

CONCEPT AND ORGANIZATION

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IMAGE

from: Amedée Ozefant, Art, Paris  
1928, cover (detail)

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Roma

# Contemporary Prehistories

A Workshop on Contemporary Approaches  
to Prehistoric Art

ROME, OCTOBER 11, 2019

Bibliotheca Hertziana · Villino Stroganoff

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## Contemporary Prehistories: A Workshop on Contemporary Approaches to Prehistoric Art

Manifestations of prehistoric visual art are preserved across the globe. Prehistoric sites have been part of the imaginary of cultural communities on all continents. This heritage generates an awareness of a shared humanity and our creative faculties. Understanding and safeguarding rock art requires the collaborative effort of cultural communities, archaeologists, conservation specialists, ethnographers, anthropologists, linguists, art historians and artists. However, the interdisciplinary workshop takes prehistoric art as a starting point for questioning, for instance, the claims for aesthetic universals and for exploring how modern and contemporary art uses the primordial and prehistoric to constitute its own history.

For two centuries, as sites were discovered in Europe, Africa, Oceania and the Americas, so-called 'early art' or 'primitive art' has not only had a worldwide impact on the notion of human creativity, but has also been appropriated by western art and cultural history as a source of formal innovation, especially in the case of the avant-gardes. The phenomenon of prehistoric art initiated a reflection on notions, for instance, of the aboriginal, primal, vernacular and genuine as much as on the historic idea of the return and has inspired the imaginary of an un-mediated access to basic truths.

On the occasion of recent publications and exhibitions, the workshop aims at reconsidering the prehistoric aesthetic discourse from a contemporary and interdisciplinary perspective, involving anthropologists, art historians and artists as to discuss the respective methodological approaches and recurrent notions of universality, primitivism and originality in theory and practice.

Online registration required

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Friday, October 11, 2019

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|----------------|--|
| 2.00 – 2.15 pm | <b>Welcome</b><br>TANJA MICHALSKY, <i>Bibliotheca Hertziana</i>  |
| 2.15 – 2.30 pm | <b>Introduction</b><br>NURIA SANZ, <i>UNESCO Programme on Human Evolution</i>  |
| 2.30 – 3.10 pm | <b>How to Find, Contextualize and Interpret the Earliest Figurative Art and Musical Instruments</b><br>NICHOLAS CONARD, <i>Eberhard Karls Universität Tübingen</i> |
| 3.10 – 3.50 pm | <b>Can We Approach the Meaning of Paleolithic Art? An Archeological Perspective</b><br>MARGHERITA MUSSI, <i>Università degli Studi di Roma La Sapienza</i>         |
| 3.50 – 4.20 pm | <b>Coffee Break</b>  |
| 4.20 – 5.00 pm | <b>Prehistoric Modernity: Another Narrative?</b><br>MARIA STAVRINAKI, <i>Université Paris 1 Panthéon-Sorbonne</i>  |
| 5.00 – 5.40 pm | <b>Anarcheology Museum - Connecting Fragments with Narrations</b><br>CHRISTOPH KELLER, <i>Artist and Researcher, Berlin</i>  |
| 5.40 – 6.20 pm | <b>Camille Henrot's Prehistoric Collections</b><br>TRISTAN WEDDIGEN, <i>Bibliotheca Hertziana</i>  |
| 6.20 – 7.00 pm | <b>Response and Discussion</b><br>Tommaso Casini, <i>Libera Università di Lingue e Comunicazione IULM, Milano</i><br>TANJA MICHALSKY, <i>Bibliotheca Hertziana</i> |