

# 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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## Journal

# Origini della Musica

## (The Origins of Music)

### 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.



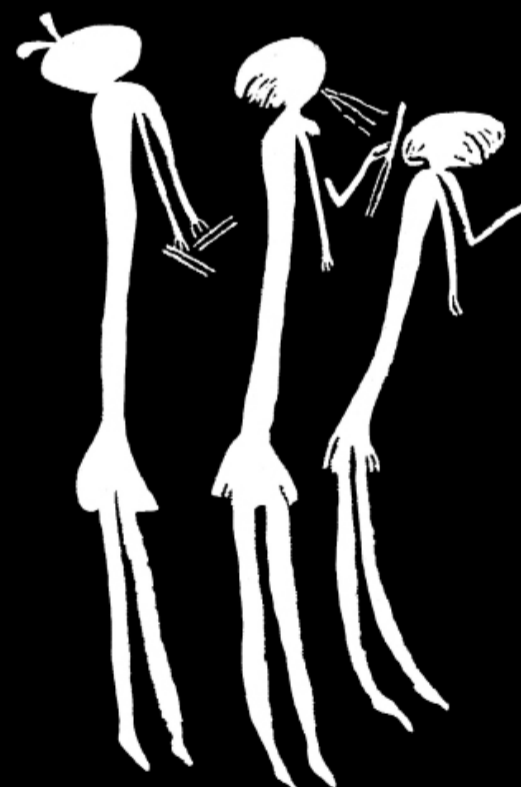
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Trio of anthropomorphic figures producing music. One of them, which has two antennae on the head, uses the music sticks. The central figure emanates sounds from the mouth while the person on the right is clapping. Art of evolved hunters. Kwa MTEA,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

# Iniziazione e riti di passaggio (Initiation and Initiation Rites) 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 (Who are you? Who am I? A search for identity)

## 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 its 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

(Masks)

## Essays IV (in Italian)

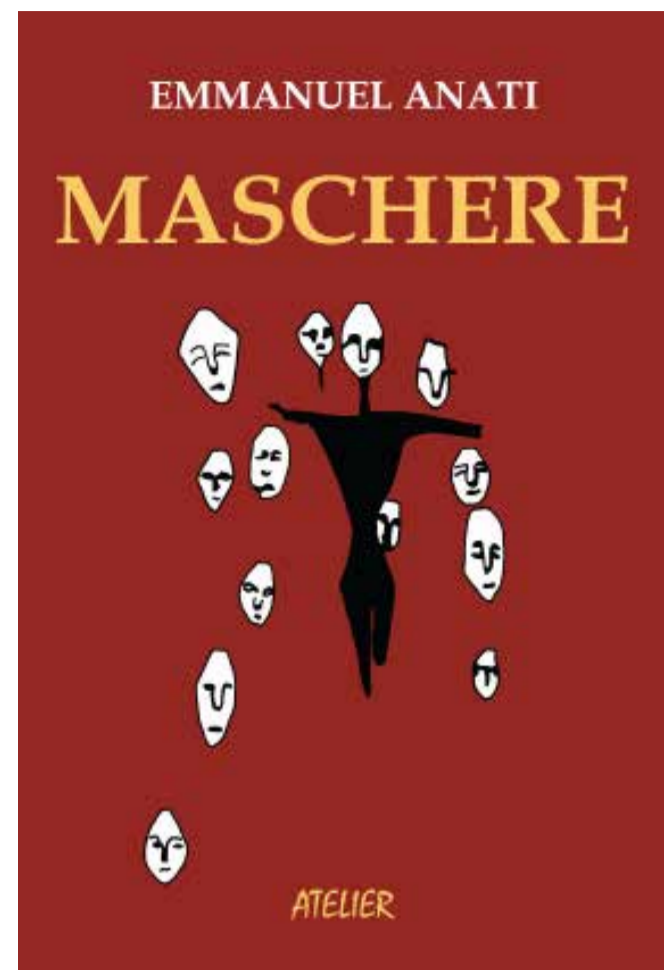
Anati E.

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 (Myth between utopia and truth) 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 (The Origins of Religions) Essays VI (in Italian)

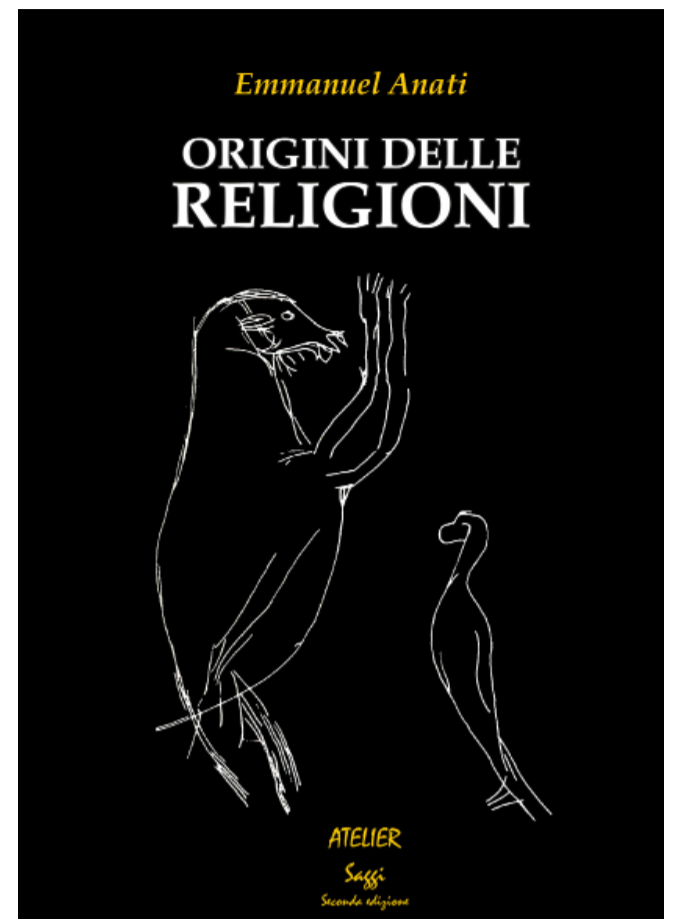
Anati, E.

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

How and when did religions originate?

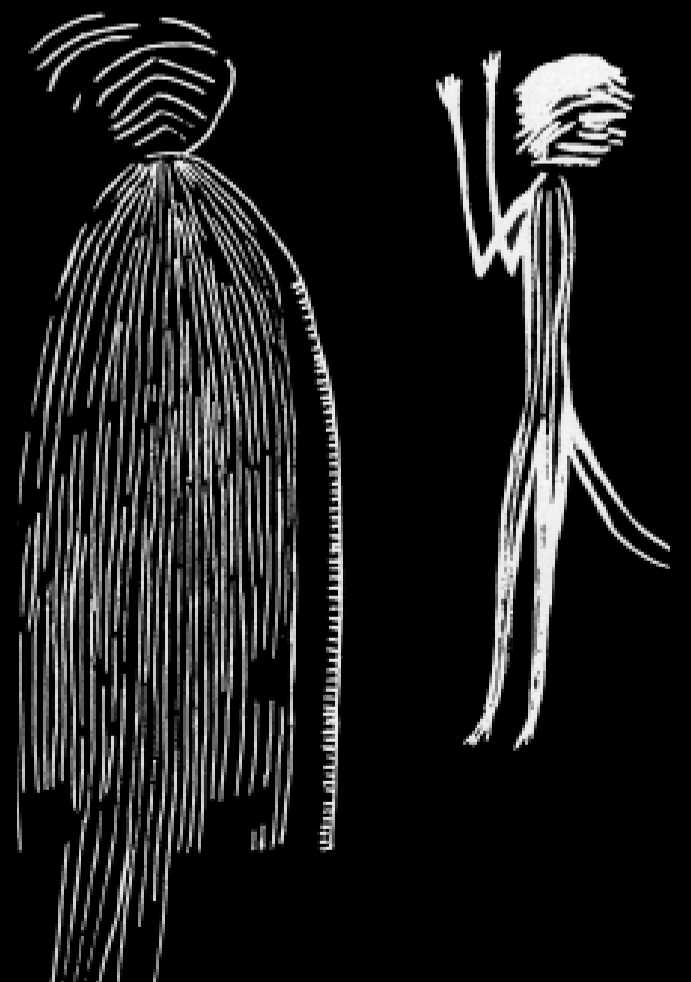
The study of prehistoric art is bringing a revolution to our knowledge of the origins of religious thought. Rock art sites have held for millennia the function of places of worship and tribal identity, serving as archives of myths, beliefs and rituals.

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, Kondo, Tanzania.



# Nascere e crescere da nomadi

## La relazione madre-figli nelle società primarie

### (Living as Nomads, the Relation Mother-Child in Primary Societies)

#### Essays VII (in Italian)

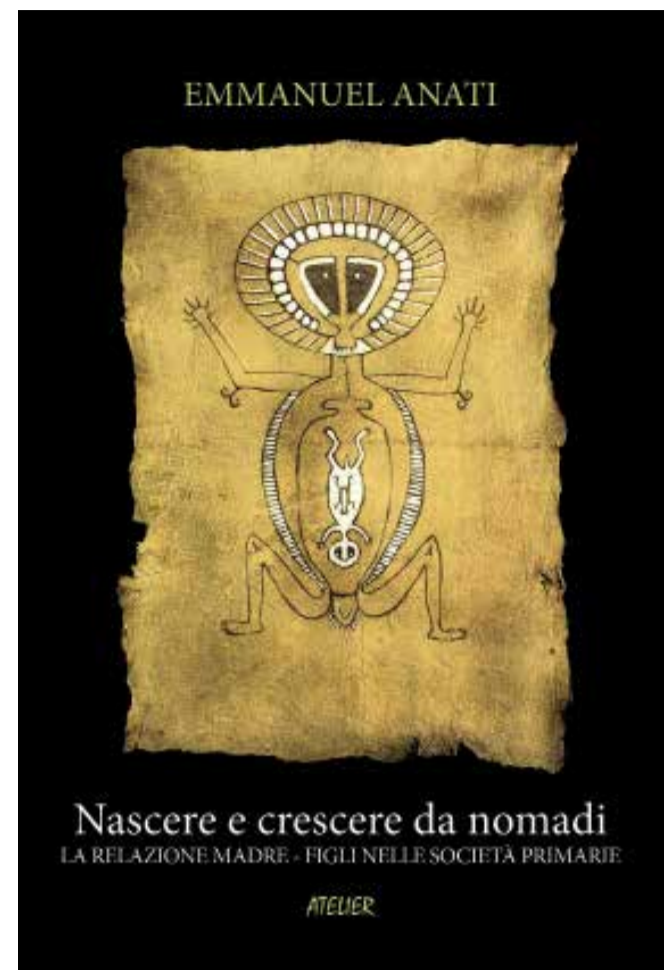
Anati, E.

2013 *Nascere e crescere da nomadi. La relazione madre-figli nelle società primarie*, Capo di Ponte (Atelier), 84 pp. 28 pls. € 20.

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.

Humans developed peculiar trends. In human societies variations of such roles are affected by economic and social roles taken by the mother and by her social status in the various cultural setting.



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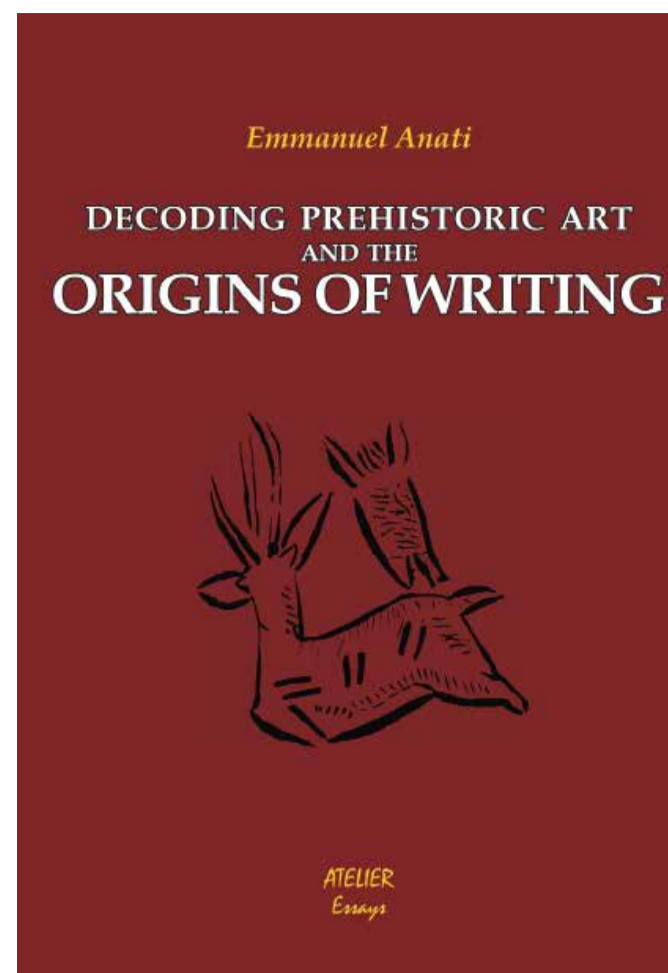
Woman with child of the Aranta tribe near Alice Springs, Australia. (Photo W.B. Spencer, 1896).

# Decoding Prehistoric Art and the Origins of Writing

## Essays VIII

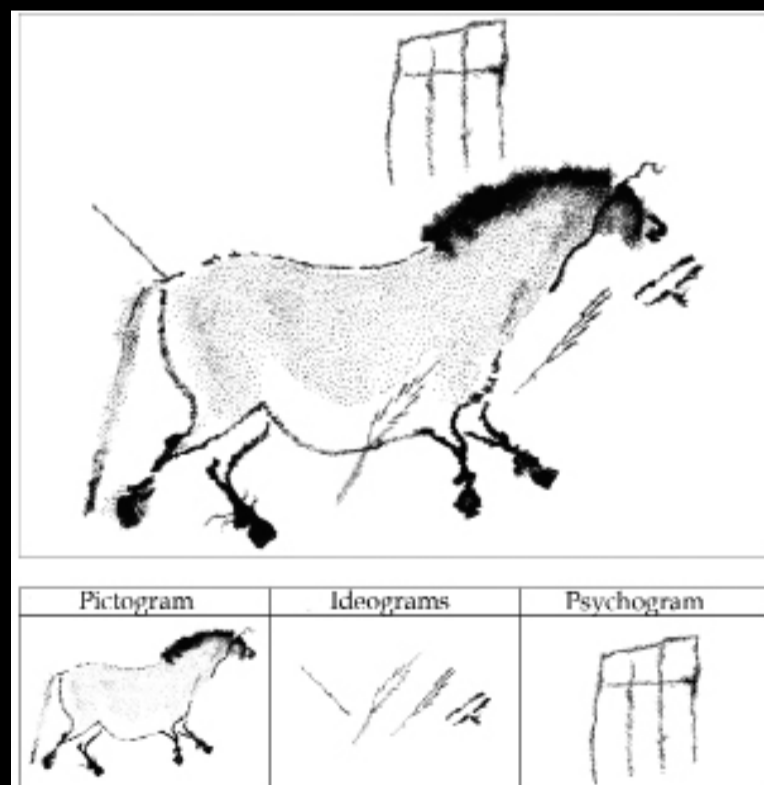
Anati, E.  
 2015 *Decoding Prehistoric Art and the Origin of Writing*,  
 Capo di Ponte (Atelier), 152 pp. 83 pls. € 20.

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  
(Order and Chaos in Primary Societies.

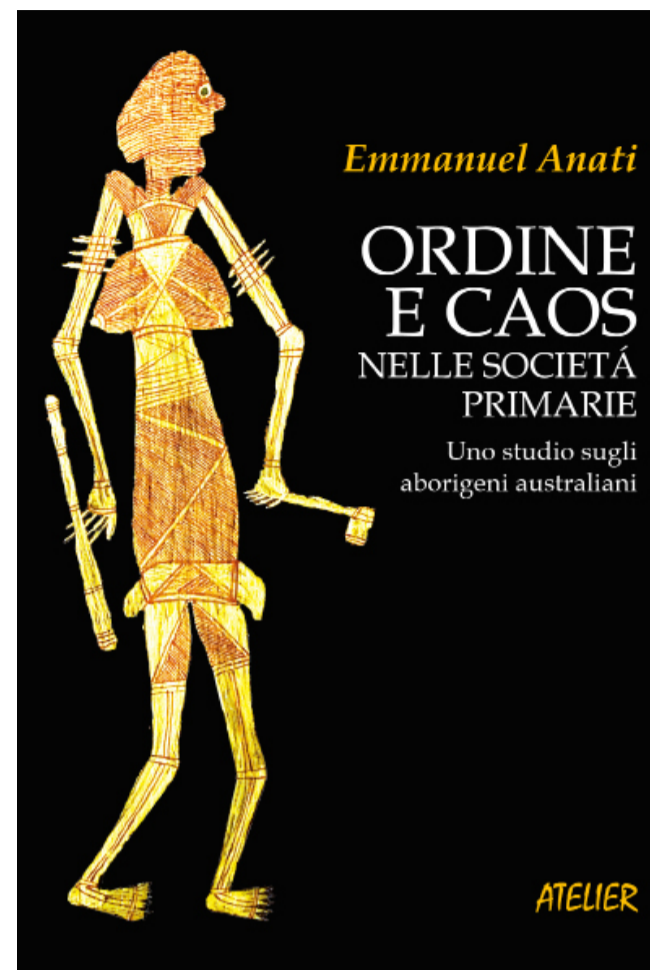
A study on Australian Aborigenes)  
Essays IX (in Italian)

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

(Communicate for survival. A study of conceptual anthropology of Australian Aborigens)

### Essays X (in Italian)

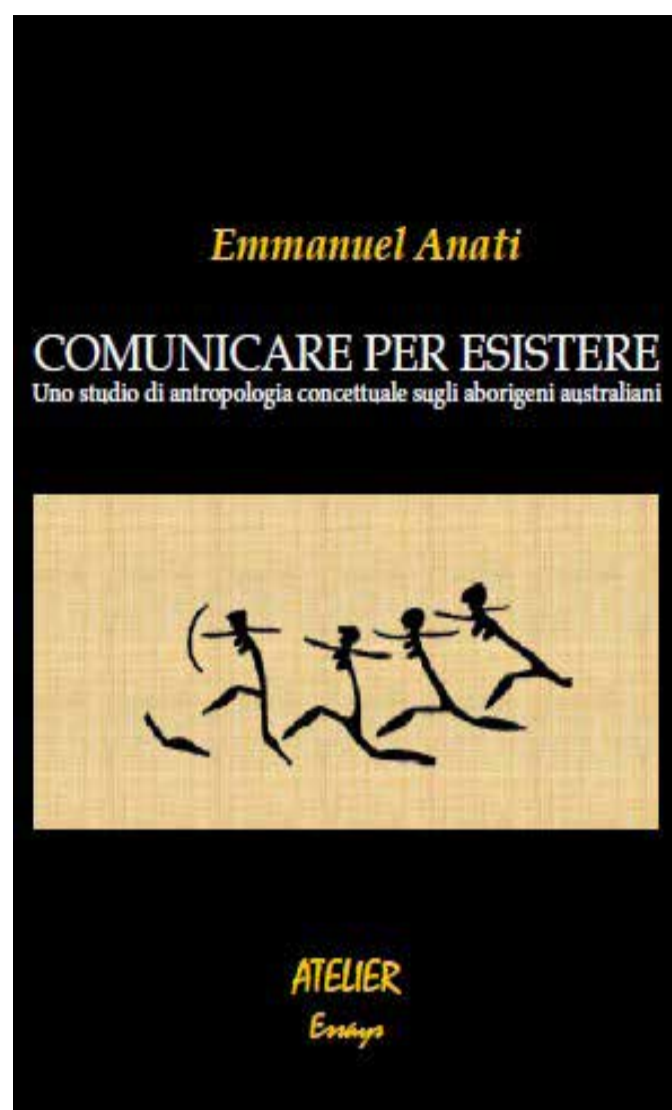
Anati, E.

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

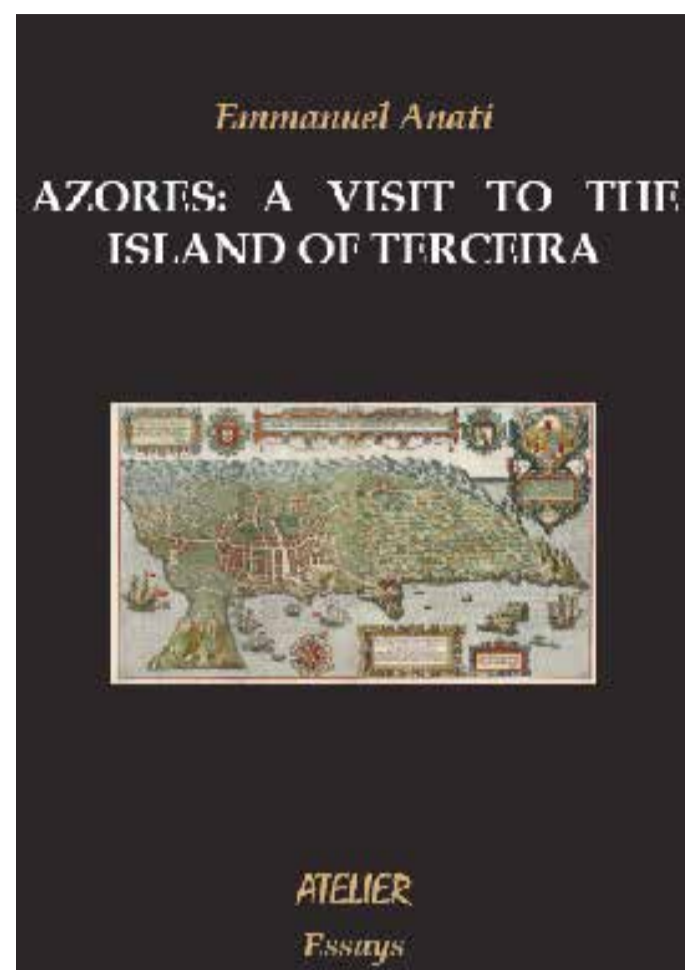
## Saggi XI

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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**I segni originari dell'arte**  
**Riflessioni semiotiche a partire**  
**dall'opera di Anati**  
**(The Original Signs of Visual Art.**  
**Semiotic reflections from Anati's**  
**works)**

**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

(The intellectual and spiritual  
expressions of non-literate peoples)

## Colloqui II (in Italian, English and 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.

ESPRESSIONI INTELLETTUALI  
E SPIRITUALI DEI POPOLI  
SENZA SCRITTURA

THE INTELLECTUAL AND  
SPIRITUAL EXPRESSIONS OF  
NON-LITERATE PEOPLES



ATELIER  
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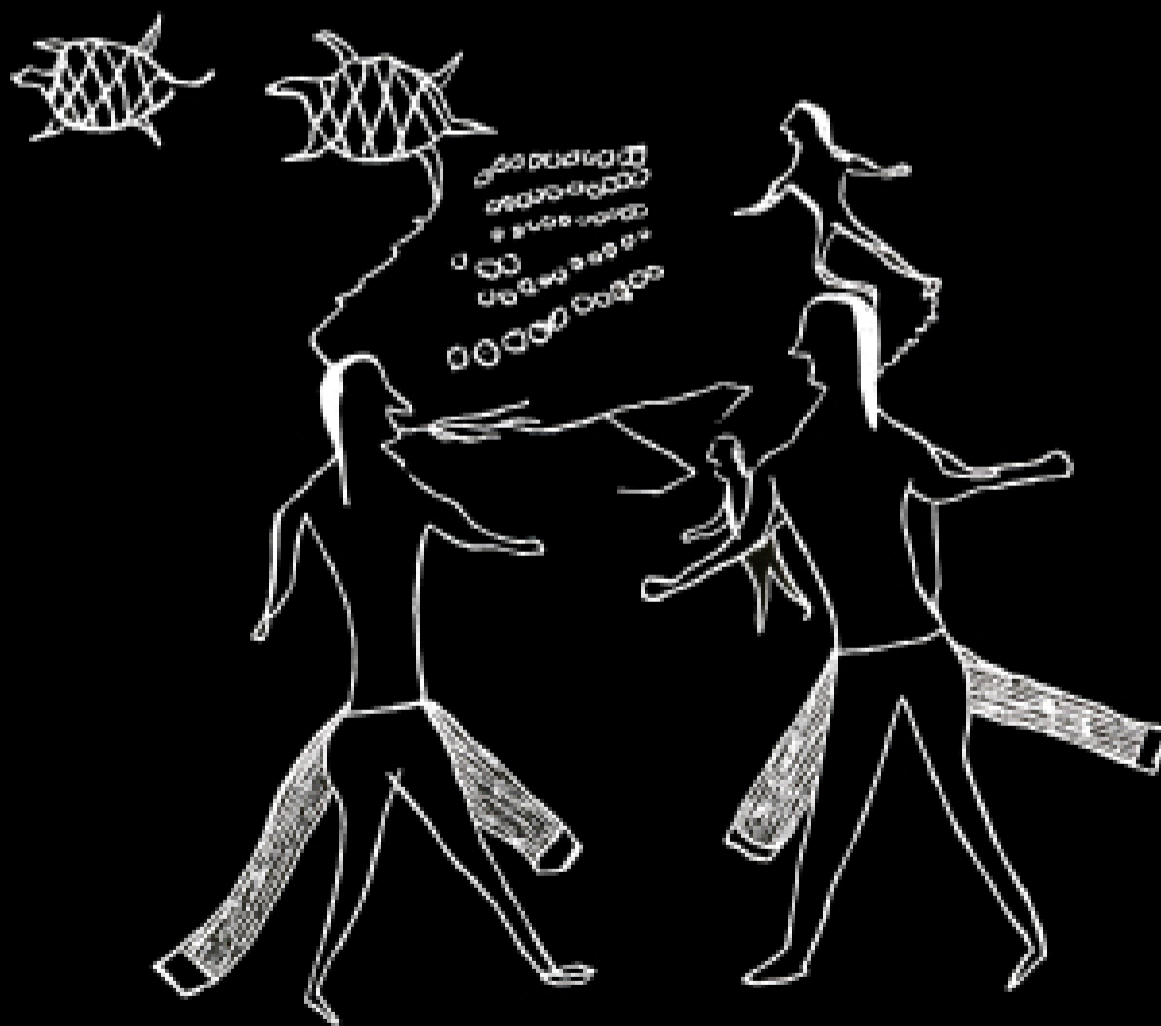
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Letter on paper, written in ink, sent by the Amerindian father to his child in the state of Dakota, USA, around 1872. The picture on the right is that of the father, who is called 'Turtle following his wife' indicated by the ideograms connected with 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?

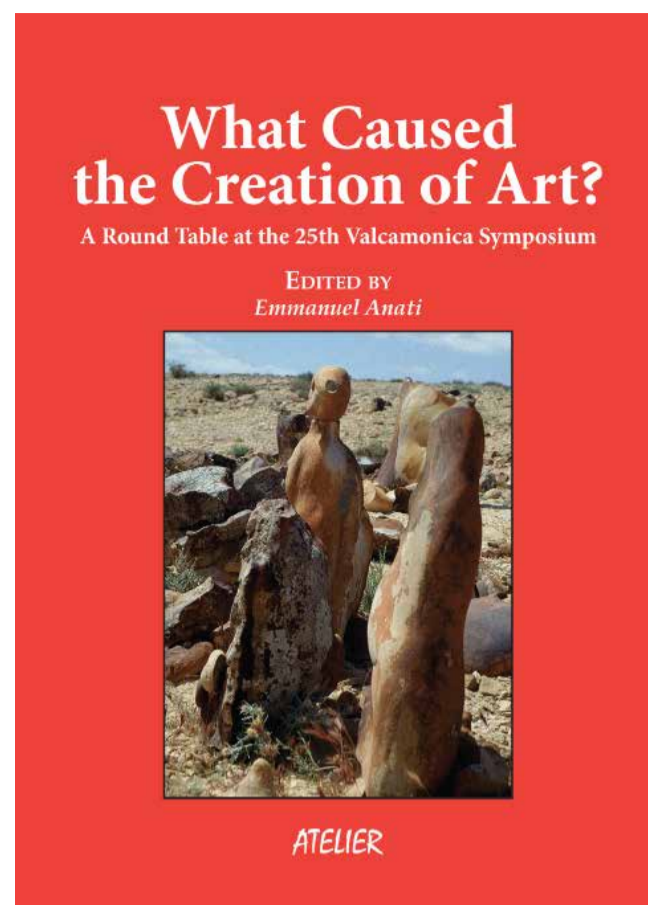
## A round table at the 25th Valcamonica Symposium Colloqui III

Anati, E. (ed.)

*What caused the creation of art? A round table at the 25th  
Valcamonica Symposium, Capo di Ponte (Atelier), 44 pp.  
€ 10.*

“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 generations.



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# Sogno e memoria

## Per una psicoanalisi della Preistoria

### (Dream and Memory: for a Psychoanalysis of Prehistory)

#### Colloqui IV (in Italian and French)

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  
multidisciplinary 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 (Semiotics of Prehistoric Art) Colloqui V (in Italian and 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

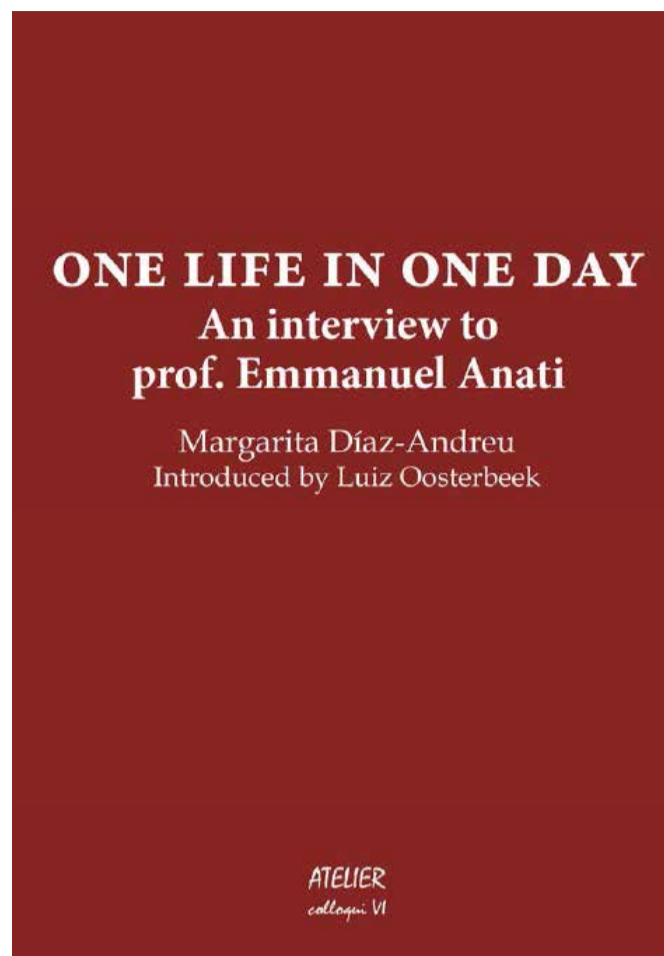
Díaz-Andreu, M. 2015 *One life in one day, an interview to prof. Emmanuel Anati*

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.



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

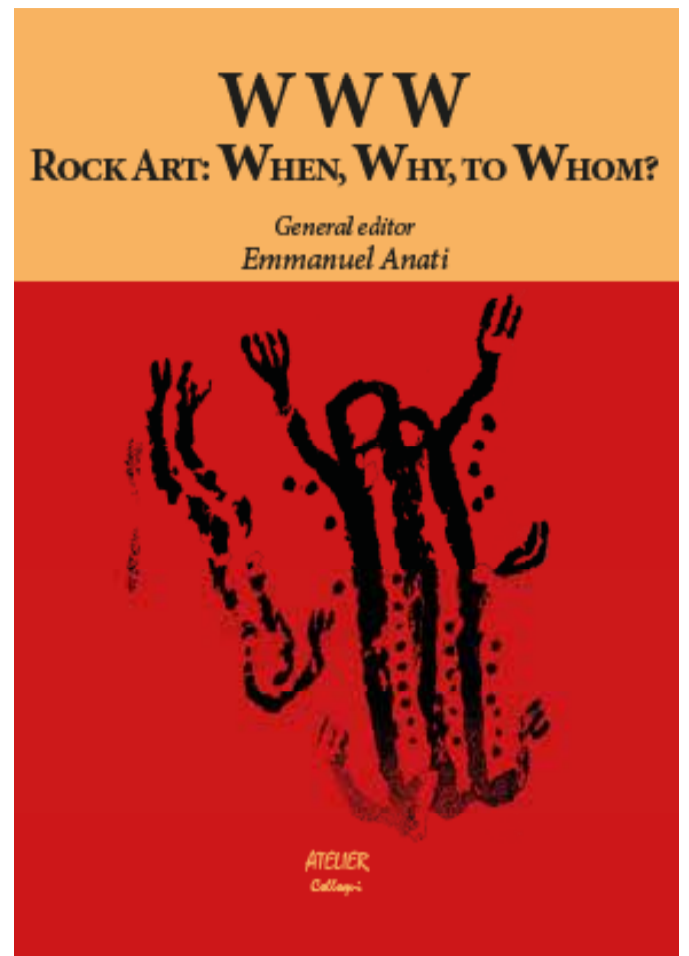
Why is Rock art widespread on five continents?

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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# Ethnogastronomy

The kitchen of peoples

## 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 people, 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 people.



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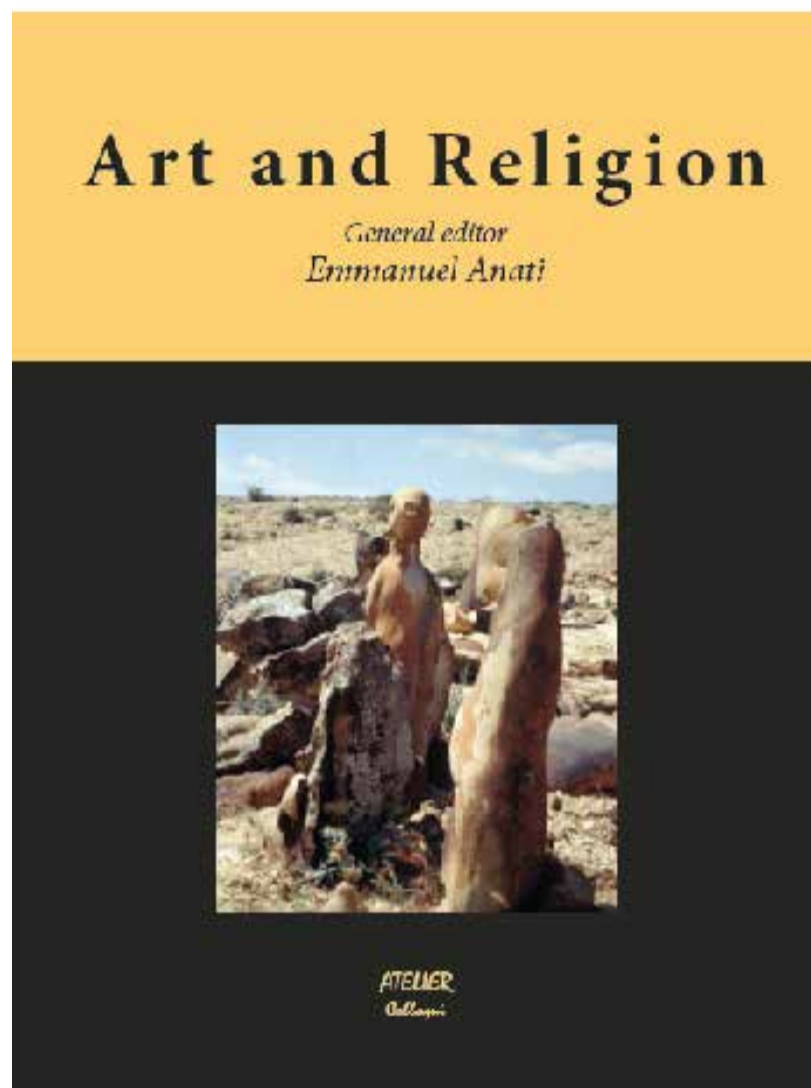
# Art and Religion Colloqui IX

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, 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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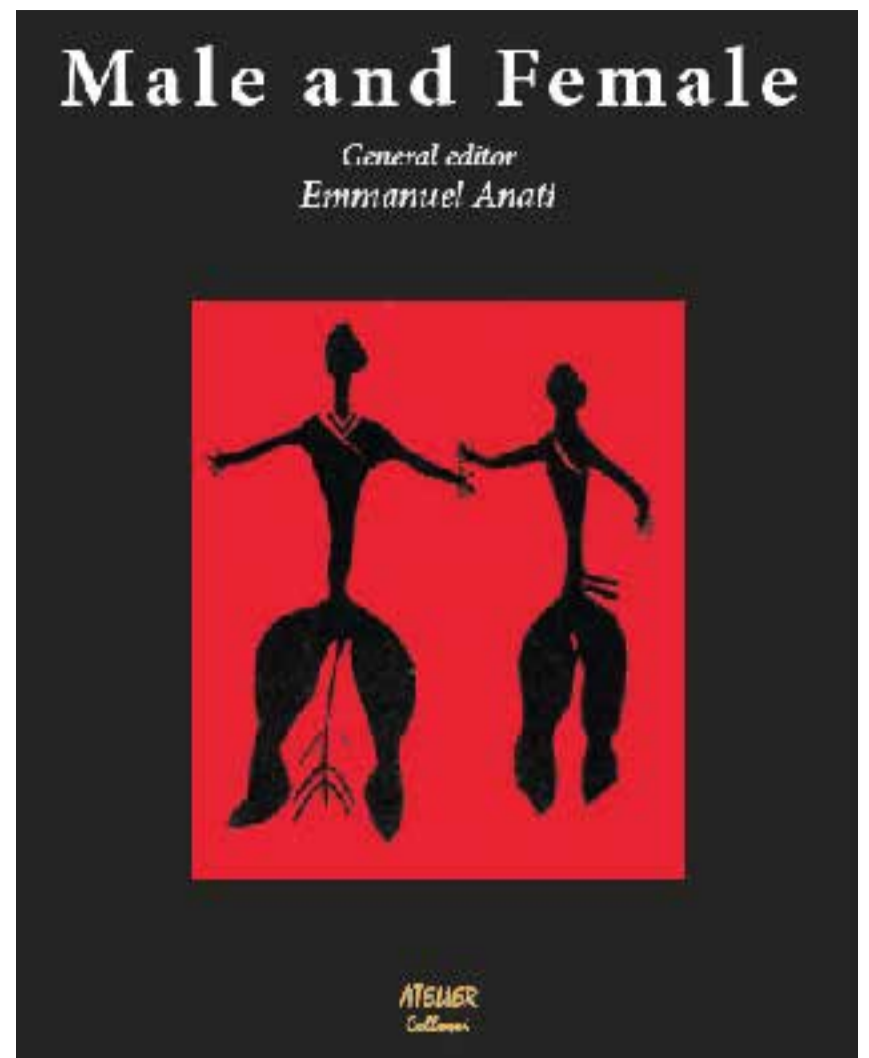
# Male and Female

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 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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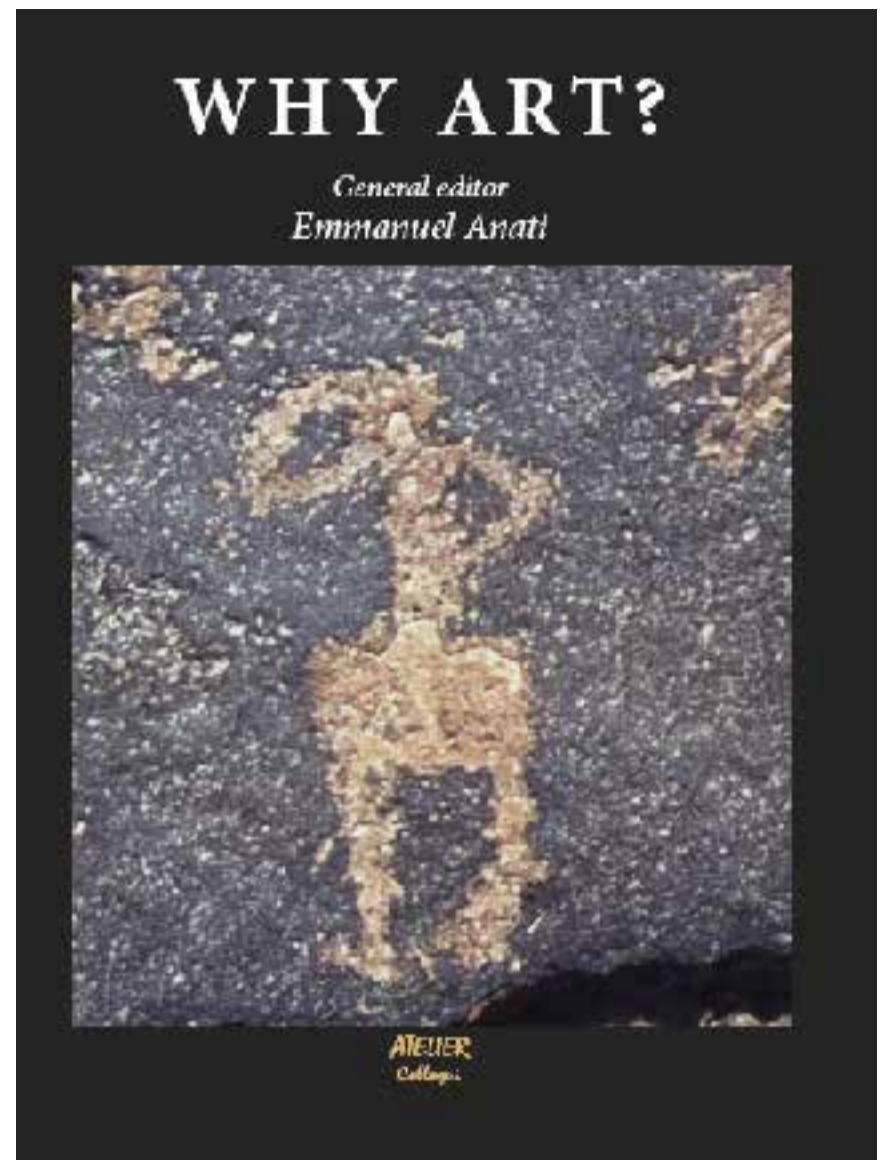
# Why Art? Colloqui XI

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



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# Meaning of abstract signs

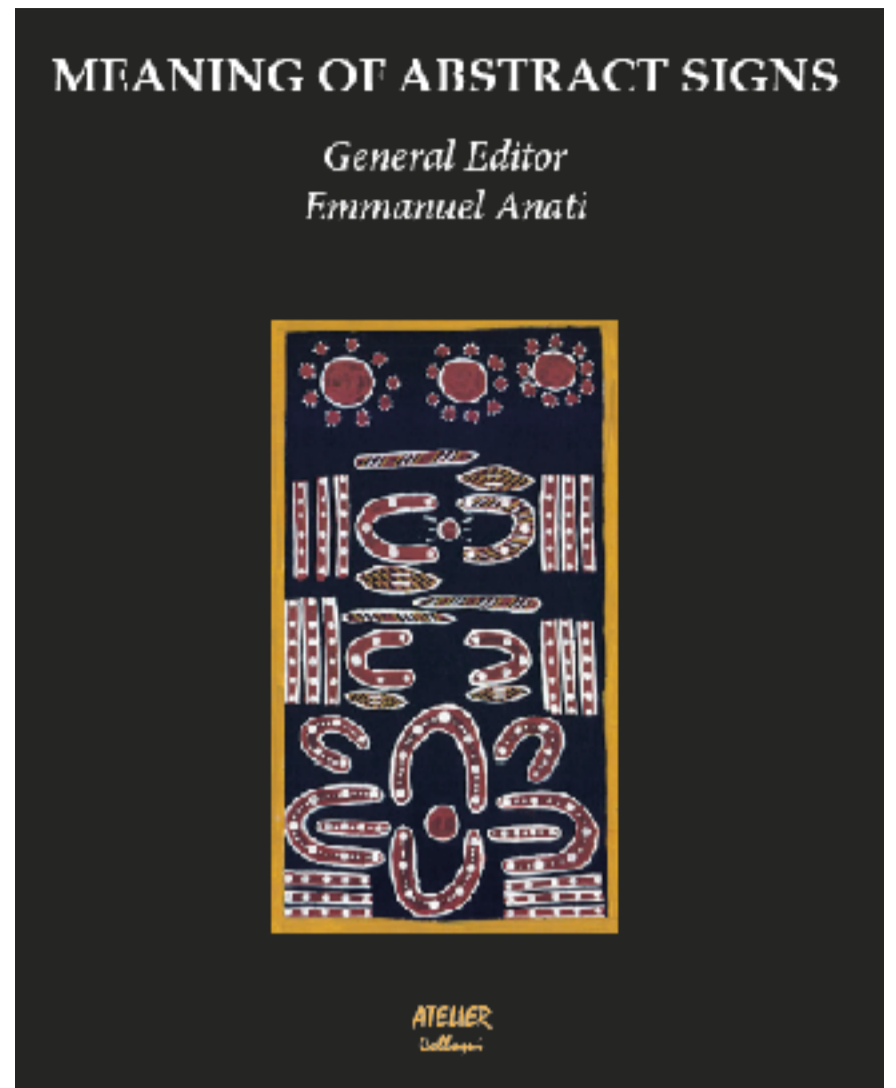
## Colloqui XII

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



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# Colonization

## Colloqui XIII

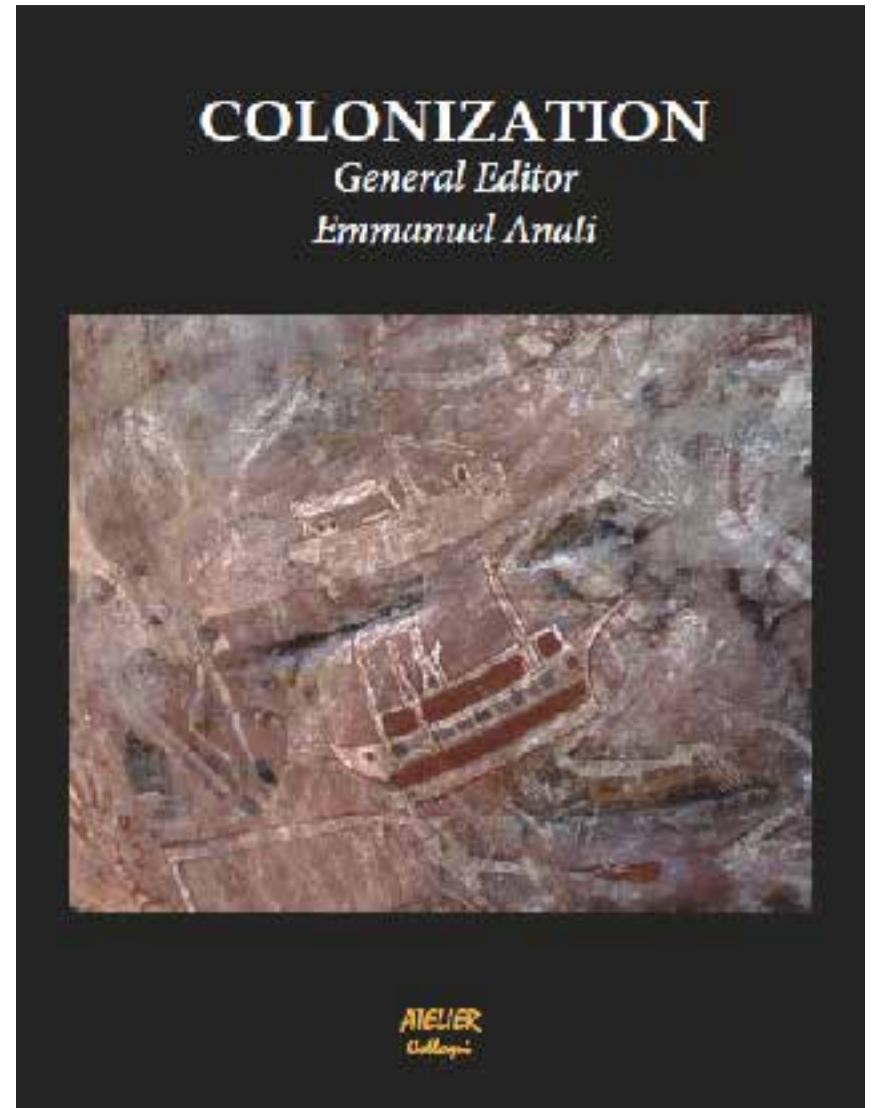
Anati, E. (ed.) 2017 *Colonization*  
Capo di Ponte, (Atelier), 85 pp. 41 ill. € 40

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.



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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 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.

## SEXUAL IMAGES IN PREHISTORIC AND TRIBAL ART

General Editor  
Emmanuel Anati



ATELIER  
Colloqui

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# Is Har Karkom the Biblical Mount Sinai?

## Monographs I

Anati, E.

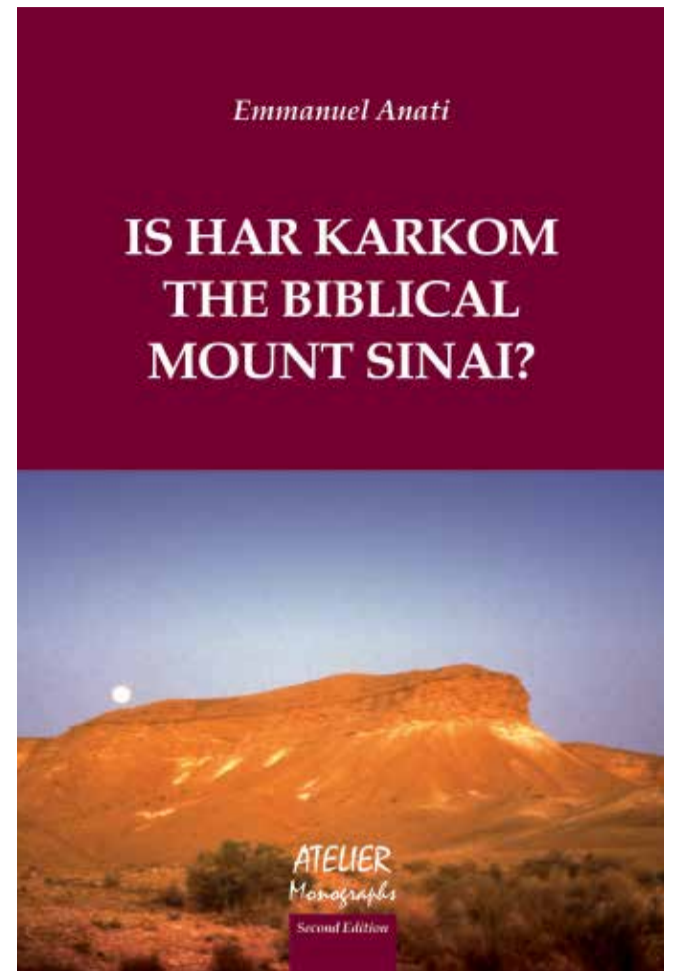
2013 *Is Har Karkom the Biblical Mount Sinai?* (II ed.),  
Capo di Ponte, (Atelier), 96 pp. 53 pls. € 20

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

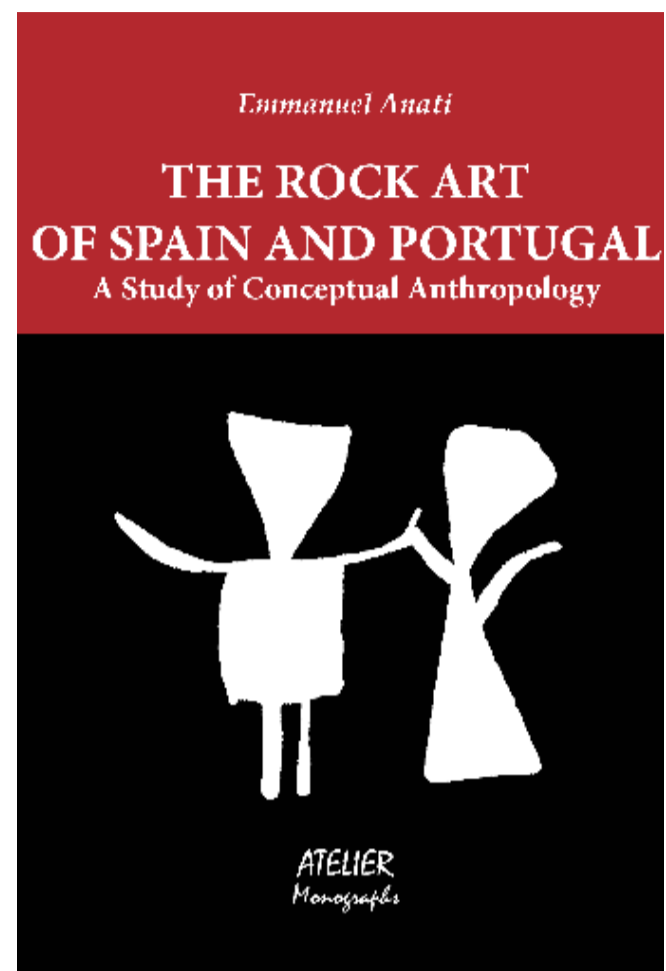
## A Study of Conceptual Anthropology Monographs II

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.

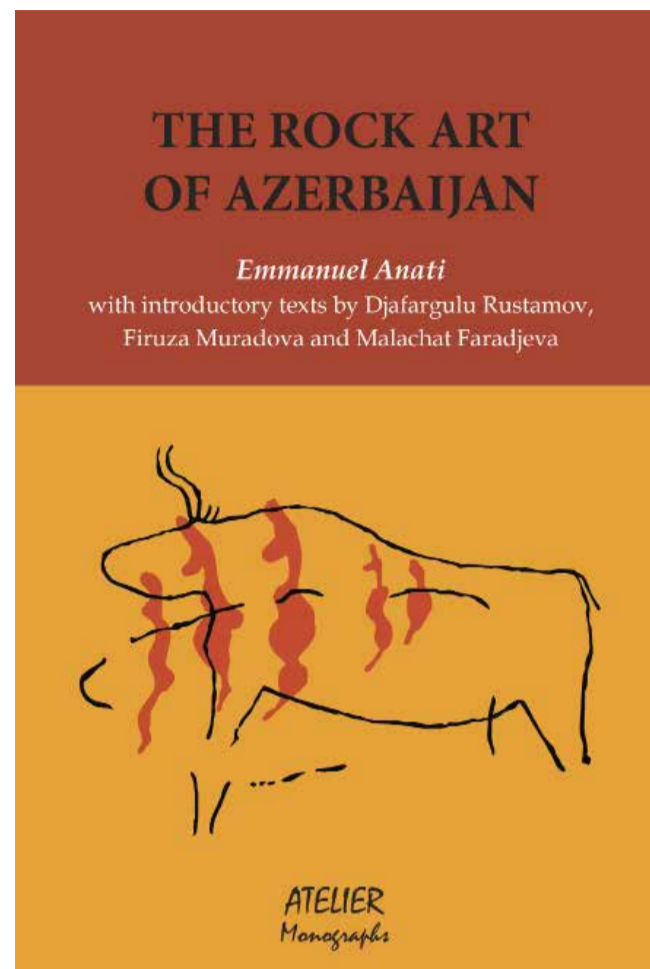
2015 *The rock Art of Azerbaijan*, Capo di Ponte, (Atelier), 156 pp. 189 pls. € 20

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 sthe 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

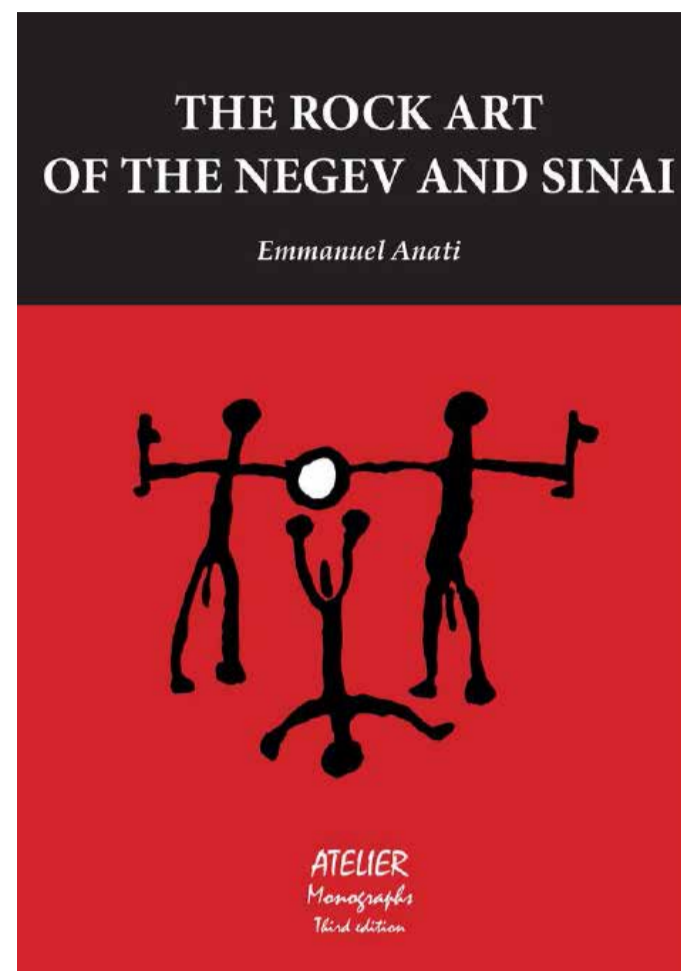
Anati, E.

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.

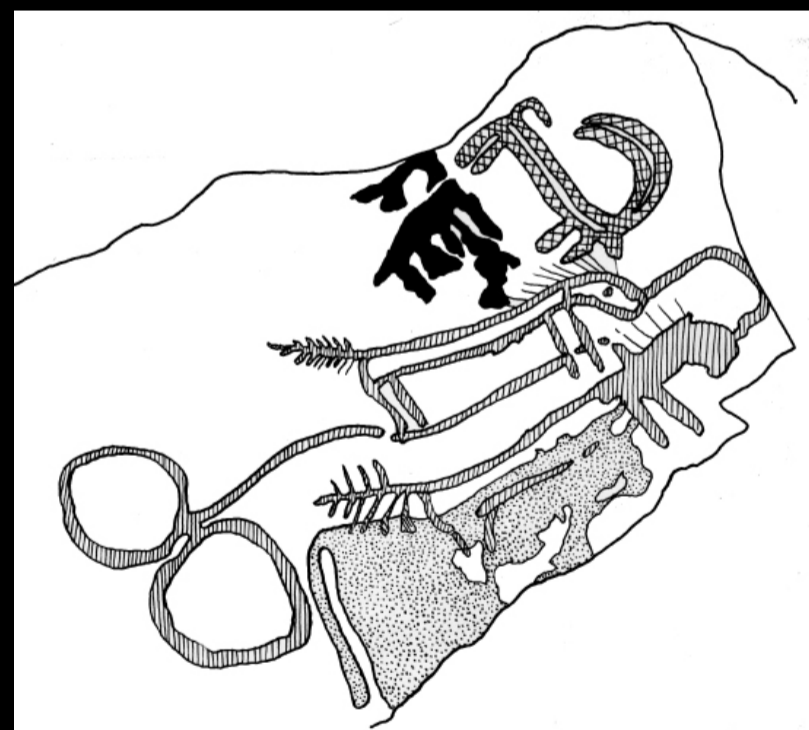
The book is made up of two parts. The first is about the methods of research and the results thus obtained.

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

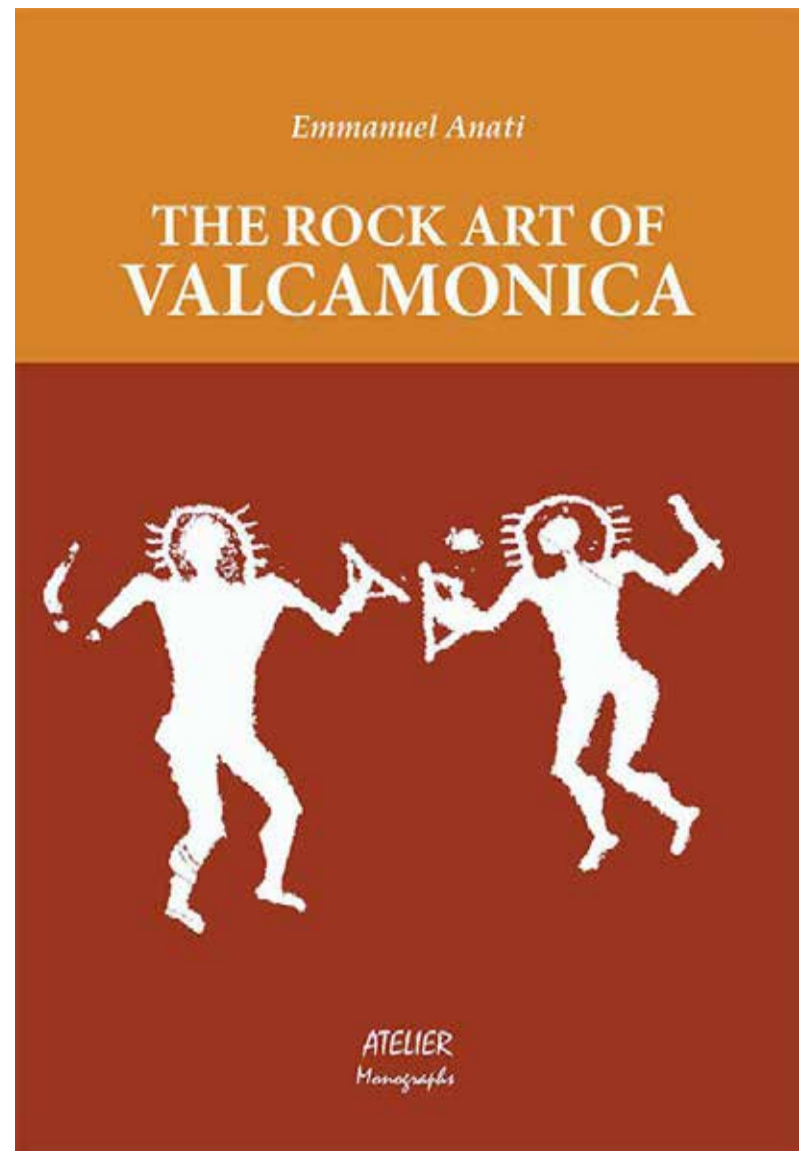
Anati, E.  
2015 *The rock Art of Valcamonica*, Capo di Ponte (Atelier), 260  
pp. 153 pls. € 20

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.



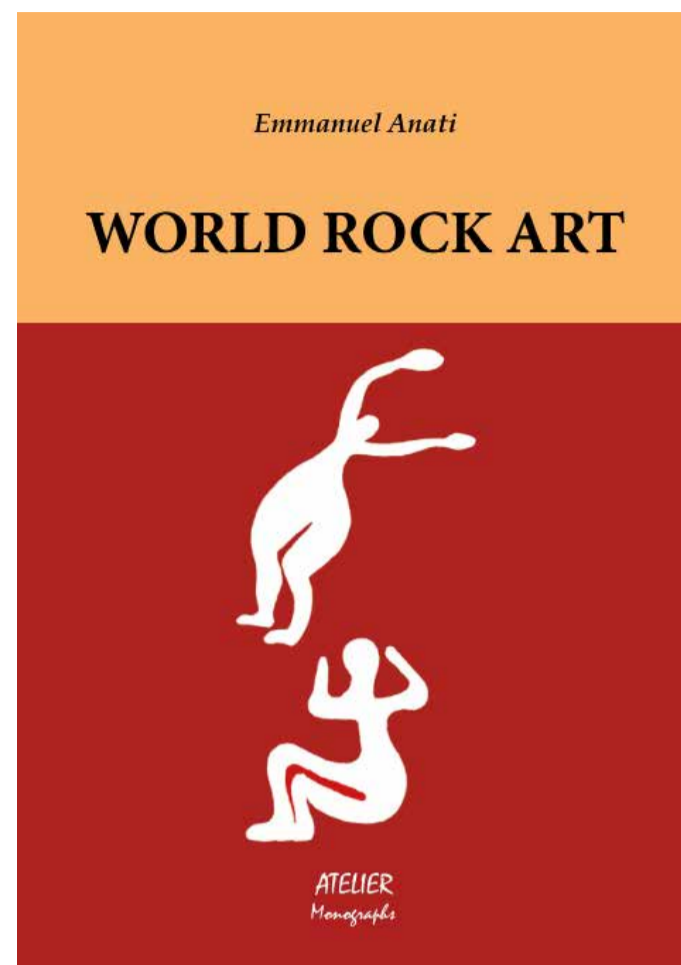
# World Rock Art Monographs VI

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, Chimanés, 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.

# Rock Art - Har Karkom

## HK 32/HK 31

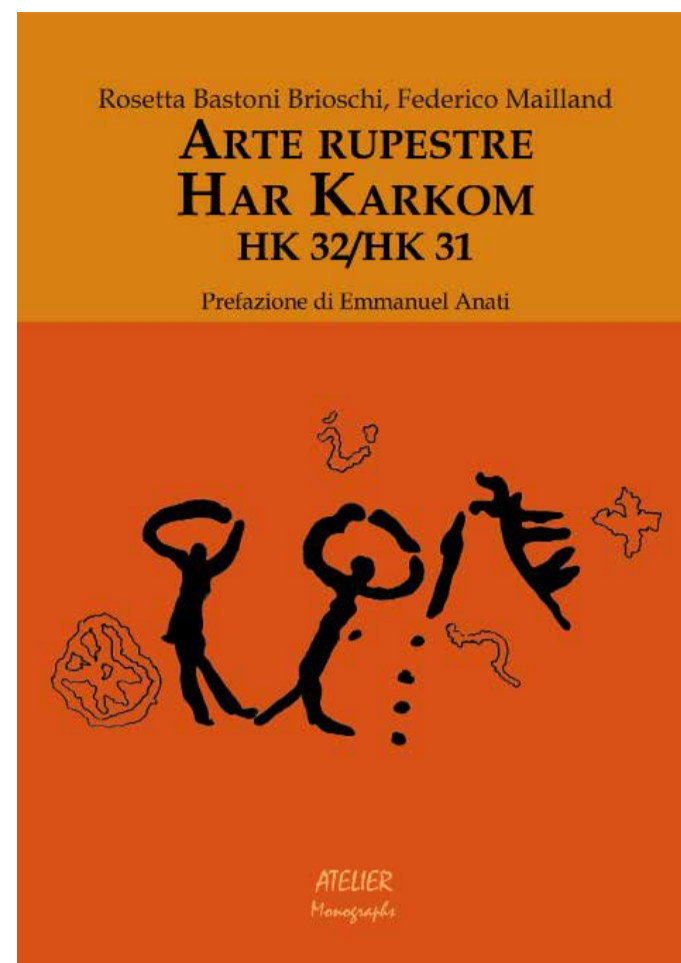
### Monographs VII (in Italian)

Bastoni Brioschi, R.; Mailland, F. (prefazione di 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

# The Art of Tapa Sacred Clothes of Oceania Monographs VIII (in Italian)

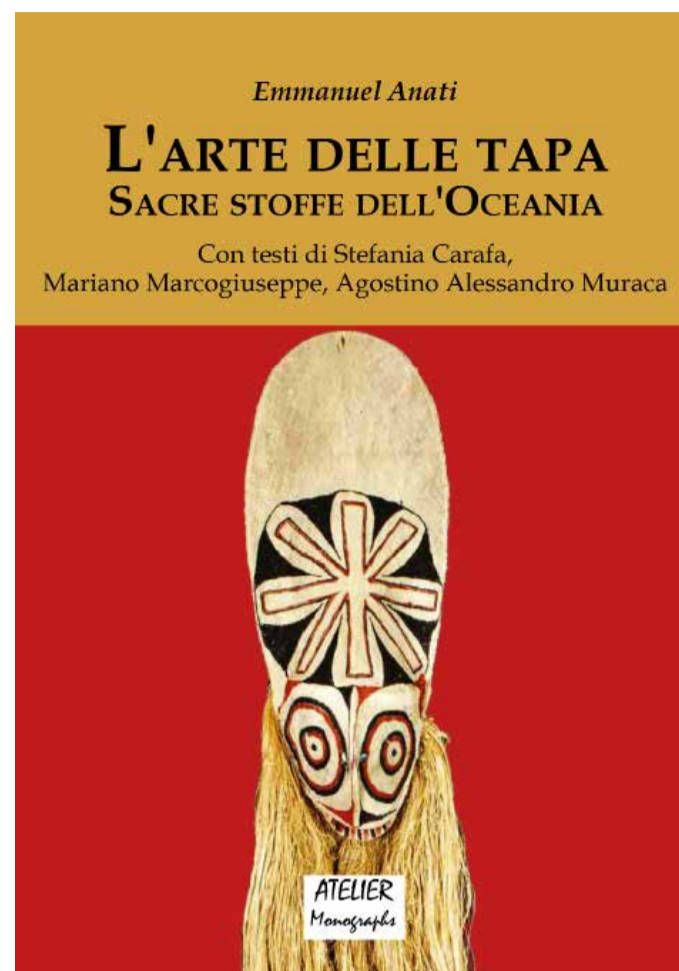
Anati, E.  
2015 *L'arte delle tapa, sacre stoffe dell'Oceania*, Capo di Ponte  
(Atelier), 212 pp. 193 pls. € 20

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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Tapa of Western Polynesia: analysis of the decorative motifs (by Stefania Carafa) ..	105
Social values, symbols and meanings in the tapa of Tonga (by Mariano Marcogiuseppe and Agostino Alessandro Muraca).....	145



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)



# Har Karkom and the Question of Mount Sinai

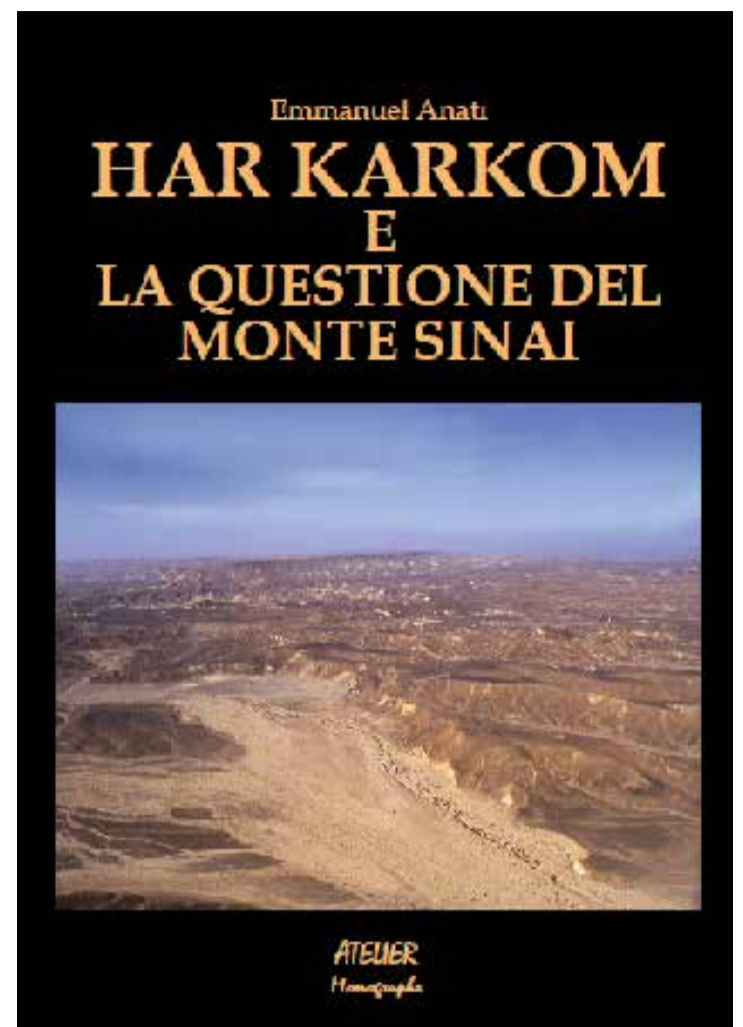
## Monographs X (in Italian)

Anati, E.

2016 *Har Kakrom e la questione del Monte Sinai*, Capo di Ponte (Atelier), 220 pp. 138 tavv. € 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. It updates on recent discoveries, analyzing their possible historical significance, and suggesting a new vision of the events narrated in the Bible.



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# ROOTS OF CULTURE

(in Italian)

## Monographs XI

Anati, E.

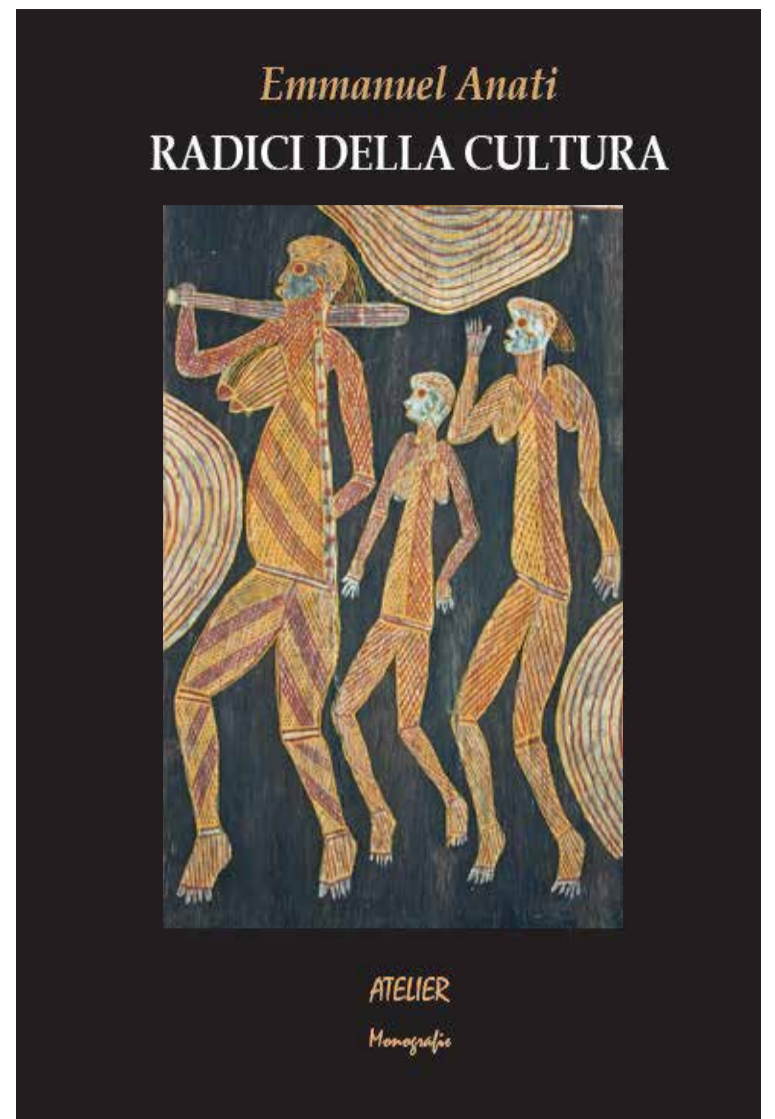
2017 *Radici della Cultura*,

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

The history of culture is the history which unifies the whole humankind.

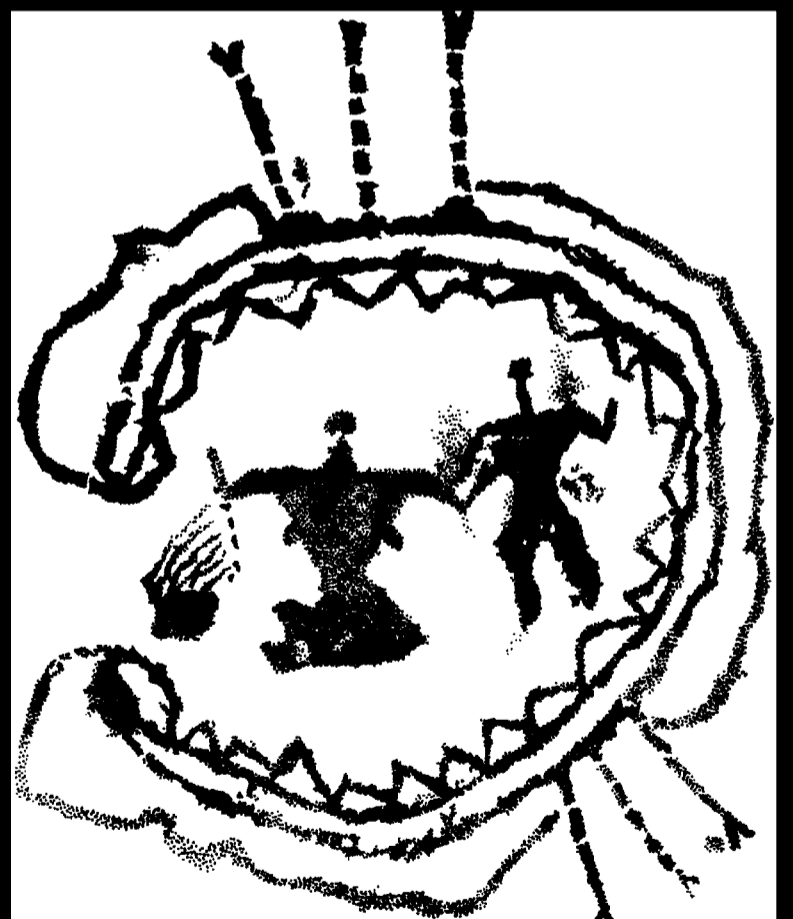
As Yves Coppens wrote in the preface, from the very first flint tool four million years ago to the conquest of space, the human adventure shows an hyperbole, which from the beginning of history, through the ages, builds the reality of present and projects us to the future.

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

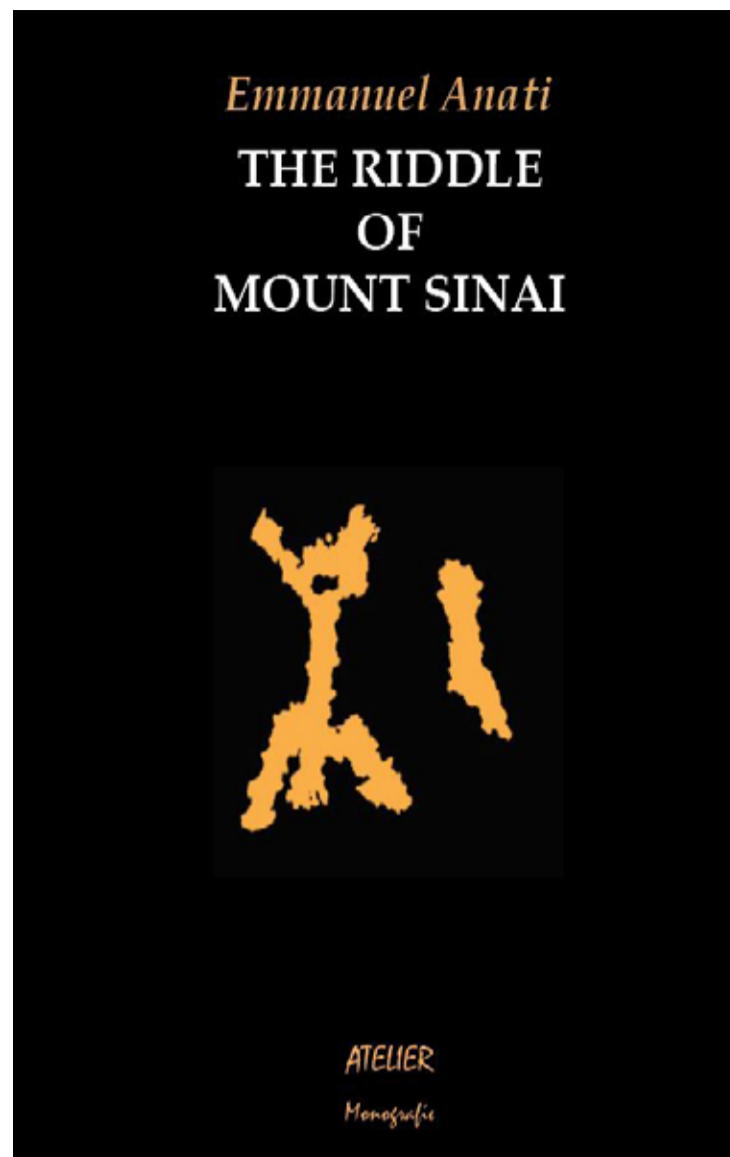
## Monografie XII

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

What is the true story behind the biblical narration of Exodus?

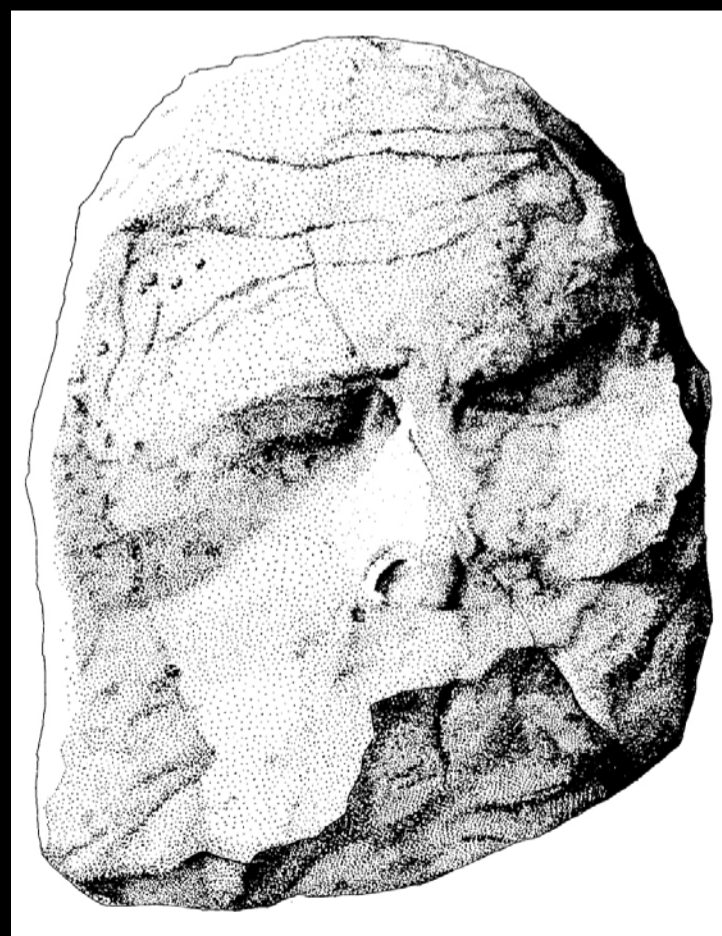
The discoveries of the Italian archaeological expedition at Har Karkom, in the Negev Desert, tell the hitherto unknown story of the sacred mountain in the heart of the desert of Exodus, reflecting surprising similarities to the events and conditions described to us, albeit in mythicised form, in the 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 HK64b; drawing: HK Archive, photo EA93; XIX-9; WARA W01836, W05895)

## Mito d'origine

(Myth of Origin)

### Exhibition I (in Italian)

Emmanuel

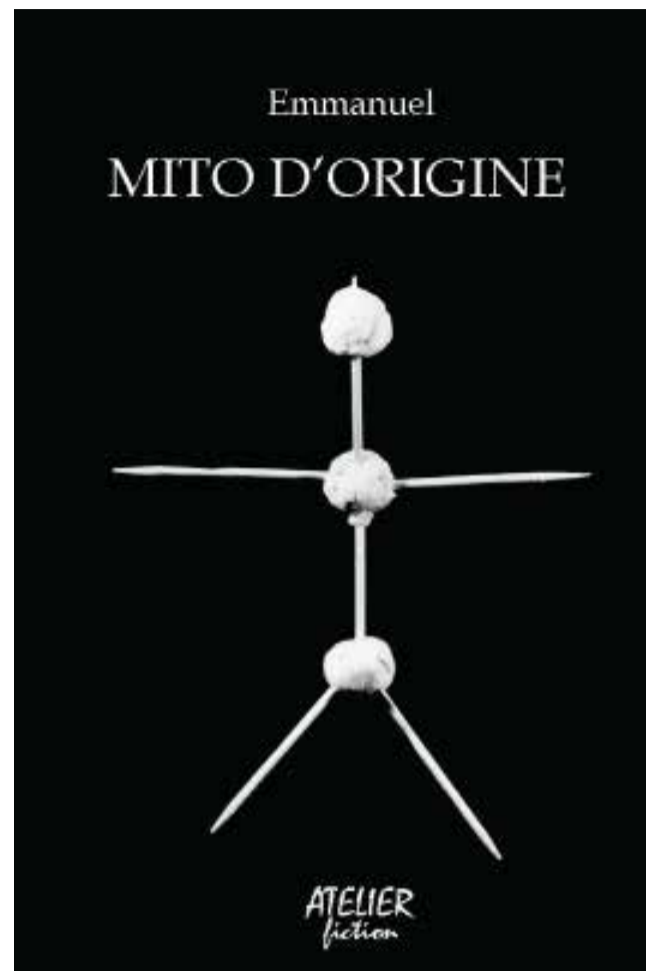
2012 *Mito d'origine*, Capo di Ponte, (Atelier), 55 pp. 44 pls. € 16

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.



# The Art of the Australian Aborigines Bark Paintings

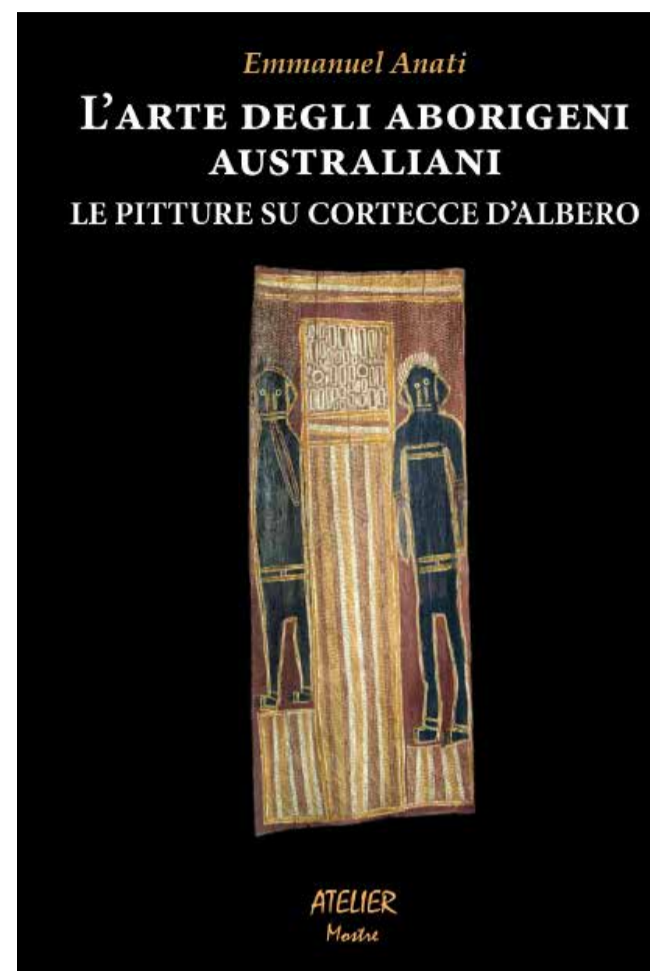
Anati, E.

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).

# From Rock to Canvas

## Australian Aboriginal Contemporary art Exhibitions IIIb

Anati, E.

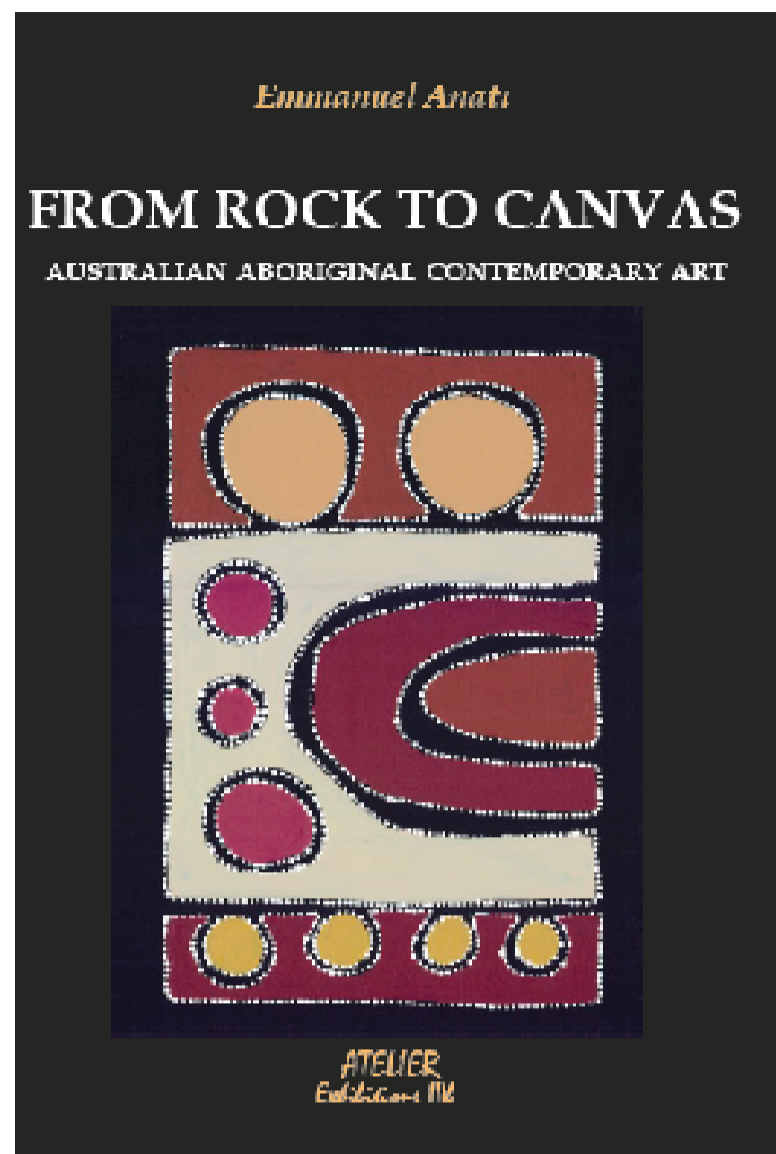
2017 *From Rock to Canvas. Australian Aboriginal Art*, Capo di Ponte, (Atelier), 107 pp. 73 tavv. € 20.

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



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Raelene Stevens, 2016, *My Country*, 65x94cm

# Mito d'origine

(Myth of Origin)  
Fiction I (in Italian)

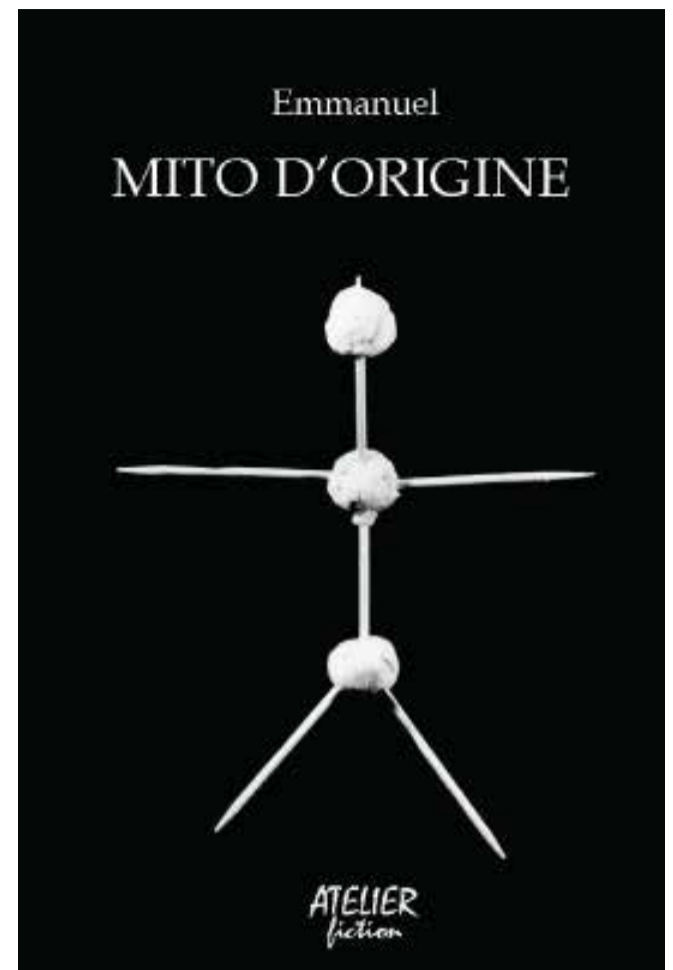
Emmanuel

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

(Epoch of dreams)

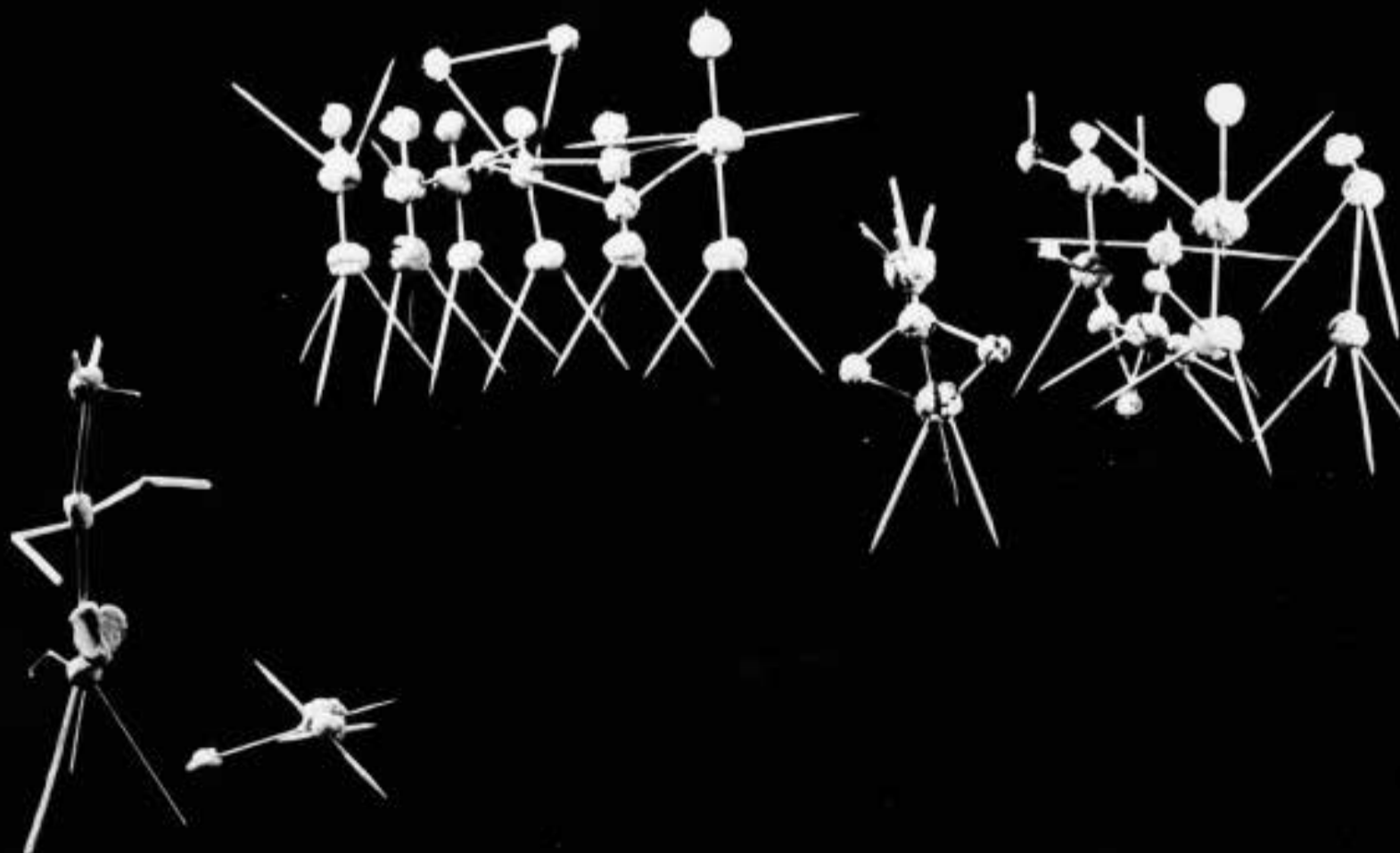
## Fiction II (in Italian)

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. 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.



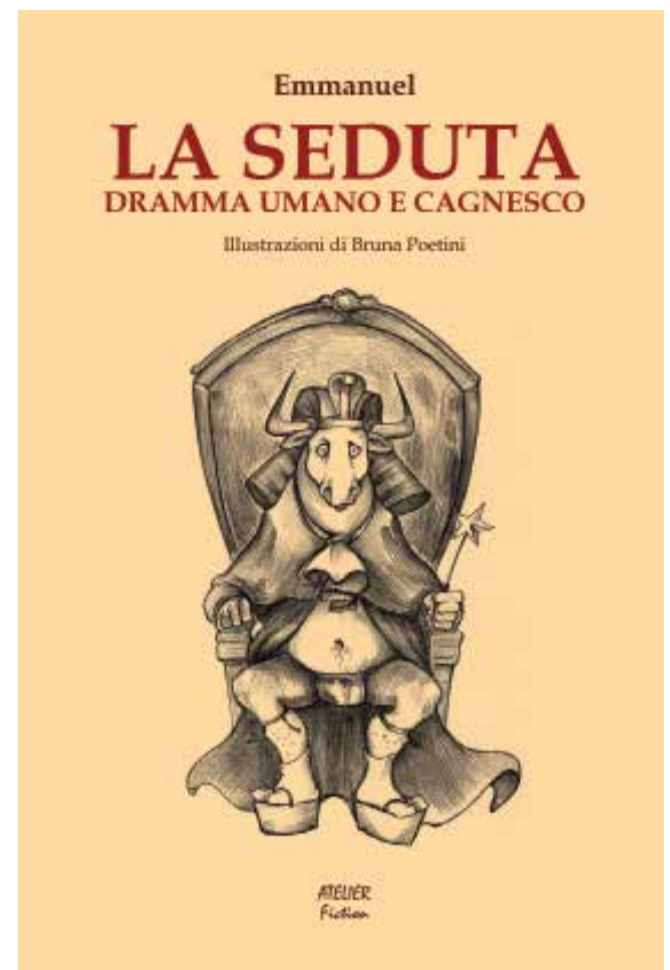
# La Seduta

(The meeting)  
Fiction III (in Italian)

Emmanuel  
2013 *La seduta. Dramma umano e cagnesco*, Capo di Ponte, (Atelier), 76 pp. 21 tavv. € 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

QUARTERLY 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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