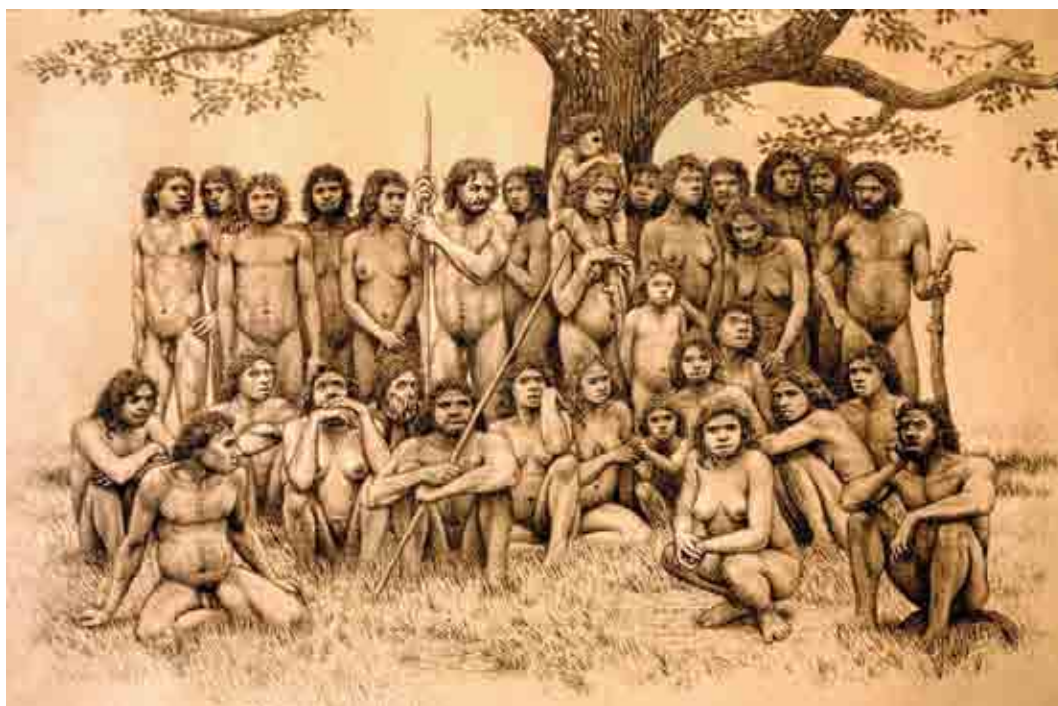


# EXPRESSION

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

N°6

August 2014



Atapuerca Family Portrait. By Mauricio Antón. (*Homo heidelbergensis*). Burgos, Spain.  
Image courtesy of National Geographic.

## A MESSAGE FROM THE PRESIDENT

Dear Friends and Colleagues,

The International Committee on the “Intellectual and Spiritual Expression of Non-literate Peoples” is conveying in its session at the USPP Burgos Congress, as in previous occasions, for experts from various disci-

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

plines to share experience and scientific approaches for a better understanding of the human creativity and behavior. Thank you for your active participation. Over 70 summaries have been accepted, and several full texts of papers have reached our team already. Participants include colleagues with different scientific concerns and specializations, from five continents. A stimulating dialogue is in progress by skype and internet. It will continue at the Congress and thereafter.

Our committee is progressing in a joint effort of its participants, for a cooperation of different branches of the humanistic and the social sciences, aiming at building up a new kind of broad-minded study and understanding of the past. It is a sincere pleasure to welcome this courageous common effort. Prehistoric archaeology is in urgent need of this new landscape of “Conceptual Anthropology”, for a step forward. It is an important new academic approach for build up a solid future for the study of man.

In the last three generations, we have followed the tendency of some humanistic disciplines, in stabilizing conservative concepts, as a mean to preserve the past acquisitions and dictate the philosophical and ideological image of the discipline. Such trend creates a sort of mysticism of the discipline, a special glossary of conventional slangs, imposing a peculiar way of reasoning. This may turn out to become a handicap for innovation and progress. Each discipline has the tendency to find a comfortable refuge in its own ghetto. The spirit of conservation then favors the progress of those best integrated into the vernacular system. The obedient alumni are not necessarily the most brilliant ones. Such conservatism risks preventing new ideas and new concepts to compete with the old dogmas. Such a chain may have a negative effect on the progress of scientific research.

In each regime, to make a career, it is useful to be a “member of the party”. Academic regimes tend to follow the same trend. Conformism helps to survive though it does not help much in the progress of research. To avoid criticism, young archeologists and prehistorians prefer to remain descriptive, limiting new ideas that may displease “peer reviewers”. This is favoring mediocrity. For the advancement of scientific research, new ideas should have space: in any case, good ideas will survive while bad ideas will die. The debate will be the judge, rather than aprioristic dogmas.

Archaeology, both prehistoric and historic, needs a constant and open dialogue with other disciplines. The study of man includes anthropology, sociology, psychology, human geography, semiotics, art history, and other disciplines that have to join efforts. This is the aim of conceptual anthropology. Please join us in this effort.

For the last three generations the trend has been for researchers to be more and more specialized on limited research fields. Cultured humanistic formation has often been sacrificed, being replaced by specific technical knowledge. Rather than broadminded thinkers, this has favored the formation of technicians. They are welcome, as they are useful and needed, but it would be a dangerous dead end for the humanities if technicians would replace humanistic scholars and thinkers. Both have to coexist side by side, both being conscious of their task and role.

What is to be the image of Prehistoric and Protohistoric sciences in the future? Understanding the past is necessary to build a future. The knowledge of the past is the elementary base of culture. Even in the tribal world young people are being initiated to the knowledge of their past. Let us join efforts to develop public awareness, education, formation, engagement, research, for a broader understanding of our past. “Expression” will be glad to host a forum for debates on the future of the study of man. Ideas, comments, proposals, will be welcome.

Emmanuel Anati, President

Join the **EXPRESSION**  
discussion blog today.

[cisenp.wordpress.com](http://cisenp.wordpress.com)

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of Art, Archaeology &  
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President: Emmanuel Anati  
Editor in chief: Lysa Hochroth

For subscription information  
and submissions:

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# DISCUSSION FORUM

In our discussion forum, we are publishing papers which will be presented at the Atapuerca UISPP World Congress (1-5 September) in Burgos, Spain. Other papers from participants in Burgos will be published in **EXPRESSION** N°7 as we evolve into a quarterly over the next year.

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INTELLECTUAL AND SPIRITUAL EXPRESSIONS OF NON-LITERATE SOCIETIES: ART AND CULTURE, A JOURNEY THROUGH THE WORLD OF MANKIND

**Margalit Berriet**  
**France**

President of the Association Mémoire de L'Avenir

The intellectual and spiritual expressions of human beings are evidence of attempts to understand the forces of nature and life. The symbols, marks and lines found on rocks, in hidden caves, or in mountains or deserts are expressions of the endless endeavour of man to answer questions about the mysteries of the beginning of the world and its end.

Such expressions reflect man's intuitive ways of observing the unintelligible phenomena of life, while expressing his inner self and his questions about his existence, in a vast variety of interpretive forms. These forms of expression are our tools of communication. Among them are expressions of spiritual ideas via the creation of myths, while other fields of research include the continual observation of nature and the designing of new utilities, objects, notions, philosophies, ethics, aesthetics and methods.

To advance these ideas, I have had several exchanges with Luc Foubert, a neuroscientist, regarding the process between observation and the conceptualization of cognitive messages. According to Foubert:

Nowadays, most of the studies in neuroscience stand on this background acceptance that the development of this particular cerebral structure (our neo-cortex) responsible for perception, consciousness and cultural assimilation is based on the repeated presentation of 'shapes' that our mind has been imprinted and trained during early life through (ontogenetic) processes of learning and plasticity, leading to a multi-sensory mapping of a world we re-create.

It is also clear that pre-wired but unachieved structures (phylogenetic constructions) are also present at birth, then reshaped and tuned so as to be adapted to the organism's environment. Among species and in

individual development, these phylogenetic or ontogenetic combinations are subject to shaded grades of plasticity of the sensory motor loops, from the lower levels (reflexes) to the higher levels (reflection) of our inner world's re-creation: a dynamics of a representation and recombination of prototypical forms.

The imprinting design of associations of past events can be acknowledged through conservative processes, from early-life individual developmental to the culturally trans-individual level (language and communication), each of which is providing networks of associations (co-occurrence of events, correlations of activities), giving rise to prototypes/archaic forms, any sensation, feeling, object, perception, concept, symbolic recognition, semantic field; the idea of an alter ego is an echo of an archaic form or prototypical association.

In our own consciousness, the resonances of archaic forms are evoked and reshaped by combinations of coincident colliding waves emerging on one side from the current states of our immersive environment, and the other side from the recurrent dynamics of our inner world.<sup>1</sup>

The practice of art illustrates this hypothesis, as a proposed explanation for the general schema of human function and of communication that transcends time and difference. It permits us to better understand our existence and our limits. Francesco d'Errico, archeologist, states:

about the use of symbolic thinking, use of colors and forms, scientists go back as far as 250,000 years, in Europe or in Africa, their use was perhaps practical as symbolic; in one case to protect the body, from insects or sun, in the second case to draw with ... in the second practice, we witness double lecture

of reality, where things are attributed sense and a name, and the immaterial become transmittable.<sup>2</sup>

D'Errico's work reinforces my understanding that the most fantastic gift bestowed upon humanity is its ability to transform human intuition into abstract or figurative messages. Mythology is our way to understand nature and our own humanity, offering explanations, justifications, or enlightenment to our limited perceptions of the world's phenomena.

Mythic conception and interpretation do not add new elements to an empiric existence, but the premier 'experience' is gradually penetrated through the figures of myths, as saturated in the atmosphere. Man does not live with things because they exist. He lives with the mythical figures, not as an appropriation of reality, nor does he become open to the real. He lets the world and himself melt together in his imaginary space, and by so doing, letting not only himself be in contact with his observations and conceptions, but also, in parallel, attributing interpretations and sense to them.<sup>3</sup>

From an artist's point of view, I have initiated comparative vertical (chronological) and horizontal (intercultural) studies via objects and artistic expressions like stories and myth. I sought to recognize the themes that have preoccupied mankind since the moment people could leave traces behind them, to see them as tools that have given similar, even identical — and thus universal — forms of expression.

For certain writers, and no less than Noam Chomsky, language is associated with an inner presence of a neuronal module, which is based on one universal grammar, and only humans were given this function. All languages of Homo sapiens include this universal

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1 Luc Foubert, PhD, 'The Introspective Mind', CNRS-UPR 3293, Unit for Neuroscience, Information and Complexity (<http://www.unic.cnrs-gif.fr>). His current research focuses on the structures and dynamics of the primary sensory cortices dealing with questions relative to the binding of the perceptive unity and multi-sensory integration.

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2 *Science & Vie*, 1159, April 2014, p. 51, a symbolic thinking; Francesco d'Errico, archeologist, University of Bordeaux.

3 Ernest Cassirer, *Language and Myth*, Yale University Press, New Haven, CT, 1953, p. 18.

grammar, therefore it is part of humans' cognitive aptitudes since its appearance. All research that is interested in the origins of languages agrees with this logic and reason.<sup>4</sup>

My modest supposition is that the expressions of non-literate people, like that of literate people, are a universal consequence of humanity's constant observation of the world, an intuitive and sensitive functioning of the brain, stemming from a need to understand and comprehend life, to communicate, to leave a trace, to construct self-identity and culture. The birth of what becomes human culture includes the ability to create both technology and art. The sense of the sacred and the creation of myth seem to be a unique skill of human beings and a tool of their survival. As estimated by Joan Zilhao, archeologist at the University of Bristol (UK),

Not only homo sapiens was given this trade of nature, the three hominids had phonatory tools (the hyoid bone) that connected to the pharynx. Therefore, humanity had the capacity to communicate ever since; the co-evolution between brain and language is a key point in the history of humanity ... consequently, the brain's structure that is responsible to language was already developed in homo erectus, 1.5 million to 2 million years ago.<sup>5</sup>

Humanity, all over the world, seems to have used physical phenomena, like the elements and forces of nature and the body, as resources to form tools for communication. Mountains, deserts, night and days, animals, flowers, trees, colours, raging skies, light and winds, birth and death, dreams and memories became the bricks of all creation and communication.

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4 Pascal Picq and Hélène Roche, *Les premiers outils: Les origines de la culture*, Le Pommier/Cité des Sciences et de l'industrie, 2006, p. 32.

5 *Science & Vie*, 1159, April 2014, p. 57, The birth of language.

Humanity explained the existence of the world and of the living through symbols. Goddesses and gods mirrored the miracles and wonders of the world; they incarnated stories of life and of creation, offering explanations for intangible phenomena. From intuitively observing, sensing, feeling, and comprehending the world, human beings rationalize, analyse, innovate, create, construct or destroy. Humanity accumulated prototypical forms and symbols as cultural references that served to cultivate complex ideas, and to create ethical and aesthetical compositions. Myths and philosophies are the expressions of those notions, emotions, thoughts, and questions, and the attempts to answer questions. Humanity developed its narrations, its representations of dynamic inner worlds, by the re-presentation and re-combination of accumulated impressions and expressions, acting together with cognitive thinking.

Jean-Louis Dessalles, professor at the Ecole Nationale Supérieure des Telecommunications, emphasizes two main functions of the communication of humans, illustrating the universality of communication apparent in all human societies, and that exist only in humans. The first he titles 'events functioning', which consists of accumulating information, images and signals that can cogenerate all facts that seem interesting. The second is 'argument functioning', which consists of the ability to discuss, judge and construct specific ideas such as 'true' or 'coherent' for the accumulated information.<sup>6</sup>

In *The Origins of the World's Mythologies*, Michael Witzel, Professor of Sanskrit at Harvard University, gives evidence not only of the origin but also the communal structure of the fundamental narrations found in all

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6 Jean-Louis Dessalles, *Les origines de la culture*, Le Pommier/Cité des sciences et de l'industrie, 2006, p. 107.

of the grand myths of humanity, starting with the Paleolithic period:

Comparative mythology... produced a lot of work since the nineteenth century... what had not been done is to compare all the great mythologies in historical perspective. I had to compare the Greek theology of Hesiod, the Icelandic Eddo, and the Popol-Vuh Mayan, the mythologies of ancient Egypt, Mesopotamia, Japan and India. Once you do that comparison, you realize how these mythologies are similar, how they share a common story line, a chain of fifteen elements found almost always in the same order since the creation of the universe.

Of these important representations of man and the universe, says Witzel, legends are echoes of the great mythologies of the world. The thesis is ambitious and fascinating: a part of our mental reflexes, our means of representing the universe, come from a time when Homo sapiens adorned the walls of Lascaux or Altamira, using only tools made of bone, wood, or flint for instruments.<sup>7</sup>

The senses, our receptors of the world, are an intuitive source, or rather a mechanism of observation. Various disciplines of expression are available to man to produce logical ideas that are in constant evolution. Mircea Eliade's comparative method allows readers and historians to synthesize the most disparate, cross-cultural religious and mythological records. Working horizontally and vertically, he unites references by synchronic methods, creating historical structures as traditional academic exercises, demonstrated in the patterns he described in *Comparative Religion* (1949). Eliade is aware that 'every manifestation of the sacred takes place in some historical situation,' and 'the fact that a hierophant is always an historical

event—that is to say, always occurs in some definite situation—does not lessen its universal quality.'<sup>8</sup> Universal characteristics and cultural or individual diversities are complementary, parallel and opposite concepts that may conflict with each other.

In his *Cahier d'un retour*, Aimé Césaire underlines: 'There are two ways of losing one self; walled in segregation within a singularity or by dilution in the universal. My conception of the universal is of a rich universal composed of all coexistence and deepening differences.'<sup>9</sup> Everything man-made is a result of his emotions sustained with rational thinking, giving expression to our sensitive capacities to comprehend ourselves within the universe.

Myths and, later, religions are forms of intellectual spiritualism, an organization of people's sensitive inner worlds. They logically argue points of view, and compose roles and answers. Humanity is constantly aiming for the construction of organized societies, living in ethical circumstances, reflecting on universal realities, on our limits, on the cycle of nature and the cycle of life.

Myths offer an imaginative and creative organization of concepts that are significant to the understanding of values and functioning of peoples, later advancing into common laws and the building of collective organizations, while constantly remaining aware of the mystery of life and of the universe, that has become sacred.

Jean-Louis Dessalles concludes: 'at the same time as the appearance of argumentative functioning came the development of humans' aptitudes for reason and the practice of logic. Without any doubt, we

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7 Michael Witzel (Professor of Sanskrit at Harvard University, 14 March, interview with Stephan Foucart, *Cahier du monde*, 21510, 15 March 2014.

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8 Mircea Eliade, *Patterns in Comparative Religion*, trans. Rosemary Sheed, introduced John C. Holt, University of Nebraska, Sheed and Ward, New York, 1958, pp. 2–3.

9 Poem by Aimé Césaire (published in *Cahier d'un retour au pays natal*) found in a letter sent to Maurice Thorez in October 1956. (Césaire, then deputy for Martinique, left the French Communist Party as a protest against its silence during the Soviet Union's invasion of Hungary.)

talk here about a cognitive capacity of man that plays an essential role in the manner humans could master and understand their environment.<sup>10</sup>

## Conclusion

Humanity is a conscious life force, with ethics regarding property, belongings, relations, sexuality, interrogations, differences and similarities, birth, life, and death. Stories, traditions, habits, ceremonies and art are metaphors of nature and of man's life, often mixed with elements of history.

All traditions, myths, and religions evoke common ideas or similarities of notions, for example, a centre, an *axis mundi*, a centre of the world, similar to the centre of the body. An equivalent abstract form is the cross, a metaphor for man's form. The centre of the cross is parallel to a crossroads between the four corners of the world.

In all myth, we refer to an imaginative, idealistic, perfect place, free of laws, conforming to the ideals of perfection, a paradise that precedes our ordinary, struggling life and humanity. These similarities are found between visions of the world and the body, often using similar symbols and references borrowed from nature. The similarities of forms, signs, graphics and the use of references to bodies and animals illustrate a common functional behavior of the mind and body. These elements have served the arts and creativity of man ever since, until today's contemporary art.

This transconscious trade of human functioning allows us to understand messages, to communicate or debate with other cultures or civilizations. According to Emmanuel Anati:

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10 Jean-Louis Dessalles, *Les origines de la culture*, Le Pommier/Cité des sciences et de l'industrie, 2006, p. 109.

The latest research shows that the most ancient different artistic expressions, throughout the entire world, illustrate one similar typology, the same choice thematic, and the same type of association. Even their style is fundamentally inscribed in one and the same sequence limited in variations. Therefore it seems to be justified to speak about one and unique visual language, springing from the same language, from the exact same association of ideas and from universal symbolisms that compose the human mental essence, which produced his imprint, under the form we call art, and that is engraved on the rocks and walls the entire world where population lived in early civilization, before the birth of the written language.<sup>11</sup>

Eliade believed that modern novels, ideologies, customs and pastimes contain 'mythological elements', and that some mythological elements fall within the 'transconscious', which he defined as a set of universal human images, symbols, and sentiments.<sup>12</sup>

Religions, myths and art contain organized, traditional, sacred stories that are believed to express profound preoccupations and universal meaning. They are also beliefs that have become integrated into man's historical perspectives. According to Eliade, myths establish models for human behaviour.<sup>13</sup> Via the practice of the arts, we can illustrate a general schema of humanity and its works, reflecting a way of thinking that transcends time and difference, from Neolithic to contemporary, which permits us to better understand our existence.

Cognition drives from the Latin verb *cognoscere*, which means 'get to know'. This means that cognition focuses on knowledge, albeit not as a static substance or thing,

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11 Emmanuel Anati, in *La religion des origines*, Bayard Editions-Centurion, Paris, 1999.

12 Mircea Eliade, *Myth and Reality*, trans. Willard R. Trask, Harper & Row, New York, 1963, pp. 181–93; Eliade, *Images and Symbols*, pp. 16–17.

13 Eliade, *The Sacred and the Profane*, 1957015679201X (ISBN13: 9780156792011) p. 100.



but as a process. More generally, when we speak about cognition we are focusing on the mind as an information processor, i.e. a system that acquires uses and transforms information. It is important to note that cognition is not just about the kind of explicit knowledge and rational thinking that we typically find in scientific or philosophical reasoning. Cognition also includes subconscious, implicit, and affective experiences and feelings, since these too are based on the processing of information. For example, emotion, consciousness, and intention are all cognitive phenomena'.<sup>14</sup>

Creativity is an expression of the interaction between reality and the human psyche. Myth, religion and the arts are cultural agents for a dialogue between diversities, revealing that 'the universal cannot be otherwise than the sum of the qualities of each and every one'.<sup>15</sup>

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14 Francis Heylighen, *Cognitive Systems a cybernetic perspective on the new science of the mind, Lecture notes 2008-2009 (ECCO: Evolution, Complexity and Cognition, Vrije Universiteit Brussels)*, p. 5

15 Meeting around the work of Leopold Sedar Senghor and Aimé Césaire, Annals African Research of the Faculty of Arts, Humanities, Arts and Humanities of Bamako in partnership with the University of Gaston Berger of Saint Louis (Senegal), the University Cheikh Anta Diop of Dakar (Senegal) and the University of FALSH N'Gaoundéré (Cameroon), with the support of the university's Agency for the Francophone.

## CARVED FOOTPRINTS AND PREHISTORIC BELIEFS: EXAMPLES OF SYMBOL AND MYTH PRACTICE AND IDEOLOGY

**Ulf Bertilsson**

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Svenskt Hällristnings Forsknings Arkiv (SHFA)  
(Swedish Rock Art Research Archives)  
University of Gothenburg

### **Background**

Footprints are an image type often represented on prehistoric petroglyphs. The author made a first study of its design, sprawl, dating and interpretation in the archaeological source material as part of a further investigation of this theme (Bertilsson 2013). Case studies of significant rock art sites in Sweden, Norway, Italy and Israel showed that the footprint is quite a general phenomenon, occurring in all these areas during the time period starting c. 3000 BC and continuing until at least 500 BC. The earliest dating applies to Har Karkom in Israel, and the youngest, Zurla in Valcamonica in Italy. The widespread occurrence of the symbol on the prehistoric rock pictures means that it must be perceived as a pictogram or an archetypal symbol (Anati 1993, Fredell 2003: 9). The footprints have been interpreted in different ways; as the epitome of an otherwise invisible deity, a sign of reverence or as a symbol of a dead person (Almgren 1962, Anati 1994, Gavaldo 2009) (for a series of further proposals for interpretation of footprints see Coles 2005: 52).

### **Early research: Oscar Almgren**

One of the first archeologists to describe the footprint, occurrence and interpretation was the Swedish archeology professor, Oscar Almgren, in his well-known work about the rock carvings in Tanum in Bohuslän, Sweden, *Hällristningar och kultbruk* (Petroglyphs and cults, translated here) (Almgren 1926–7). When Almgren in this study discusses the footprints, he describes several different types. Those which have marked toes he believed depicted bare feet and those having two horizontal cross bands inside an outer

Figure 2 Footprints consisting of a pair of naked feet in combination with solar symbols represented by two ring-crosses and a spoked wheel that together forms a chariot at Disåsen, Brastad. Source: [www.shfa.se](http://www.shfa.se). Rubbing: Dietrich Evers.



contour to depict sandal-clad feet. He reported examples of the first type from Ryxö in Brastad and the second from Underslös in Tanum (Almgren 1926–7: 213, Bertilsson 2013: 172). His interpretation of the contour-carved foot with two transverse bands he supported by an earthen vessel with a foot, showing the same form elements on its underside. The vessel was found at Stassfurt in Saxony and belongs to the Lausitz culture, with a dating to the late Bronze Age or early Iron Age (Almgren 1926–7: 212). Regarding the

interpretation of the footprints on the rock carvings, Almgren made the following reflection: ‘Particularly noteworthy seems to me to be that footprints occur adjacent to both those as gods, or representatives of gods interpreted, large anthropomorphic images Fig. 92, 93 and at several of the solar cult images: Fig. 9, 60, 80’, Almgren 1926–7: 213, translated here). The carvings Almgren discusses are in the first case, Backa in Brastad with ‘The Shoemaker’, and Litsleby in Tanum with ‘The Spear God’, and in the last case

## LETTER TO FRIENDS AND COLLEAGUES OF ATELIER

August 2014

Dear Friends,

Atelier, a cultural association founded on July 29, 2011, is celebrating its third anniversary. The meetings, exhibits, and publications have forged a path to the new discipline of conceptual anthropology.

This fact is of great relevance to human and social sciences in that it confirms the role of activities taking place in the remote periphery. In this same Alpine valley, the Valcamonica, half a century ago, another new discipline was born and disseminated: the scientific study of rock art. In synergy with CCSP, CISNEP and CISPE, these are the same laboratories, and the same people working on the pioneering task of research and culture in Valcamonica, in Europe, in the Middle East, and elsewhere in the world. Atelier is a laboratory of ideas for the renewal of culture.

Today, in collaboration with the UISPP (Union internationale des sciences préhistoriques et protohistoriques), Atelier is promoting a new online peer-reviewed international journal called **EXPRESSION**, a human sciences quarterly focusing on art, archaeology and anthropology, in which authors from twenty countries are participating. The journal is published in English, but with online translation now widely available, we foresee its circulating in other languages. For subscriptions received before September 30, 2014, we are offering a one-year free of charge for the four upcoming issues (2014-2015).

For individuals and institutions, to promote the wider distribution of our publications, Atelier is also offering half-price on all orders received before September 15th, 2014, including a choice of books from our catalogue of 20 publications (<http://www.atelier-etno.it/info-e-news/>). All are available in print and as reasonably priced e-books. Some of the first books published are reaching our stock limits, and will soon be sold out. Atelier publications make excellent holiday gifts: content-oriented, we aim at all audiences with

humanistic interests. The high quality of the graphic presentation makes these books an excellent gift idea, as disseminating them contributes to expanding new horizons of research and culture.

Atelier will be present at the XVII World Congress of the UISPP in Burgos, Spain, from 1-7 September 2014, and we will have meetings within session A20 "The Intellectual and Spiritual Expressions of Non-literate Peoples". Friends and colleagues are invited to join us.

On October 12, 2014, we are planning to have a one-day seminar meeting, in Valcamonica, on "Il pensiero dell'uomo preistorico" (Thought of Prehistoric Man). Participants will include archeologists, psychologists and psychoanalysts. Friends and associates are invited to reserve: [atelier.etno@gmail.com](mailto:atelier.etno@gmail.com)

The latest news is that we have also launched a volunteer program in Valcamonica! This program concerns not only university students seeking internships, but is also open to all interested in actively participating in the cultural and scientific dynamics of Atelier. Individuals competent in data-entry, information technologies, publishing, exhibit design and museography, audiovisual production, writing, editing, translating into various languages, researchers and graphic artists are welcome. Lodging is available in the township hostel of Valcamonica for minimal cost. Please see the information published in **EXPRESSION** on page 167. If you, or students and colleagues, are interested in making an application for an internship period of 2-4 months during 2014-2015, we will be pleased to examine it before October 1st.

Let's stay in touch. Looking forward to hearing from you soon.

Best regards,

Emmanuel



2014 burgos  
1-7 sept.

**uispp**

Union International  
de Sciences Préhistoriques  
et Protohistoriques



**ATAPUERCA**

XVII World UISPP Congress  
XVIIe Congrès Mondial de l'UISPP  
XVII Congreso Mundial de UISPP

## DIPLOMA

Issued to Margalit Berriet for their Oral Communication

**“Arts and Cultures are a Journey in the World of Mankind.”**

during the

**“XVII Mundial Congress of Prehistoric and Protohistoric Sciencies 2014”**

held in

Burgos, from September 1st to 7th, 2014

**Dr. Emiliano Aguirre**  
*Presidente del Congreso*

**Dr. Eudald Carbonell**  
*Secretario General del Congreso*