

Transcript

[...] our speaker for this evening from the University of Essex. Fiona has published extensively on Kant and she's also published articles on Merleau-Ponty and on cave art, notably Lascaux. It is this latter topic that she's going to focus on tonight for a talk with us, focused on the Late Paleolithic period.

Thank you very much, Keith, and thank you to you and thank you to Daniele for originally inviting me and also for introducing me to teams which I have never used before. I'm hoping that that's not going to have to be used retrospectively as an excuse due to some sort of tech technological malfunction on my part rather than teams so it's good to be back in Warwick even though. It's by zoom like everything else at the moment. So yes, I'm going to be talking today. Um, about. Some links between philosophy and cave art. It's part of a bigger project and the paper is part of an longer, more detailed paper than you would have been able to tolerate in the time available. So I will move to screen share, I hope. Right so um? Once I've got this up, can you tell me someone that that's OK? They can see it keeping work starting, so hopefully that's good great. OK, so on my end in this paper is to examine what can be established about intentions discoverable in Late Paleolithic cave art, especially in the role played by relief. Where I use this term to refer to the almost always uneven surface of the Rockwall of The Cave, as well as more pronounced geological features such as pretrib, brances and Fishers. I argue that receptivity to the natural environment was not merely incidental and counts as a structural element of the intentions through which that art was created. Evidence supporting this claim is that some relation to the material environment of The Cave is a feature of all cave art that has been discovered so far, while incorporation of features of the relief is pervasive. I propose this thesis as a hypothesis that can be tested against, as well as potentially illuminating both existing and future evidence. If true, this reveals something important about how these Hunter gatherers were related to their environment. In particular what I will call their receptivity to a situation I hope to show both that a philosophical approach is particularly well positioned to establish ways in which intentions can be addressed without falling into mere speculation, and that archaeological research can contribute to the philosophical understanding of intentions. After an initial account of the role of relief and cave art, I assess two archaeological interpretations, offering very contrastive accounts of the role played by relief in both the Shamaness interpretation, which has attracted considerable popular interest as well as in the archaeologist OSHA laws. Comprehensive analysis of empirical phenomena at Lascaux. The relative importance supported to relief has implications for the understanding. Of intentions at work in cave art. Nonetheless, both failed to provide coherent accounts of the structure of intentions. Drawing on a range of philosophical resource is from both analytical philosophy and phenomenology. I present a new position, namely that the depictions are neither wholly given by the rock nor entirely dreamed up by the artists and instead emerged from a relation between artistic making and receptivity to the material situation of The Cave. Within this perspective, cave art displays intentions that are analyzable as having a tripartite structure, mentally directed, embedded in actions, and receptive to a situation. Such intentions operate at the threshold between the given and the constructed. Between the between objective and subjective between nature and culture. All these oppositions require reassessment in the light of receptivity to a situation which is neither fully active nor merely passive. In conclusion, drawing on my reconstruction of the implications for the

analysis of intentions of Merleau-Ponty's phenomenological approach, I suggest that the configuration uncovered with respect to cave art may be instructive for the philosophical analysis of intentions more generally, revealing the role of receptivity to a situation not only for them, but also for us. The depiction of animals and abstract shapes, usually referred to as signs, are the most pervasive things in decorated caves from the Late Paleolithic period about 44,000 years ago to 10,000 years ago. On current calculations in all of these categories of cave art, features of relief in the broad sense I've defined are diploid, although this is most evident in depictions of animals. In interpretations of Late Paleolithic cave art, the role played by relief is often remarked on. For instance, claims that the earliest keyboard was the result of both accident and projection. According to this, few artists sought out bulls and horses in the rock, just as they hunted for them as prey before fixing the natural forms and making them visible as art. Despite a huge diversity in interpretations of cave art, there is almost universal agreement about the pervasiveness of the use of morphological features of the cave wall. In cases where features of the relief supplied off the rock forms. If these are restricted, as the archaeologist pulled back remarks to a few rare cases, must we conclude that the use of rock features was, despite being widespread, merely circumstantial, in what follows, within a structural analysis responsive to particular cases, I propose a way of grasping incorporation of relief as a crucial element in keyboard. No, I'm just going to show some. A few examples. These are the famous bison from Altamira, where the body of the bison. The bodies of the bison are made up of natural protrude branches in the rock. Here's another one from Funderdome, which is quite near to Lascaux and is one of the few. Caves with polychrome paintings that are still that is still accessible to the general public. And here again. You can see my mouse, but this sort of bulge here is incorporated into the portrayal of the animal's body. And here is, uh, what I consider to be a fabulous one from Cantabria. Um, it's the truth in Cave Ann and here again, unnatural nightcave cavity in the rock has been incorporated into this pretty clear depiction of vulva. OK, so now I'm going to move to the first of my two archaeological interpretations, and one of the most influential contemporary theories in the public dissemination of specialized scholarship about cave art. Board proposes that it can be explained as the actions of powerful individuals within hierarchical social groups, namely Shaman's. Although this approach has been highly contested within the archaeological literature. It continues to be influential beyond specialist literature. For instance, in public exhibitions based on academic research in reputable museums such as the 2013 I Sarjit Sorry Ice Age Art Exhibition in the British Museum. It is also significant that one of the most influential contemporary figures in Paleolithic cave art worldwide, John Clark is a proponent of the shamanist theory. Now Davis is Davis Louis Williams, a specialist in the ethnographic study of the San people of Southern Africa. Who is the most well known exponent of the shamanist interpretation of Late Paleolithic cave art? Louis Williams in his *The Mind in The Cave* makes much of how The Cave art operates as a living membrane between this world and the next. According to his interpretation, The Cave art of the Late Paleolithic shaman artist like the. Rock hard of the San people was intended to make transitions across this border possible. The shamanist interpretation claims to explain not only Huawai but also Ho K Portoroz, namely as a consequence of neural psychological phenomena enhanced by heightened states of consciousness, arising most probably outside The Cave. According to Lewis Williams and Optic images internal to the process of vision and universal to all human, all modern humans, including The Cave artists of the Late Paleolithic. Where under conditions of trance, the first stage in a process culminating in hallucinations of socially significant motifs,

principally animals which were later fixed onto the contours of the rock of the Cape. This is Luis Williams inventive account of the origin of 2D representations. Louis Williams does not develop a systematic and explicit account of intentions at work in cave art. His interest in human action or agency is directed towards what he sees as a hierarchical and competitive social order characteristic of the Late Paleolithic. His method operates as what he calls a dialectic between social construction and neurological foundations within which the latter is understood as implying the full range. Of human consciousness with an emphasis on what he calls autistic and visionary states, for instance, dreams. Now here's an image that is particularly popular with the shameless interpretation, it's a figure from Late warfare in the French Pyrenees, and this was traced by the Abbey Broyer, one of the most important archaeologists of the early 20th century in the 1920s. This is a photograph of what was visible around 1950. I think we can probably assume that even in the 1920s. The tracing by Broyer was somewhat enhanced. What then, is the intentional story that Lewis Williams account implies? He states explicitly that cave art arose rationally while arguing against a restricted range of rationality understood in his view according to the model of Western science. The image maker's intention was to reach a transcendent spiritual world hidden behind the rock face, a mythological motivation that was intertwined with the aim of achieving social or political control. This complex intentional story determined the significance given to neuro. Psychological phenomena are frequently raised. Objection to the Shamaness interpretation is that it is contestable to attribute to late Paleolithic art. Arrange of features derived from ethnographic studies of much more recent periods in quite different geographic regions. For instance, the sand in South Africa. Meanwhile, Lewis Williams neuro psychological argument has also been put under considerable scrutiny, but I will not go into either of those in any detail here. Further objection, I'd like to bring into the mix is that the shameless interpretation resists addressing? How specifically artistic or aesthetic features contributed to the supposed transition from one world to the next? The shamanist interpretation may be able to explain why a depiction was positioned at a particular place where the rock perhaps supplied a point of access between one world and the next, but it cannot explain why Shaman artists went to the trouble. Of making what are often very expressive and complex depictions, why did they not, for instance, just make a simple mark? Here is the spot. The shamanist interpretation treats artworks functionally while the expressive force of keyboard is left entirely unaccounted for. Finally, in this discussion of of shamanism, while the Shamaness interpretation presents the geological environment as a crucial factor in cave art, the relation between culture and nature is not coherent. In Lewis Williams account. He claims that relief participates in cave art and that the images were already there as he puts it. Each cave contributes its own peculiar topography. He said, but as we've seen, he also argues that neuro psychological phenomena give rise to mental images that are fixed to the rug. And while images are, as he says, extracted from suggested features of the surface, he concludes that images arising prior to expiration of The Cave were sought out in the process of vision questing. This conclusion would entail that the mind projects and fixes its image when it finds a suitable formation in the rock. Lewis Williams account is at best an resolved. It hovers between on the one hand, a magical account of the potential of the rock that fails to account for artistic intervention, and on the other treating the use of relief as instrumental and culture as dominant over nature. Can I move on to my second archaeological source? Nova Scotia, as the splendor of Lascaux, remains one of the principle archaeological references for what is perhaps still the iconic cave with Inlet Paleolithic art. Ocean's importance for my argument is twofold. He

first of all provides a wealth of empirical archaeological evidence with which to test my account and which I draw on later. Secondly, his skepticism about the role of relief and cave art provides a counter argument, allowing for the fine tuning of my thesis. The problem I diagnose in Oeola's account is the lack of an adequately mediated transition from phenomena to theory. Arguably, there is no pure description of archaeological phenomenon that is not in some way informed by theoretical perspectives. And any adequate archaeological theory must account for a range of phenomena. The phenomenological approach I will propose draws on nearly Merle Aponte's commitment to working between first of all concrete cases, especially in the arts which give rise to reflection and Secondly a theoretical approach that begins but does not end with description. This makes his approach particularly opt for the development of a theory that is receptive to empirical elements. Social acknowledges that the use of natural relief to supply missing anatomical features of animal forms has long been remarked on. However, he insists that the incorporation of relief is rare at Glasgow. Moreover, he claims that there are relatively few such cases throughout Paleolithic art. He concludes that the direct participation of the wall in an outline is marginal. He concedes there are a few marked exceptions, particularly in other caves, but the overall conclusions he draws are deflationary in that he denies that features of the relief played a substantial role in cave art. I'll show nonetheless that his detailed analysis of Glasgow reveal a rather different story, and that much hangs, and what is understood by both relief and direct participation. His friends. So despite his rejection of the direct participation of relief, Oeola has a number of important insights into how the morphology of The Cave contributes to The Cave art at Lascaux. He argues that widespread and significant contribution of the. The contours of the wall played a part in supplying guidelines for positioning of figures. He also brings out the way in which natural elements contribute in supplying the third dimension of depth. For instance, a very common characteristic of within Lipolytic cave art is the use of concavity to depict a convexity. He also has an extensive discussion oceola extensively discuss is the way in which The Cave will supplies natural friends. Anne and says that some of these friends play what he calls a decisive role in graphic ensemble or what he calls compositions. I'll come back to the notion of compositions later and he goes so far to say that some frames were used to position a composition so as to hold the eye and direct the spatial distribution of the figures. OK so here is. Very well known. The painting from the axial Gallery in Glasgow and it's of what was called the Falling Co. Ann, and here I I want to show first of all that this this particular figure uses concavity in order to depict a convexity that. Is to depict the bushing belly of the car but the the kids will also operate as a guideline which. Uh, which oriented's the line of the code? Now, here's another example where. It's well, it's the same example of scene from a wider friend which shows how within this configuration, that the natural curb below operates forgiving frame. Against which the figures are arranged. This is also from the axial Gallery in Lascaux, and this is the falling horse, which is just a bit further down the axle Gallery from the from the following code, and in this case the horses both wrapped around the run distribution's in the rock and also the men and head of the horse. Users are quite prominent Fisher in the Rock. For its guideline and. I also want to show you this which is from Thunderdome. We we we met one of the bison from Funderdome earlier on. Now we're seeing a line of them and you can I see more clearly how the configuration of the rock above and below but also in between the figures operates as a natural frame and then here is from. Other case which is at the Rock Association, which is which is a rock shelter rather than a cave. And here female and animal figures are framed within rock panels. Well,

despite having having brought attention to all of these ways in which the rock contributes to The Cave art, the conclusions that that Oeola draws are that. That what's really going on here is that cave art is a result of rational design in conjunction with what he calls religious universals brought from outside The Cave that cave art displays a rigorous spatial organization and a precise temporal logic following seasonal mating patterns of prey, especially horses from outside The Cave that the art of Lascaux is not fortuitous, but the result of precise layouts and preconceived concepts. And that artists diploid pre existing virtual shapes that were established outside The Cave. Not all of these conclusions would be defensible as part of an overall intentional story operative in keyboard. However, in conjunction with his negative appraisal of the role played by relief, which for him is equivalent to what he calls direct participation. Preconceived concepts and pre existing ideas originating outside The Cave simply are the explanation of art created within The Cave. The disparity between social's subtle and and insightful descriptive analysis of morphological features of The Cave and his shot from the hip denial of a substantive role for relief can be better understood, I think through considering his possible motivations with his talk of preconceived concepts and rational design. I suspect he means to re light both that cave art was simply given by the rogue and that artists were merely passive and irrational recipients of something of which they had no understanding. However, on closer examination helped by Ocean's own detailed descriptive analysis. It's a red herring to make the criterion for granting a role to relief. The artificially high standard of direct participation. If relief is understood as the often implicit features of the rock within a more general material environment, there is no need to set up an opposition between granting a crucial role to relief and attributing agency to artists. Neither mere passivity nor absolute activity captured the intricate relations operative in keyboard. So now I want to move on to the first set of philosophical resource is that I'm using. And these are resources from the analytical philosophy of intentions. And I want to propose that these are helpful in fine tuning understanding of the structure of intentions operative in keyboard. The classical references on intention from analytical philosophy emphasized the relative priority of either intentional actions or intentions as mental acts. For Anscombe, it is the action and not something purely in the sphere of the mind. And that comes first. Meanwhile, for Davidson, all intentional actions are carried out in respect of a primary reason by which he means a belief in some combination with a pro attitude that is, an evaluation inclining to do something. For instance, a desire. Davidson went further to argue that perspective intentions reveal a mental evnt irreducible to action and the reasons motivating it. What he called pure, intending characteristic of all intentions, including intentional actions. Nonetheless, for Davidson, intention requires both a mental event and some relation to action. For even pure, intending, emsat intentional action. Meanwhile, UNSCOM does not say that an intention is not a mental act, but rather that within the intention, intentional action comes first. The decisive difference between them thus lies in the specific balance struck between ideas and action. Crucially, Davids perspective Intention is an intention to act whether or not it gives rise to an action. Now, the explanatory advantage of this move is that it captures the intuition that I can have an intuition and yet failed to bring it about. The disadvantage is that an internal link between intention and action appears to have been rendered problematic. We have seen that for both Louis Williams and Oeola, the intentional story of cave art involves mental states, whether autistic as Louis Williams puts it or rational. As Oeola is more inclined to emphasize, both accounts also imply intentional actions. Although neither develops that theme explicitly. If it is persuasive that mental acts and

intentional action are interrelated within an account of intentions operative in cave art, then Anscombe's insistence on the unity among different elements of intention is helpful. I think. Moreover, the emphasis she puts on action facilitates an examination of the way in which a range of practices arising within The Cave qualify as intentional. At the same time, the inclusion in her model of what she calls intention for the future makes it possible to account for forward planning that is only prospectively related to action without falling into the problem of a pure intending standing in no necessary relation to action. Indeed, her integrated account of intention, including action, intention for the future, and intentions with, which opens up the possibility of a range of hybrid options, including intentional mental states that emerge within intentional actions. Nonetheless, not every work of art is a shift over. And Davidson's notion of a pure intending irreducible to action can be helpful in the analysis of what may be considered as failed, abandoned, or not fully executed.

Intentional acts. My name in the rest of this paper is to explore a further philosophical consideration I believe is central to cave arts intentional story, alongside intending and intentional action, receptive ITI to a situation has not, as far as I'm aware, being addressed in the analytical philosophy of intention. UNSCOM comes closest. In introducing the idea of practical reasoning to which the special why question characteristic of intentions with which belongs. Um? So she introduces the idea of practical reasoning as a certain sort of general capacity in a particular field. That is, a context within which intentions arise and to which they respond. However, her. The kind of field, while arguably a central presupposition for her account, is underdeveloped. Moreover, we can infer that for UNSCOM field is defined by human linguistic conventions and should not be seen as natural. She does not include receptivity to features of the natural environment within her account of intentional actions. Indeed, examples she gives seems to preclude this. So she's got two really interesting examples of casting a shadow in a rockery and focusing a light Patch on a wall. And now I agree with her that these examples should not be taken as instances of intentional action, or at least I'm. I'm prepared to concede that maybe someone else might want to argue against that, but I see no reason at the moment to disagree with her on that. But what I do find is that these examples her selection of examples does not do justice to the way in which nature could play a role. Could play a part within intentions. Also, it's interesting that she she makes a brief criticism or vit Constanze comment on natural expression of intentions and philosophical investigations. 647 where Vic and Stein talks gives the example of a cat stroking a bird. And Anscombe's comment is that fit Canstein has gone wrong in moving the discussion away from linguistic convention. Even though it must also be remarked that Anscombe is rather close to Merleau Ponty, in the sense that for Anscombe language includes bodily expression, but what I want to say is that she's not doing justice to the way in which natural the natural world can come to play a role within intentions. So now I'm going to turn to my my other philosophical. Wing in this in this discussion, which is merleau Ponty and his his account of situation in this section I draw on Merleau ponty's phenomenology of perception, principally for the idea of situation. In order to establish a third element in the structure of intentions. In addition to intending and intentional action. The phenomenological idea of Horizon's first, systematically established by who so clearly inspired Merleau Ponty's idea of situation for his self consciousness operates through a series of nested contextual levels or horizons. Internal horizons. Sorry internal horizons emphasize organizer perceptual object with respect to its intrinsic features. For instance, its color and size. External horizons are the relations or contexts in which the object stands to other objects and distance in greater or lesser proximity within a field. So let's take the

example of a flag. The flag's internal horizons include its shape, its color, as well as the texture of the stuff it's made of. The external horizons of the flag may include that it is just fallen off the back of a truck that it is picked up by Charlie and that coincidentally, a crowd of demonstrators come around the corner and happening upon a man holding an appropriately colored flag, adopt him as their impromptu leader. Merleau Ponty's idea of a situation as the field or background in relation to which anything stands is *prima facie* comparable to an external horizon. However, strictly speaking, a situation should be interpreted. Neither is purely internal nor as purely external. To be situated refers to the subjects all was already being implicated in. A series of relations that are both self referring and directed to her world. Situations are from *alaponte*, always temporal and special. They can be personal, social, political, historical, economic or natural, for instance, as in this discussion, geological. There is neither action nor thought without a situation. Consequently, the subject does not constitute or fundamentally determine her objects, either through thought or action, but rather institutes or initiates them within a situation in respective which she is neither fully active, controlling nor merely passive heterogeneously determined in phenomenology of perception, merleau Ponty discuss is embodied intentions in relation to motor intentionality. That is, our bodily orientations towards the world, giving rise to meaning, for instance, as Hubbard his ideal situation is also clearly connected to motor intentionality. In our bodily movements, we are intentionally oriented towards the situation and ultimately a world which is the theater of our experience. The link between situation and intentions is less clearly stated, but can I think be established through the intermediary of intentionality in the following way? All bodily intentions are characterized by motor intentionality, that is, their kinesthetically directed towards something. 2 motor intentionality is corporeal orientation towards a situation and ultimately a world. Thus, Bodley intentions, operating through motor intentionality or situated in a world. Murder Ponti comes close to making the link between intentions and situation overtly when he describes signaling a friend to join him, saying that his intention is not, and I quote a thought prepared within me and I do not perceive the signal in my body and a quote. While there is no explicit mention of situation, it is clear that the intention must be understood as situated not only here but also, and I quote across the world over there end of quote. We can conclude that from URL Aponte intentions necessarily arise in relation to some situation or other. There is no situation that does not make possible a range of intentions and there are no intentions that arise without a situation. We need not conclude, however, that intentions are simply did determined by the situations within which they arise. It is more in the spirit of Merleau Ponty's project that they are interdependant to be in a situation is to find that we already stand in relation to an environment that affords certain possibilities which both shape our intentions and are shaped by our intentions. Intentions thus understood our ways of intervening in possibilities offered by an environment. This environment may be cultural, thus expanding and UN schemes are kind of field, but merleau Ponty Additionally explores how the natural environment operates as a situation. The Natural World Choir situation comes to the fore, though not in isolation from social and cultural considerations in cave arts. Intentional story. So now I'm going to. Venture to propose a hypothetical reconstruction of what may have happened. Within, uh, the production of cave art. And what I'm going to be arguing is that situation operates as the medium for the integration of, intending with intentional action in keyboard. If it's possible to show that the three elements identified so far, intending's mental state, intentional action, and situation are integrated within cave art, this would be a non trivial

result. It would establish a structure within which particular cave art phenomena can be examined, and it would also show that in cave art at least, situation is a necessary part of the structure of intentions. The solution I propose in this section is that ideas and actions were developed and only took on their full intentional force in response to potentiality, supported by The Cave, amongst which features of the relief played a central role in a development of Merleau-Ponty's. The kind of situation, receptivity to a situation captures a process through which thinking and acting respond to potentiality's of the situation within a complex relation. Reduce it to neither activity nor passivity. The Cave our situation was the medium in relation to which intentional ideas and intentional actions came to be united within a common structure, drawing on resources that have emerged so far, both philosophical and archaeological. I will now offer a hypothetical reconstruction of how the intentional elements so far identified may have been integrated in the production of paintings and engravings. Of course I do not know what was in the heads of the artists. The specific date, times and order of their actions, or indeed when exactly they did what they did. What are, however, available for our inspection or the products of those ideas and actions? The artworks along with the relations in which they stood and still stand to the relief of the cave? From this surviving material evidence, I believe it's possible to conclude that some version of the following hypothesis happened and from it to identify structural elements within the overall intentions story. So the artist or artists enter The Cave, already informed by some anatomical familiarity with one or more species of animal from the outside world. This is evidenced by the material record afforded by the artworks, many of which are anatomically precise. Some of this familiarity seems to have been indexed to specific features, for instance the representation of seasonal pelage. Two, the artist may already have decided to deploy this familiarity and making a representation of a specific animal. For instance, a bovine rather than an equid. If so, the artist already has an explicit idea of an intention to act. However, a concrete intention may not yet be formed. The artist may intend to paint or engrave something, but not yet have a firm intention to paint anything. In particular the intention in this case would be a general idea of an action to be carried out. The material evidence establishes nonetheless that the potential outcomes were limited Paleolithic art, while not universal in content, has a restricted thematic range. Three, the artist arrives equipped with beliefs and more generally a belief system, including the significance of one or more animal species within a symbolic world order. Even though it would be very difficult to establish the specific content of such beliefs. One reason for concluding there was such a system of beliefs is the relative uniformity in themes and styles across broad geographic areas. For instance from eastern Russia to western Spain, strongly suggesting a shared worldview, even though there is also evidence for both regional and local variation within what is a global phenomenon. Some things, for instance, negative handprints, have been found not only across Europe, but also in Australia. And Argentina. Now we move on to what to the next stage. The more pragmatic stage of what is brought from still from outside The Cave. So artists must be appropriately prepared and equipped. For instance, with tools, pigments, lighting equipment. That is this planning that must have gone on. And the next consideration is much more complex and I won't be able to do it any justice here at all. And certainly in my view, is not just pragmatic, which was the selection of of The Cave in relation to its situation, external to The Cave. So for instance, Neanderthal in the Pyrenees has a spectacular view over a River Valley and Altamira from the entrance to The Cave you're looking towards some high mountains, which again are

spectacular, and those are not at all isolated instances and in fact I'd go so far as to say that this whole question of relation to this situation is significant not only for late Paleolithic art, but much more widely within. A little prehistoric art, but that's another story which I'm not even going to venture into at this point. OK, so now we go to the development of intentions inside The Cave. Having ventured into The Cave, sometimes crawling and often encountering physical obstacles while traversing a considerable distance. For instance, the first paintings at Neolithic in the French Pyrenees are over 400 meters from the original entrance. Eventually an appropriate place for artistic activities, selected, perhaps returning to a place discovered during a planning trip. The darkness of The Cave lit only partially by flickering light limits what is perceived, especially at first some appreciation of the relief is likely to play a role in the initial selection of the place for the artwork, for instance, more easily observable features of the rock affording general framing conditions. The artist may also notice large patches of color in the natural rock as having a static potential. While such natural features may not have a direct effect on specific developments in the artists intention, for instance, the selection of which animal to depict, they may contribute to emerging intentions. 7. It's possible that from the outset, although this is rare, that the artist notices the potential offered by a striking geologic geological formation. For instance, the isolated Standing Rock, which was minimally transformed into an upright bison at El Castillo in Cantabria. I'm just going to show you this sketch in order that you get a better impression of just how little was added. However, such instances of direct participation as of July puts it where a natural form almost wholly determines an artwork aided by little more than artistic imagination. Such cases are very rare. Relief is also likely to have played a role in the development of composition, by which I mean that some groups of figures are arranged so as to be coherently distributed within a perceptual space framed by the rock. This I'm not referring here to a pictorial space in the art historical sense, namely the illusion of a represented space. Moreover, composition here does not imply an interpretation of the meaning of spatial relations or of any supposed intentions. Lying of any supposed specific intentions lying behind what can be seen or touched, for instance, and narrative scene. Narrative scenes are considered to be pretty rare in early prehistory card. Restricting analysis to the surviving material, evidence figures are often presented as standing in spatial relations that are receptive to features of the relief. And here I come back to two examples that I showed earlier. This this freezer bison and fun to go is part of a much longer succession of bison that goes the whole length of a of a long corridor and in fact at the end of that corridor there is an area that's called the Solemn day Bizzle. So the Bisons salon. And that is configured as as a circular concavity, again, within which the the figures of the bison are arranged within a spatial configuration in the sense that I am using the term the minimal sense that I'm using the term composition and again going back to the rock of source here. Again, we have something that qualifies as composition in the minimal sense that I am using this term. Specific challenges and opportunities afforded by the rock are likely to come to light only on closer inspection through. For instance, playing with light sources and tactile examination of the rock. The dense engravings at Com Burrell Cave, which is also near Lascaux, or a case in point. Particular features even quite marked Fishers with potential for contributing to depictions, may only be discovered after the artists activity has already begun shaping the emerging intentional actions and intentional ideas. For instance, in fine tuning, exactly what is aimed at in portraying an animal bearing particular significance within the prevailing belief system and final stages of this reconstruction, is where, where the move is. To even finer, possibly near invisible fissures

and bumps that could only be incorporated into the activity of art, making very, very deep into the activity. One instance of this is at Neo in the Salon Noir where very high up there is double series of 26 red dots with two Capricorn Cloud. Clever form signs one at 8. End and which follows the line of a very Finfisher. OK, so this is what I wanted to do. A quick reconstruction of of high ideas or operative within this reconstruction that I have just presented. So this is a summary so that you can remind yourselves of what the numbers refer to intentions as ideas potentially arise at two. They also arise implicitly, at least at every stage from 6 through 10. And on occasions 7 within which range the morphology of The Cave plays a role. Moreover, from 6 onwards, intentional ideas and intentional actions are integrated through the medium of receptivity to relief, or at least the caves, morphology. Ideas emerge in their fullness through being enacted in response to potentiality's afforded by The Cave. This suggests it is highly unlikely the artist entered The Cave with a template that was imposed on the relief Willy nilly. The complexity of the environment is usually not such as to allow such a degree of forward planning. So I think we can conclude that it's likely that much of the potential of The Cave both facilitating and constraining emerges only once activity was underway. If so, the relief contributed to the development of intentions, some of which were probably hatched outside The Cave as well as those arising within The Cave before the work began. So the development of those intentions by The Cave afforded emergent shapes and lines suggestive of something that could be depicted. Usually without determining a particular figure that must be depicted, thus unintentional arising outside The Cave, as in two, even if it is a if it already aims at something quite specific, qualifies as an early version within a broader, intentional story. The full structure of intentions emerges within a process of making in relation to the material situation situation of the Cape. So in a very brief conclusion, I want to suggest. A potential philosophical payoff for this particular analysis of cave art. If the analysis of the structure of intentions of keyboard I've offered is compelling, then I would suggest that philosophers can learn from this prehistoric, intentional story. There's something in this picture that we can recognize, not just for them, but also for us. Despite the distance, both temporal and cultural, between our perspective and what we can learn of the late Paleolithic world view from the material Ripcord. I think it would be worth exploring whether the role played by situation in regard to their intentions brings to light a feature of intentions more generally. On the basis of my reconstruction of Merleau Ponty's phenomenological position, it's arguable that the structure of intentions requires a relation to a nested set of situations and ultimately an environment, cultural or natural, and perhaps both. Receptivity to a situation. Supplies not only a background but also enabling or constraining conditions through which intending and intentional actions can be conjoined. I hope my elaboration of this case study may may trigger recognition of some things we share, admittedly in a different register with our Paleolithic sisters and brothers.