

ART

See also: Aboriginal art, bark paintings, collections, handicrafts, material culture, performance, performing arts, rock art, style, visual arts, woodcarving.

Entries: 145

Last update: 10/04/2020

Compiled by Thanos Kouravelos

Altman, J. C.

- 1982 "Artists and artisans in Gunwinggu society", in *Aboriginal art at the top: a regional exhibition*, by P. M. Cooke & J. C. Altman (eds), pp. 12-16. Maningrida, NT: Maningrida Arts and Crafts.
- 1983 "The structure and future of artefact production for exchange in north-central Arnhem Land", in *Aboriginal arts and crafts and the market*, by Peter Loveday & Peter Cooke (eds.), pp. 7-18. Darwin: Australian National University, North Australian Research Unit, Monograph.
- 1988 "The economic basis for cultural reproduction", in *The inspired dream: life as art in Aboriginal Australia*, by Margie K. C. West (ed.), pp. 48-55. Brisbane: The Gallery/Queensland Art Gallery.
- 1989 *The Aboriginal arts and craft industry: report of the Review Committee, July 1989*. Canberra: Australian Government Publishing Service. 376 p.
- 1990 "Selling Aboriginal art", in *Marketing Aboriginal art in the 1990s*, by Jon C. Altman & Luke Taylor (eds.), pp. 5-15. Canberra: Aboriginal Studies Press, Institute Report Series.
- 1999 "Aboriginal art centres and NACISS: an appraisal of performance based on financial statements", in *The art and craft centre story: a survey of thirty-nine Aboriginal community art centres in remote Australia, undertaken by Desart Inc., Vol. 2: summary and recommendations*, by Felicity Wright & Frances Morphy (eds.), pp. 51-68. Canberra: Aboriginal and Torres Strait Islander Commission.
- 2000 "Marketing Aboriginal art", in *Oxford companion to aboriginal art and culture*, by Sylvia Kleinert & Margo Neale (eds.), pp. 461-466. Melbourne: Oxford University Press.
- 2004a "Anchor Kulunba: the artist at work", in *Crossing Country: the alchemy of Western Arnhem Land art*, by Hetti Perkins (ed.), pp. 156-159. Sydney: Art Gallery of New South Wales.
- 2004b "Brokering Kuninjku art: artists, institutions and the market", in *Crossing Country: the alchemy of Western Arnhem Land art*, by Hetti Perkins (ed.), pp. 173-187. Sydney: Art Gallery of New South Wales.
- 2005 "From Mumeka to Basel: John Mawurndjul's artistic odyssey", in <<rarrk>> *John Mawurndjul: journey through time in Northern Australia*, by Christian Kaufmann (ed.), pp. 29-41. Basel: Schwabe.
- 2006a (ed.) *Mumeka to Milmilngkan: innovation in Kurulk Art*. Canberra: Drill Hall Gallery. 74 p.
- 2006b "The invention of Kurulk art", in *Mumeka to Milmilngkan: innovation in Kurulk Art*, by Jon C. Altman (ed.), pp. 16-33.

- Canberra: Drill Hall Gallery.
- 2007 "Art business: the Indigenous visual arts infrastructure", in *One sun one moon: Aboriginal art in Australia*, by Hetti Perkins & Margie West (eds.), pp. 43-49. Sydney: Art Gallery of New South Wales.
- 2009a "A brief social history of Kuninjku art and the market", in *Between indigenous Australia and Europe: John Mawurndjul: art histories in context*, by Claus Volkenandt & Christian Kaufmann (eds.), pp. 19-28. Canberra: Aboriginal Studies Press.
- 2009b "Brokering Kuninjku art: a critical perspective on the complex processes of mediating with the market", in *Between indigenous Australia and Europe: John Mawurndjul: art histories in context*, by Claus Volkenandt & Christian Kaufmann (eds.), pp. 53-59. Canberra: Aboriginal Studies Press.
- Altman, J. C., Hunter, B., Ward, S. & Wright, F.
- 2002 "The Indigenous visual arts industry", in *Competition and consumer issues for indigenous Australians*, by Jon C. Altman & Sally Ward (eds.), pp. 64-101. Canberra: Australian Competition and Consumer Commission.
- Altman, J. C. & Taylor, L.
- 1990 (eds.) *Marketing Aboriginal art in the 1990s*. Canberra: Aboriginal Studies Press, Institute Report Series. 119 p.
- 2000 "Commerce and culture: Aboriginal and Torres Strait Islander art and the market", in *Transitions: 17 years of the National Aboriginal & Torres Strait Islander Art Award*, by Margie West (ed.), pp. 9-18. Darwin: Museums and Art Galleries of the Northern Territory.
- 2008 "Too many dreamings: diversity and change in bark paintings from West Arnhem", in *Indigenous art at the Australian National University*, by Claudette Chubb & Nancy Sever (eds.), pp. 61-101. Melbourne: Macmillan.
- Altman, J. C. & Wright, F.
- 1999 "Introduction: project overview", in *The art and craft centre story: a survey of thirty-nine Aboriginal community art centres in remote Australia, undertaken by Desart Inc., Vol. 2: summary and recommendations*, by Felicity Wright & Frances Morphy (eds.), pp. 1-9. Canberra: Aboriginal and Torres Strait Islander Commission.
- Bagshawe, F. J.
- 1923 92. Rock paintings of the Kangeju Bushmen, Tanganyika Territory. *Man* 23:146-147.
- Bahn, P. G.
- 2003 Early rock art and settlement in Brazil. *Before Farming* 2003/1 (14).
- Baumann, M. P.
- 1981 Music, dance, and song of the Chipayas (Bolivia). *Latin American Music Review* 2(2):171-222.
- Bennett, D.
- 2003 Often crude and quaint: some Australian conceptions of nature, ecology, and rock-art. *Before Farming* 2003/4 (4).
- Biebuyck, D.
- 1973 *Lega culture: art, initiation, and moral philosophy among a Central African people*. Berkeley: University of California Press. 268 p.

- Biesele, M.
 1974 A note on the beliefs of modern Bushmen concerning the Tsodilo Hills. *Newsletter of the South West Africa Scientific Society* 15(3-4):1-3.
 1983 Interpretation in rock art and folklore: communication systems in evolutionary perspective. *Goodwin Series* 4:54-60.
 1986 "Bushman art: a preoccupation with transformation", in *Ancient Texans: rock art and lifeways along the Lower Pecos*, edited by Harry J. Shafer & George Zappler (eds.), pp. 200-203. Austin, TX: Texas Monthly Press.
- Bird-David, N.
 2006 Animistic epistemology: why some hunter-gatherers do not depict animals? *Ethnos* 71(1):33-50.
- Boivin, N.
 2006 Shamanism and Indian rock art: comment on "Shamanism: a contested concept in archaeology, by J. D. Lewis-Williams". *Before Farming* 2006/4 article 2.
- Bonyhady, T.
 1991 *Burke and Wills: from Melbourne to myth*. Balmain, NSW: David Ell Press. 383 p.
- Bougard, E.
 2007 Review of "*Palaeolithic art at Creswell Crags in European context*, by Paul Pettitt, Paul Bahn & Sergio Ripoll (eds.). Oxford: Oxford University Press, 2007". *Before Farming* 2007/3 article 5:1-5.
- Campbell, A. & Coulson, D.
 2006 Shamanism and East African rock art: comment on "Shamanism: a contested concept in archaeology, by J. D. Lewis-Williams". *Before Farming* 2006/4 article 3.
- Campbell, A., Hitchcock, R. K. & Bryan, M.
 1980 Rock art at Tsodilo, Botswana. *South African Journal of Science* 76(10):476-478.
- Carden, N.
 2008 Territories among hunter-gatherers and the ritual dimension of landscapes: the central Patagonian plateau, Argentina. *Before Farming* 2008/1 article 1.
- Casey, M.
 2012 *Telling stories: Aboriginal Australian and Torres Strait Islander performance*. North Melbourne, VIC: Australian Scholarly, Studies in Indigenous History and Culture. 183 p.
- Challis, S.
 2012 Creolisation on the nineteenth-century frontiers of southern Africa: a case study of the AmaTola 'Bushmen' in the Maloti-Drakensberg. *Journal of Southern African Studies* 38(2):265-280.
- Chamberlain, A. F.
 1901 Kootenay group-drawings. *American Anthropologist* (N.S.) 3(2):248-256.
- Clark, J. G. D.
 1967 *The stone age hunters*. London: Thames & Hudson, Library of the Early Civilizations. 143 p.
- Clegg, J. & Ghantous, S.
 2003 Rock-paintings of exotic animals in the Sydney Basin, New South

- Wales, Australia. *Before Farming* 2003/1 (7).
- Coles, R. & Hunter, R.
 2010 *The ochre warriors: Peramangk culture and rock art in the Mount Lofty Ranges*. Stepney, SA: Axiom. 226 p.
- Conkey, M. W.
 1984 "To find ourselves: art and social geography of prehistoric hunter gatherers", in *Past and present in hunter gatherer studies*, by Carmel Schrire (ed.), pp. 253-276. Orlando, FL: Academic Press.
 2001 "Hunting for images, gathering up meanings: art for life in hunting-gathering societies", in *Hunter-gatherers: an interdisciplinary perspective*, by Catherine Panter-Brick, Robert H. Layton & Peter Rowley-Conwy (eds.), pp. 267-291. Cambridge: Cambridge University Press, Biosocial Society Symposium Series 13.
- Cooke, P. M. & Altman, J. C. (eds.)
 1982 *Aboriginal art at the top: a regional exhibition*. Maningrida: Maningrida Arts and Crafts. 64 p.
- Daly, R.
 2015 Weaving in a damaged natural environment: a Xwélmexw Coast Salish case study. *Hunter Gatherer Research* 1(4):445-472.
- Davidson, I.
 2014 "Hunter-gatherers in Australia: deep histories of continuity and change", in *The Oxford handbook of the archaeology and anthropology of hunter-gatherers*, by Vicki Cummings, Peter Jordan & Marek Zvelebil (eds.), pp. 368-404. Oxford: Oxford University Press, Oxford Handbooks in Archaeology.
- De Ruyter, M.
 2017 Music making in the *bwete* ritual: on the ambivalent relationship between Babongo Pygmies and their neighbours in the Chaillu mountains of Gabon. *Hunter Gatherer Research* 2(4):437-463.
- Deacon, J. & Dowson, T. A. (eds.)
 1996 *Voices from the past: /Xam Bushmen and the Bleek and Lloyd Collection*. Johannesburg: Witwatersrand University Press, Khoisan Heritage Series. 300 p.
- Derevianko, A. P., Markin, S. V. & Tabarev, A. V.
 2014 "The Palaeolithic of northern Asia", in *The Oxford handbook of the archaeology and anthropology of hunter-gatherers*, by Vicki Cummings, Peter Jordan & Marek Zvelebil (eds.), pp. 310-327. Oxford: Oxford University Press, Oxford Handbooks in Archaeology.
- Dixon, R. B.
 1900 Basketry designs of the Maidu Indians of California. *American Anthropologist* (N.S.) 2(2):266-276.
- Doke, C. M.
 1936 Games, plays and dances of the ≠Khomani Bushmen. *Bantu Studies* 10(1):461-471.
- Dowson, T. A.
 2000 "Painting as politics: exposing historical processes in hunter-gatherer rock art", in *Hunters and gatherers in the modern world: conflict, resistance, and self-determination*, by Peter P. Schweitzer, Megan Biesele & Robert K. Hitchcock (eds.), pp. 413-426. Oxford: Berghahn.
- Eastwood, E. B.

- 2005 From girls to women: female imagery in the San rock paintings of the Central Limpopo Basin, southern Africa. *Before Farming* 2005/3 article 2.
- 2007 Shared symbols: cross-cultural clothing motifs in the rock art of the Central Limpopo Basin, southern Africa. *Before Farming* 2007/1 article 1.
- Elkin, A. P.
1948 Grey's northern Kimberley cave-paintings re-found. *Oceania* 19(1):1-15.
- Escobar, T.
2007 *The curse of Nemur: in search of the art, myth, and ritual of the Ishir*, translated by Adriana Michele Campos Johnson with a foreword by Michael Taussig. Pittsburgh, PA: University of Pittsburgh Press, Illuminations: Cultural Formations of the Americas. 303 p.
- Faulstich, P.
2003 Dreaming the country and burning the land: rock art and ecological knowledge. *Before Farming* 2003/3 (3):1-13.
- Faulstich, P., Taçon, P. S. C. & Ouzman, S.
2003 Rock-art and relationships: an introduction. *Before Farming* 2003/1 (5).
- Fortier, J.
2002 The arts of deception: verbal performances by the Rāute of Nepal. *Journal of the Royal Anthropological Institute* (N.S.) 8(2):233-257.
- Freeman, D. & Pankhurst, A. (eds.)
2001 *Living on the edge: marginalised minorities of craftworkers, and hunters in southern Ethiopia*. Addis Ababa: Department of Sociology and Social Administration, College of Social Sciences, Addis Ababa University. 375 p.
- 2003 *Peripheral people: the excluded minorities of Ethiopia*. Lawrenceville, NJ: Red Sea Press. 394 p.
- Gabail, L.
2012 Performing opacity: initiation and ritual interactions across the ages among the Bassari of Guinea. *HAU* 2(2):138-162.
- Gardner, D. S.
1983 Performativity in ritual: the Mianmin case. *Man* (N.S.) 18(2):346-360.
- Graham, L. R.
1995 *Performing dreams: discourses of immortality among the Xavante of Central Brazil*. Austin, TX: University of Texas Press, 290 p.
- Gerritsen, J.
1976 *Mootwingee: the rockholes*. Tibooburra, NSW: J. Gerritsen. 69 p.
- Goddard, R. H.
1941-1942 Aboriginal rock sculpture, stenciling and paintings in the Carnarvon Ranges. *Queensland Geographical Journal* 47:72-80.
- Grove, M. J.
2003 Woman, man, land: an example from Arnhem Land, North Australia. *Before Farming* 2003/2 (6):1-15.
- Guenther, M.
1984 *The rock art of the Brandberg of Namibia: an interpretive analysis*. Waterloo: Wilfrid Laurier University, Department of Sociology and

- Anthropology, Research Paper Series No. 8465. 66 p.
- 1988 "Animals in Bushman thought, myth and art", in *Hunters and gatherers*, Vol. II: *property, power and ideology*, by Tim Ingold, David Riches & James Woodburn (eds.), pp. 192-202. Oxford: Berg, Explorations in Anthropology.
- 1990 "Convergent and divergent themes in Bushman myth and art", in *Die Vielfalt der Kultur: ethnologische Aspekte von Verwandtschaft, Kunst und Weltauffassung: Ernst Wilhelm Müller zum 65. Geburtstag*, by Karl-Heinz Kohl, Heinz Arnold Muszinski & Ivo Strecker (eds.), pp. 273-254. Berlin: Dietrich Reimer, Mainzer ethnologica Bd. 4.
- 1995 Contested images, contexted texts: the politics of representing the Bushmen of Southern Africa. *Critical Arts* 9(2):110-118.
- 1998 "Farm labourer, trance dancer, artist: the life and works of Qwaa Mangana", in *The proceedings of the Khoisan Identities and Cultural Heritage Conference*, by Andrew Bank (ed.), pp. 121-134. Cape Town: Institute for Historical Research, University of the Western Cape in conjunction with Infosource CC.
- 2006 "Contemporary Bushman art, identity politics, and the primitivism discourse", in *The politics of egalitarianism: theory and practice*, by Jacqueline Solway (ed.), pp. 159-188. Oxford: Berghahn, Methodology and History in Anthropology Vol. 12.
- Gunn, R. G.
2003 Rock-art in the Tolmer sandstones, Northern Territory, Australia. *Before Farming* 2003/2 (7).
- Hamby, L.
2015 The state of fibre at Gapuwiyak, Arnhem Land. *Hunter Gatherer Research* 1(3):359-378.
- Hays-Gilpin, K.
2006 Considering consciousness: a view from North America: comment on "Shamanism: a contested concept in archaeology, by J. D. Lewis-Williams". *Before Farming* 2006/4 article 4.
- Helvenston, P. A. & Bahn, P. G.
2007 Yes, there is a 'shamanism and rock art debate': response to "Is there a shamanism and rock art debate?", by David S. Whitley". *Before Farming* 2007/1 article 3.
- Hewlett, B. S. & Cavalli-Sforza, L. L.
1991 Barkcloth designs of Mbuti women. *Human Mosaic* 25(1-2):1-9.
- Hitchcock, R. K.
2006 "Rock art, cultural tourism, and the indigenous peoples of Southern Africa", in *African rock art: the future of Africa's past*, by Janette Deacon (ed.), pp. 49-58. Nairobi: Trust for African Rock Art.
2010 "Rock art tourism: development through conservation", in *Tsodilo Hills: copper bracelet of the Kalahari*, by Alec Campbell, Larry Robbins & Michael Taylor (eds.), pp. 132-143. East Lansing, MI & Gaborone: Michigan State University Press & Botswana Society.
- Hoffman, W. J.
1888 Pictography and shamanistic rites of the Ojibwa. *American Anthropologist* 1(3):209-230.
- Holl, A. F. C.
2006 This is not an image, just a pretext!: comment on "Shamanism: a

- contested concept in archaeology, by J. D. Lewis-Williams". *Before Farming* 2006/4 article 5.
- Holmes, W. H.
 1892a Studies in Aboriginal decorative art, I. *American Anthropologist* 5(1):67-72.
 1892b Studies in Aboriginal decorative Art, II. *American Anthropologist* 5(2):149-152.
- Ikeya, K.
 1996 Road construction and handicraft production in the Xade Area, Botswana. *African Study Monographs* Supplementary Issue 22:67-84.
- Jolly, P.
 2007 Before farming? Cattle kept and painted by the south-eastern San. *Before Farming* 2007/4 article 2.
- Jones, T. & Wesley, D.
 2016 Towards multiple ontologies: creating rock art narratives in Arnhem Land. *Hunter Gatherer Research* 2(3):275-301.
- Kaufmann, C.
 2003 *Korewori: magic art form the rainforest*, translated from the German by Robert Williamson. Honolulu: University of Hawai'i Press. 103 p.
- Koenig, J., Altman, J. C. & Griffiths, A. D.
 2005 "Too many trees!": Aboriginal woodcarvers in Australia", in *Carving out a future: forests, livelihoods and the international woodcarving trade*, by Anthony B. Cunningham, Bruce M. Campbell & Brian M. Belcher (eds.), pp. 135-146. London: Earthscan.
- Konin, A.
 2012 *L'art musical chez les Niaboua: un peuple krou du centre-ouest de la Côte d'Ivoire*. Tervuren: Musée royal de l'Afrique centrale, Collection digitale, Documents de sciences humaines et sociales. 72 p.
- Kroeber, A. L.
 1901 Decorative symbolism of the Arapaho. *American Anthropologist* (N.S.) 3(2):308-336.
- Lee, R. B.
 1968 "Sociology of !Kung Bushman trance performances", in *Trance and possession states*, by Raymond H. Prince (ed.), pp. 35-54. Montreal: Raymond M. Bucke Memorial Society.
- Lewis-Williams, D.
 1984 "Ideological continuities in prehistoric southern Africa: the evidence of rock art", in *Past and present in hunter gatherer studies*, by Carmel Schrire (ed.), pp. 225-252. Orlando, FL: Academic Press.
 1988 "'People of the eland': an archaeolinguistic crux", in *Hunters and gatherers, Vol. 2: property, power and ideology*, by Tim Ingold, David Riches & James Woodburn (eds.), pp. 203-211. Oxford: Berg, Explorations in Anthropology.
 2002 Society, religion, art, and a conjunction of other things. *Before Farming* 2002/3_4(6).
 2006a Shamanism: a contested concept in archaeology. *Before Farming* 2006/4 article 1.
 2006b Response. *Before Farming* 2006/4 article 12.
 2008 Response to "Dreaming phenomena and palaeoart, by Ben Watson". *Before Farming* 2008/1 article 4.

- 2014 “Art for the living”, in *The Oxford handbook of the archaeology and anthropology of hunter-gatherers*, by Vicki Cummings, Peter Jordan & Marek Zvelebil (eds.), pp. 625-642. Oxford: Oxford University Press, Oxford Handbooks in Archaeology.
- Lewis-Williams, J. D. & Biesele, M.
 1978 Eland hunting rituals among northern and southern San groups: striking similarities. *Africa* 48(2):117-134.
- Lewis-Williams, J. D. & Challis, S.
 2010 Truth in error: an enigmatic 19th century San comment on southern African rock paintings of ‘lions’ & ‘shields’. *Before Farming* 2010/1 article 2.
- Loovers, J. P. L.
 2015 Dog-craft: a history of Gwich’in and dogs in the Canadian North. *Hunter Gatherer Research* 1(4):387-419.
- Martin, C.
 2003 Marks of contemplation: cup-and-ring rock-art from Ireland. *Before Farming* 2003/3 (5).
- Mathews, R. H.
 1895 Australian rock pictures. *American Anthropologist* 8(3):268-278.
 1896 Australian ground and tree drawings. *American Anthropologist* 9(2):33-49.
- May, S. K.
 2003 Colonial collections of portable art and intercultural encounters in Aboriginal Australia. *Before Farming* 2003/1 (8).
- Mitchell, S. R.
 1949 *Stone-age craftsmen: stone tools and camping places of the Australian aborigines*. Melbourne: Tait Book Co. 211 p.
- Montelle, Y. P.
 2003 Rock-art as mapping. *Before Farming* 2003/2 (4).
- Morphy, H.
 1988 “Maintaining cosmic unity: ideology and the reproduction of Yolngu clans”, in *Hunters and gatherers, Vol. 2: property, power and ideology*, by Tim Ingold, David Riches & James Woodburn (eds.), pp. 249-271. Oxford: Berg, Explorations in Anthropology.
 1999 “Traditional and modern visual art of hunting and gathering peoples”, in *The Cambridge encyclopedia of hunters and gatherers*, by Richard B. Lee & Richard Daly (eds.), pp. 441-448. Cambridge: Cambridge University Press.
- Mulvaney, K.
 2003 Transformations - rock walls to canvas: representations of the totemic geography in Aboriginal Australia. *Before Farming* 2003/2 (5).
- Muñoz, G.
 2005 Group of indigenous rock art investigation (Gipri): rock art investigation in Colombia. *Before Farming* 2005/1 article 6.
- Nelson, E. C., Manning, J. T. & Sinclair, A. G. M.
 2006 Using the length of the 2nd to 4th digit ratio (2D:4D) to sex cave art hand stencils: factors to consider. *Before Farming* 2006/1 article 6.
- Nugent, M.
 2009 *Captain Cook was here*. Cambridge: Cambridge University Press. 164 p.

- Oobagooma, J., Doohan, K., Umbagai, L. & Porr, M.
 2016 Yooddooddoom: a narrative exploration of the camp and the sacred place, daily life, images, arranged stones and *Lalai* Beings. *Hunter Gatherer Research* 2(3):345-374.
- Ouzman, S.
 2002 Ambiguity and ambition for European rock art on-line: website review of “EuroPreArt. European Prehistoric art: past signs and present memories”. *Before Farming* 2002/2 (9).
 2003 Indigenous images of a colonial exotic: imaginings from Bushman southern Africa. *Before Farming* 2003/1 (6).
 2006 South African Conference on Rock Art: theoretical perspectives on rock art 3. *Before Farming* 2006/1 article 7. (conference review)
- Peng, Y.
 2016 The evidence of proximity: tattoo practices of the Baka in southeastern Cameroon. *Hunter Gatherer Research* 2(1):63-95.
- Peterson, N.
 1981 “Art of the desert”, in *Aboriginal Australia: National Gallery of Victoria, Art Gallery of Western Australia, Australian Museum, Queensland Art Gallery: 1981-1982*, by Carol Cooper *et al.*, pp. 42-51. Sydney: Australian Gallery Directors Council.
 1983 “Aboriginal Arts and Crafts Pty. Ltd.: a brief history”, in *Aboriginal arts and crafts and the market*, by P. Loveday & P. Cooke (eds.), pp. 60-65. Darwin: Australian National University, North Australia Research Unit.
 2009 “The cultural context of art from the desert”, in *Indigenous art at the Australian National University*, by Claudette Chubb & Nancy Severs (eds.), pp. 127-153. Melbourne: Macmillan.
- Pettitt, P. B.
 2003a A Palaeolithic star chart or stars in your eyes? *Before Farming* 2003/1 (15).
 2003b Palaeolithic cave art found in Britain. *Before Farming* 2003/3 (10).
 2014 “The European Upper Palaeolithic”, in *The Oxford handbook of the archaeology and anthropology of hunter-gatherers*, by Vicki Cummings, Peter Jordan & Marek Zvelebil (eds.), pp. 279-309. Oxford: Oxford University Press, Oxford Handbooks in Archaeology.
- Playford, P. E.
 1960 Aboriginal rock paintings of the west Kimberley region, Western Australia. *Journal of the Royal Society of Western Australia* 43(4):111-122.
- Riboli, D.
 1993 “Shamanic paraphernalia and dances among the Chepang shamans (south Nepal)”, in *Shamanism and performing arts*, by Mihály Hoppál & Pál Párisz (eds.), pp. 122-127. Budapest: Ethnographical Institute, Hungarian Academy of Sciences.
 1995 “Shamanic visual art in Nepal”, in *Shamanism in performing arts*, edited by Tae-gon Kim & Mihály Hoppál with the assistance of Otto J. von Sadvoszky, pp. 77-88. Budapest: Akadémiai Kiadó, Bibliotheca Shamanistica/International Society for Shamanistic Research Vol. 1.
- Roberts, J. G., Conway, S. Y., Morgan, R., Dirn, A., Harris, S., Farrar, E. B., Roberts, F. B., Merlan, F., Collyer, E., Calnan, T. & Wightman, G.

- 2011 *Mangarrayi and Yangman plants and animals: Aboriginal biocultural knowledge from Elsey and the Roper River, north Australia*. Palmerston, NT: Department of Natural Resources, Environment, the Arts and Sport, Diwurruwurru-Jaru Aboriginal Corp./Mimi Aboriginal Art & Craft, Northern Territory Botanical Bulletin, ISSN0314-1810, No. 39. 208 p.
- Rothstein, M.
2016 *Regnskovens religion: forestillinger og ritualer blandt Borneos sidste jæger-samlere: en religionshistorisk monografi*. Copenhagen: U Press. 511 p.
- Seitsonen, O.
2005 Shoreline displacement chronology of rock paintings at Lake Saimaa, eastern Finland. *Before Farming* 2005/1 article 4.
- Sellato, B.
2015 Crafts, culture and economics between resilience and instability: borrowing from and trading to farmers among Borneo's nomads. *Hunter Gatherer Research* 1(2):157-195.
- Skala, A. A.
2015 Heiltsuk and Wuikinuxv rock art: applying DStretch to reveal a layered landscape: a case study on the Central Coast, British Columbia, Canada. MA Thesis, University of Victoria. 263 p.
- Smith, A. B.
2014 "Post-glacial transformations in Africa", in *The Oxford handbook of the archaeology and anthropology of hunter-gatherers*, by Vicki Cummings, Peter Jordan & Marek Zvelebil (eds.), pp. 479-491. Oxford: Oxford University Press, Oxford Handbooks in Archaeology.
- Sullivan, N.
2012 Sago bark painting and the transformation of community identity on the Arafundi river, East Sepik Province, Papua New Guinea. *Pacific Arts* (N.S.) 12(2):5-23.
- Svoboda, J.
2014 "Post-glacial transformations: Danubian Europe", in *The Oxford handbook of the archaeology and anthropology of hunter-gatherers*, by Vicki Cummings, Peter Jordan & Marek Zvelebil (eds.), pp. 521-536. Oxford: Oxford University Press, Oxford Handbooks in Archaeology.
- Taçon, P. S. C.
2006 Shamanism and rock art interpretation: comment on "Shamanism: a contested concept in archaeology, by J. D. Lewis-Williams". *Before Farming* 2006/4 article 6.
- Taçon, P., Mulvaney, K., Ouzman, S., Fullagar, R., Head, L. & Carlton, P.
2003 Changing ecological concerns in rock-art subject matter of north Australia's Keep River region. *Before Farming* 2003/3 (4).
- Watson, B.
2007 Dreaming phenomena and palaeoart. *Before Farming* 2007/4 article 1:1-14.
- Welch, D. M.
2003 Plant motifs in Kimberley rock-art, Australia. *Before Farming* 2003/4 (5):1-13.
- Whitley, D. S.

- 2005 Putting the *art* back in rock art: review of “*Aesthetics and rock art*, by Thomas Heyd & John Clegg (eds.). Burlington, VT: Ashgate, 2005”. *Before Farming* 2005/3 article 4.
- 2006 Is there a shamanism and rock art debate?: comment on “Shamanism: a contested concept in archaeology, by J. D. Lewis-Williams”. *Before Farming* 2006/4 article 7.
- 2014 “Hunter-gatherer religion and ritual”, in *The Oxford handbook of the archaeology and anthropology of hunter-gatherers*, by Vicki Cummings, Peter Jordan & Marek Zvelebil (eds.), pp. 1221-1242. Oxford: Oxford University Press, Oxford Handbooks in Archaeology.
- Wiessner, P.
 1983 Style and social information in Kalahari San projectile points. *American Antiquity* 48(2):253-276.
- Wright, F., Altman, J. & Morphy, F.
 1999 “Recommendations”, in *The art and craft centre story: a survey of thirty-nine Aboriginal community art centres in remote Australia, undertaken by Desert Inc., Vol. 2: summary and recommendations*, by Felicity Wright & Frances Morphy (eds.), pp. 70-79. Canberra: Aboriginal and Torres Strait Islander Commission.