

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 even some architecture (such as Stonehenge). However, the quality of the images isn't very impressive, and it's difficult to make out the features of some sculpted items. The book offers a useful introduction to the period for novice researchers.

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.

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. Its historical value is nonexistent and the depiction of cave-dwellers is highly suspect in view of current research and geological information.

Headstone, Rock. "The Boundary Between Art and Labor." *Quarry Art Reporter* 23 July 1993. Proquest. Web. 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.

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. It offers a very personal perspective on art in prehistoric times.

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.

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 twenty-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 are straightforward and factual, and place the image in its wider context.