## Contents

## Part I: Image systems

| Introductory Essay   |     |
|--|-----|
| David Wengrow  |     |
| On image systems in human history                          | 3   |
| Performative geometries                                    |     |
| Susanne Küchler  |     |
| Why images prevail   | 19  |
| Els Lagrou   |     |
| Visual thought processes in an inter-semiotic perspective. |     |
| Patterns and relational thinking in Amazonia               | 39  |
| Visual and material ways of knowing                        |     |
| Paul Pettitt   |     |
| Peripersonal social worlds.                                |     |
| Exploring the nature of the earliest visual cultures of    |     |
| African and Near Eastern Homo sapiens and                  |     |
| Eurasian Neanderthals                                      | 63  |
| Caroline van Eck   |     |
| Camouflage, zoomorphism, and the origins of image-making   | 93  |
| Carl Knappett  |     |
| Artefact typology as media ecology.                        |     |
| Perspectives from Aegean Bronze Age art                    | 115 |

| Jeffrey Quilter  |     |
|--|-----|
| Moche representational art   | 139 |
| Part II: Reconfiguring image and script                            |     |
| Introductory Essay   |     |
| Carlo Severi   |     |
| On complex picture-writings.                                       |     |
| Chimeras, pictographs, and writings in the                         |     |
| Native American arts of memory                                     | 16  |
| Graphic writing systems  |     |
| Bárbaro Martínez-Ruiz  |     |
| Bakongo graphic writing as a basis for rethinking                  |     |
| the transmission of knowledge                                      | 197 |
| Gebhard J. Selz  |     |
| Beyond speech.   |     |
| Advocating a non-logocentric view on the evolution of              |     |
| cuneiform writing  | 213 |
| Polythetic aspects of writing                                      |     |
| Sybille Krämer   |     |
| Reflections on 'operative iconicity' and 'artificial flatness'     | 251 |
| Flavia Carraro   |     |
| The loom and the Linear B script of Bronze Age Greece.             |     |
| Reflections on the textility of writing and 'entextileization'     | 273 |
| Bérénice Gaillemin   |     |
| Signs in three dimensions.   |     |
| Sensitive writing and scriptural landscape (Bolivia, 21st century) | 295 |
| Image-script hierarchies   |     |
| Stephen Houston  |     |
| What writing looks like  | 327 |
| 0  |     |

| Edward L. Shaughnessy                      |     |
|--|-----|
| Writing natural images and reading China's |     |
| 'Classic of Changes'                       | 347 |
|  |     |
| Notes on Contributors                      | 363 |