans: changes of places, changes of theories..... | 59 |

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 ill. € 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.



CONTENTS

Emmanuel Anati (Italy)

Decoding Prehistoric Art: Meaningful Examples of Gender Relations.....11

Leo Dubal (France)

“The Art of Representation of Sexual Intercourse”.....19

Edmond Furter (South Africa)

Pregnant is the most Consistent Archetypal Gender.....25

Michel Justamand and Pedro Paulo A. Funari (Brazil)

Sexual Scenes in Serra da Capivara Rock Art, Brazil.....33

Shemsi Krasniqi (Kosovo)

Symbols of Fertility and Protection.....43

Angelina Magnotta (Italy)

Male and female in Symbolic Depiction in High Lunigiana.....47

Marc Martinez, Michel Lenoir and Anne-Catherine Welté (France)

Roc de Marcamps (France-Gironde): Sexual Human Representations.....51

Terence Meaden (UK)

Phallic and Vulvar Petroglyphs at Drombeg Beg Stone Circle, Ireland, together with a proposed explanation involving the hieros gamos.....61

Nataliia Mykhailova (Ukraine)

Sex as Transition between Worlds in the Deer Hunting Society (mythology and rock art).....67

Jitka Soukopova (UK)

Penis Only For Gods? Sexual Imagery in the Earliest Central Saharan Rock Art.....79



ATELIER

Atelier is a workshop for research, experiment and debates on the intellectual and spiritual expressions of cultures.

It is a meeting place for the arts and sciences, where artists, philosophers, anthropologists, semioticians, psychologists and students of other disciplines can find a common language.

Atelier organizes meetings, seminars and exhibitions, and has a publishing department, a space for exhibitions, and a laboratory-meeting place in Valcamonica in the Italian Alps. It is open to all those wishing to participate and share their knowledge and ideas.

atelier.etno@gmail.com

www.atelier-etno.it

Facebook: [Atelier - Antropologia e Preistoria](#)

BOOKS PURCHASE AND MEMBERSHIPS

www.atelier-etno.it; PayPal (atelier.etno@gmail.com).

By bank transfer order by email to [<atelier.etno@gmail.com>](mailto:atelier.etno@gmail.com).

Books are also available on Amazon as printed versions and e-books.