

Bibliography

Flintstone, Fred. *A History of Prehistoric Sculpture*. New York: Abrams, 1997. Print.

This book provides good historical information on prehistoric sculptures, such as the *Woman of Willendorf* and other so-called "Venus" figures. Flintstone is an acknowledged authority on Paleolithic art, currently teaching at Bedrock University. However, the quality of the images isn't very impressive, and it's difficult to make out the features of some sculpted items.

Flintstone, Fred and Barney Rubble. *The World of Paleolithic Art*. New York: Britannica World Multimedia, 1999.

CD-ROM.

This presentation covers Paleolithic works from around the world, and includes analysis from such important researchers as Alexander Marshack. The images are high-resolution and can be magnified up to 150%. Updated information is available through a companion website. Both authors teach sculpture in the Bedrock University Applied Arts & Design department, and contribute regularly to publications on topics in art and art history.

The Flintstones. Dir. Brian Levant. Perf. John Goodman, Elizabeth Perkins, Rick Moranis, Rosie O'Donnell. Universal, 1994. Film.

This film is funny and entertaining, but I think the writers' interpretation of the story of Fred and Wilma and their friends suffers from lack of plausibility.

Headstone, Rock. "The Boundary Between Art and Labor." *Quarry Art Reporter* 23 July 1993. EBSCO Academic Search Complete. Web. 12 May 2010.

Headstone is a renowned Leftist art historian, and in this article he summarizes his belief that many quarry workers are in fact artists and craftsmen. He also believes strongly that these workers are being exploited by being paid wages much lower than those of recognized artisans, simply because their work is confined to the quarry.

"Prehistoric Art: Paleolithic Origins." *Smart History*. N.d. Khan Academy. Web. 2 October 2013.

This short article from the Khan Academy pages devoted to art history, edited by Drs. Beth Harris and Steven Zucker, introduces the scope of Paleolithic art and its place in human artistic traditions. It includes links to specific sites, and an embedded video from *Nature* magazine about the recently-discovered mammoth-ivory figurine from Hohle Fels, Germany. The video provides a careful description of the figure, but the interpretation may be a bit ambitious.

Rubble, Barney. "Between a Rock and a Hard Place." *Stories from the Quarries*. Ed. Wilma Flintstone. Chicago: University of Chicago Press, 1992. Print.

In one of many articles on the trials and tribulations of quarry workers in an excellent volume, Rubble's piece talks about the difficulty of trying to maintain his desired level of craftsmanship in a market economy that values quantity over quality. Rubble not only works at the Bedrock Quarry facility, but teaches part-time at Bedrock University.

Rubble, Betty. "Fred Flintstone's Artistic Impact on Bedrock." *Quarry Digest* 109 (1994): 61-70. Print.

This short article amounts to a paean to a friend; it's interesting, but not very objective. Mrs. Rubble seems to think Fred hung the moon—after having chiseled it out of stone. Her comments do, however,

provide some insight into the art community in Bedrock, even if it's primarily in the nature of gossip and personal memoir.

Tedesco, Laura Anne. "Introduction to Prehistoric Art, 20,000-8,000 B. C.". August 2007. *Heilbrunn Timeline of Art History*. The Metropolitan Museum of Art, New York. Web. 2 October 2013.

This article in the Met's useful and well-designed resource, provides a succinct summary of the Paleolithic in Europe. Laura Tedesco is an independent scholar who earned a PhD in anthropology from New York University, and is currently the Cultural Heritage Program Manager for the US Embassy in Kabul, Afghanistan.

Uhlmeier, Candace. "Understanding Paleolithic Art and Design." January 2010. *Owldroppings*. Web. 05 May 2010.

Despite the title of the web page, this site contains reliable information gathered by a thirty-year veteran of college instruction in the humanities. In this cogent and tightly-argued essay, Uhlmeier presents an overview of the history of cave-art interpretation and points out that modern human beings cannot effectively interpret Paleolithic art because of a kind of technological blindness—a consequence of our lack of contact with the natural world.

Watkins, Jody Taylor. *Resources on Prehistoric Art*. St. Joseph's College. Web. 18 April 2006.

Watkins is an assistant professor, Director of the Intercultural Core program, and Research Librarian at St. Joseph's College in Indiana. This page, for her lecture on prehistoric creativity for the Core course, "Humanity in the Universe," includes an outline of the lecture, plus a helpful list of sources for further reading: books, websites, and articles.

Woman from Willendorf. Naturhistorisches Museum, Vienna. *Art History* (2nd Ed.) By Marilyn Stokstad. New York: Prentice Hall/Abrams, 2002. 46. Print.

This single image has caused more controversy than any other prehistoric object. Stokstad's comments, in her art history survey textbook, are straightforward and factual, and place the image in its wider context.