

ASSOCIATION INTERNATIONALE POUR LA PRESERVATION DU PALEO-ART
INTERNATIONAL ASSOCIATION FOR THE PRESERVATION OF PALEO-ART

Le Quay, Saignon, Apt 84400, France,
8 October 1986

To: Thomson, Gaietto, Treand, Lovie, Musch

Greetings and salutations!

1. Here is a first outline of the Book. But please send me corrections, suggestions, new authors, subjects, etc.
2. Here also is letter being sent to prospective authors with outline. Please consider it to be directed to you as well (and Licia Filangeri, and Philippe).
3. Here is a statement of the purposes of the Foundation being set up by Treand on our behalf, and the name represents a couple of hours of intense conversation among Ami DeG, Claude Boisse, Treand and myself.
4. Treand is negotiating for a hall in Geneve for the Premier Exposition Internationale du Paleo-Art. Once the location is determined, we can send notices around the world to University Departments, to magazines, and to individuals soliciting pieces for the expo. (And at the same time recruiting members for AIPPA.
5. Treand will be printing a letterhead in Geneve and, I trust, sending us a few pieces of it with envelopes so that we can write in the name of the Foundation that is being formed.
6. We need immediately a complete list of persons whom you believe to be interested in primeval art. Please send their names and addresses to Treand, who will eventually consolidate the list and send us copies. Indicate any persons who might be able to conduct activities on our behalf or write articles or news for us.
7. Each of us should give thought to the best piece of paleo-sculpture (a very old, 5-Aw Rating, recognizable, attractive piece) for our poster (affiche) to be sent here and there for different purposes, such as the Expo. Please send me your suggestions (with picture reference).
We want to get our poster hung up in the foyers of all the departments of archeology, anthropology, art history, sculpture, and art studios. It must be good.
8. Building upon Gaietto's "Primeval Sculpture," we should as soon as possible begin to publish a bulletin or journal to be called "Primeval Art." With \$1000 we can produce a humble bulletin; with \$3000 we can produce an elegant journal; we can start on the first and build to the latter, or go fancy from the beginning. Whatever you say, but in any case we need the money. We also need editors, multi-lingual. What shall the language be: if French, then the title should be "Paleo-Art." Germans, Soviets, and Asians are more adept in English. Worldwide there is no question. But let me have your opinions so we can decide on the main language. But nota bene: we should have liberal translations of the author's language and into major languages (6 or 7) when properly organized. I'll find an English copy editor, but we need an assistant editor in every major tongue, including Spanish, Arabic, Chinese, Russian, French, etc. All of this means money and coordination. I can only give general counsel and planning. I'd like to see the magazine kept in Genova. What do you think?
9. I am including J.E. Musch of the Nederland in our councils, as you will notice above. He was not at the Saignon conference but his interest, leadership, and field work is distinguished, as you know. "Welcome aboard, Mr. Musch!"

I leave for the States Oct. 15, back here in the winter, and meanwhile reachable at 575 Centre ST. Trenton 08611.

Alfred de Grazia



ASSOCIATION INTERNATIONALE POUR LA
PRESERVATION DU PALEO-ART
Geneve, Suisse

President
Professor Alfred de Grazia
Le Quay, Saignon 84400, Apt, France

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 smoothened), 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 ambience, 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.) _____

Explain presence of object where found. _____

Style of chipping and working _____

Is there 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

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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. Whenever 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.

An international association of experts on locating 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 occasioned by its operations in accord with its goals; g) to organize and conduct educational programs at all levels pertinent to its goals; h) to publish information, books, and magazines and to distribute these to its members and the public; i) 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 j) to contract legally with any appropriate jurisdiction, group, or person in pursuance of one or more of its goals.



~~SSION~~
COMMISSION ON EXPERTISE,
SOCIETY FOR THE CONSERVATION OF PRIMEVAL SCULPTURE
Report of Action taken regarding Application # _____

Recorded by and registered by Executive Secretary of Commission,

signature _____
witnessed by _____ Date _____

The object of application # _____, titled _____, has been duly examined by five members of the Commission on Expertise of the Society for the Conservation of Primeval Sculpture, voting individually and in secret, according to criteria and rules of appraisal set forth by the Constituent Assembly of the Society, and the Object has been accorded an Authenticity Rating of _____ on its Scale.

An Authenticity Rating consists of the degree to which the Commission Members as a collectivity are in accord that a) the object was at one or another stage of its existence, prior to now, deliberately elaborated as and taken to represent an idea or form of existence; b) the object represents what the application says that it represents; and c) the object was used for representative (symbolic) purposes in the temporal/cultural complex that is claimed in the application.

Each Member of the Commission has examined Object # _____ at first hand and given to the Executive Secretary his numerical appraisal of the Object in a sealed envelope. The envelopes were opened and the ratings summed up in the presence of the Witness who has attested to this certificate above. The Authenticity Rating was calculated by adding the total ratings of all five members and dividing the result by five. Each Member allocated to the Object one and only one whole number from ~~one~~ (1) to five (5) depending upon his judgement as to the degree to which he deemed the Object authentic. An AR of 5 would signify that the Object being appraised is adjudged by all five Commissioners to be unquestionably an authentic primeval sculpture of the cultural complex in which it is placed. A rating of "1" would designate that all five members agree that the Object is most unlikely to be an authentic artistic representation. Other ratings are 4 ("very probably"), 3 ("probably"), 2 ("possibly"), and 1 ("unlikely"); decimal ratings such as 3.5 may be interpreted to place the authenticity of the Object in between its two closest whole number ratings such as 3 and 4. In addition, the Commission is also authorized to assign three alternative non-numerical AR's to an Object: "N" if the Object is deemed to be entirely natural whatever its beauty and suggestive effect; "H" if an object is worked out as such is most likely to have originated in an "historical" period (which is given as -3000 B.P.); and finally "I" for "inadequate evidence" for any of the above ratings, numerical or not. All non-numerical ratings will be reported on the returned application, along with the numerical rating. The numerical rating, however, is the official rating with which the Object is carried in the files and reports of the Commission.

The Society reserves the right at its discretion to a) publish any or all individual ratings, 2) to dispense with or without charge any single or more numerous ratings.

A Member of the Commission will not ~~vote on~~ vote on any object which he owns.

When conditions are legally or otherwise deemed onerous for transmitting an object to Members of the Commission, the Executive Secretary may permit the above procedures to take place on the basis of all conditions except personal inspection of the object.

Prepared by Dr. Alfred de Grazia for the First
Conference of the Conference of the Society for Conservation
of Mineral Art

International Association for the Preservation of Paleo-art

Part I. Format for Authentification and Certification of Sculpture (A-Form)

Application Number _____
Authentification Number _____
Date of Application _____
Date of Authentification _____
Authenticity Rating (from ~~one~~ to 5) _____
Alphabetic Rating Supplements _____

Part II. Description of Object

Name of Object 3rd of the Night w/ 2 eyes
Name of Owner _____
Authorization for submission. _____
Address of Owner _____

General Description of object _____

Submit ^{one} ~~one~~ in color for each major facet of the sculpture,
photographs showing at least 6 major views.

Dimensions _____ Weight _____

Chemical composition (aspects minerales du sujet)

Submission of drawings or three-dimensional abstract representations of the actual object, and of the object as retrojected to its original condition, are invited.

Erosion, weathering, tumbling etc.: describe as concretely as possible the natural history of the object
grade of condition

Part III. Elaboration of Object

Provide here all evidence that the object may have been deliberately chosen to represent an idea or being. Then describe in detail how much and what kind of work has been done on it.

Part IV. Circumstances of Discovery of Object

Was it a planned expedition? _____ How so? _____
Who was the discoverer? If more than one person was present describe who. _____
Date of discovery _____
Manner of discovery (by walking around, by digging (what suggested digging?)) _____

Part V. Environment of Object.

Geographical location (as closely as possible so that a stranger reading this could go and stand over the site of discovery).
Geological: Bedding, surface: depth (photographs where possible)
Estimate the number of humanly handled or worked pieces observable within 1 m², 2m², 10 m², 20 m², 100 m², 1000 m².
Indicate possible circumstances of loss, abandonment, destruction, or discarding of object. _____

Part VI. Time and Style Indicators.

Style indicators: a _____ b _____ c _____ d _____ e _____ etc.
Evidence of other objects, humanly handled, found in close association with the object. Include photos when possible, of other objects.

Part VII. Attach testimony of any witnesses, especially geologists, commenting upon surrounding terrain. A map of location of object in regard to minerals around is useful.

Size

2/3 still
w/ patina

40 hrs
preparation
before
loss

old flower
field
country
displaced