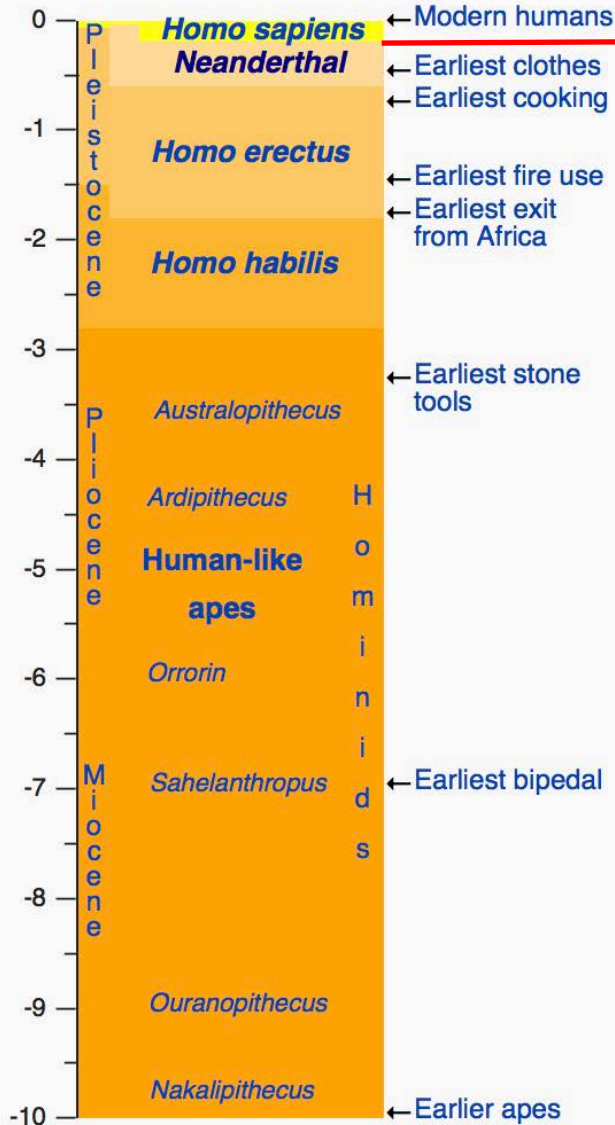




c. 40,000 BP
Hohle Fels, Germany
“Lion-man”
c. 30 cms. high

Human timeline

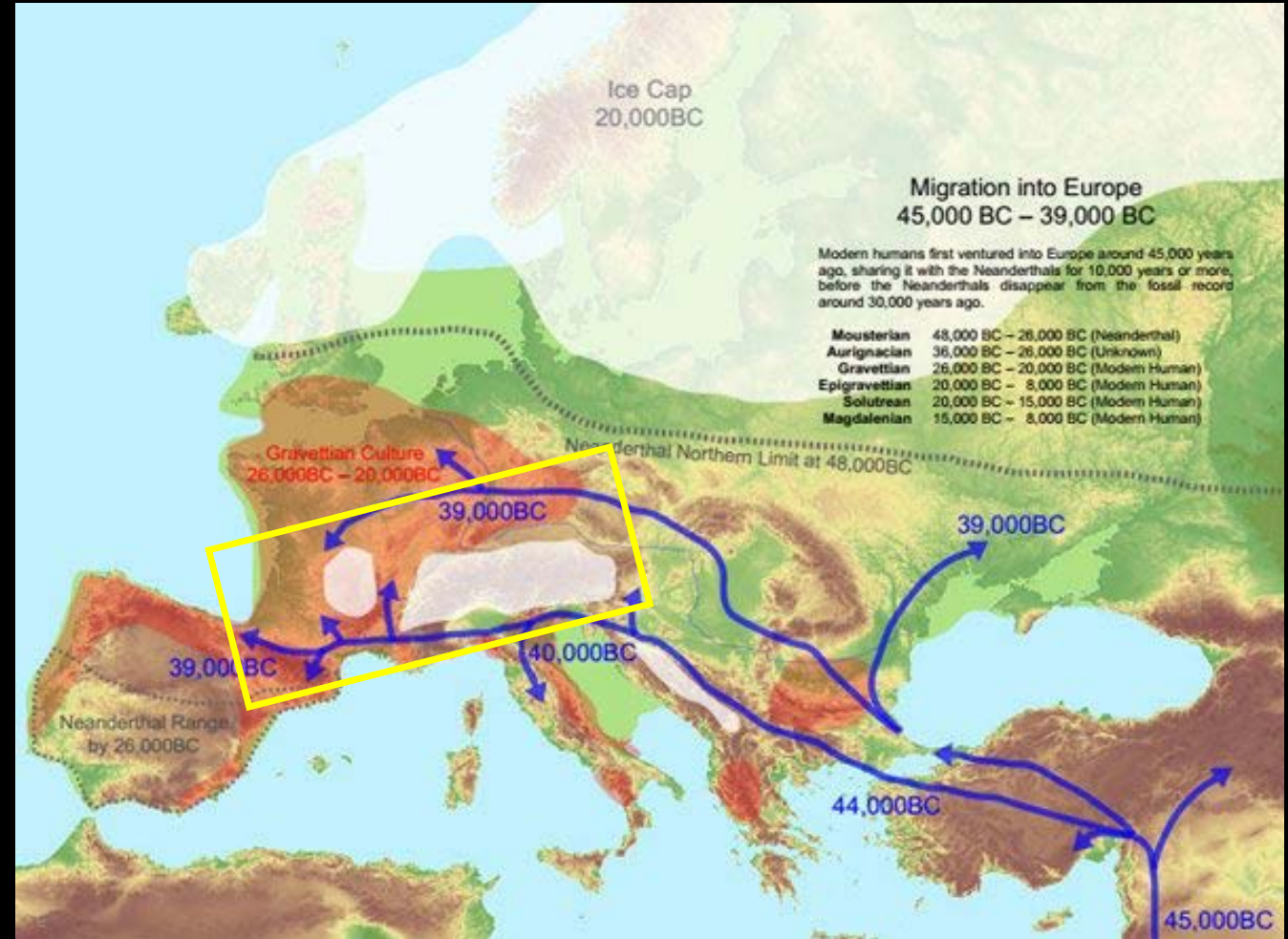
[view](#) • [discuss](#) • [edit](#)



Axis scale: millions of years.

also see [Life timeline](#) and [Nature timeline](#)

Upper Paleolithic
c. 40,000 BP-12000 BP

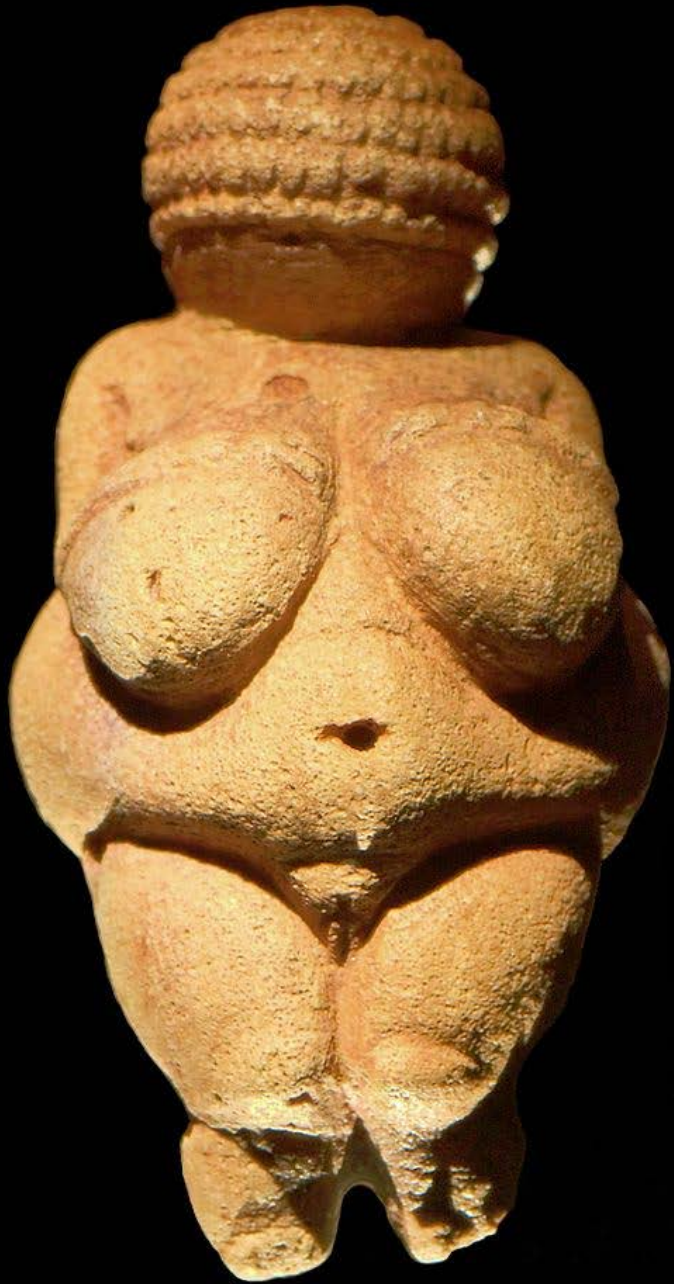




c. 40,000 BP
Hohle Fels, Germany
"Lionman"

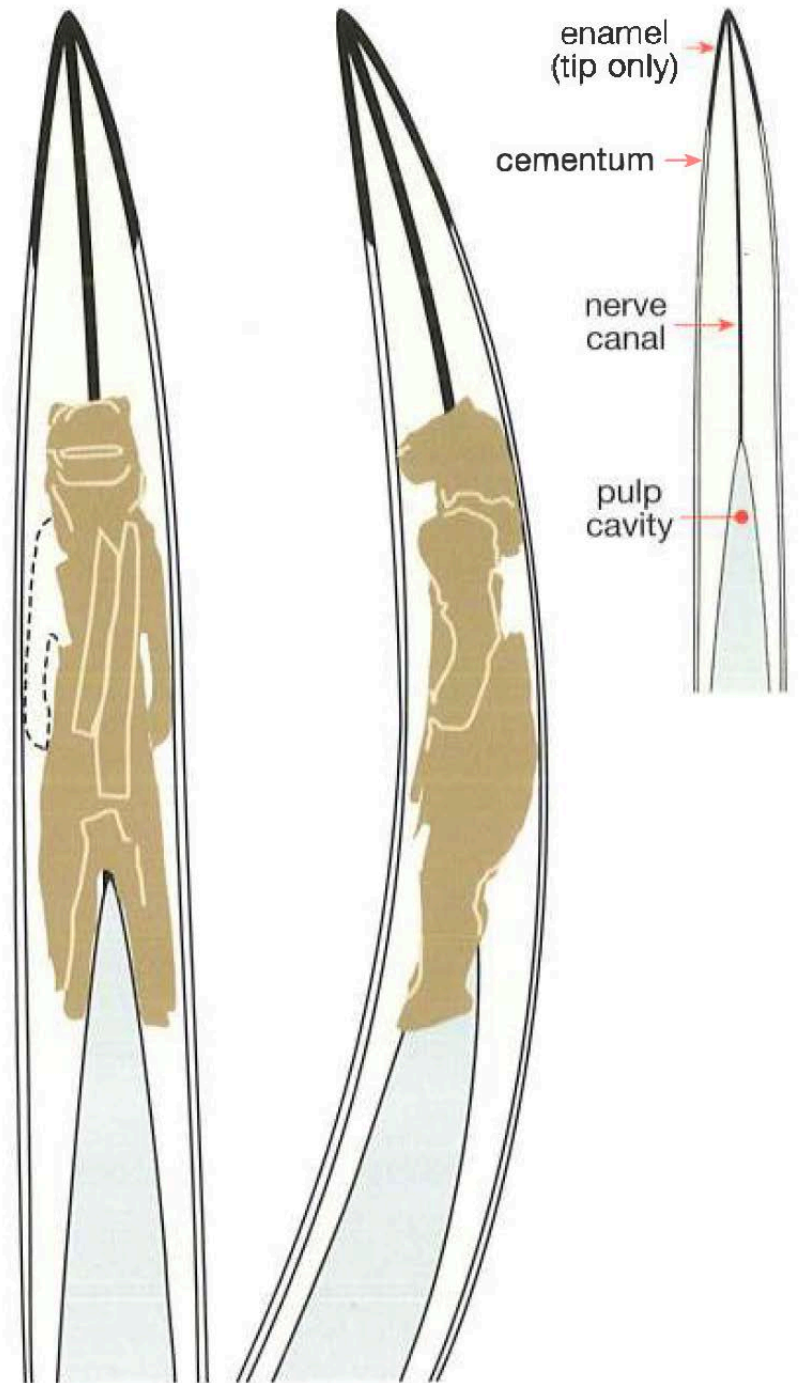


c. 20,000 BP
Lascaux Cave, France
"Megaloceros"



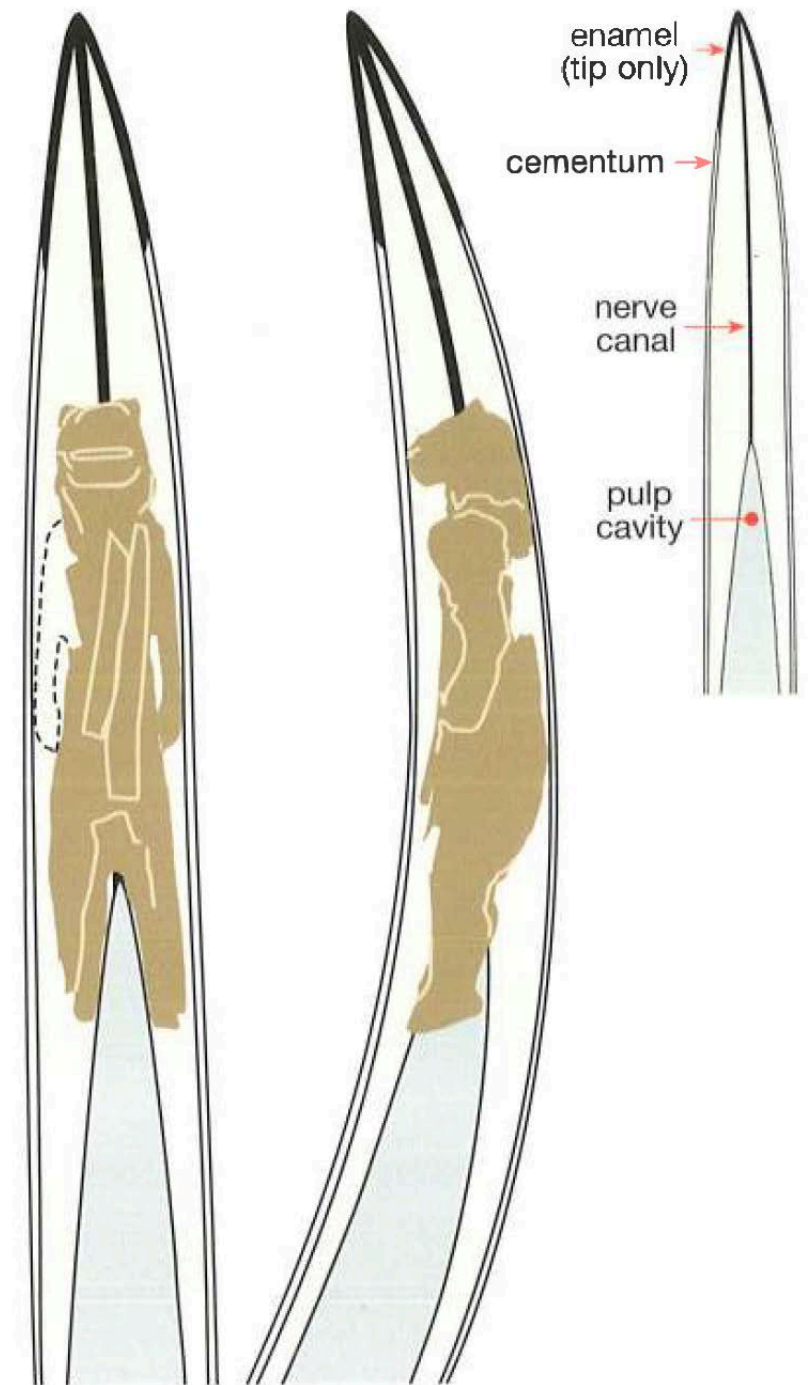
Upper Paleolithic art and the human mind?





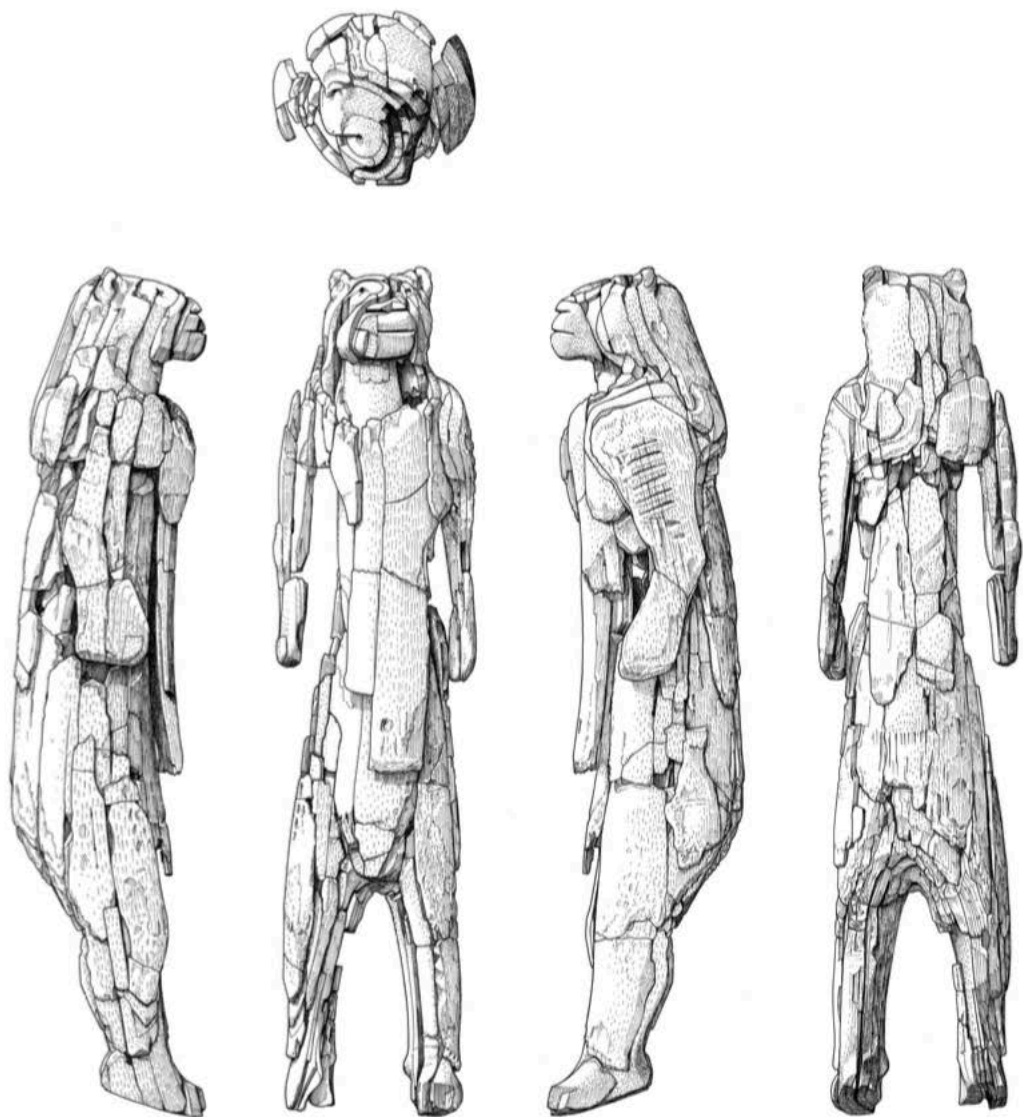
“[A human mind] is necessary to conceive something like a lion man that does not exist, then externalize it and communicate such as creature by reproducing that instinct, thought or dream in material form.”

Jill Cook



What to ask the lion man if we want to get to the mind that made it?





making

content and meaning

“entanglement” between human and things

making (material and techniques)





Procurement of material

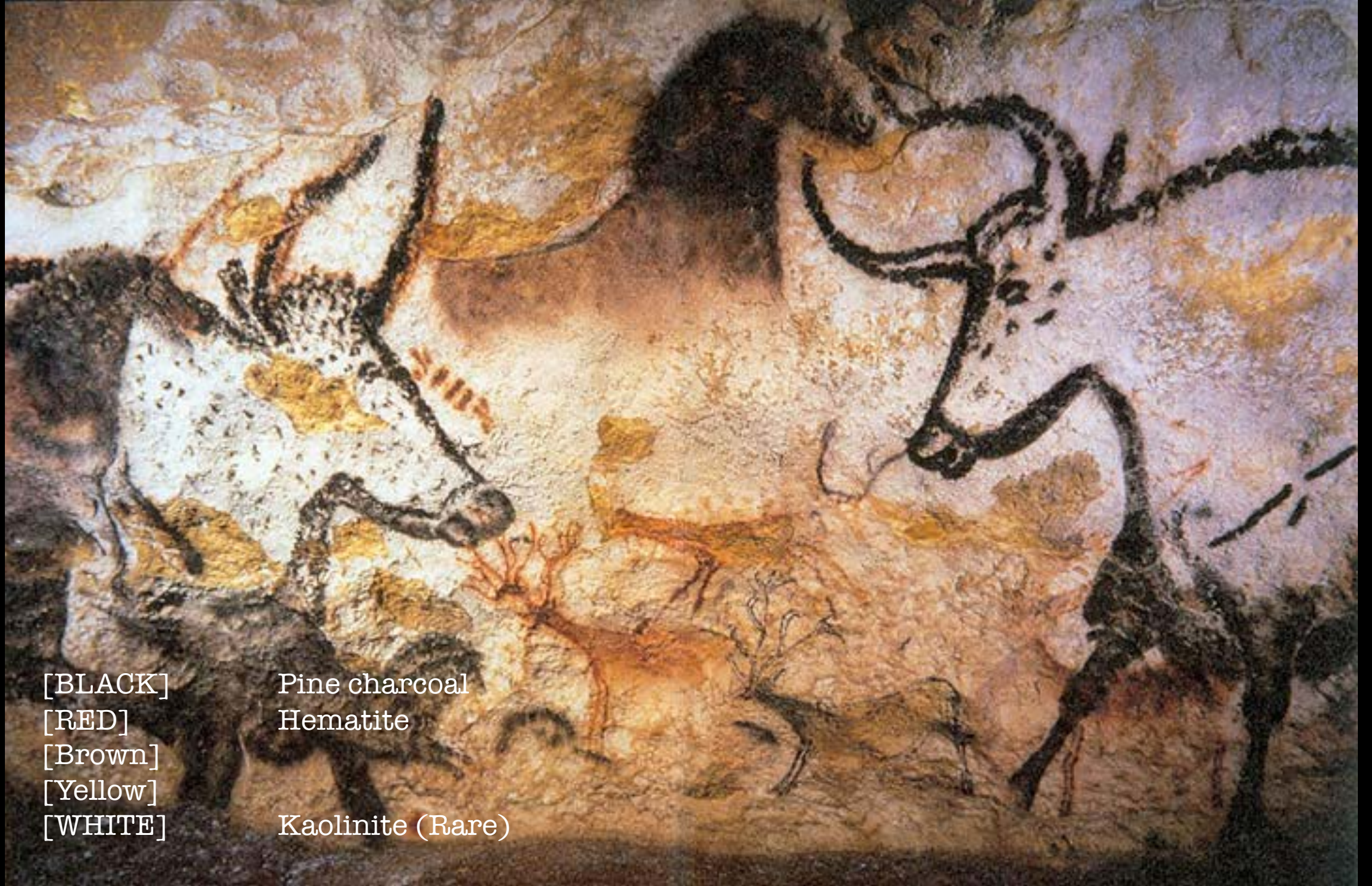
Preparation of colors, surfaces, and drawing equipment

Envisioning of final product (e.g. exact placement on tusk or wall)

Stone
Bone, teeth, shells
Clay

Ceramic ("Venus" of Dolní Věstonice)



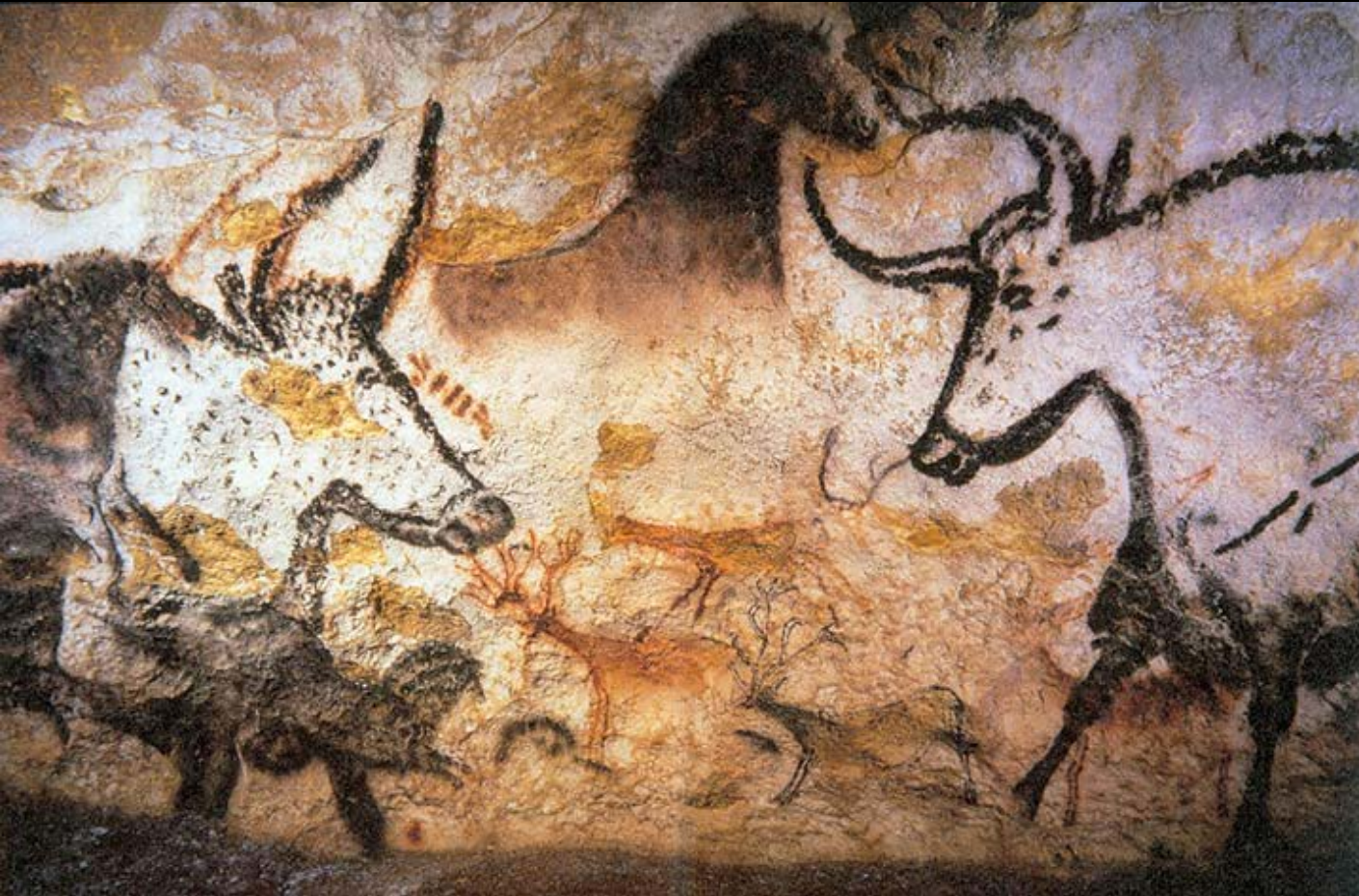


[BLACK]
[RED]
[Brown]
[Yellow]
[WHITE]

Pine charcoal
Hematite

Kaolinite (Rare)

techniques



0 1 cm



c. 23,000 BP
“Vénus” de Laussel, France
(54 × 36 cm)

14,000 BP

Tuc d'Audoubert Cave, France

“Bison bull and cow”



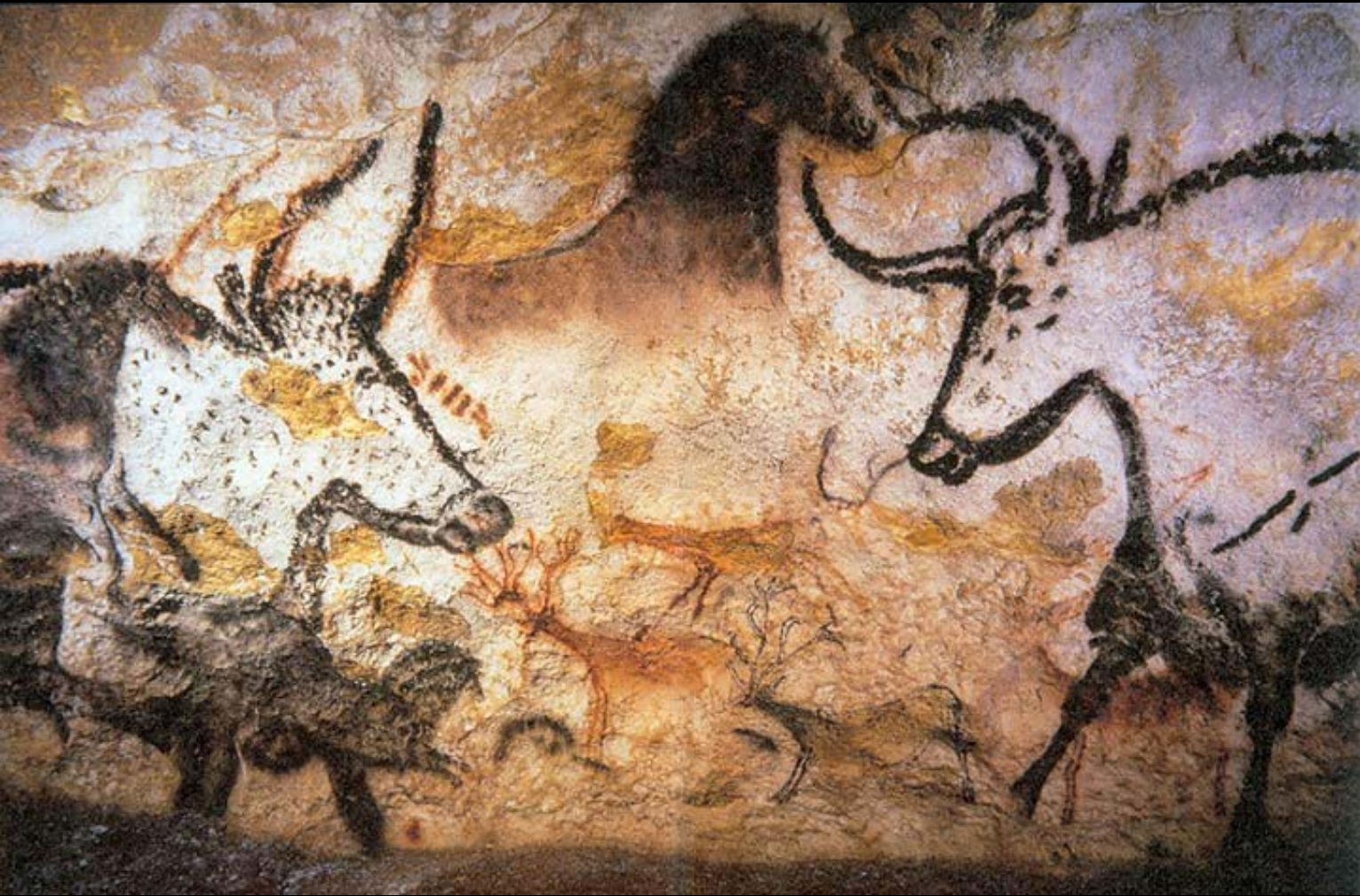




content



Animals



Humans and humanoids



Hand and finger prints and non-figurative markings

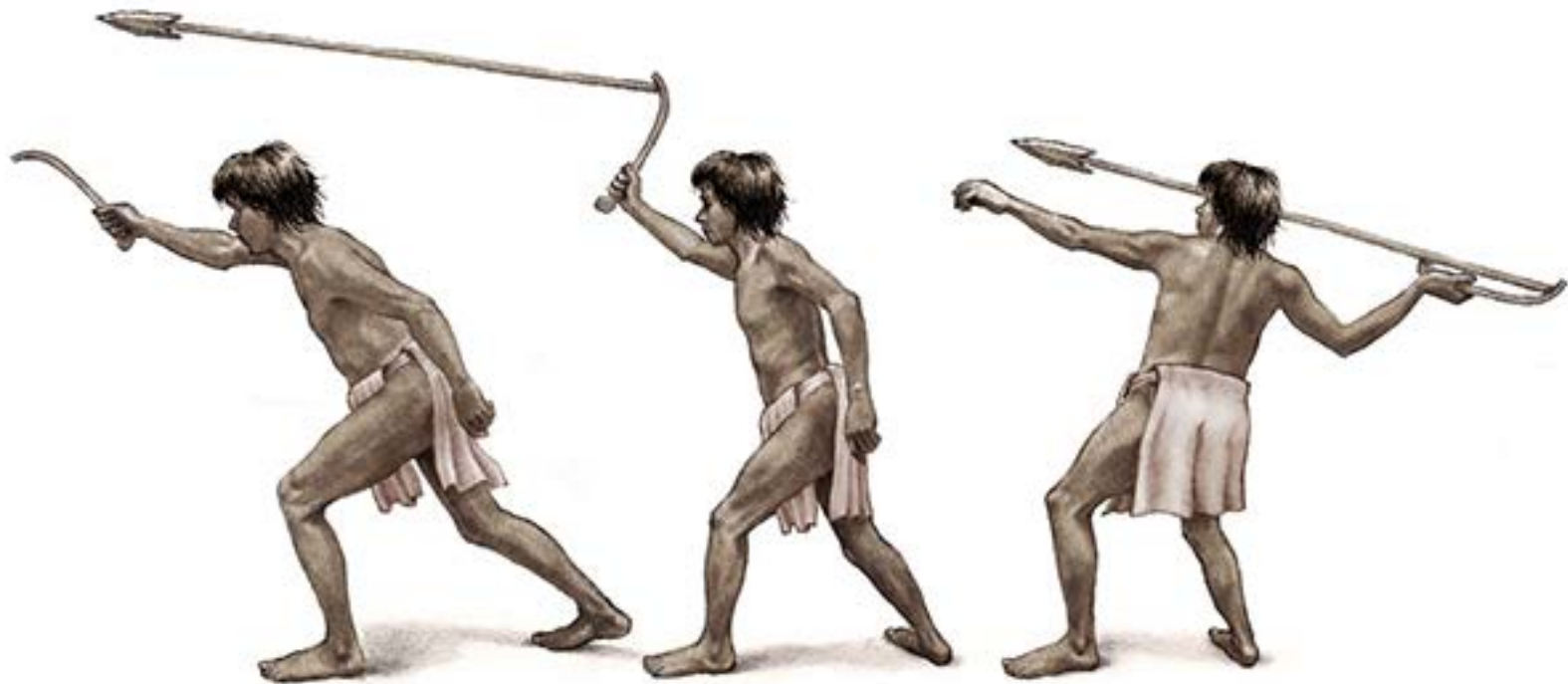




meaning



c. 17,000 BP-12,000 BC
Le Mas d'Azil, France
"Tbex Spear-Thrower"



“...series of examples depicting a young ibex, its head turned to look back to where birds are perched on what seems to be an enormous turd emerging from its rear end.”

Paul Bahn

meaning?



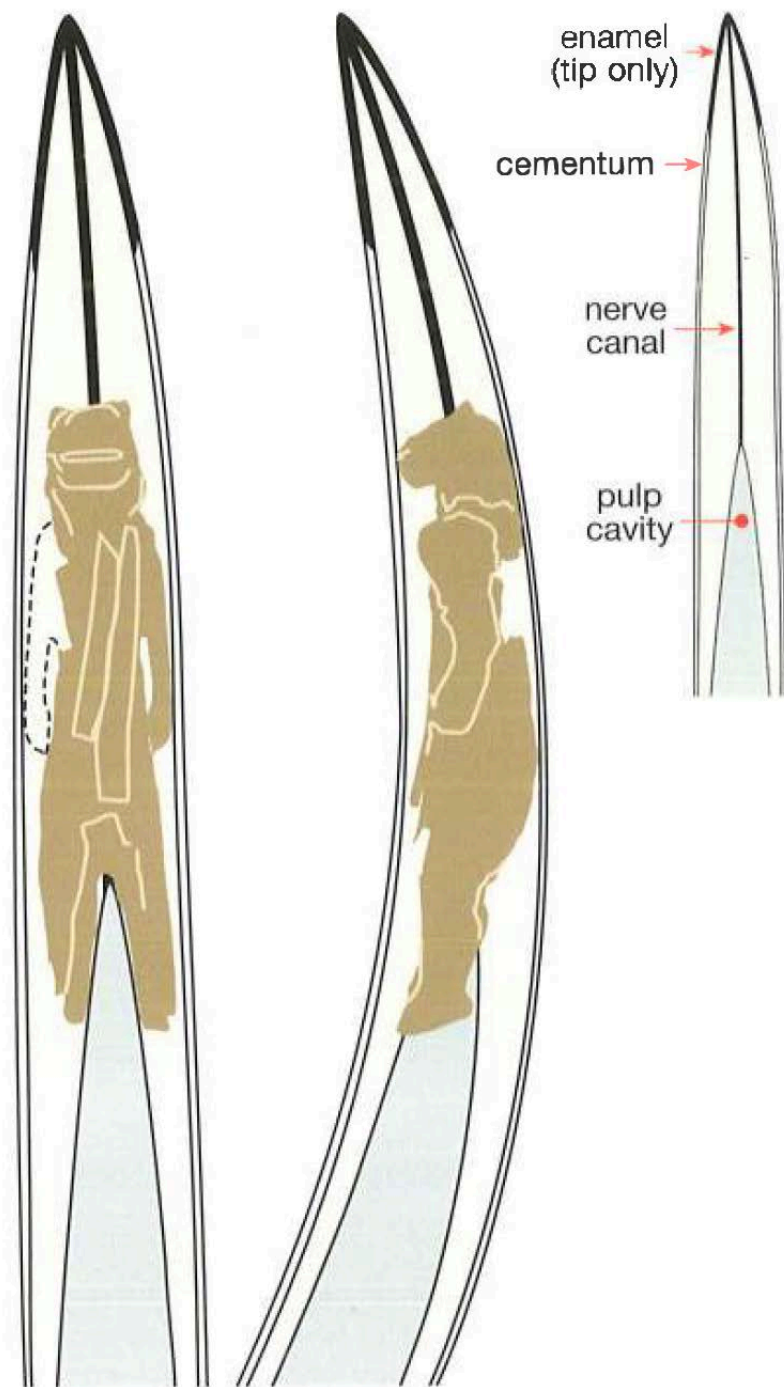
No meaning—art for art's sake or just doodling

Magic—Multiplication of animals or fertility

Model of social organization

Francis Alys

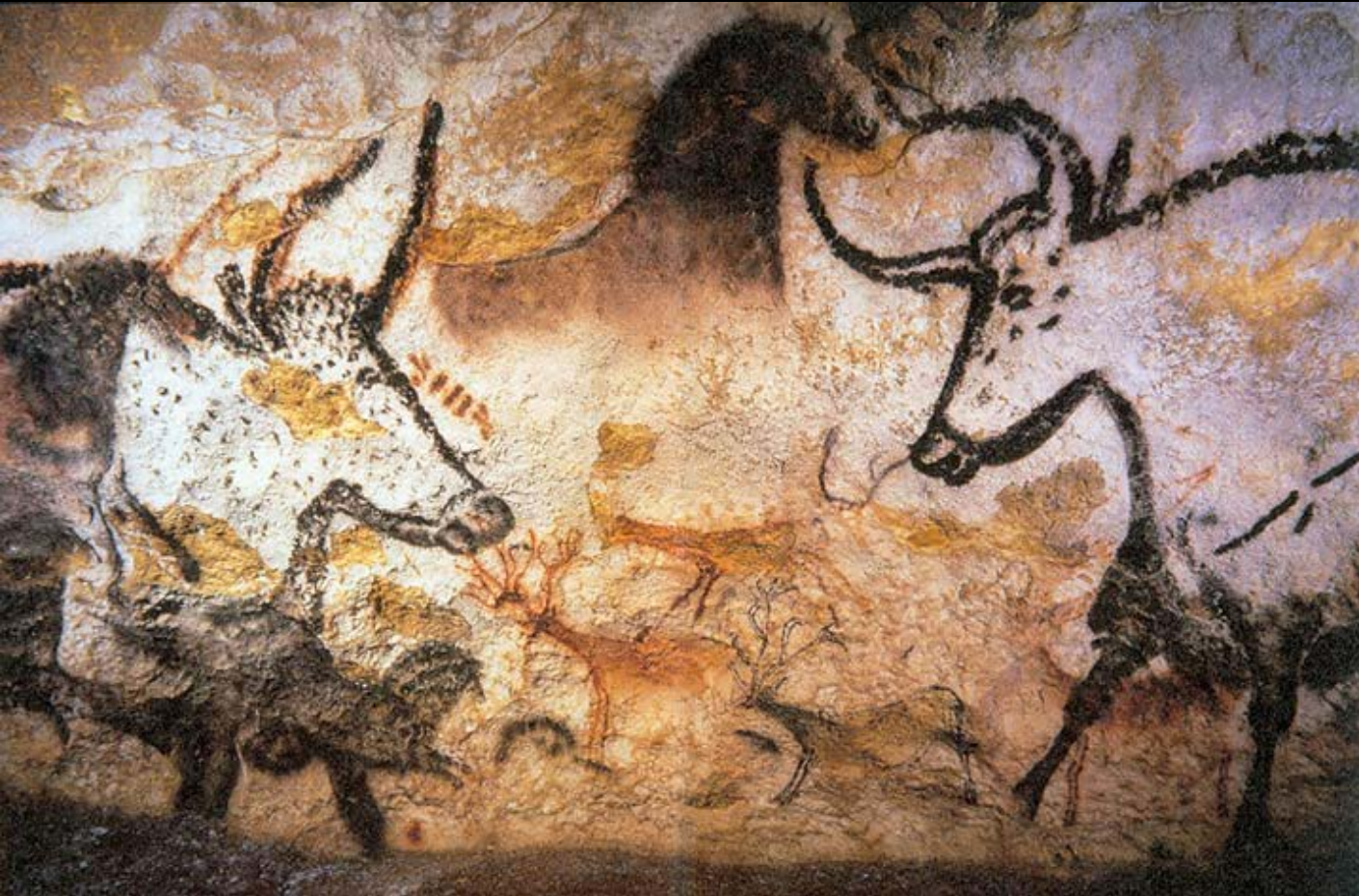




Patterns

- Not just everything gets replicated!
- Nor is everything that does everywhere

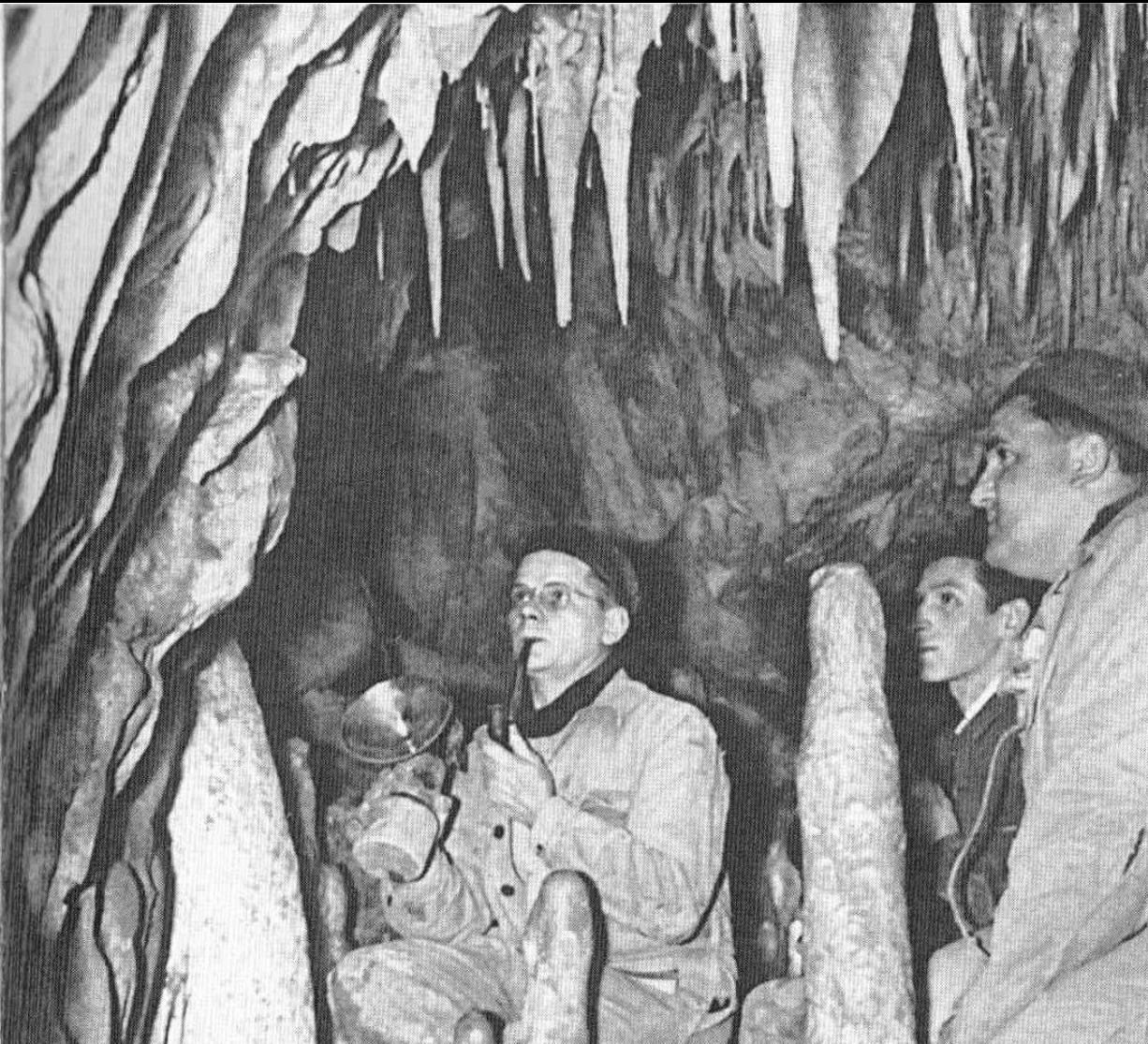
Hunting or fertility magic



“Unfortunately, the animal bones found in many decorated caves bear very little relation to the species depicted on the walls, and it is clear that the motivations behind the art were different from the environmental factors and economic choices which produced the faunal remains; the artists were not, by and large, drawing what they had killed or wanted to kill.”

Paul Bahn

Caves and social organization



Andre Leroi-Gourhan



Annette Laming-Emperaire

Bison and horses (dominate)

Mammoth and Rhino (frequent)

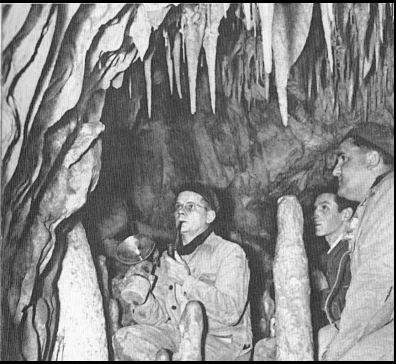
Bears and Cats (rare)

Fish and birds (more common in portable)

Insects (only in portable and rare)



Caves and social organization



Andre Leroi-Gourhan

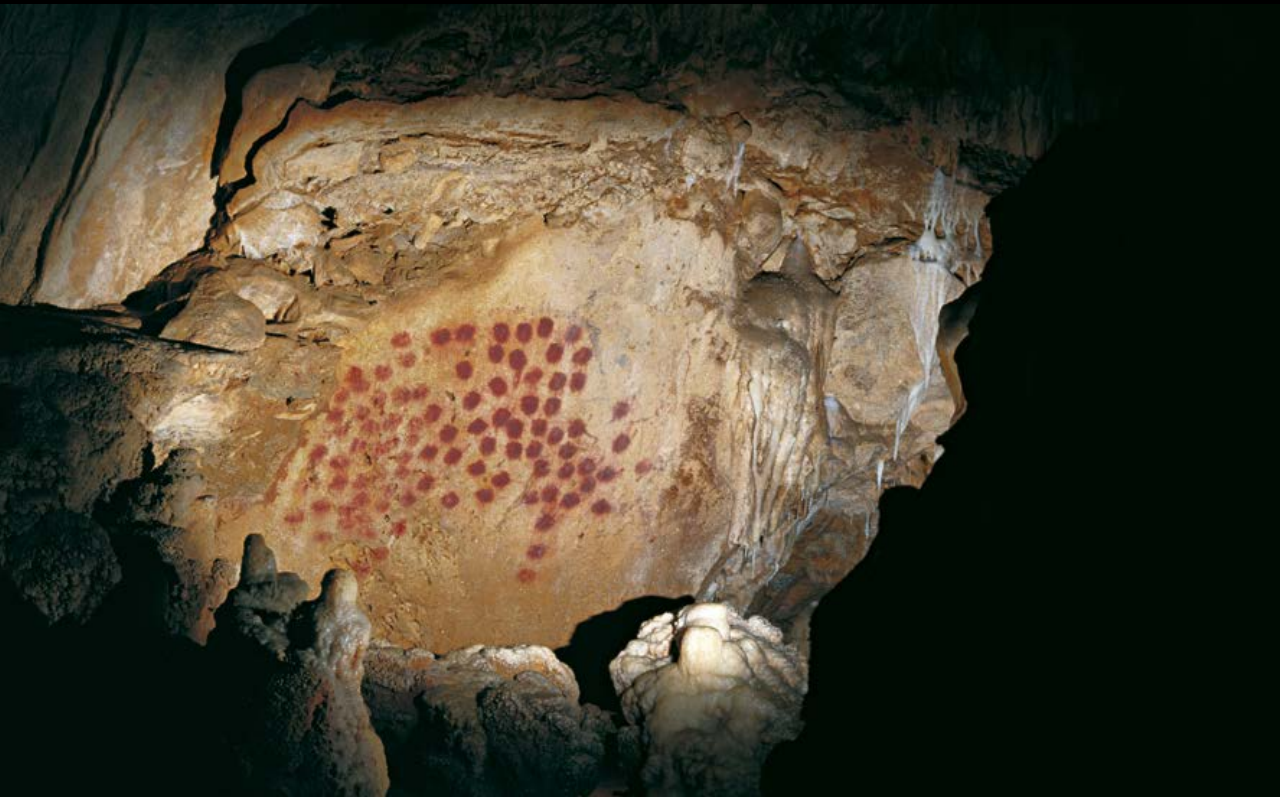
-Patterns and associations

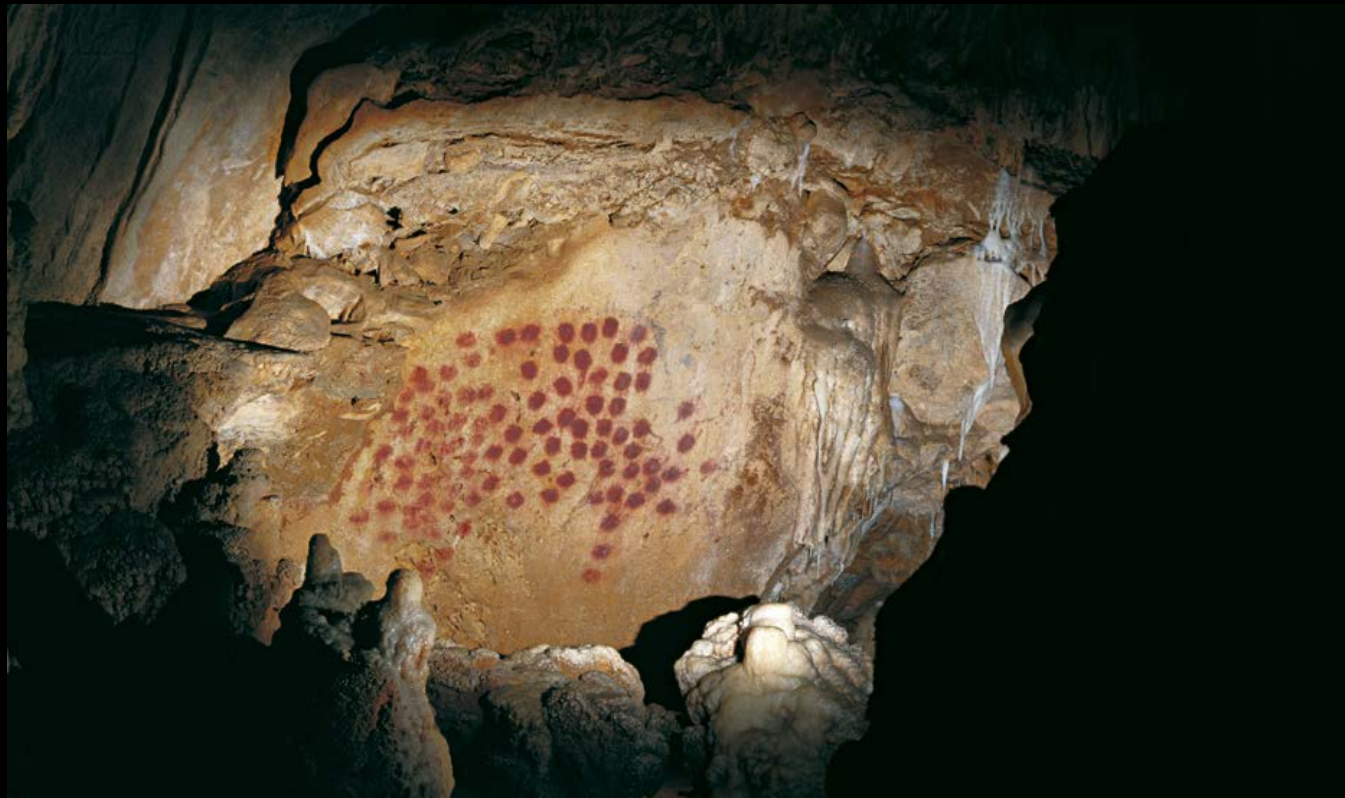
Annette Laming-Emperaire



- "Totemis" (different animals represent different groups)

non-figurative (?) markings



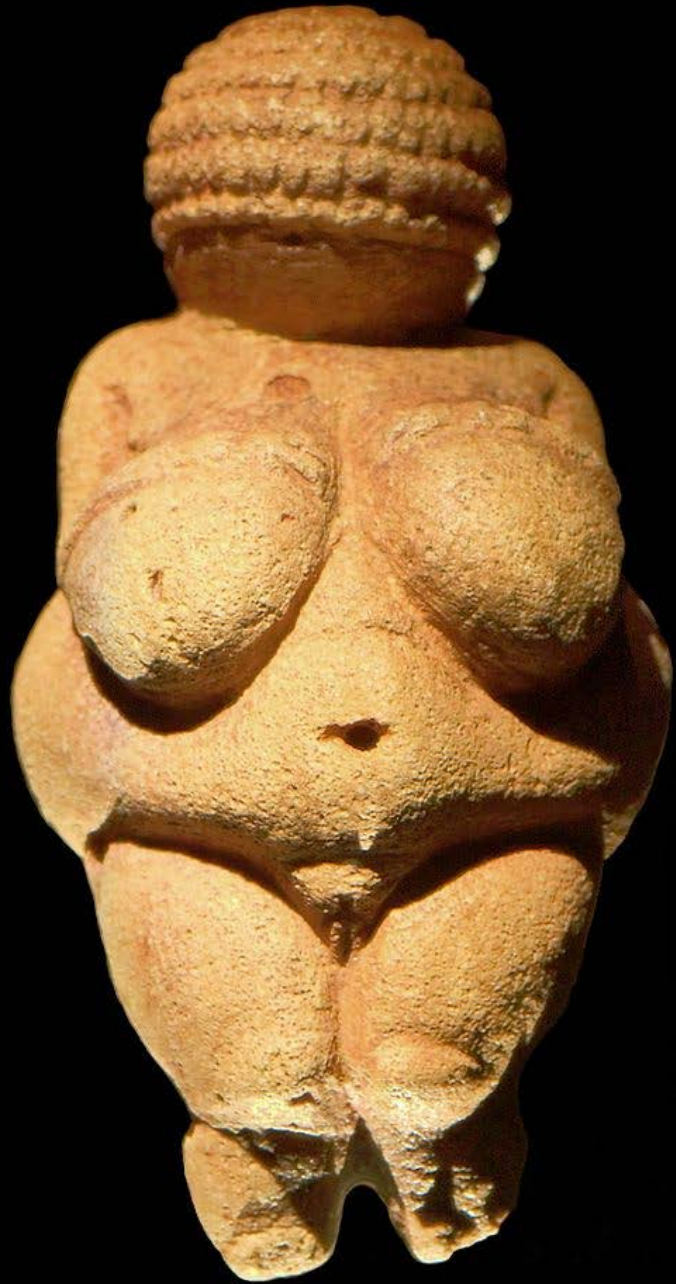


non-figurative markings



“The more complex forms, however, show great variability and are more restricted in space and time, to the extent that they have been seen as “ethnic markers”, perhaps delineating social groups of some kind. The marks were not set down at random, but follow some set of rules, like the animal figures. What those rules might mean is the thorniest problem in Ice Age art.”

Paul Bahn

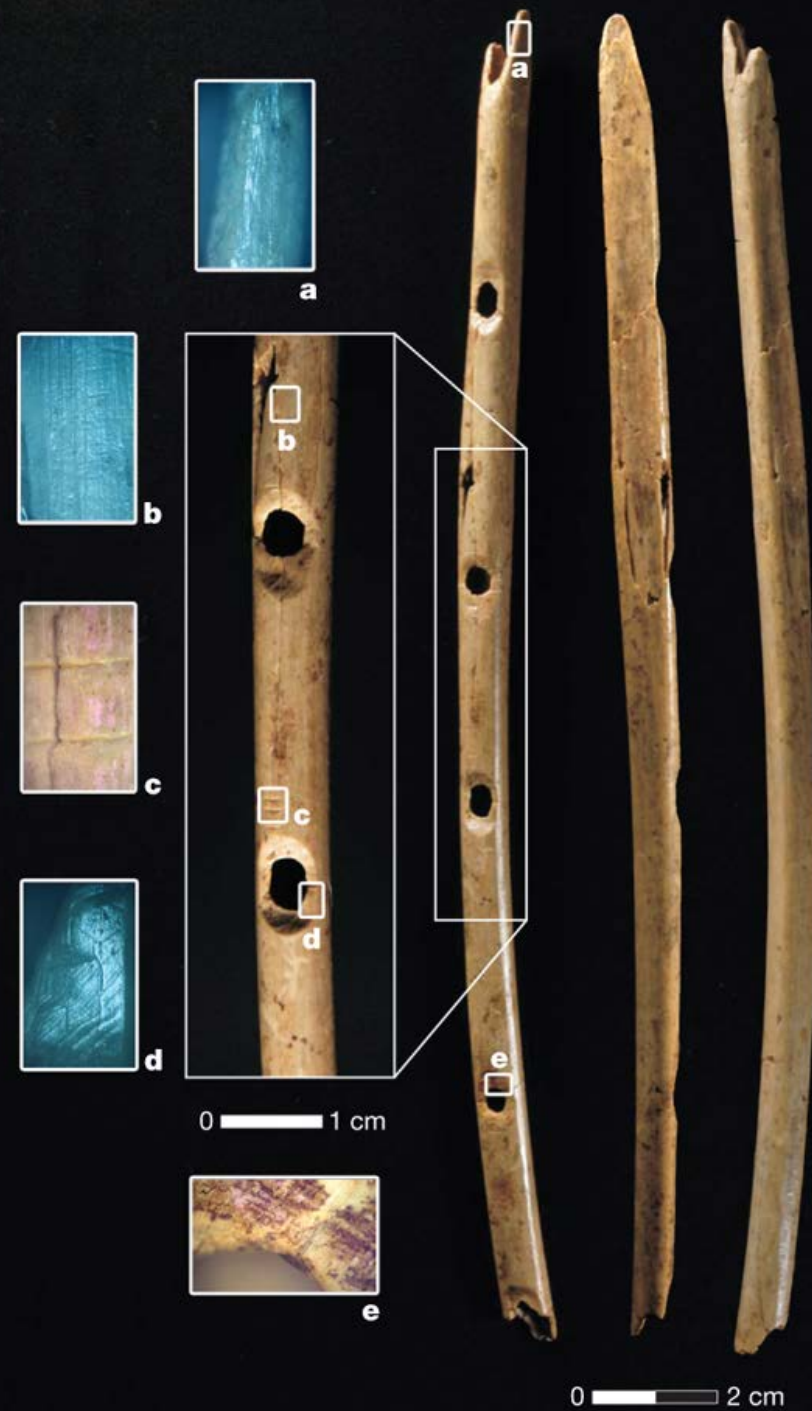


Entanglement











c. 32,000 BP
"Fanny the Dancer"
Green shale
Krems, Austria





c. 32,000 BP
Fanny the Dancer
(7.2 cm High)

c. 42,000-40,000 BP
Geissenklösterle Cave
"The Adorant"
(3.8 cm High)







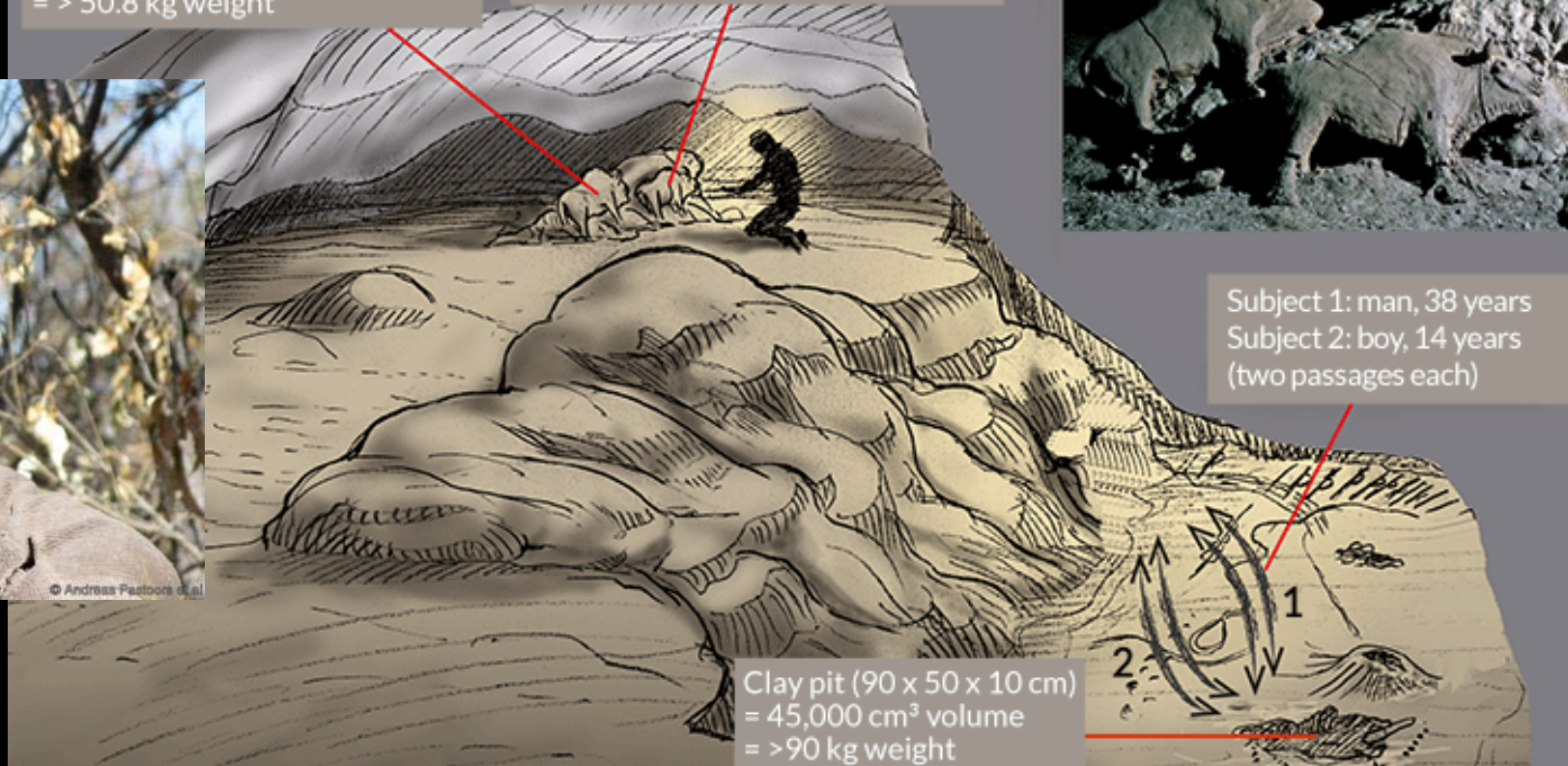


Male clay bison (63 x 31 x 13 cm)
= 25,389 cm³ volume
= > 50.8 kg weight

Female clay bison (61 x 29 x 11 cm)
= 19,459 cm³ volume
= > 38.9 kg weight



Subject 1: man, 38 years
Subject 2: boy, 14 years
(two passages each)



Clay pit (90 x 50 x 10 cm)
= 45,000 cm³ volume
= > 90 kg weight



What's with the composites?

(Monsters are rare!)

Trois-Frères, France
France, c. 13,000 BC

