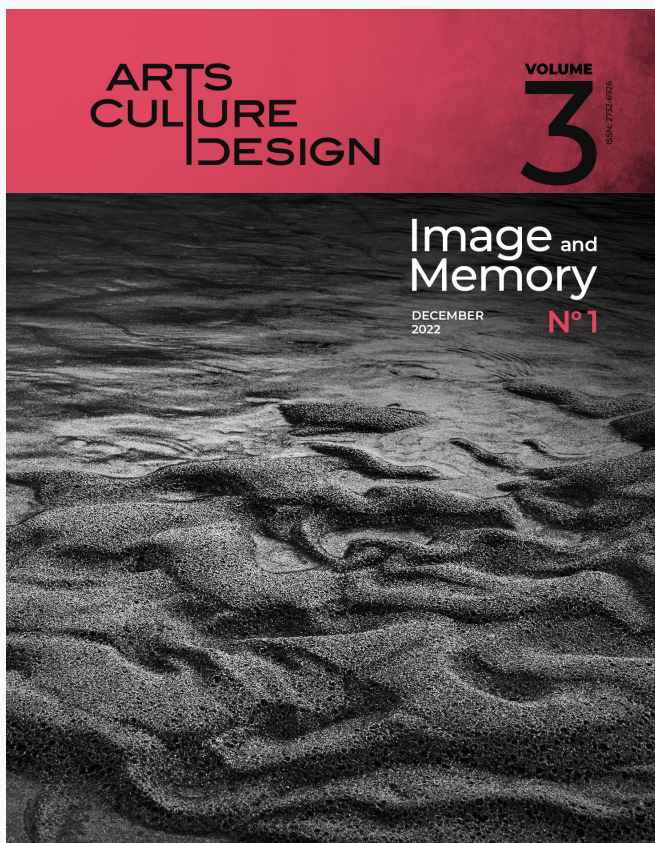


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Image and Memory



THE HAND MEMORY

Giulio Calegari

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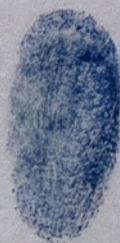
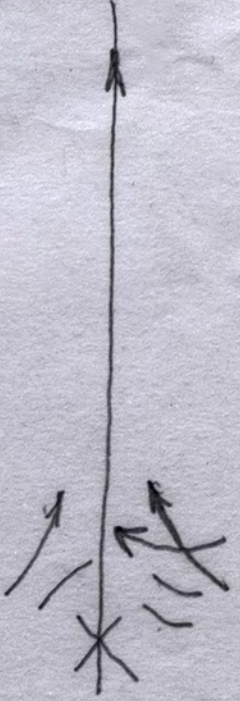
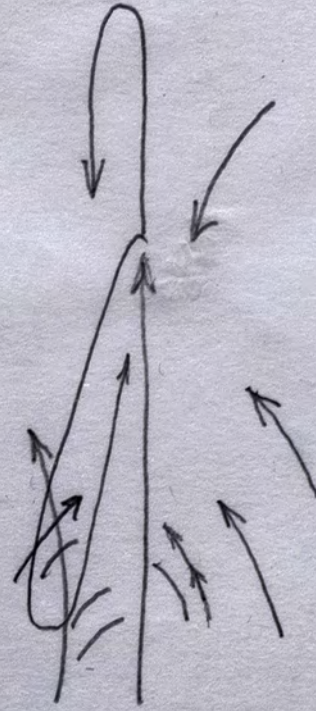
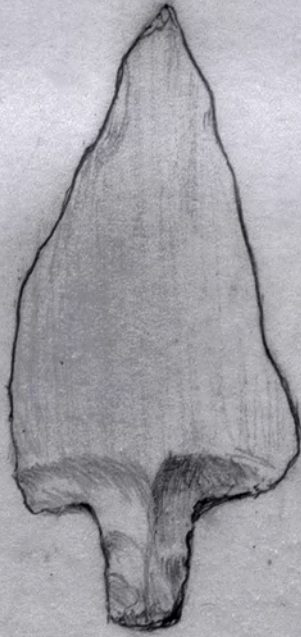
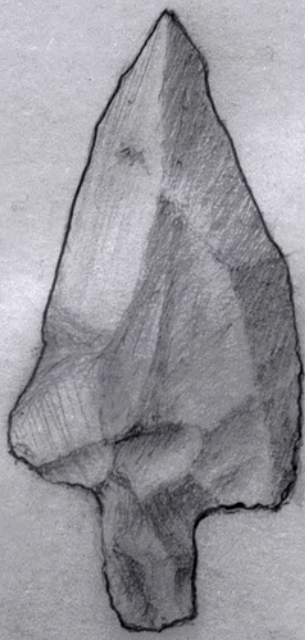
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THE HAND MEMORY

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Architect, former professor at the Academy of Fine Arts of Brera for the “Archetipi dell’immaginario” course. Since 1983 he guided different archaeological expeditions in Mali, Eritrea, Morocco and Togo, for the Centro Studi Archeologia Africana and for the Natural History Museum of Milan where he oversees the palaeoethnology department. He is the director of the magazine Archeologia Africana and the author of many papers, lectures and performances.

He edited, among many books, “L’uomo e l’ambiente del Sahara preistorico” and “La religione della Sete”; he published “Repertorio dell’Arte Rupestre dell’Eritrea” and “Aperture all’immaginario – Tra archeologia africana e incertezze”. Since the end of the sixties, he’s been more active as a contemporary artist, often using his research in the ‘anthropological’ field as a language for his art.

THE HAND MEMORY

Traces of ancient gestures are recalled and re-interpreted in an artistic way. Prehistoric chipped stone artefacts: preserve techniques, gestures, sounds and memories. Maybe stories. Just like in a book or in a musical score. We can reconstruct these ancient artefacts and use them to verify their function.

Keywords

- archaeology
- memory
- traces
- ancient gestures
- art re-interpretation

Though I prefer to listen to their secret message.

Grasp the ‘memory’ and the expression of the hand, the creative and imaginary moment that these ancient tools hide, as a souvenir that belongs to us. Wishing to dialogue with the ancient, chipped stones, and see with imagination the gestures with which they were made. I would save them from the prison of museum shop windows and the pages of assaulting books. I wish to reread them in an artistic, free, and creative way. Collecting the ancient gestures without betraying and leading them to a current language, in view of a new dialogue between art and archaeology.

“ARCHAEOLOGY OF BEAUTY”

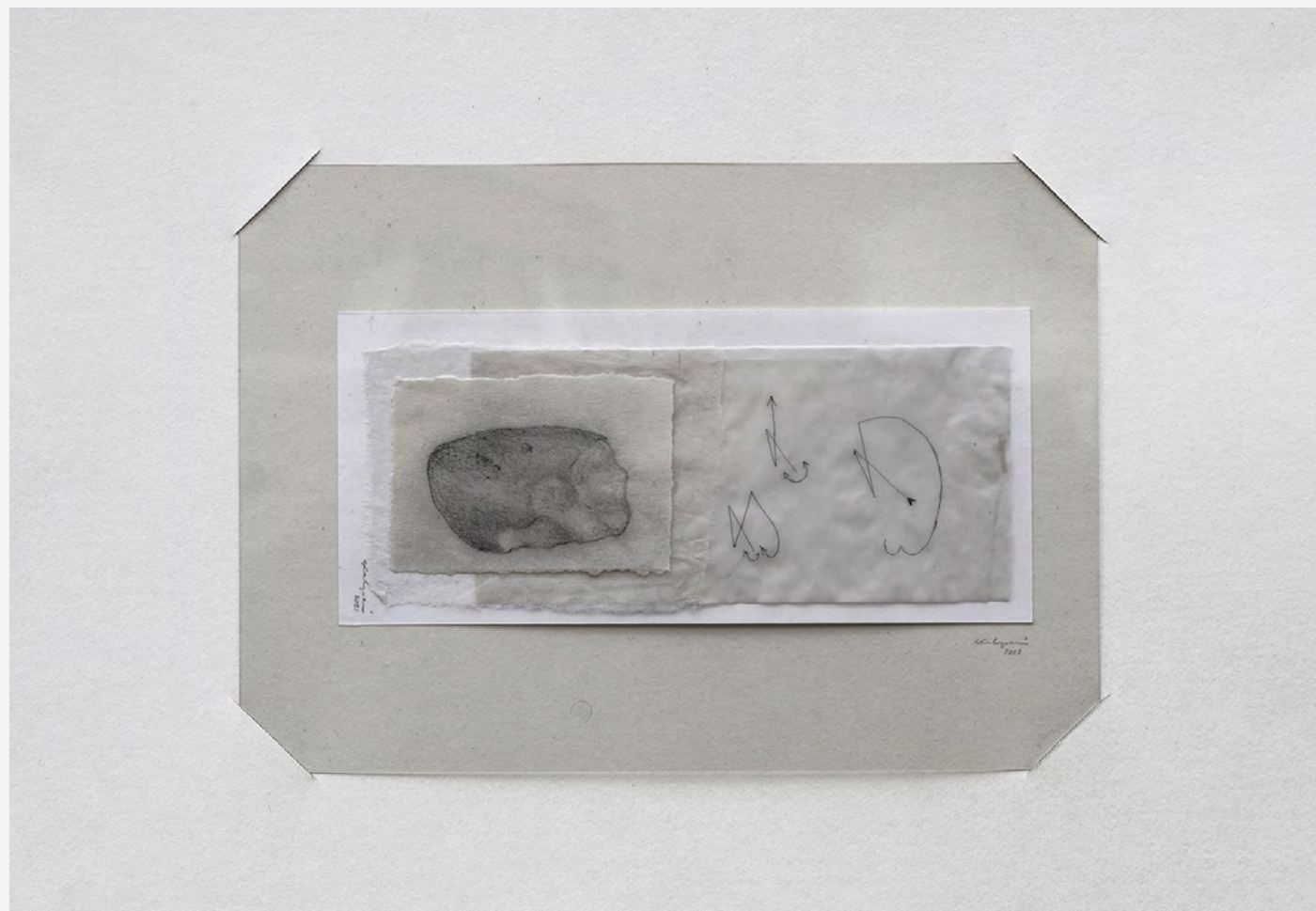


Figure 1.
 Quartzite Chopping tool
 chipped pebble type,
 lower Palaeolithic
 (Algerian Sahara).
 ‘Poetic’ and graphic
 interpretation of the hand
 gestures associated with
 the artefact.

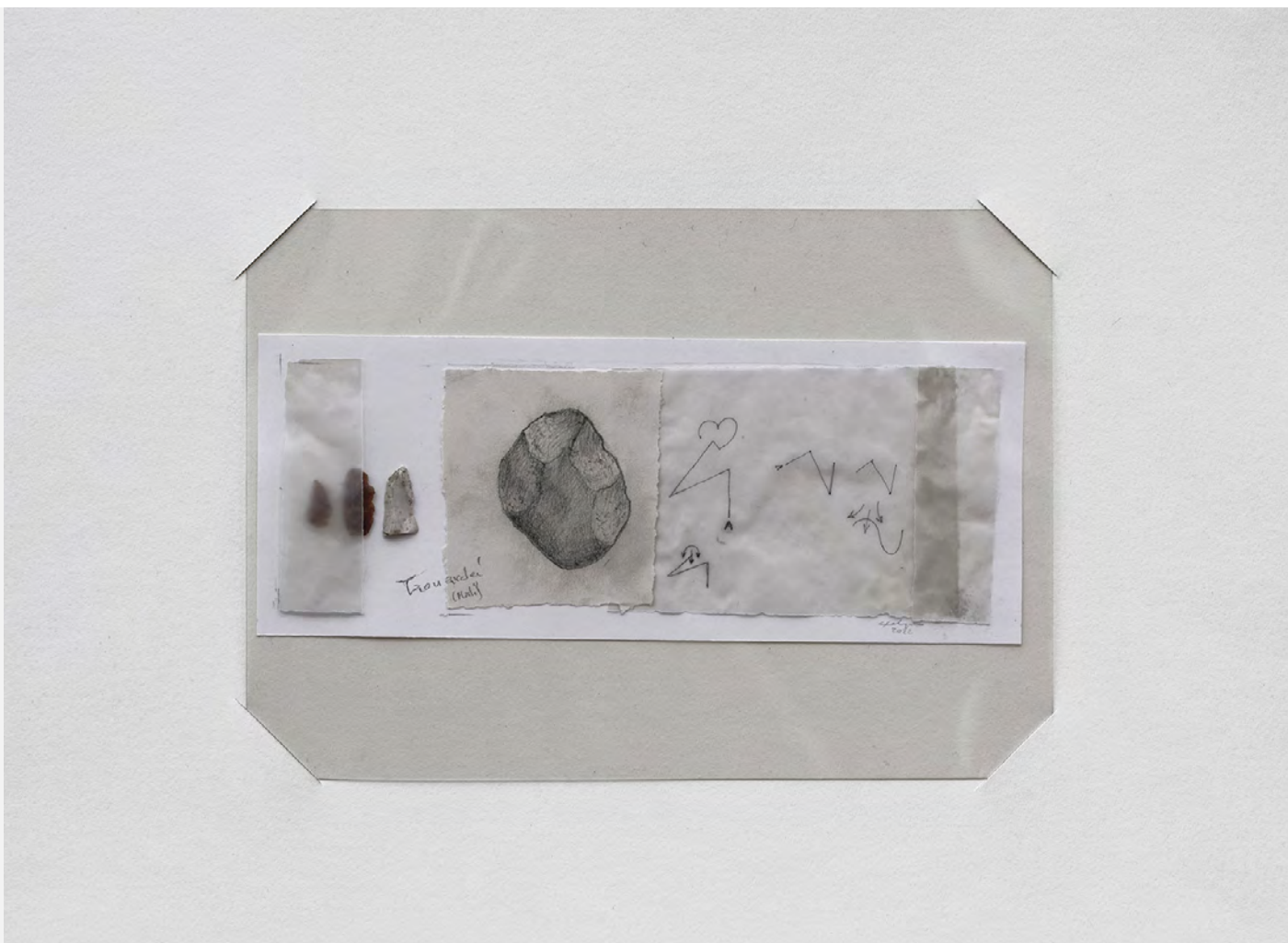


Figure 2.
Chopping tool chipped pebble type, lower Palaeolithic and Neolithic blades in flint and red chalcedony (Malian Sahel).
'Poetic' and graphic interpretation of the hand gestures associated with the artefact.

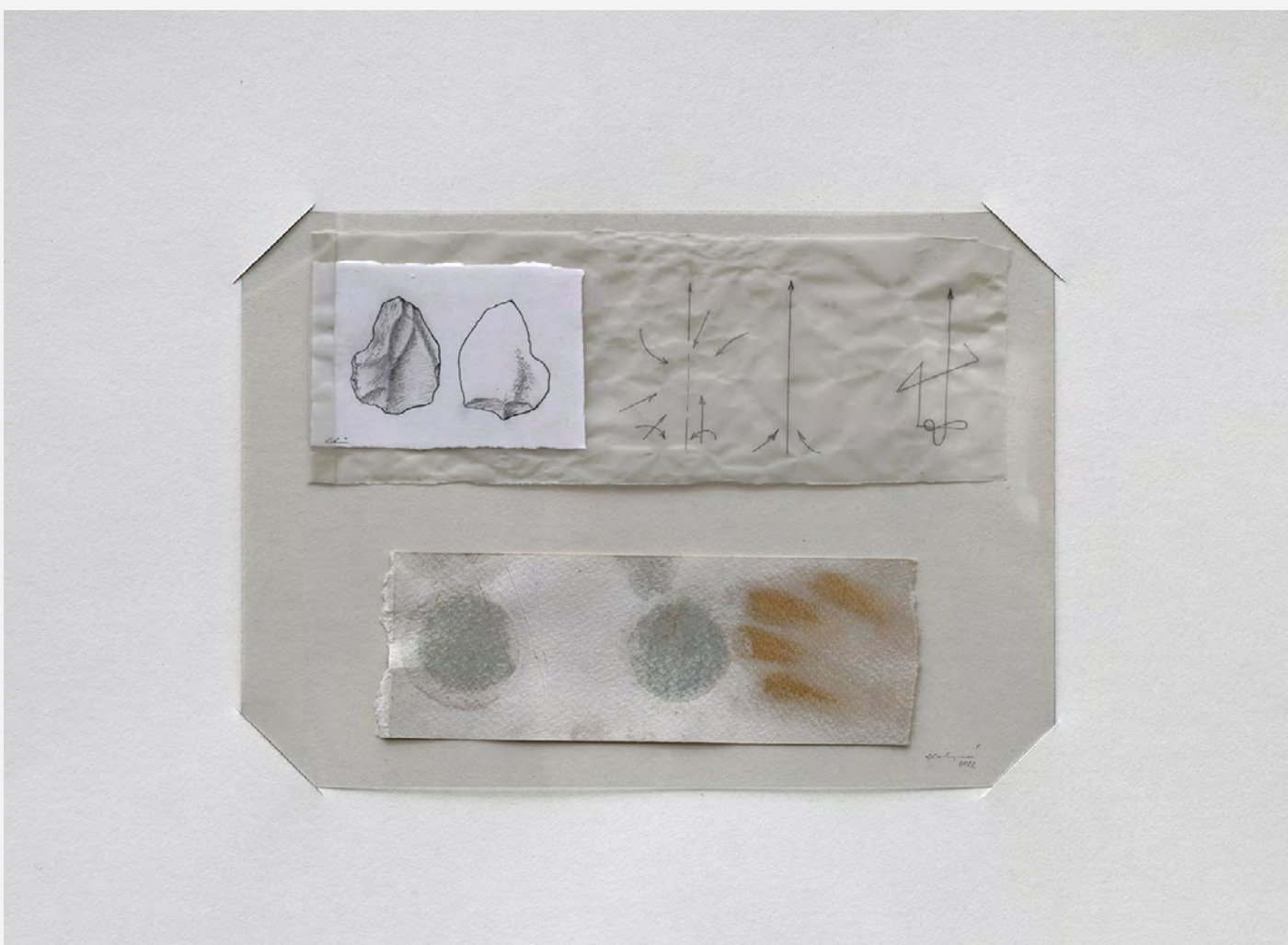


Figure 3.
Tip of quartz sandstone, lower/middle Palaeolithic (Eritrea plateau of Cohiato).
'Poetic' and graphic interpretation of the hand gestures associated with the artefact.

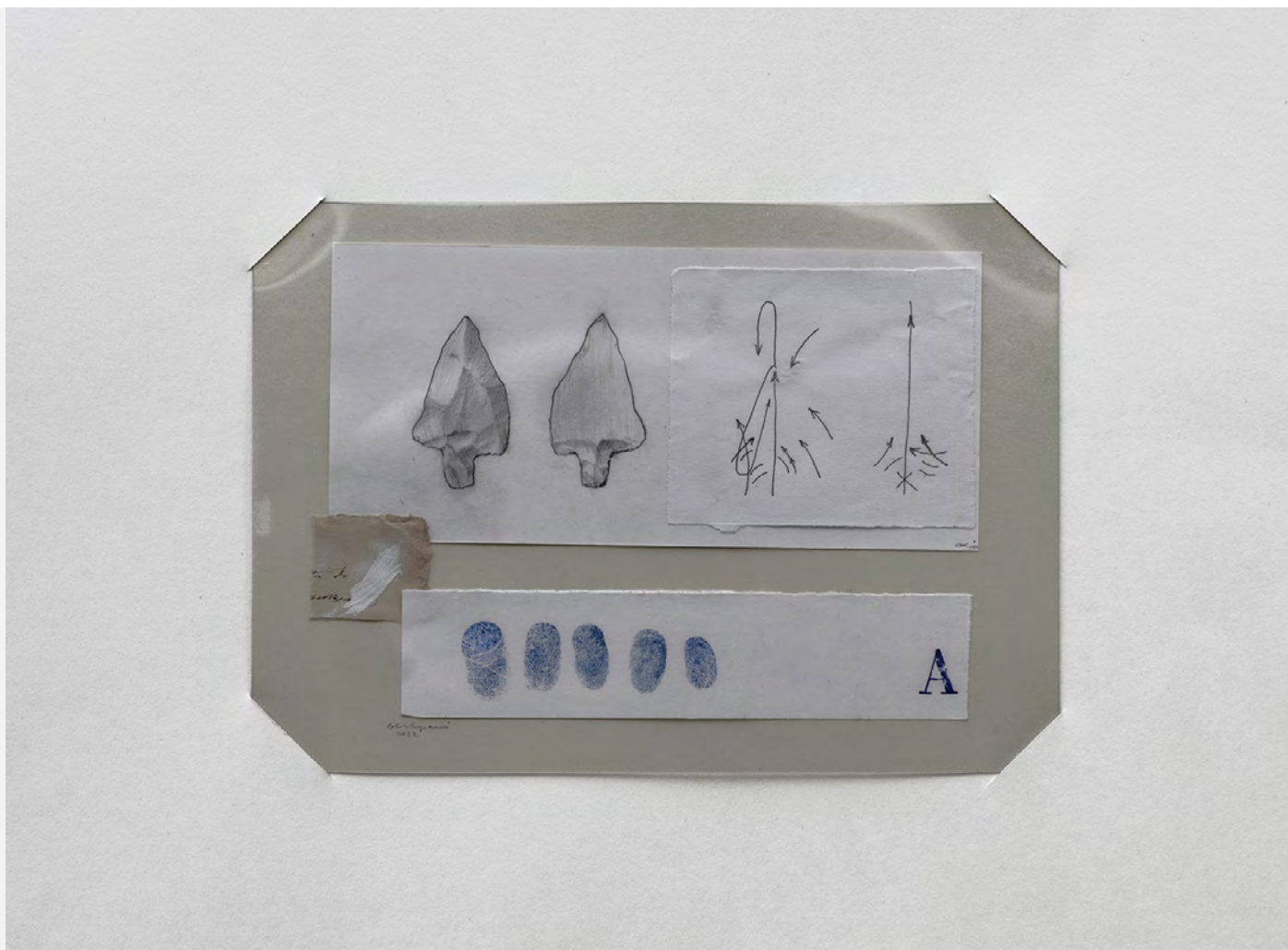


Figure 4.
Pedunculated point
in quartzite
(Ateriano Saharan).
Poetic and graphic
interpretation of the hand
gestures associated with
the artefact.

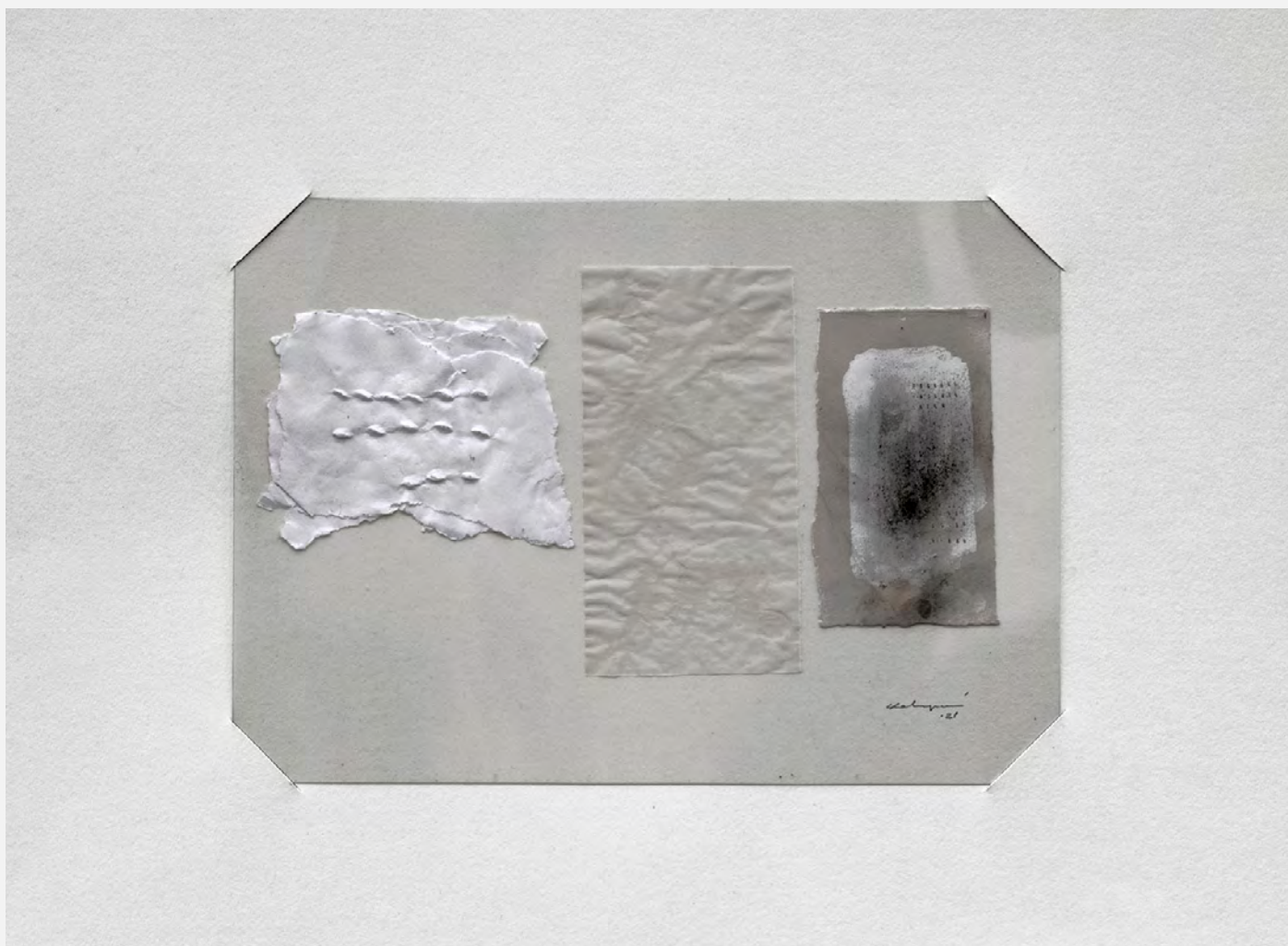


Figure 5.
Cast of prehistoric nails
from a fragment of
vase, Neolithic culture
of 'Cardium print' (Italy).
Translation into different
types of paper, tempera
paint, and smoke traces.