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Upper Paleolithic Art: a Creative Teaching tool

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UPPER PALEOLITHIC ART: A CREATIVE TEACHING TOOL

by

Ginger L. Trovik

An Applied Research Project Presented in Partial Fulfillment
of the Requirements for the Degree of Master of Arts
Specialization: Anthropology

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ABSTRACT

Upper Paleolithic Art: A Creative Teaching Tool

Nerburn (1999) writes how the European-American attitude for dominance is now confronting its results by people being out of balance with the Earth. He states that the future of our planet depends on restoring that balance. This project addresses the social and environmental issues of concern that affect humanity and the Earth and offers possible solutions through education. This project will present prehistoric culture and its art for students' enlightenment with the aim of impacting their consciousness so they may regain a social and environmental relationship with their community and with the Earth. A review of literature provides information about the Upper Paleolithic period and its art for reference. The goals for this project are to bring awareness to students, offer possible solutions for change, and help promote that change by creating a teaching tool of interest. This teaching tool will be in a PowerPoint presentation utilizing Upper Paleolithic art and narration to the images to share with students. The art expresses the ideas of fundamental values, the natural unity, the cosmic unity, and the emphasis on life Upper Paleolithic people seemed to experience. A discussion evaluating the presentation's effectiveness concludes the project.

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Chapter 1

INTRODUCTION

To judge from many Americans' lifestyles and from current events, our civilization seems to be in a state of denial regarding the possibility of social and environmental collapse. Pollution is increasing; the climate is changing; natural resources are diminishing; economies are failing; violence is rising; and pandemics are threatening. In today's modern world of progress and technology, many people suffer cultural intolerance, social isolation, and aggressive behavior perpetrated by societies and by individuals. Many people live in fear and insecurity of the future and the human quality of life is in question. Nerburn (1999) states, "As we enter the twenty-first century, Western civilization is confronting the inevitable results of the European-American philosophy of dominance. We have gotten out of balance with our Earth, and the very future of our planet depends on our capacity to restore the balance." This author tends to agree with Nerburn.

With increasing populations, usable land and natural habitats are vanishing. In the process, the topography of Earth is altered while the demand for oil, energy, and consumer products continues to rise. The Earth is scarred from mining, and toxic waste is poisoning both the land and water sources. With the technological revolution, we live in a fast paced world with fast food, self-serve gas, and drive through banking while we stay connected to cell phones and computers on our quest for monetary and material gains. People function as separate entities; the results have been stress and related health problems such as diabetes, obesity, heart disease, and mental and/or emotional disorders. For many people, life has become self-serving. The quality of the human condition is in question, as is the Earth's future. The trend for people, or societies, seems to be to conquer and control as opposed to humanity's innate beginnings to create and co-exist, and to appreciate life and live in balance with nature.

To begin to understand the Earth-human relationship, one should have knowledge of people who maintain a relationship with the Earth. Indigenous people, whose cultures are becoming or have become obscure, example ideals that may be more compatible to humans and with nature. The Aborigines of Australia, the San cultures of the Kalahari Desert, and the Native Americans, to name a few, maintain beliefs connected to the Earth. Their basic values focus on family, on kinship, and on living in balance in all aspects of life (Kottak, 1997; Leakey, 1982). They exercise respect for life, nature, and community. These indigenous people of present time express the same message of our prehistoric ancestors.

Yet, many people are unaware of, or have little knowledge of, that distant past. That distant past is before the Romans, the Greeks, or the Egyptians of recorded history. And, it is not the axiomatic *caveman* image. The foundation of that past is in the evidential record of the appearance of anatomically modern humans (AMHs)—our prehistoric ancestors. In contrast to the Neanderthals who preceded them, AMHs modeled the beginnings of human values, social structure, and cultural expression. With knowledge of our prehistoric culture, and knowledge of current indigenous cultures, one can better evaluate the validity of a balanced Earth-human relationship, and, hopefully, apply those concepts to one's life today.

The cornerstone to understanding comes from knowledge. The archeological record for AMHs from the Upper Paleolithic period, or Late Stone Age, provides the foundation to begin the journey. The artifacts and physical evidence that have been unearthed and dated to this period depict traits unique to human ingenuity and cultural expression. The objects that have survived these many millennia may provide insight to a more compatible social and environmental relationship. That insight lies in examining the artifacts that display how these people lived, how

they made sense of the world they lived in, and how they viewed their relationship within that world (Curtis, 2006; Eisler, 1988; Guthrie, 2005). But, there is little effort, if any, for people to gain knowledge of our human cultural history. One answer to this need is through education.

This author then turned attention to the educational system. One person cannot reach the masses to impart information relative to addressing the existing social and environmental imbalances. But, as a teacher, one has options and avenues to pursue to affect small groups of people; maybe the most important people, as students are our future. What can prehistoric values, social structure, and culture show students about creating a balanced relationship between humans and nature? By exposing students to the cosmology of our prehistoric ancestors, they will see an example of a balanced relationship. It is this author's hope they will understand the benefits of this relationship to their own human condition and to the future of Earth.

Statement of the Problem

The Earth and people seem to be out of balance. Many people live in fear and insecurity of the future. Over-population and social problems escalate while the environment declines. The quality of the human condition becomes a question for people and a question for the Earth's future. Yet, many people are unaware of what they can do to help improve the current social and environmental problems. People of cultures who live close to the Earth maintain basic values and inter-act respectfully with all life. These concepts of what indigenous people know and what our prehistoric ancestors knew regarding the Earth-human relationship remain an abstract and irrelevant thought to many people. This author believes there is much we can learn from these cultures that will lead to solutions to modern problems and improve one's human condition. One should consider one's impact on pollution, land use, energy sources, consumerism, and social attitudes. Education is a key component for people to gain insight for answers. By exposing

students to our cultural history, they may see the benefits of humans and nature living compatibly which may enable them to improve their quality of life and to re-establish a balanced Earth-human relationship.

Purpose of the Project

The concept of creating an educational tool to, hopefully, benefit high school and adult students' awareness to an Earth-human relationship is the impetus for this project. The purpose of this project is to develop a presentation that provides information about our prehistoric ancestors that relates their values, social structure, and living in balance with nature with the aim of impacting students' consciousness so that they will see the benefits of this Earth-human relationship. The presentation will demonstrate prehistoric people's cosmology utilizing Upper Paleolithic art. This presentation is a pilot project to be implemented in the classroom by invitation to the developer as a guest presenter/speaker.

Chapter Summary

A scenario of current American conditions and future outlook concerning the social and environmental atmosphere is presented. The question is posed as to the quality of the human condition and to Earth's future. A discussion of indigenous and prehistoric people, their culture, and their beliefs provides insight to the Earth-human relationship people can relate to today to help improve existing attitudes. The lack of public knowledge and awareness pertaining to prehistoric history and living in balance with nature is expressed. In answer to public awareness, education is offered as a key component for students' benefit to gain insight from our prehistoric ancestors. Through exposure to our ancestral roots, students will learn of our cultural history and the relevancy of its message for today for living in balance with the Earth and with each other.

In Chapter 2, the Review of Literature, background material is presented that examines our prehistoric history through theories and research data from trained professionals and experts from differing fields of study. Included in this section are their interpretations of Upper Paleolithic art. In Chapter 3, Methods, the procedures for the development of this project are detailed.

Chapter 2

REVIEW OF LITERATURE

Because cultures evolve, one should study and learn from the past to understand concepts that may be more compatible to apply to today. In view of the current social and environmental atmosphere, insight may be attained from the perspective of our prehistoric ancestors to help restore the Earth-human relationship. But, humanity's prehistoric history and its culture are largely unknown to many people. The purpose of this project is to develop a teaching tool that demonstrates our prehistoric ancestors' cosmology utilizing Upper Paleolithic art for the benefit of students to learn that cultural history. This knowledge may enable students to assess their own social and environmental relationships and, hopefully, effect change. This chapter will present some of the literature on Upper Paleolithic art that examines the art's *stories* and what can be learned from its creative aspects.

Background to Upper Paleolithic Period

The Upper Paleolithic period spans a time from approximately fifty thousand years ago to approximately twelve thousand years ago. The archeological record establishes this era as the time of arrival of AMHs—our prehistoric ancestors. It is this period when invention, technology, social structure, and cultural expression are distinctly advanced compared to their Neanderthal predecessors (Curtis, 2006; Kottak, 1997). In reference to the Neanderthals, a quote in Casson, Claiborne, Fagan, & Karp (1977) states, “Successful they were, but notably innovative they were not” (p. 100). This Upper Paleolithic period in prehistory is chosen because much is known about this period from the long term archeology across Europe and from the well preserved artifacts (Kottak, 1997). Where particular artifacts are discovered, or absent, reveals information to re-

envision our past. One may also gain insight from the art for answers on how to live in balance with nature and among ourselves which may help to improve one's human condition and to help preserve our future (Eisler, 1988; Guthrie, 2005).

Paleolithic people most likely did not live in the caves. There is no evidence of caves having been inhabited from cooking pits and implements, refuse or litter, soot buildup, or burial sites (Curtis, 2006; Fagan, 2001; Guthrie, 2005; Kottak, 1997; Leakey, 1982; White, 1997).

Guthrie (2005) explains caves as being unlikely abodes because of the darkness and because of the animals that use the caves to hibernate. Paleolithic people would know animal habits and want to avoid an awakening bear. For parietal art to be found mainly in caves would be due to preservation. The elements would have eroded away the images of art in the open (Johnson, n. d.; White, 1997). The caves are today's historic galleries (Fagan, 2001; Johnson, n. d.).

Through the study of prehistoric art, an interpretation indicative of its culture can be formulated. Cameron (1998) writes that the story is there if one chooses to free one's self from the one dimensional present. The "story of the art" is often referred to by Marshack (1972). Art depicts people's thoughts and behaviors, cognition and consciousness, social and cultural structure. It shows how people organize and categorize to make meaning of their world; art plays a deliberate role in one's adaptation to and significance to life (Chase & Dibble, 1986). Guthrie (2005) relates his thought about prehistoric art as a window to the past and a mirror to today for insight to human universals.

Notable Caves

Although parietal and rock art is found on all continents, the caves discovered in Europe are the most notable for their proliferation of art and for the preservation of the art (see Appendix A). The artwork from the caves of Spain and France is the most published art for people's viewing.

Altamira in northern Spain was discovered in 1879 by an aristocrat named Marcelino Sanz de Sautuola and dates to approximately 15,000 to 18,000 BCE or older (Bahn & Vertut, 1988). Niaux cave in the northern foothills of the Pyrenees in France has been visited since the seventeenth century as shown by graffiti on the walls. In 1906 it was recognized as prehistoric and preservation efforts have since been in place. Niaux's artwork is dated to approximately 15,000 BCE. The cave of Lascaux in southwestern France was discovered quite by accident in 1940 by a dog. The artwork in this cave is approximately 20,000 BCE. The most recent find in 1994 is Chauvet Cave in southern France. It contains the oldest artwork dating to approximately 30,000 to 32,000 BCE. All the caves in France have been extensively studied and documented by Dr. Jean Clottes (Bradshaw Foundation, n. d.; Curtis, 2006).

Upper Paleolithic Art Descriptions

Early conjectures for Upper Paleolithic art categorized the art to ritual, magic, or eroticism (Eisler, 1988; Fagan, 2001; White, 1997). These proposals would suggest viewing the art through an ethnocentric or androcentric lens without experiencing or appreciating the art first. Art should be experienced as a whole from an androgynous lens without applying present day meanings and mindset. The mind needs to be open to not only what the object may actually be, but to the many layers it may represent (Cameron, 1998). From the androgynous, or neutral, lens, one can examine the many aspects, or stories, of the art. Research from people in the fields of anthropology, archeology, history, psychology, environment, science, and art lend a broad perspective to *reading* Upper Paleolithic art. Morris (2009) remarks that to seek what is meaningful today, one needs to look back to Upper Paleolithic art to discover what is significant.

Parietal Art

The caves contain murals depicting the world our prehistoric ancestors lived in and their concepts about the natural and supernatural organization of the living world (Curtis, 2006; Eisler, 1988; Guthrie, 2005; Johnson, n. d.). The paintings exhibit a wide variety of animal life such as: horse, red deer, reindeer, bison, aurock, ibex, lions, bears, and mammoths. The Hall of the Bulls in Lascaux Cave in France is but one example (see Appendix B). The existence of these animals is substantiated by fossil bone discoveries. The paintings cover the walls and the ceilings of the caves and caverns within the caves. The artistry ranges from elemental to sketching to detailed, and displays different strokes and techniques (Curtis, 2006; Guthrie, 2005; Sharpe & Van Gelder, 2006). This could indicate the artists encompassed the skilled, the learning, the doodler, or children (Curtis, 2006; Guthrie, 2005). Study of finger flutings, hand prints, and foot prints supports this idea for children, and includes all ages and both sexes (Kirtley, 1996; Sharpe & Van Gelder, 2006). The colors are derived from natural pigments from the Earth. There is enormous information to be obtained from the compositions.

Johnson, (n. d.) reports the animals are anatomically correct and show movement. The power and elegance of the animal is expressed in the balance and economy of line, tone, perspective, and depth. Many times the contours of the cave wall seem chosen to emphasize an animal's action or form, and sometimes the wall was scraped to achieve an effect (Fagan, 2001; Guthrie, 2005). Guthrie (2005), a zoologist and naturalist, further describes the elaborate detail to come from a keen observance of nature. The murals are a conglomerate of all species. Several groupings will show a mixture of species painted together and other paintings will show a small group of the same animal. As a rule, both the female and the male are shown as pairs. At times, one

may be juxtaposed or slightly overlaid upon the other (White, 1997). Many groupings express a family or the animal's cycles from adolescence to young to mature (Johnson, n. d.). Among the murals are representations of insects, reptiles, birds, and plant life, but few humans in comparison to the animal theme (Guthrie, 2005; Marshack, 1972).

Carvings

Prehistoric carvings are found on cave walls, rocks, and bone and antler implements, and are found on all continents. Here again, the best preserved artifacts are from France. The carvings depict animals and groupings of line etchings on implements. These carvings, particularly on implements, again show more than one type of animal together or show the female and male together. This repeating theme in compositions shows animals in unity and not in isolation (Bahn & Vertut, 1988). There are many rock carvings of the female form as opposed to the male form (Cameron, 1998; Eisler, 1988; Guthrie, 2005). The best known and most interpreted female carving is the Laussel Venus in Dordogne, France (see Appendix B). The carvings share a unity in their depictions of the female. She is shown in the nude with a full body and large breasts. She appears to be pregnant. Her pubic area is distinctly emphasized. She usually does not have facial details or feet and she is washed in red ochre (Casson, et al., 1977; Guthrie, 2005; Witcombe, 2005). Marshack (1972) also notes the similarities of line etchings found on several carvings of females.

Figurines

Figurines, or portable art and implements, are quite plentiful and are geographically dispersed. The Venus of Willendorf, discovered near Vienna, provides an excellent example of this medium (see Appendix B). The figurines are very detailed in their design and share the same

characteristics as female wall carvings in that they are nude, plump, full breasted, and pregnant; their feet are absent and there are seldom facial features (Casson, et al., 1977; Kottak, 1997; Witcombe (2005) describes these figurines as small, 3 to 4 inches, and many depict a design or adornment on the head and/or body. Figurines have been discovered with a hole in the top as possible jewelry. These figurines are also washed in red ochre (Casson, et al., 1977; Eisler, 1988; Kottak, 1997; Witcombe, 2005).

Burial Art

Few grave sites have been discovered, yet they share similarities in burial practices from South Wales to Portugal to Italy. They have been found mainly against the wall under the precipice where it is believed Upper Paleolithic people lived (Guthrie, 2005). The similarities show the skeletal remains to be placed with knees folded towards the chest and the arms tucked in to the body (see Appendix B). Articles such as implements, beads, and/or jewelry are placed with the remains and cowrie shells are on and/or around the skeleton. The cowrie shells, and sometimes the bones, are washed in red ochre (Eisler, 1988; Guthrie, 2005; Marshack, 1972). Finding shells inland indicates trade among different groups of people (Curtis, 2006; Eisler, 1988; Kottak, 1997).

Reading the Art

In 1952, the Abbé Henri Breuil described UP art as hunting magic, and in 1964, Leroi-Gourhan proposed the art consisted of fertility or sexual fecundity (Eisler, 1988; Guthrie, 2005; Marshack, 1972). Curtis (2006) refers to the idea of shamanistic practice posed by David Lewis-Williams and T. A. Dowson in 1996. Their report is based on a study of the nervous system, which is the same today as it was then, and the “use of drugs, fatigue, insistent rhythms, or other stimuli to produce a trance” that indigenous shamans still practice today (p. 219). Aside from

scientific research, what does the art itself say to the student, or layperson, to read?

Bahn & Vertut (1988) write, “It is generally agreed that Paleolithic art contains messages, no doubt of many kinds” (p. 103). The Earth-human relationship shown in the art is one message the amateur can enjoy and experience that is on a more basic level than research and reports. One just needs to be exposed to the art to experience the story. On first impression, a mural may seem overwhelming and chaotic; yet, this helter-skelter scene has a message. Within that message, there are other clues for insight one might learn as one continues to view the art. On the most basic level, the art seems to be a story that emphasizes living in unity. The story is the unity of living with nature, the unity within the cosmos, and the unity of how all things are related as opposed to today’s stratified societies, reliance on technology, and disregard for nature. The relationship with nature and the relationship with each other the Paleolithic people exemplified may be useful knowledge, at least on a personal level, to the question of one’s quality of one’s life. Should current conditions of cultural intolerance and environmental disregard continue, what is the legacy for humanity’s and Earth’s future?

Natural Unity

The profusion of animals on the caves’ walls shows a variety of species together as if in a stampede, procession, or just lumped together. This mix of animals depicts horse, bison, reindeer, mammoths, and more. Upon closer viewing, many of the animals depict female and male together. The animals may be side by side or are facing each other with the females (usually) painted red and males painted black (Curtis, 2006). The red ochre represents the life giving ability of the female. Johnson (n. d.) writes how these people would have observed nature and the animals in their world. The female was in unity with the male. The effort to include many species and both sexes seems to express the unity and equality between sexes and among nature (Eisler, 1988). In explanation to

the many animals that seem to float on the ceiling, Johnson (1994) offers the connection to the constellations; a cosmic unity. The Paleolithic people had to have had pristine nights and would have viewed the stars (Fagan, 2001). The murals clearly show an emphasis on nature and that the animals were an important aspect to life. They do not place themselves above nature. The paintings represent living in unity. The few male images of humans are drawn as stick figures (Eisler, 1988). This may show how they thought of themselves in relation to the world around them; a world ordained for animals and nature and not for people (Curtis, 2006, p. 20).

In contrast to the male stick figures are the robust, pregnant female figures. Paleolithic people observed that life came from the female. They were aware of the unity of female and male, but related the gift of life to the female (Eisler, 1988). The female shares in nature and in the secrets of the great mystery of creation. In this aspect, she could represent the mysterious process of life embodied in the regenerative feminine representing a cosmic relationship of the species on Earth belonging to the universe and not separate from the universe (Bowser, 2008). The ideal of the feminine is the gift of life, love, nurture, and protection which relates to the ideals of Mother Earth providing for all creation. Reasoning for the feminine figures painted red could be symbolic for blood, or life's blood, connecting and uniting nature and humans. The female would be in unity with the life giving forces and energies of the universe (Bowser, 2008; Eisler, 1988). The concepts of the natural and the supernatural and its balance are expressed in their art (Cameron, 1998). The art also gives clues to a unity in social structure.

The masterpieces are often above the average height of a person and/or on a large scale. The murals are planned and painted by more than one artist. This is supported by the brush stroke, the style, and the characteristic of compositions in the painting to indicate skill level and gender (Curtis, 2006; Guthrie, 2005; Sharpe & Van Gelder, 2006). More than one artist is at work and

they are not all men. This is probable as Eisler (1988) points out that it is the women in Sri Lanka who produce the rock art today. The erratic patterns and juxtaposed images could be someone practicing art that could indicate possible apprenticeship (Johnson, n. d.; Kirkley, 1996). Curtis (2006) mentions the variance in artistic skills from the masterpieces to the simple lines to the cartoons and caricatures which suggests a learning process and/or children at play (see Appendix B). The question of how the art was accomplished on the levels it was produced is raised.

For the paintings to be at a height they are and to be on the ceilings, there would need to be cooperation among the people. There is evidence of scaffolding being used. As the painting progressed, this scaffolding would need to be moved (Johnson, n. d.). While the artists worked, paint would need to be mixed and provided, and food prepared and served. Curtis (2006) incorporates the thoughts from Breuil by writing, “This is no longer the work of an individual, but a collective, social affair, showing a true spiritual unity” (p. 77).

More evidence that this could be a community (unit) event comes from finger flutings, and hand and foot prints. The finger flutings are mostly produced by children, possibly fingerprint play. The hand prints indicate adults, children, females, and males. Many hand prints are grouped together suggesting family or group affiliation (see Appendix B). Small prints of children are at a height they could not reach. It is probable the children were carried on the shoulders of an adult (Kirkley, 1996; Sharpe & Van Gelder, 2006). The array of concentrated foot prints shows a group of people gathering in the same area, or may indicate dancing (Casson, et al., 1977; Marshack, 1972). The group, or clan, is participating and functioning as a unit. Children were inclusive to the group and not regulated to certain activities or excluded as is the norm today (Guthrie, 2005). Altogether, this seems to show the people living within their world represented by the cave and the animal paintings that surrounded them, and not apart from that world.

Cosmic Unity

The groupings of animals within the composition could symbolically represent a cosmic unity. In one area that shows four horse heads of different size and appearance, this could represent the cycles of life from infant to adolescence to young adult to mature (see Appendix B). This could also represent the cycles of the four seasons. Cycles are natural repeating elements in the cosmos such as day to night, phases of the moon, seasonal change, and the idea of life-death-rebirth (Bowser, 2008). At the same time, it could be expressing a family, which relates back to natural unity (White, 1997). An area with three lion heads could relate to life's cycles or a cosmic order because of their location. These lions are suspiciously located on the peripheral of the mural. It could be the Paleolithic people recognized predators existed in their world, but these predators follow herds, much like man himself (Marshack, 1972). A grouping of a horse, a bison, and a fish seems odd, but this could relate to spring. On close inspection, the fish is a salmon and the horse and bison each follow migrating patterns. It would be important for the Paleolithic people to know the cycles of the seasons and migrating habits because these elements relate to their survival (Curtis, 2006; Guthrie, 2005; Marshack, 1972). Also, animals are depicted as being shaggy which could foretell of winter approaching (Bahn & Vertut, 1988; Guthrie, 2005). The Paleolithic people would relate the coming of winter to preparing for the harsh months ahead. The paintings depict the world of the Paleolithic people lived in and symbolically show how they related to that world (Morris, 2009).

The female figures carry this same message of natural and cosmic unity. The first thing to note is the abundance of the female form in comparison to the stick figure male form found in Upper Paleolithic art. The feminine aspect impacted these peoples' lives and they seem to be regarded with importance and respect (Eisler, 1988; Johnson, 1988). The attention to detail in the

figurines implies a special status and place in society (Witcombe, 2003). Eisler (1988) acknowledges that these people were aware of halves to form a union, yet only the female possessed the gift of giving life. Bowser (2008) refers to the blending of female and male, but she is the door through which life enters. She represents the natural unity between humans and between animals, and she represents the comic unity between life and the mystery of creation. Deliberate etchings found on female forms and other portable art seem to have a direct relationship to lunar cycles or a counting system. The use of 13 lines compares to the 13 lunar months and the 13 menses of the female and the 13 days of the waxing and waning moon (Bowser, 2008). Marshack's (1972) study reveals many deliberate marks in groups of 13 or 31 and 32.

Emphasis on Life

Evidence in Upper Paleolithic art for the emphasis on life is supported by the absence of aggression. Curtis (2006) writes about the paintings and how the animals are just there, on the rock, do not seem to be doing anything, and are without any sign of aggression (p. 7). The animals are painted in their living form with few scenes of being hunted by humans or of death. Marshack's (1972) study of what was once believed to be spears, arrows, or harpoons replaces that belief with one based on nature. He concludes these depictions are representative of branches, plants, shrubs, and/or vegetation. He states the angle of the barbs on the supposed weapons would be ineffective (see Appendix B). It is more likely they represent leaves, and the dots on the barbs are buds. Here too, this would foretell of springtime. These supposed weapons curiously are not impaled in the animal. Eisler (1988) adds, "Why would these Paleolithic artists want to depict so many hunting failures? For if the sticks and lines were in fact weapons, the pictures had them chronically missing their targets" (p. 5). This lack of dominating their environment is supported by the artifacts.

The absence of aggression is also noted in the archeological digs. Camp areas show no signs of weapons, warfare, or destruction. They do show cooperation among people by the layout of working areas for cooking, crafting stone, butchering, tanning hides, and even preserving meat (Kottak, 1997; Leakey, 1982). Many of these sites seem to be chosen for their esthetic setting, protection from the elements, and availability to water and animal pastures and not for their defensive value. This displays characteristics of a trusting, peaceful, and art-loving culture. These characteristics continue into the Neolithic and Old European eras by the discoveries of Catal Huyuk and Hacilar in Greece and Vinca, Butmir, Petresti, and Cucuteni in southern and eastern parts of Europe (Eisler, 1988).

The emphasis is on life through the symbolic representations of the female/male union and the feminine aspect to procreate. The use of red ochre is related to life and life's blood (Cameron, 1998). The combination of red ochre being symbolic of life, the cowrie shells that resemble the female vagina, and the fetal positioning of skeletal remains indicates a belief in rebirth (Eisler, 1988). The art and the burial practices show an emphasis on life and living and not on death and destruction. The art shows a world where nature thrives and where humans partake in that living world. "On the whole, therefore, life was peaceful in the Upper Paleolithic, as far as we can tell" (Bahn & Vertut, 1988, p. 16).

This author believes if people can be more accepting of human diversity and exercise good will, this will lead to a sense of social community and help to eliminate aggressive behavior. If people regard nature as the natural world we live in, the consequences affecting the Earth now may lead to a reversal of existing environmental problems. If people adopt the universal values our prehistoric ancestors expressed in their art, the quality of the human condition will improve for all humanity.

Chapter Summary

With social and environmental problems increasing, the quality of the human condition and for Earth is in question for the future. It is important to share our prehistoric cultural history with this generation of students for them to gain insight on how they may improve their human condition and help to restore an Earth-human relationship, at least on a personal level. The information for students to learn comes from Upper Paleolithic art created by the first anatomically modern humans of fifty millennia ago. The literature reviewed in this chapter includes experts' comments on the art from their studies and research. Their evaluations include art in the mediums of parietal, carvings, and figurines, or portable art. Through their interpretations one can relate to the messages, or stories, the art has to tell.

What is revealed in the art is applicable to today. The emphasis garnered from the art is placed on living in unity with each other, within nature, and within the cosmos. Nature impacted Paleolithic people's lives and they lived in balance within their world. The art relates the unity of the female and male aspects, expresses the value and inclusion of all family and/or group members, and examples a peaceful cooperative social structure. The art and the archeological evidence support the idea of the lack of aggression by humans as the evidence is void of weapons, warfare, and destruction (Eisler, 1988). In Chapter 3, Methods, the goals and procedures for the project are detailed.

Chapter 3

METHODS

The social and environmental atmosphere in modern America induces the question as to the quality of the human condition and to the Earth's future. One can look to the past for answers or insight and apply what is learned to today. The purpose of this project is to develop a creative presentation to provide information about humanity's cultural history. This project is in the form of a PowerPoint presentation to be utilized as supplemental material by invitation to the speaker in a classroom to expose students to our cultural history and human beginnings. The material from Upper Paleolithic art is designed to demonstrate the cosmology of our prehistoric ancestors for the benefit of students to learn and, hopefully, apply those concepts to their lives today.

Target Audience

This presentation is designed for high school and adult students. By exposing students to our cultural history, they will see how this Earth-human relationship may benefit their lives and help restore that relationship for the future.

Goals and Procedures

The goals of this project are to provide material to students about our cultural history and to show how the Earth-human relationship applies to today. When compared to our past, the course humanity is on seems to be leading to social collapse and environmental destruction. This project's example of how Upper Paleolithic people lived compatibly with each other and with nature will give insight to people today for the need to change existing attitudes to improve the human condition and to ensure there is a planet to support humanity in the future.

The PowerPoint presentation is a collection of twenty-five slides utilizing parietal art, carvings, figurative or portable art, and archeological evidence from the Upper Paleolithic period. The material demonstrates the probable cosmology of Upper Paleolithic people and their attitudes about the world they lived in. The images in the presentation depict the importance of nature and community, the Earth-human relationship these people practiced, and the universal and cosmic unity they enjoyed.

The narrative information supplementing the presentation details the art and offers its messages, or stories, that are relative to today. The narrative answers the question, “What can we learn from the past?” One can then compare this to the issues of modern day values and lifestyles, to the attitudes toward gender reciprocity and cultural tolerance, to the impact of people on nature and the environment, and to our place and relationship in the natural world.

Chapter Summary

The use of Upper Paleolithic art exposes students to our cultural history. Through this project, this author provides a visual to show the prehistoric past and an informational narrative to explain how the Earth-human relationship and unity, as perceived by our ancient forebears, may benefit students’ lives today and ensure a future for the Earth and humanity. The PowerPoint presentation with narrative is provided in Chapter 4, Presentation. Chapter 5 follows with a discussion on the project.

Chapter 4

PRESENTATION

The Earth and people seem to be out of balance. Many people live in fear and insecurity of the future. Over-population and social problems escalate while the environment declines. The quality of life becomes a question for people and the Earth's future is in question. Yet, many people are unaware of what they can do to help improve the current social and environmental problems. The purpose of this project is to develop a creative presentation to provide information about humanity's cultural history to share with high school and/or adult students. This project is in the form of a PowerPoint presentation utilizing Upper Paleolithic art. The art displays how Upper Paleolithic people lived and examples their cosmology. The narration relates the *story* in the art. The goals of this project are to share our cultural history with students and to show how the Earth-human relationship applies to today with the aim of impacting their consciousness so they may regain that relationship. By exposing students to our cultural history, it is this author's hope they will understand how this Earth-human relationship may benefit their lives and help to ensure a future for humanity and for the Earth.

UPPER PALEOLITHIC ART

A Creative Teaching Tool

This presentation is designed to share humanity's cultural history and to bring insight and awareness to students to hopefully improve their human condition, or quality of life, and to re-establish a relationship with nature and the Earth. People of cultures who live close to the Earth maintain basic family and community values and inter-act respectfully with all life. These concepts of what indigenous people know and what our prehistoric ancestors knew regarding the Earth-human relationship remain an abstract and irrelevant thought to many people. The question is, "What can we learn from the past?" This author believes there is much one can learn from these cultures that will lead to solutions to modern social and environmental problems and to improve one's human condition. By utilizing Upper Paleolithic art for this presentation, and by reading the stories in the art, one may gain insight to what may be the universal design for humanity.



Les Eyzies, France: <http://www.donsmaps.com/cromagnon.html>

Anatomically modern humans (AMHs) appear in the archeological record approximately fifty millennia ago. These are the people we, as we know ourselves, are directly descended from. Contrary to popular belief, they did not live in caves but under rock precipices or in huts made of animal skins and mammoth tusks or bones. This is a prehistoric site from the Paleolithic period discovered in the town of Les Eyzies in southwestern France. It seems to have been chosen for its aesthetic view and protection. AMHs inhabited all continents during a time of global change, yet coexisted among each other for approximately forty thousand years before the age of agriculture was introduced. This is an important fact when compared to the following classical Egyptian, Greek, Roman, and Maya civilizations which lasted an average of five hundred years before experiencing social, environmental, and political collapse. What can be learned from these ancient ancestors for our civilization to avoid repeating history?

NATURAL UNITY



Lascaux Cave: <http://bradshawfoundation.com/lascaux/index.php>

Upper Paleolithic people painted the world they lived in. From this mural, one can observe a plethora of animals, as if on parade, all grouped together. Each variety of species is paired and all animals seem benign toward each other. The attention to nature with the absence of humans or aggression denotes an emphasis on the natural world as one of importance. The story in the art tells about living in unity in a world ordained for nature. Although people rely on nature to survive, our relationship with nature should be one of care and respect to maintain the balance. Within the groupings of animals, the value of family and cultural acceptance is represented. People are diverse, but humankind is one family, as is nature. The relationship with each other and the relationship with nature people example will determine the future for our home—Mother Earth.



Lascaux Cave: <http://www.donsmaps.com/cavepaintings.html>

Many of the murals are painted high above the cave floor. The artifacts discovered in the caves depict camp fires, implements for lighting, assorted mixing bowls, artistic materials, and evidence for scaffolding. As the masters painted, people would prepare food, supply the paint, and move supports as the murals progressed. The story here is one of cooperation and community. This shows a group of people working together as a unit communicating and supporting each other for a common goal. The result of this working unity is a creative product of lasting beauty all the people contributed to and can enjoy.



Lascaux Cave: <http://www.donsmaps.com/lascaux.html>

The Paleolithic people's creativity knew no bounds; even the ceilings of the caves provided a pallet for their paint. This photograph of cave art gives one the sense of being surrounded by nature as nature abounds around them. People are the anomaly in the natural order of Earth, and Mother Earth is the source of life. These people shared in that universal theme and lived in balance, or unity, within their world. Also, this painting could represent a natural unity. The relationship is expressed symbolically through the cave. The cave is Mother Earth who provides for nature and for humans, yet all is encompassed within a great mystery. Paleolithic people would have observed pristine evening skies and related to a larger picture, or a cosmic unity. The art and the cave depict that relationship as opposed to the modern day feeling of isolation from nature and the universe many people experience. Again, the indication of people working together in unity is evident for the art to reach such heights.



Chauvet Cave: <http://bradshawfoundation.com/chauvet/gallery.php>



Chauvet Cave: <http://bradshawfoundation.com/chauvet/gallery.php>



Chauvet Cave: <http://www.donsmaps.com/cavepaintings.html>



Niaux Cave: <http://www.donsmaps.com/cavepaintings.html>

The unity of working together extended to gender reciprocity and equality. Examination of brush strokes and stylistic form denotes both female and male artists. Evidence in the art also shows a level of learning, or apprenticeship, before mastering artistic skill. This learning process can be observed as sketching or juxtaposed figures and is included with, not separate from the major art works. This supports the idea of unity, gender reciprocity, and equality.

Altamira Cave, Spain

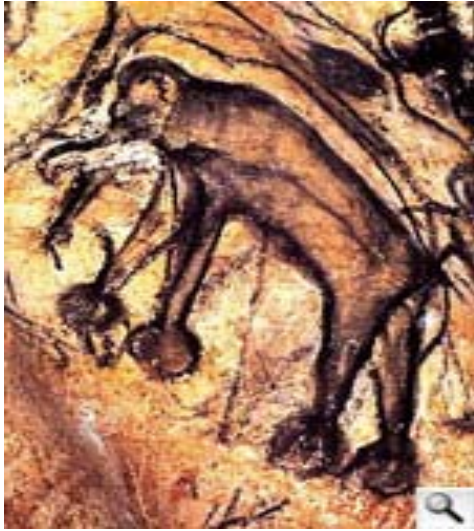


<http://www.donsmaps.com/cavepaintings.html>

Kapova Cave, Russia



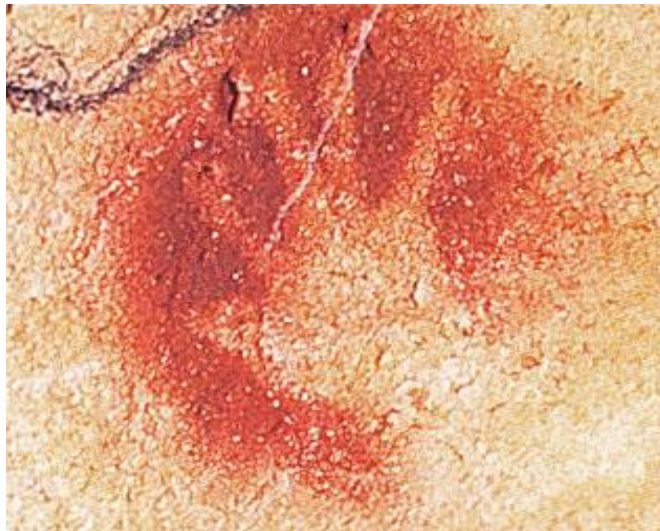
http://bradshawfoundation.com/inora/techniques_43_1.html



Chauvet Cave: <http://bradshawfoundation.com/chauvet/2nd-visit10.php>



Chauvet Cave: <http://bradshawfoundation.com/chauvet/gallery.php>



Chauvet Cave: <http://www.donsmaps.com/chauvecave.html>

By the almost comical depiction of the above mammoth and the erratic wavy lines on the horse, it seems children were invited to join in the activity of painting. Again, study of the lines, applied paint, and proportion indicates an elementary style and finger flutings of an adolescent hand. This is supported by the number of hand and foot prints of children found in all the caves across Europe to Australia. Hand signatures may also denote family affiliation. The value and unity of family is the story in these images.

France



Gargas Cave: <http://www.donsmaps.com/gargas.html>

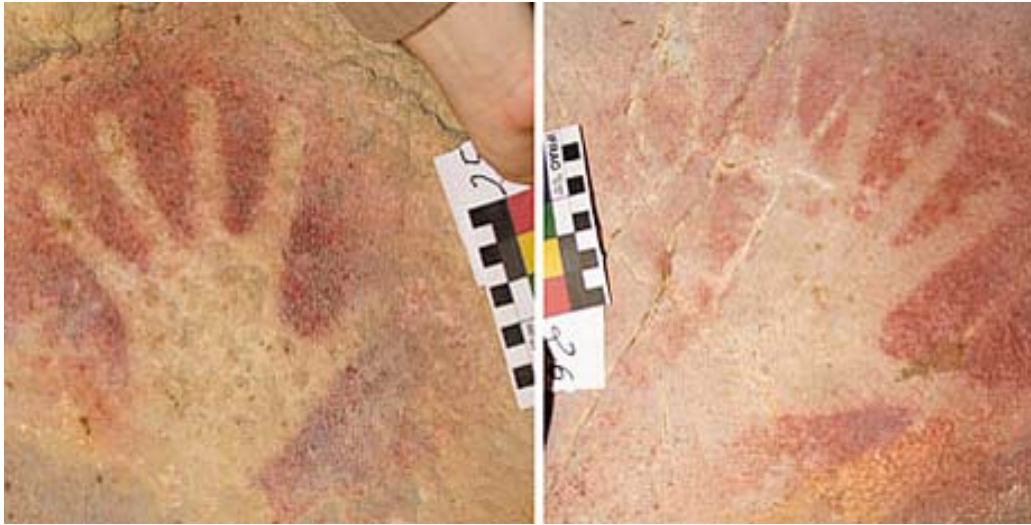


Niaux Cave: <http://www.donsmaps.com/cavepaintings.html>



Pech-Merle Cave: <http://crystalinks.com/petroglyphs.html>

Spain



El Castillo Cave: <http://news.nationalgeographic.com/news/2009/06/photogalleries/cave-handprints-actually-women-mission-pictures/photo2.html>

Indonesia



Gua Ham Cave: <http://news.nationalgeographic.com/new/2009/06/photogalleries/cave-art-handprints-missions-pictures/photo3.html>

Australia



Cathedral Cave: <http://www.donsmaps.com/carnavon.html>



Kennif Cave: <http://rupestre.net/tracce/carnarv.html>

COSMIC UNITY



Chauvet Cave: <http://www.donsmaps.com/chauvetcave.html>

Not only do the horses above depict family, they can be read as cycles of life and relate to birth-life-death-rebirth or infant-adolescence-adult-elder. This could also relate to the moon cycles, the seasonal cycles, and to day-night cycles. This also shows life relating to the four elements of earth-air-fire-water which are essential to life. To view life in a continuous circle, rather than linearly, eliminates the boundaries of space and time. In doing so, one is able to experience the universal design and the cosmic unity of all life.



Chauvet Cave: <http://www.donsmaps.com/chauvetcave.html>



Chauvet Cave: <http://www.donsmaps.com/cavepaintings.html>

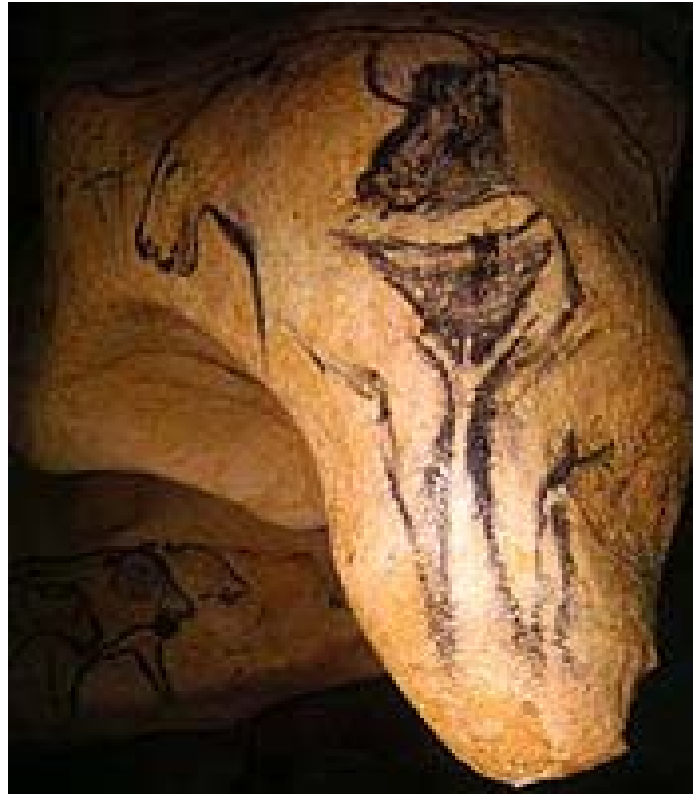
These images show the animals in motion as life is always in motion. Here again, there is more than one animal to show life is not in isolation, nor is life dominated by species or gender. Paleolithic people observed their world in complementary parts that complete the whole. One part does not exist without the other part. Life does not create, or procreate, without both parts. The idea of equality and unity is the story in these images.



Chauvet Cave: <http://bradshawfoundation.com/chauvet/gallery.php>

These lions depict the same story of natural and cosmic unity. They are a part of nature and they have a purpose in nature. The group relates family and the family relates the cycles of life. Within the group are pairs, or units, to complement one another. They are included in the paintings, yet as predators, these animals are many times found on the peripheral of the murals. Are they meant to be following the herds of other animals for prey as people do? Paleolithic people recognized the existence of predatory animals, but seemed to put less emphasis on their place within nature. Life was more important and predators are on the peripheral of nature. Were these people keenly aware of the delicate balance?

Cosmic Unity of the Feminine and Symbolism



Chauvet Cave: <http://www.donsmaps.com/chauvetcave.html>

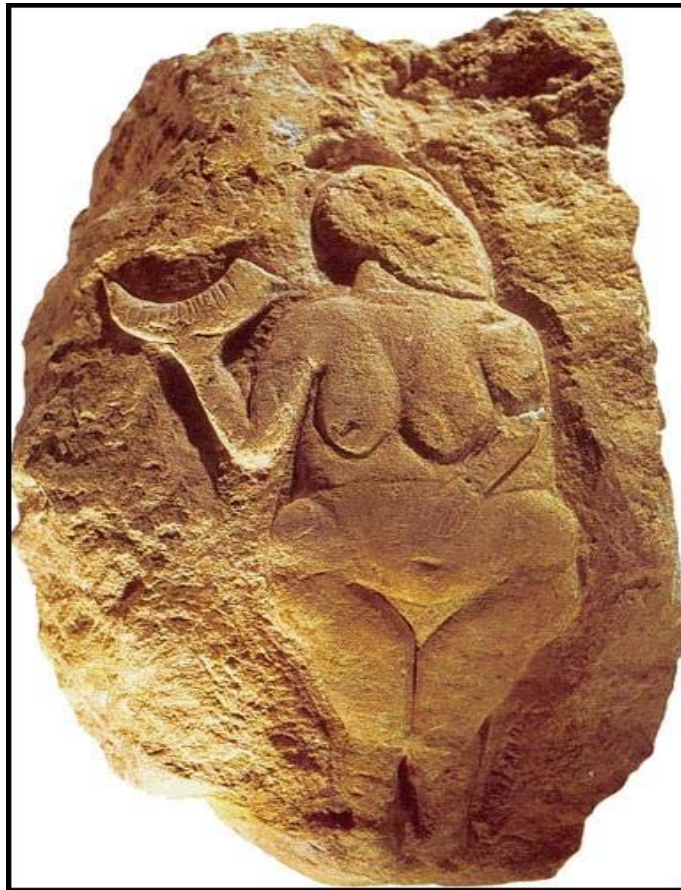
It is during the Upper Paleolithic period when feminine figures flourish. Although we may never be able to ascertain the meaning(s) behind the figures, or their symbolic significance, there are probable theories offering plausible explanations. The *Sorcerer* (so named above) tells of both a cosmic and natural unity. She is painted on a limestone cone which, from one perspective, resembles a penis. Her pubic area and vulva is clearly depicted. She could be representing the union of the female and the male for procreation. From another angle, the cone resembles the head of an aurock or bison. What might be arms can appear as horns. The relationship for this is that both the female and the aurock, or bison, have a gestation period of ten lunar months. Symbolically the female and the bull can be interrelated by the animal's power and presence to the female's unseen power for creating and giving life.



Chauvet Cave: <http://bradshawfoundation.com/chauvet/2nd-visit10.php>

The paintings on either side of the Venus do not superimpose upon her or interrupt her form. She has no feet, no hands, and no face, but is wide through the hips, which suggests the ability to give birth. This emphasized mid-section is indicative of the female figures throughout this period. This cone is centered to the cave wall and a corridor directly behind it opens to a small chamber. As the central focus of the cave and the mural, she holds an important place and role in these people's culture. Her positioning to the chamber could be suggestive of the womb and the secrets of life she shares in with the Great Mystery.

Femme á la Corne



Laussel, France: <http://www.donsmaps.com/lacornevenus.html>

This Venus is carved on a rock face. She is poised as if ready to drink from the animal's horn. There are thirteen etched lines on the horn that could correlate to the thirteen days of the waxing and waning moon or to the thirteen months in a lunar year and the menses in a female's year. Her hand resting on her pregnant belly could express a knowing sense of her cosmic relationship to the new moon and the full moon with her impending birth. The horn could be symbolic of the horn of plenty—creation. She is faceless and feetless as if these attributes are inconsequential to her life giving power she shares in with the universe. When discovered, this carving was covered in red ochre; the color red is believed to relate to the blood of life.

Venus of Willendorf



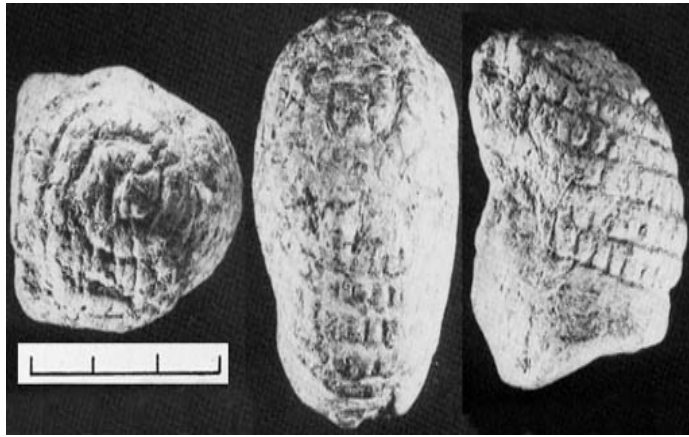
Vienna, Austria: <http://www.donsmaps.com/willendorf.html>

This figurine displays the same aspects as the other female images from the Upper Paleolithic period. She is faceless and feetless and appears to be pregnant. This figurine was also painted with red ochre. Her exaggerated anatomy suggests the abilities of procreating and nurturing. There are circles around the head indicating plaited hair. These could represent the circles of life and her regenerative energies for birth-life-rebirth. Another interpretation could be the coils represent the ancient belief of the serpent giving birth to the cosmic egg and the female shares in creation. The attention to detail in the crafting of the figurine implies the female had special status and important place in these people's culture.

Geographical Comparisons



Vienna, Austria: <http://www.donsmaps.com/willendorf.html>



Avdeevo, Russia: <http://www.donsmaps.com/ukrainevenus.html>

The head of the figurine from Russia bears a striking similarity to the Willendorf figurine by the markings on the head to indicate a coif. This head was also painted in red ochre. This supports a universal thought that the feminine concept and the female's creative ability played an important role in these people's lives. Paleolithic cultures recognized that the female represented love, care, and nurturing and that life emerges from her.

Germany



Hohle Fels: <http://www.donsmaps.com/hohlefelsvenus.html>

Russia



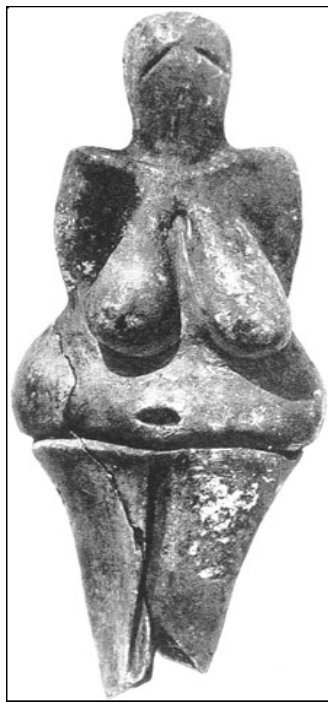
Avdeevo: <http://www.donsmaps.com/ukrainevenus.html>

Italy



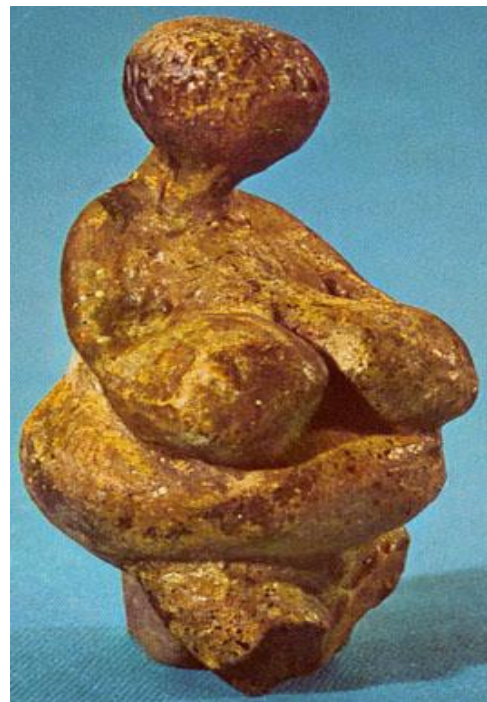
Savignano: <http://www.donsmaps.com/savignanovenus.html>

Czech Republic



Moravia: <http://www.donsmaps.com/ukrainevenus.html>

Ukraine



Gagarino: <http://www.donsmaps.com/ukrainevenus.html>

EMPHASIS ON LIFE



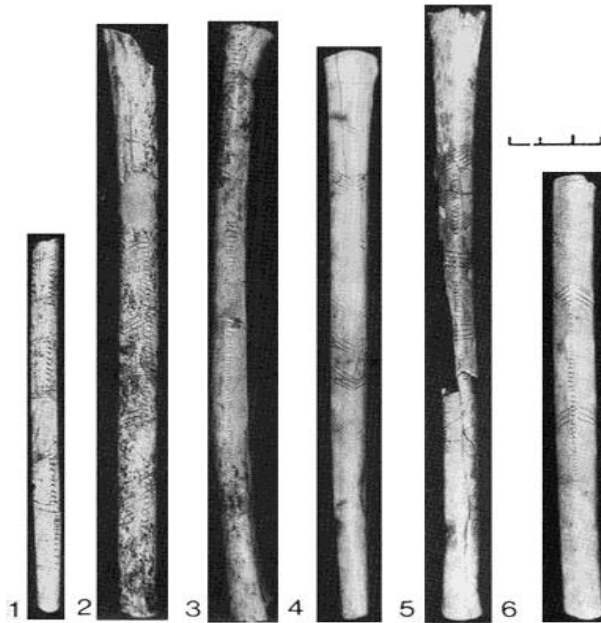
<http://www.donsmaps.com/musicalinstruments.html>



<http://www.donsmaps.com/dolnipottery.html>

Musical instruments and jewelry are among the artifacts discovered in many of the archeological sites. Examples of flutes and whistles and necklaces are common finds. These artifacts add to the evidence, along with the art and the figurines, that Upper Paleolithic people's emphasis was on living. With music, the people may have enjoyed dancing as a group which could explain the array of various footprints found throughout the caves. The jewelry suggests an interest in expressing one's self through decoration. Although these people hunted animals for their survival, the emphasis on life is supported by their art's content which emphasizes life and is without scenes of death and destruction. This thought is further supported by the finely crafted implements and tools discovered in Upper Paleolithic digs.

Decorative Needle Cases



<http://www.donsmaps.com/tools.html>

Scraper



<http://www.donsmaps.com/grottevache.html>

Burnisher



<http://www.donsmaps.com/lagravette.html>

The scraper is large enough to hold in one's hand which would make it improbable to be a weapon. The needle cases held porcupine quills or bone shards used for sewing animal skins to fashion clothing and/or tarps for shelters. The burnisher was used for preparing skins. The engraving is typical of many implements. The scenes depict nature and some markings may be related to seasonal changes and/or lunar cycles; these people's thoughts never seemed far from creating art and relating to the natural unity and the cosmic unity of life.

Grotte de la Vache, France



<http://www.donsmaps.com/grottevache.html>

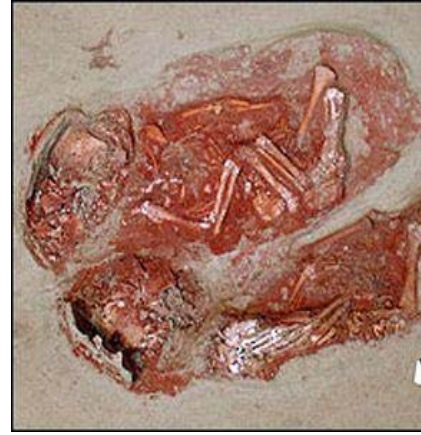
This large area discovered in the Pyrenees shows many campfires to indicate a meeting room. In several other large sites, there are areas of work stations for butchering, for tanning hides, for making crafts, and for cooking. The campfires suggest a time of relaxation and community. It is easy to imagine people telling stories, making music, and children dancing. From the artifacts, and from current indigenous people, it is established that these people lived most of the time in small family groups of maybe 12-20 people. At times of travel, associated groups would meet of maybe 150-175 people. At times of animal migration in the spring and summer months, regional groups would gather which could be up to 500 people. This would be a time for the hunt and preparation for winter, to share information, find marriage partners, and celebrate together. The lack of weapons and lack of destruction in these camps supports a culture of people who were trusting, peaceful, and artistic. Also, trade was involved from the discovery of cowrie shells from coastal areas found in many of the inland burial sites that have been unearthed.

France

<http://www.donsmaps.com/capblanc.html>

Czech Republic

<http://www.donsmaps.com/tripleburial.html>

Austria

<http://www.donsmaps.com/mammothsite2.thml>

These skeletal remains share similarities in the burial practice. Each of the remains have been painted with red ochre, buried with jewelry or implements, placed in the fetal position, and surrounded with cowrie shells. The upper left image is of a young woman; the middle image is of an adult man; and the right image is of two small children. There is no distinction in grave goods to imply status; each grave has received the same care and thought to its occupant's internment. The cowrie shells could represent the female as they resemble the vagina; the fetal position could represent rebirth; and the red ochre could represent life's blood. The cycle of birth-life-rebirth is symbolically expressed and related to the feminine through the burial's story.

The art shows a world where nature thrived and people lived in balance within their world. It depicts the natural unity between animals and the unity between female and male as equals without stratification. The symbolic representations of the feminine and the burial practices relate life in cycles and a cosmic unity. The lack of evidence of weapons and warfare indicate an emphasis on life and not on destruction. The story is one of a trusting, peaceful, and art loving culture whose values were family, community, and Mother Earth.

Today it seems that people and nature are out of balance. One can choose to adopt the concepts of our Upper Paleolithic ancestors to improve one's human condition and help to restore the Earth-human relationship. Or humankind can continue on its current path towards the possibility of political, social, and environmental collapse.

History does not need to repeat itself.

POLLUTION



Los Angeles smog: http://en.wikipedia.org/wiki/Los_Angeles.



Refinery: <http://en.wikipedia.org/Oil-refinery>

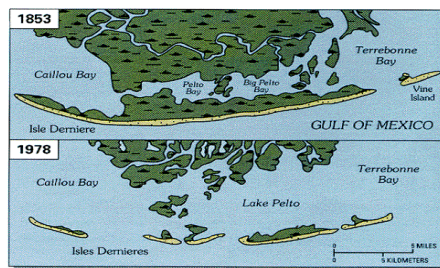


Uranium tailings seeping into Colorado River: <http://moab-utah.com/rack/atlas.html>

CHANGING THE COURSE OF NATURE



Hoover Dam: http://en.wikipedia.org/Hoover_Dam



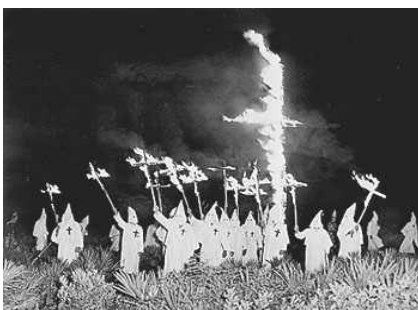
Diminishing wetlands: <http://marine.usgs.gov/fact-sheets/LAWetlands/wetlands.html>



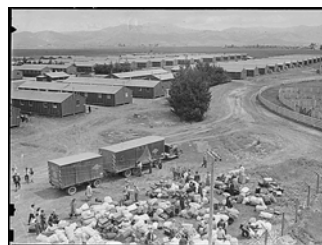
Bomb testing: http://en.wikipedia.org/wiki/Teller%E2%80%93Ulam_design

CULTURAL PERSECUTION

(right) Wounded Knee: http://en.wikipedia.org/wiki/Wounded_Knee_Massacre



KKK: http://en.wikipedia.org/Ku_Klux_Klan



Japanese-Am. internment: <http://www.bookmice.net/darkchilde/japan/japan/Salinas/20-1625a.jpg>



http://www.mercyforanimals.org/fur_farms.asp



Buffalo hunters: <http://www.legendsofamerica.com/nabuffalopligh2.html>

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Chapter Summary

The PowerPoint presentation is a collection of slides representing the Upper Paleolithic culture through its art and artifacts. The cave painting, or parietal art, shares the story of natural unity and living in balance with nature. It tells of the value of family and community. The story of cosmic unity is symbolically expressed through the figurines of the feminine and their relationship with the mystery of creation and gift of giving life. The presentation is supplemented with archeological sites and period tools and implements that further example Upper Paleolithic people's life and their cosmology. The presentation includes images from American history for comparison. Chapter 5, Discussion, follows with an evaluation of the project.

Chapter 5

DISCUSSION

The social and environmental atmosphere in modern America induces the question as to the quality of the human condition and the Earth's future. When compared to our past, the course humanity is on seems to be leading to social collapse and environmental destruction. One can look to the past for answers or insight from successful cultures and apply what is learned to today to induce positive change. The purpose of this project was to develop a creative teaching tool that provided information about humanity's cultural history that related our prehistoric ancestors' values, social structure, and cosmology for students to see an example of the benefits to an Earth-human relationship with the aim of impacting students' consciousness so they may regain a social and environmental relationship to improve their quality of life and help to ensure a future for humanity and the Earth. This discussion evaluates meeting the project's objectives, the limitations to the project, the recommendations for the future, and the conclusions to the project.

Objectives

The objective for this project was two-fold. The first objective was to share with students our cultural history that exemplified our prehistoric ancestors' values, social structure, and natural and cosmic unity. The second objective was to create a teaching tool that demonstrated living in balance with nature with the aim of impacting students' consciousness so that they will see the benefits of this Earth-human relationship. This author believes these objectives have been achieved by the PowerPoint presentation and by sharing the stories in Upper Paleolithic art for students to relate these concepts their lives and begin to effect change.

Limitations

The limitations to the project were the space and time constraints for the presentation and for the narration. The presentation needed to provide enough examples of Upper Paleolithic art that depicted the project's purpose and be conducive to a classroom setting, yet it could not be overly long to lose the attention and interest of the audience. The narration needed to provide enough information to share the stories in the art in a relatable format for the audience, yet the oral material had to address the project's focus and objectives. The difficulty arose in choosing a limited number of images from a large collection that best exemplified the story of Upper Paleolithic culture and the people's cosmology. The writing was limited to being concise from the many layers of meanings contained in the art. In addition, material available on the Upper Paleolithic period and its people's culture is extensive, and as all things are related and interconnected, one piece of information inevitably led to another piece of information. This author's selectivity to the images and to the narrative for this presentation was exercised in order to be effective in the completion of this project.

Recommendations

As the questions to the quality of life and concerns for the environment are raised, there needs to be accessible information provided that offers possible solutions to the problems. This project was one answer to this need. This project's presentation was designed to easily incorporate into a high school or adult educational classroom as a supplemental tool for students' enlightenment regarding the human condition. This author believes it would be beneficial for educational institutions to include in their curricula more teaching from the cultural perspective and to utilize art as the format. Students can relate to both culture and art which would impact learning. This project was an example of this teaching method. Inadvertently, and at the very least,

students would learn about their cultural history and their prehistoric ancestors from the presentation. This period in human history is limited, or non-existent, in current curricula. This author believes this project can help fill that void.

The body of evidence in the studies of Anthropology and Archeology is extensive and continuously growing due to new discoveries. These discoveries tell the history of humanity and provide clues to a civilization's success or failure. Because the story of humanity concerns everyone, additional projects could be developed with the aim of teaching for humanity's future success. These types of projects could impact people's consciousness and effect change to the current, and seemingly precarious, path American is on.

Project Conclusions

This project addressed the current social and environmental problems America seems to be experiencing. The question was posed as to people's quality of life and to the Earth's future. By looking at the past, one can learn in the present. This author believes there is much one can learn from our prehistoric ancestors and their culture that can lead to solutions to modern problems and help improve one's human condition. Education was determined to be the most effective means to reach an audience. By sharing with students the relevancy of the messages in Upper Paleolithic art for living in balance with nature and with each other, students could see the benefits of a balanced relationship with their community and with the Earth and, hopefully, effect change.

The PowerPoint presentation utilized Upper Paleolithic art and artifacts to example natural and cosmic unity that the audience could experience visually. The narration told the stories expressed in the art for the audience to relate to those concepts. This author believes this project succeeded in its objectives to share with students our cultural history and provide information students could learn from and relate to that would impact their lives and their future.

As over-population and social problems escalate while the environment declines, one should consider one's impact on pollution, land use, energy sources, consumerism, and social attitudes. With 2012 approaching, and all the hype from past predictions to its effects, many more people are beginning to question what they can do to change and improve their lives and to ensure a future for humanity and our planet. By sharing our cultural history, it is this author's hope students will understand the importance of living in balance with each other and with nature and begin to effect positive change to current social and environmental problems America is experiencing. This author believes the timing for this project was not fortuitous but intuitive to the needs of humankind and the needs of our home—Mother Earth. Nerburn (1999) includes in his writing this quote from Chief Seattle, a Native American, "All things are connected. Whatever befalls the earth befalls the children of the earth" (p. 3).

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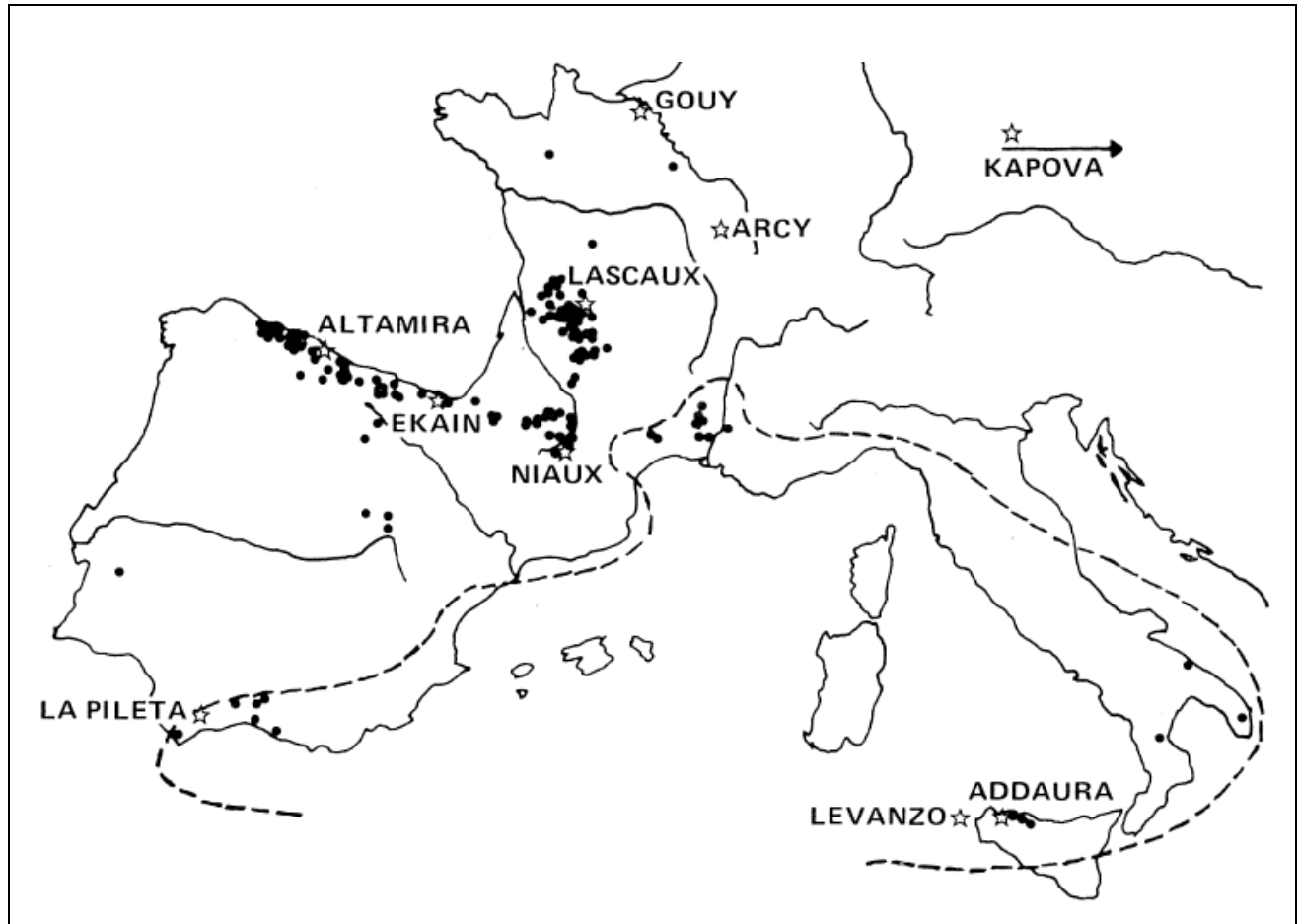
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APPENDIX A

Map of Upper Paleolithic Caves in Western Europe



Location Maps and Themes of Cave Paintings from <http://www.donsmaps.com/images/cavemap.gif> (2009).
Retrieved February 12, 2010

Note: This map is prior to the discovery of Chauvet Cave in southern France in 1994.

APPENDIX B

Hall of the Bulls



The Lascaux Cave Paintings from <http://bradshawfoundation.com/lascaux/index.php>
Retrieved February 11, 2010

Note: This cave was discovered in 1940 and the artwork dates to approximately 20,000 to 24,000 BCE.

Femme á la Corne or the Laussel Venus



The Femme á la Corne from <http://www.donsmaps.com/lascaux/lacornevenus/index.html> (2009).

Image courtesy of: P. Bahn 'Prehistoric Art'

Retrieved February, 10, 2010

Note: This rock carving was discovered in 1911 by J. G. Lalanne and dates to approximately 22,000 to 27,000 BCE.

The Venus of Willendorf



The Venus of Willendorf from <http://www.donsmaps.com/willendorf.html> (2009).
Retrieved February, 10, 2010

Note: This figurine was discovered in 1908 during an archeological dig on the Donau. She dates to approximately 24,000 BCE and now resides in the Vienna Natural History Museum.

Burial Site



The Triple Burial-Dolni Věstonice II from <http://www.donsmaps.com/tripleburial.html> (2010). On display in Dolne Věstonice Museum
Retrieved February 13, 2010

Note: The skeletal remains of an Upper Paleolithic man dating to approximately 26,000 BCE from an excavation site in the Czech Republic.

Comparison of Artistic Skill



Chauvet Cave from <http://www.donsmaps.com/chauvecave.html> (2009).
Retrieved February 14, 2010

Note: The artwork in this cave is approximately 30,000 to 32,000 BCE.

Hand Prints



The Cave Art of Grotte de Gargas from <http://www.donsmaps.com/gargas.html> (2009). Image courtesy of R. Springinsfeld. Retrieved February 12, 2010

Note: The Gargas is located in the Pyrenees of France and the artwork dates to approximately 25,000 to 27,000 BCE. The prints were first studied by Abbé H. Breuil in 1911 and 1913.

Cathedral Cave Australia



Carnarvon Gorge, An Aboriginal Rock Stencil Art site from <http://www.donsmaps.com/carnarvon.html> (2010). Retrieved February 14, 2010

Note: The artwork in this area dates to approximately 18,000 BCE.

Depiction of Cycles



Chauvet Cave from <http://www.donsmaps.com/chauvet.html> (2009).
Retrieved February 11, 2010

Note: The artwork in Chauvet Cave in France is among the oldest, dating to approximately 30,000 to 32,000 BCE.

Upper Paleolithic Scraper or Burnisher



Grotte de la Vache (Cave of the Cow) in the Pyrenees from
<http://www.donsmaps.com/grottevache.html> (2009).
Retrieved February 14, 2010

Note: Implement dates to approximately 15,000 BCE.