

book outline: Alfred de Grazia, Saignon, August, 1986. Note: This will be the first book to be published in recognition of the work of many men and women who have labored tirelessly in recent years to gain recognition of the fact of extremely early artistic efforts of the human species. It is the first of a number of monographs and other types of publication of the International Association for the Preservation of Paleo-art.

PRIMEVAL ART

Alfred de Grazia, Editor

Persons to be invited to contribute articles

Introduction: Prospects for the History of Earliest Art..... Maria Zimbutas

PART I: CASES OF THE EXPLORERS

- 1. A "Million Years" of Sculpture from Gargano....Pietro Gaietto
- 2. The Surrey Horsehead and Other English Models..... Ron Williams
- 3. The Earliest Language in the Corsican Stones.....Rose Ercole
- 4. Pierre Figures Below the Rochemar Volcano..... Jean Lovie
- 5. Sculptures of the Paleolithic in Holland.....J.E.Musch
- 6. Sources of Ancient Art in Central Europe.... Walter Mattheis (per Dieter)
- 7. The Wealth of Stone Art from Grignan..... Pierre Treand
- Exploring for Stone Age Art in Morocco.....

- 9. Earliest Graphics and Design ←Alexander Marshack ?
- 10. Max Herder, Jacob Ozolz, (Bockwinkel)
- 11. Ukraine (to come)
- Siberia and Caucasus (to come)

- 12. Leverkusen
- 13. Leverkusen
- 14. Megasculpture: Beyond Mere Standing StonesElizabeth Nay-Schliebler
- 15. The Historical Riches of the Danish Soil..... Alfred Thomson
- 16. An Occasional Find from Central France..... Philippe Dallais
- 17. Paul Floury
- 18. The Worked Stones of El Juego.....Leslie Freeman
- 19. Primordial Art (selections).....Bucher de Perth

Still don't know I can put his stuff together.

- 20. Abundance and Variety in Paleolithic Sculpture.... E. Harroy
- Part II. Methodology and Sociology of Knowledge
- 21. The Fate of the Original Discoverers of Paleo-art.....
- 22. Recent Experiences with the Scientific Establishment.....
- 23. Techniques and the Detection of the Human Hand Wouters
- 24. Cultural Distinctions in Melanges of Found Figures..... Pietro Gaietto
- Computerization of the World Inventory of Paleo-art..... Christof Marx
- 25.
- 26. Techniques of Authentication and Certification.....Alfred de Grazia
- 27. The Association for the Preservation of Paleo-art.....

PART III. THEORY

- 28. Schools of Art and Design of the Paleolithic.....Alfred de Grazia
- 29. Bi-frontalism and Homo SchizoLicia Filangeri
- 30. Looking Upwards Pietro Gaietto
- 31. Questions of TimeEarl Milton.
- 32. Stratification and Geological Time.....Claude Boisse
- 33. Hologenesis of Art and Humanity..... Alfred de Grazia
- 34. What Primeval Sculpture Conveys to the Modern Artist.....A.Gluck & F. Trotta

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Bibliography of works cited
Index

ASSOCIATION INTERNATIONALE POUR LA
PRESERVATION DU PALEO-ART
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8 October 1986

NOTE TO POTENTIAL CONTRIBUTORS TO PRIMEVAL ART

You are invited to select from your writings or to prepare an article on your work in collecting, identifying, and analyzing the earliest artwork of human-kind for publication in a book of this Association to which the significant contributors to this general area of investigation are being asked to contribute.

A preliminary outline of the book is enclosed. We cannot pledge in advance the acceptance of your article, but if it does not appear as a chapter in this book, the Association will try to publish it separately. As yet, we have not contacted possible publishing houses, but we are confident of the audience for the work and are prepared to publish it under Association auspices in any event. Any net receipts from the book will go to the Association treasury; authors will not be compensated, although they will retain rights to publish their material elsewhere.

In preparing your article, please observe the following:

1. Your manuscript should be as clearly written or typed as you can manage.

If you cannot submit your article in the English language (even rough English is acceptable and will be smoothed), submit it in any other language. The chief criteria of the presentation will be clarity and meaningfulness.

3. Average length: 3000 words plus 4 to 8 glossy sharp color photos and 2 to 4 drawings and maps, which should be ready for the printer's camera.

4. Include a paragraph of autobiography.

5. Fill out an A-form (included here) for EACH art-object that you describe and discuss or illustrate in your article. These forms will be reproduced in the book and therefore allow your article to be shorter and richer; please fill out the forms neatly and clearly; handwriting is acceptable.

Please reply to me at Saignon.
Best wishes.

Sincerely yours,

Alfred de Grazia



ASSOCIATION INTERNATIONALE POUR LA PRESERVATION DU PALEO-ART
Description of Paleo-art Object

Owner of Object _____

Address _____

Date of this form _____

Name or Number assigned by Owner _____

General Description of object _____

(Attach one color photo of each major facet of object. Drawings also welcome.
Date of discovery _____ Geographical location of find (exact)(attach map
if possible.) _____

Dimensions of Object _____ Weight _____

Mineral composition _____

Evidence of erosion, tumbling, functions _____

Geological ambiance, bedding, surface, depth _____

Attributed or computed age (explain) _____

Any evidences of human presence within 10m and 100m radius of find-spot (add
photos of same and map.) _____

_____ of object where found. _____

_____ and working _____

_____ were an apparent "school" or local style of design, color, art, represented
by the object? Explain. _____

(Use photos or drawings to prove comparabilities if possible.)

Other remarks _____

Form completed by _____

signature

Declaration of Purposes

The obscure and mysterious origins of the human race present many a challenge to the sciences of archaeology, anthropology, art history, and the earth sciences. The very first problem is the means by which humanization itself occurred. And the next related problem comes from the culture that the human produced: when, where, and how did culture originate, and what forms did it take, not only tools to cut and hammer, but also and just as important, artifacts of spiritual life.

However, even while trying to mobilize people and resources to address these questions, it is evident that the very materials of the most ancient humans and their cultures are being lost and destroyed. An organization of effort is now needed, and, although eventually the hundred governments of the world may be expected to take constructive steps, at this time the need is for a voluntary association to mobilize for prompt action.

Many scholars and diligent amateurs are engaged in the exploration, discovery and study of the most ancient works of man, but ordinarily their preoccupation is with tools, not works of art. Those who do pursue the earliest history of art are unorganized and possess few resources; they are out of touch amongst themselves, are often misunderstood by the more traditional professional establishments, and they require assistance along theoretical and technical lines as well as information and encouragement. There are estimated to be about four hundred and fifty of such persons scattered among a dozen countries, especially in Eastern and Western Europe. These same students and researchers are continuously reporting the destruction and loss of important sites and objects of primeval art, especially sculpture and engravings, because of mining operations, road and building construction, and the dumping of precious artifacts along with the ordinary debris of archaeological excavation. Perhaps the most productive source of ancient stone figures is deposits of silex (flint), where ateliers were operative alongside the mines, and these ancient mines in some cases are even nowadays being exploited for industrial purposes. Wherever possible, the mine operators need to be contacted and offered special assistance to inspect their areas for objects created by the earliest humans. Another important fact to be realized about primeval art is that it is being found in rock strata hitherto considered to be far too old to carry human works.

...national association of experts evaluating and analyzing evidences of primeval art is called for, and the association itself needs to set up training programs to perfect the skills of its experienced members and to educate a new generation of experts.

Therefore, the Society for the Conservation of Primeval Art is being established as a Foundation not for profit operating within and among nations in order a) to provide an objective, valid, and reliable system for evaluating the authenticity of the earliest works of art; b) to stimulate the discovery, classification, inventory and study of works of primeval art; c) to lend expert leadership and help in all efforts to protect primeval art from mutilation, destruction, and exploitation contrary to the public good; d) to organize and represent locally, nationally, regionally, and internationally all persons and groups who share its purposes and would share its work; e) to adopt a charter and by laws and govern itself according to their principles in compliance with the laws of the legal jurisdictions where it may be carrying on its work; f) to design, locate, construct, and operate a unique and special Museum of Primeval Art; g) to buy, sell, own and exchange works of art and property of all types and to receive them as donations and loans, as may be envisioned by its operations in accord with its goals; h) to organize and conduct educational programs at all levels pertinent to its goals; i) to publish information, books, and magazines and to distribute these to its members and the public; j) to employ with or without material compensation personnel to carry out its functions; and to collect and spend funds by gifts, sales, earning, or grants for its purposes; and k) to contract legally with any appropriate jurisdiction, group, or person in pursuance of one or more of its goals.