

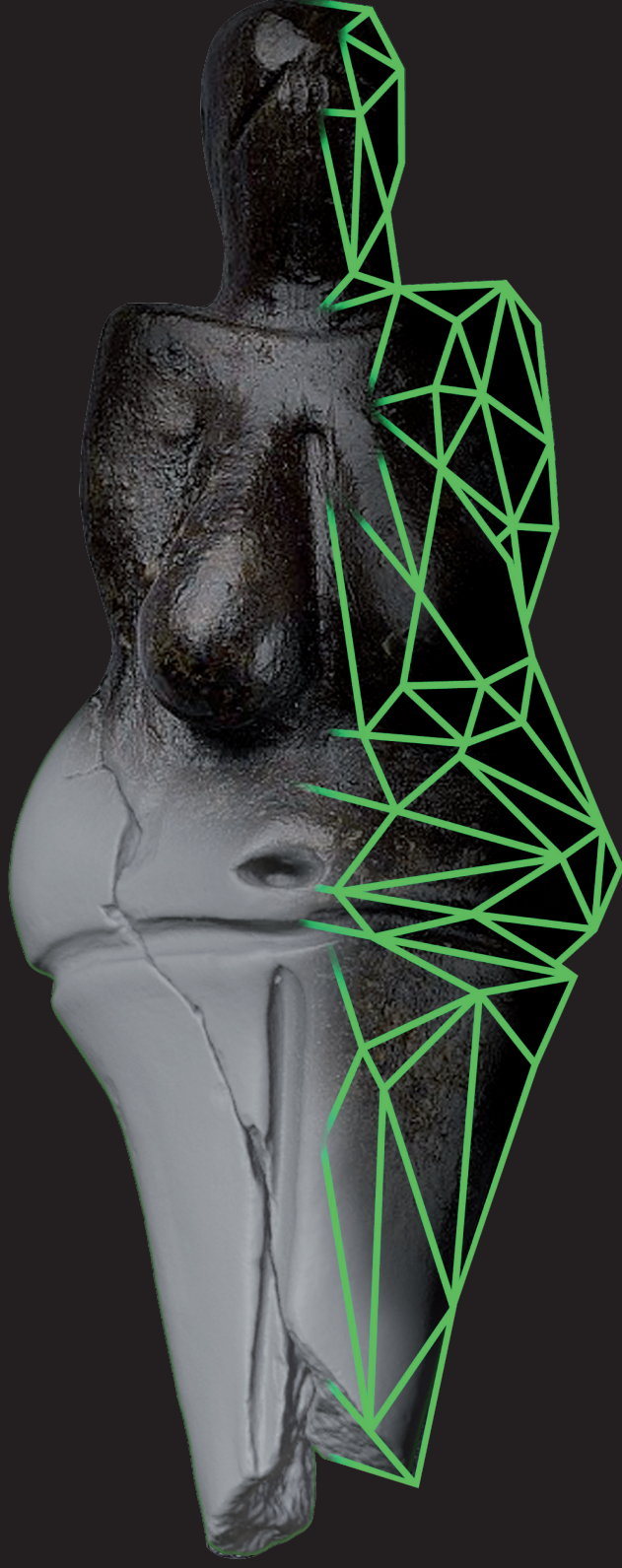
VENUS 100 CONFERENCE



100

...linking the past with the future...

1925—2025



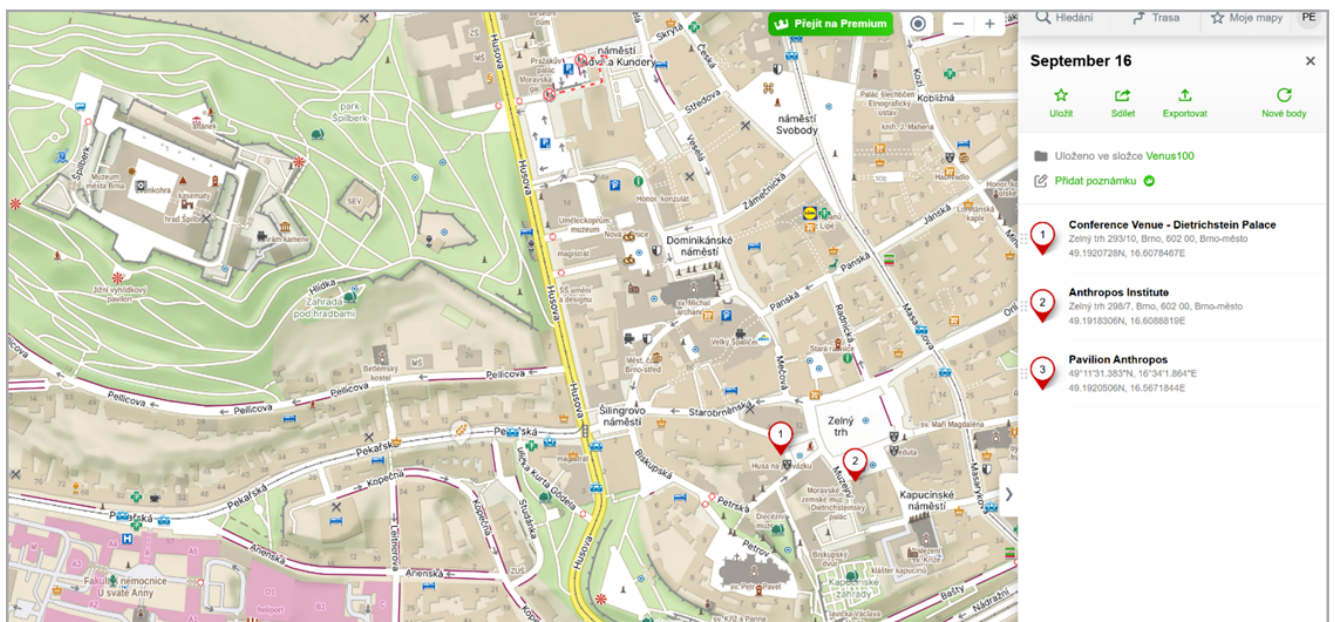
BRNO · 16–17 SEPTEMBER 2025

Brief Programme

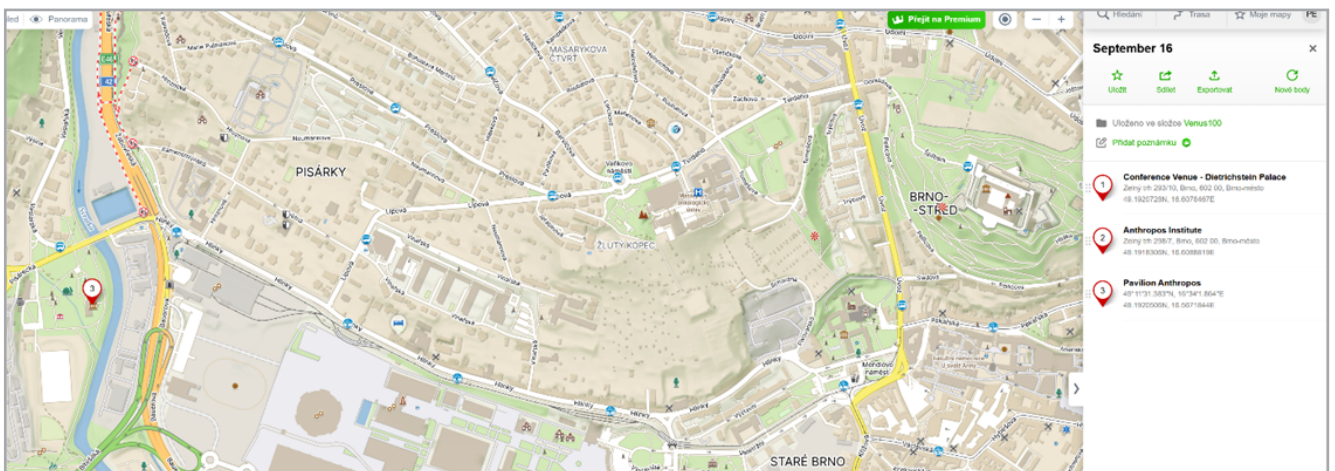
Tuesday, 16 September 2025 – Presentation day (Dietrichstein Palace, Moravian Museum, Brno)

| | |
|------------|--|
| Morning | Opening and invitation to the Exhibition “ <i>Venus 100</i> ”, followed by presentation of talks (1) |
| Lunch time | Lunch together (for speakers) at a restaurant |
| Afternoon | Presentation of talks (1) |
| Evening | Social meeting at Pavilon Anthropos (3) |

Venue: Dietrichstein Palace (1), Zelný trh 293/10, Brno



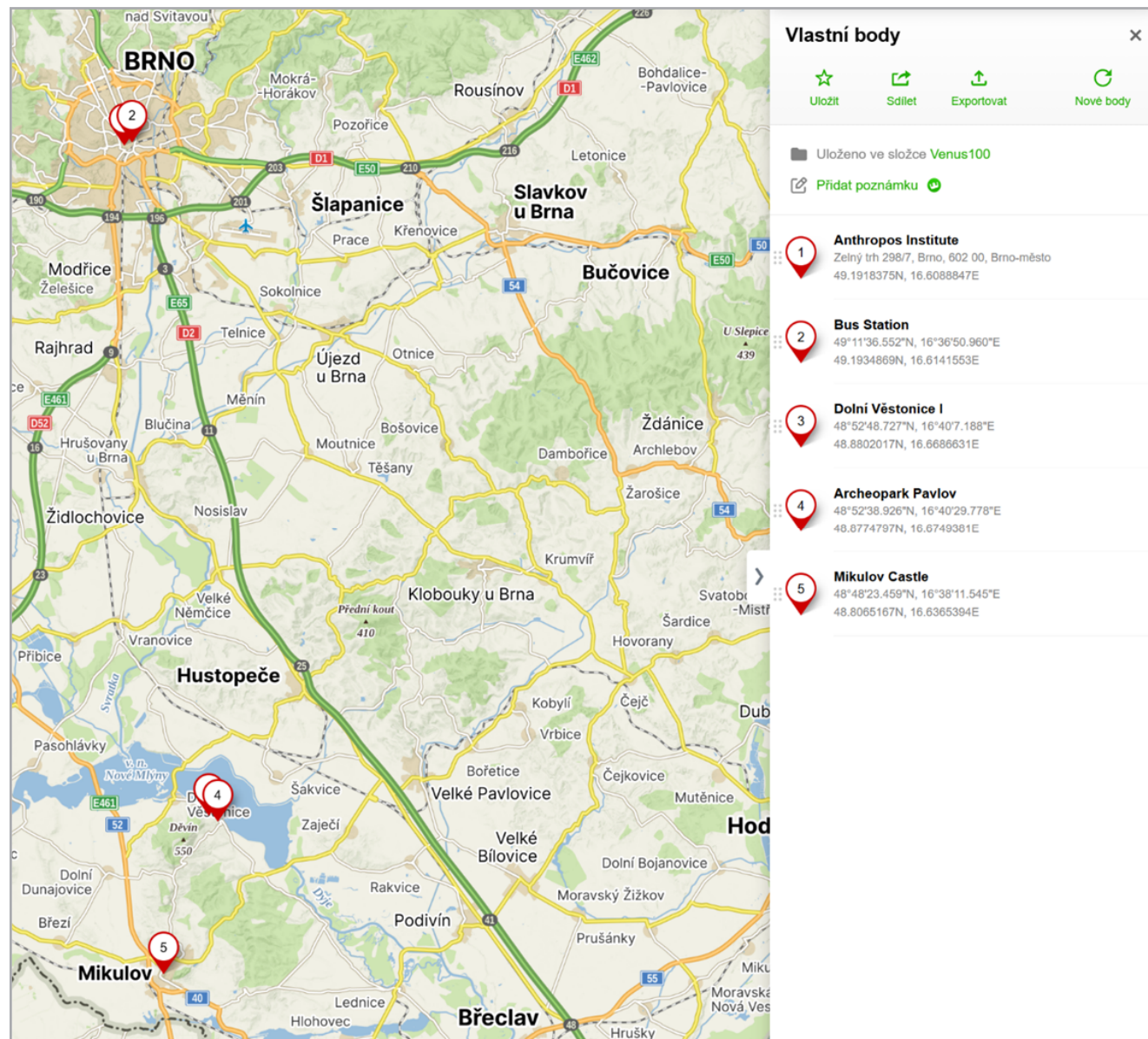
Social evening: Pavilon Anthropos, Pisárecká 273/5, 60300 Brno-Pisárky



<https://mapy.cz/s/ganugahehu>

Wednesday, 17 September 2025 – Excursion Day

| | |
|------------|--|
| Morning | Presentation of Palaeolithic art at the Anthropos Institute in Moravian Museum (Point 1), followed by a visit to the Archeopark in Pavlov ¹ (Point 4) and the Dolní Věstonice I Palaeolithic site (Point 3) |
| Lunch time | Lunch together at the Regional Museum in Mikulov, Sala Terena, Mikulov Castle ² (Point 5) |
| Afternoon | Exhibition “ <i>The Second life of the Venus</i> ” and castle tour at Mikulov castle (Point 5) |



<https://mapy.cz/s/hevecupoda>

Accommodation

Hotel Continental <https://www.continentalbrno.cz/cz>

Kounicova 680/6, 602 00 Brno <https://mapy.com/s/lasubolaca>

¹ Web: [Archeopark Pavlov - Archeopark Pavlov](#)

² Web: [Regionální muzeum v Mikulově](#)

Detailed Programme

Tuesday, 16 September 2025 – Presentation Day (Dietrichstein Palace, Moravian Museum, Brno)

| | | |
|-------------|--|---|
| 8:30–9:00 | Registration | Reception of Dietrichstein Palace |
| 9:00–9:30 | Invitation | Welcome speech by Jiří Mitáček, general director of Moravian Museum Karel Valoch's hall – exhibition <i>Venus 100</i> |
| 9:30–9:50 | Petr Neruda | <i>The Universe Inside the Venus of Dolní Věstonice</i> |
| 9:50–10:10 | Jiří Svoboda | <i>The Venus of Věstonice and her sisters: Variability in forms and interpretations</i> |
| 10:10–10:30 | Paul Pettitt, Sam Hirst, Bob Kentridge | <i>Fixation and dwelling: using visual psychological methods to understand the Dolní Věstonice and other Venus figurines</i> |
| 10:30–10:40 | Discussion of first block | |
| 10:40–11:00 | Coffee break | |
| 11:00–11:20 | Rebecca Farbstein & April Nowell | <i>Building a Context for an Icon: the technological, material, and social life histories of Pavlovian ceramic figurines</i> |
| 11:20–11:40 | Nicolas Conard | <i>How the discovery of the Aurignacian female figurines from Hohle Fels changed our view of the earliest Paleolithic Art</i> |
| 11:40–12:00 | Claudine Cohen | <i>Gender representations in Palaeolithic art: ambiguities, formal puns and anamorphoses</i> |
| 12:00–12:10 | Discussion of the second bloc | |
| 12:10–14:00 | Lunch Speakers together in a restaurant in the City centre | |
| 14:00–14:20 | Margheritta Mussi | <i>The artist behind the figurines: tradition and creativity in the female imagery of the Gravettian</i> |
| 14:20–14:40 | Lubomíra Kaminská | <i>Slovak Venus from Moravany nad Váhom</i> |
| 14:40–15:00 | Sibylle Wolf | <i>On the authenticity of two presumed Palaeolithic female figurines from the art market</i> |
| 15:00–15:10 | Discussion of the third block | |
| 15:10–15:30 | Coffee break | |
| 15:30–15:50 | Walpurga Antl-Weiser | <i>Palaeolithic female figurines – changes of archaeological interpretations and public perception</i> |
| 15:50–16:10 | Francesco d'Errico, Solange Rigaud, Martina Lázníčková-Galetová, Esteban Alvarez Fernandez, Biba Hromadová | <i>The Culturalisation of the Human Body: From Adaptive Niche Expansion to Symbolic Niche Construction</i> |

| | |
|--------------------|--|
| 16:10–16:30 | Marieluise Hahn <i>Male Representations in the Upper Paleolithic: Approaches to the Identification of Sex Characteristics</i> |
| 16:30–17:00 | Final discussion |
| 17:00–17:30 | presentation of selected pieces of Palaeolithic art curated by the institute Anthropos |
| 17:30–19:45 | Conference break Individual programme, time for dinner |
| 19:45–20:00 | Transport to Pavilion Anthropos |
| 20:00–22:00 | Social evening at Pavilion Anthropos with a glass of wine Presentation of the permanent exhibition focused on the Palaeolithic and Mesolithic occupation of Moravia Exhibition of Zdeněk Burian's Paintings of Prehistoric Times (<i>When Mamoths Migrated through Brno</i> – Zdeněk Burian Gallery) |

Wednesday, 17 September 2025 – Excursion Day

In cooperation with the Institute of Archaeology of CAS in Brno and the Regional Museum in Mikulov

Excursion Fee

The excursion is free of charge for speakers. Participants from abroad may join for a fee of €50 or CZK 1250 (payment by invoice only).

| | |
|-------------|--|
| 08:30–09:00 | Meeting at the Anthropos Institute – alternate time for presentation of selected pieces of Palaeolithic art curated by the institute |
| 09:15–10:00 | Transport to Pavlov (Archeopark Pavlov) and Dolní Věstonice |
| 10:00–12:30 | Welcome speech by Zuzana Havlická (Regional Museum in Mikulov), visit to the permanent exhibition and the temporary exhibition <i>“The Second life of the Venus”</i> at the Archeopark Pavlov, a talk by Martin Novák (Institute of Archaeology of CAS in Brno) about research at Dolní Věstonice I and Milovice IV, and a visit to the Dolní Věstonice I site |
| 13:00–14:00 | Welcome speech by Petr Kubín (director of Regional Museum in Mikulov), and lunch – Mikulov Castle (Regional museum in Mikulov) |
| 14:00–15:00 | Exhibition <i>“The Second life of the Venus”</i> and short castle tour – Mikulov Castle (Regional museum in Mikulov) |
| 15:15–16:00 | Transport to Brno |

Abstracts – Venus 100 Conference

Micro-computed Tomography of the Fired Clay Venus of Dolní Věstonice (Czech Republic)

Petr Neruda¹

¹ Institute Anthropos, Moravian Museum, Brno, Czech Republic

Small figurines made from fired clay belonging to the Gravettian (Pavlovian) culture (30–25 ka cal BP) represent one of the main forms of spectacular Palaeolithic art. The most well-known example is the Venus from Dolní Věstonice I in the Czech Republic, which is the biggest and best-preserved human figurine made from clay. Due to its high cultural value, exploration of the internal structures of this figurine has represented a huge challenge, as only non-destructive methods could be applied. Thanks to tremendous technological advancements, we were able to use high-resolution micro-CT imaging. This imaging revealed the structural composition of the ceramic paste, the technology used in the statuette's shaping procedure, and the taphonomy of this piece of art. We reveal that the ceramic paste was prepared from loess sediment containing stones, microfossils, and carbonate aggregates from the basement complex as a natural admixture. The particles are randomly distributed. We did not find any bones or ivory remnants inside the body. The missing joined areas of different parts of the Venus figurine indicate that the figurine was made from a single piece of clay using the non-additive method of shaping. The internal cracks in the body of the Venus statuette represent a primary feature of its taphonomy and influence how it will be manipulated in the future.

The Venus of Věstonice and her sisters: Variability in forms and interpretations

Jiří Svoboda¹

¹ Professor emeritus, Archaeological Institute Czech Academy of Sciences Brno, Czech Republic

For 100 years, the figurine of Věstonice Venus puzzles us by her elegant shape, symmetry, and some kind of symbolic meaning. Analogical female figurines were dispersed over the Eurasian steppes and forest-steppes through the Upper Paleolithic as a whole, but their production culminated during the Gravettian. Whereas the site of Dolní Věstonice dates to the earlier stage of the Gravettian (Pavlovian, 33–29 ky calBP), the largest expansion of analogical figurines followed over Northern Eurasia during later stages of the same entity (29–25 ky calBP).

All figurines share basic formal features but also display certain variations in technique and style. The majority were carefully carved and polished from hard materials such as mammoth ivory or stone, and were intended for a long-term use. In contrast, the Venus of Věstonice (together with associated female fragments from the same site) was modeled in local clay, using an innovative technique (traditionally connected with the later Neolithic), and intended for a time-limited action, be it ritual or play.

Interpretations of these female figurines vary from pornographic over feministic to symbolic. In case of the Věstonice Venus, however, formal analysis of the anatomic shapes evokes complex androgynous meanings.

Fixation and dwelling: using visual psychological methods to understand the Dolní Věstonice and other Venus figurines

Paul Pettitt¹, Sam Hirst¹, Bob Kentridge²

¹ Department of Archaeology, Durham University, UK

² Department of Psychology, Durham University, UK

What exactly do we know about the 'Venus' figurines? While their specific meaning/s and function/s may be lost to us forever, we are able to reconstruct their physical variations over space, if not any diachronic patterns. Beginning with some caveats about theories forwarded to explain their function over the last century, we focus on the application of current research methods in visual psychology – particularly eye tracking – and what this can tell us about how modern participants view and interact with figurines such as the Venus of Dolní Věstonice. As we can confidently assume that our visual brains have not changed since the venuses were made, our results can inform broadly

on whether different venuses engaged the visual system differently, and hence, if conscious design of figurines was a way of determining - or strengthening - specific engagements that varied, like personal ornaments and art, from region to region. While our results certainly don't answer the unanswerable, they allow us to read the figurines a little more closely, revealing that their characteristics were more than meets the eye.

Building a Context for an Icon: the technological, material, and social life histories of Pavlovian ceramic figurines

Rebecca Farbstein¹ & Aprill Nowell²

¹Independent Scholar, London, England

²University of Victoria, Canada

The so-called “Venus” of Dolní Věstonice I is an iconic example of Palaeolithic portable art. In the century since her discovery, she has been studied and celebrated by both scholars and the general public, and she is immediately recognisable as an iconic example of the mid-Upper Palaeolithic style of depicting women. Beyond her aesthetic style and appearance, she also offers insight into the emergence of one of the earliest ceramic technologies in the world. In this paper, we discuss the social contexts that might have supported the production not just of the celebrated “Venus” figurine, but also of the thousands of other ceramics excavated from Gravettian sites across Moravia. We consider whether there is evidence for the involvement of children in the making of some ceramic artefacts, and if the iconic “Venus” may be included in this collection of artefacts made by children.

How the discovery of the Aurignacian female figurines from Hohle Fels changed our view of the earliest Paleolithic Art

Nicolas Conard¹, Sibylle Wolf²

¹Eberhard Karls University of Tuebingen, Germany

²Senckenberg Centre for Human Evolution and Palaeoenvironment at the University of Tübingen, Tübingen, Germany

Between September 8 and 15, 2008 excavators at Hohle Fels Cave in the Ach Valley of the Swabian Jura recovered six fragments of carved ivory that could be refitted to form a female figurine. The importance of the discovery became apparent on September 9 when an excavator uncovered the main piece of the sculpture representing the torso. Team members documented two of the fragments in situ and measured them in three dimensions, while four additional fragments were recovered during water screening.

The pieces of the figurine lay about 3 m below the current surface of the cave in an area about 20 m from the cave's entrance. All of the finds originate from the southwest quadrant of a single square meter and were recovered within 12 cm in the vertical dimension. The figurine comes from a red-brown, clayey silt at the base of the site's ca 1 m thick Aurignacian deposits.

Although, owing to their fragility and complex depositional histories, many of the ivory artworks from the Swabian Jura are highly fragmentary, the female figurine from Hohle Fels is nearly complete with only the left arm and shoulder missing. The preserved portion of the figurine has a length of 59.7 mm, a width of 34.6 mm, a thickness of 31.3 mm and weighs 33.3 g. The carefully carved depiction bears accentuated sexual features, numerous pronounced markings on its surface and possesses a carved ring where the head would normally be. Most interpretations of the figurine highlight its connection to human reproduction and fertility in general.

The Venus from Hohle Fels, although unique in many respects, pushed the antiquity of such depictions back nearly 10,000 years and demonstrated that such figurines, which are usually associated with the Gravettian, were also produced in the early Aurignacian. Subsequent excavations have recovered fragments of a second Aurignacian female figurine. The discovery of human depictions in the Swabian Aurignacian radically changed researchers' views of the earliest Upper Paleolithic figurative art. These finds demonstrate that, in addition to depictions of numerous animals and several therianthropomorphic images, human representations were part of the artistic, cultural and probably spiritual repertoire of the first artist in the upper reaches of the Danube drainage.

Slovak Venus from Moravany nad Váhom

Lubomíra Kaminská¹

¹ Slovak Academy of Sciences, Slovakia

The sites in the cadastral area of the village Moravany nad Váhom and its surroundings are the largest concentration of the Late Gravettian culture settlements (Willendorf-Kostienki culture, or shouldered points horizon) in western Slovakia.

A Venus carved from mammoth ivory also comes from one of the open-air settlements, Moravany-Podkovica. Its origin is not entirely clear. According to preserved records, it was found in a field in 1930 by a farmer named Š. Hulman-Petrech. Shortly after that, it was acquired by Sudeten factory owner B. Germann. He asked Prof. L. F. Zotz, who was conducting archaeological research in Moravany nad Váhom in 1941–1943, to determine its authenticity. When L. F. Zotz left for Germany, he took it with him and later requested Prof. H. Breuil to determine its authenticity. The Venus was then returned to Prof. L. F. Zotz in Erlangen, but a copy of it and photos with the place of origin – Moravany nad Váhom – remained in the Musée de l'Homme in Paris. Dr. J. Bárta learned of the Venus's existence and worked tirelessly to get Prof. L. F. Zotz to admit to stealing the find and promise to return it. Shortly after L. Zotz's death, the Venus was returned to Slovakia in May 1967.

The Venus is carved from mammoth ivory. It is a female figure 7.6 cm tall, with no head and only schematic hands. The other parts of the body have emphasized sexual characteristics. The closest analogy for the Venus from Moravany nad Váhom is Kostienki in Russia. The statuette has not been directly dated, but mammoth bones from the Moravany-Podkovica survey have been dated, the date indirectly relates to the Venus – 22,680 ± 400 BP (GrN-26749).

The artist behind the figurine: tradition and creativity in the female imagery of the Gravettian

Margherita Mussi¹

¹ ISMEO, The International Association for Mediterranean and Oriental Studies

There is significant variability in the rendering of the iconic “Venuses”, the female creatures assumed to be typical of Gravettian contexts. To start with, while most are carved in the round, both ivory and a number of soft stones, generally coloured ones, were used. However, engraved ivory and limestone, limestone bas-reliefs and modified stalagmites all also occur, while a clayish mix was shaped in Moravia. Each support or raw material dictates technology and has its own limitations. Following cultural rules and the established models of the time, the artist applied subtle variations to make the best of what was available. This was rather easily done with mammoth tusks, which only differed from each one in size, and slightly so, but much more complex to achieve when soft stones were picked, which were variable in size and shape. To no surprise, ivory figurines from the steppe sites are somehow more standardised than the soft stone ones, notably found in Italy. The artist's personality and knowledge becomes even more self-evident when mistakes and variations appear in the rendering of a model which cannot fit with the available support or is not properly understood. This is to be expected, as the models and related beliefs lasted millennia, which inevitably led to change, and were transmitted in a changing environment through the vast expanse of a scarcely populated Europe.

A study of two putative Palaeolithic female figurines from the Art Market

Sibylle Wolf^{1,2}

¹ Senckenberg Centre for Human Evolution and Palaeoenvironment at the University of Tübingen, Tübingen, Germany

² Working group of Prehistory and Quaternary Ecology, Eberhard Karls University of Tübingen, Tübingen, Germany

In March 2022, an auction house in Zurich offered for sale two female figurines carved from mammoth ivory, alongside other prehistoric artefacts. Such events are highly unusual, as the extreme rarity and significant value of Palaeolithic figurines generally preclude their appearance on the international art market.

In response, researchers from the Archaeological Museum Hamburg and the University of Tübingen carried out non-destructive analyses to assess the authenticity of the two figurines. This comprehensive investigation involved detailed microscopic examinations and spectroscopic analyses. When combined with a systematic comparison to modern replicas of ivory figurines, this approach proved highly effective, ultimately revealing the objects to be modern imitations of Palaeolithic figurines.

Studies of this nature play a vital role in curbing the proliferation of deliberate forgeries misrepresented as genuine artefacts. Moreover, they promote essential collaboration between academic institutions and the art market, thereby helping to safeguard the authenticity and cultural value of archaeological heritage.

References:

Wolf, S., Weiss, R.-M., Schmidt, P., Venditti, F. 2025. On the authenticity of two presumed Paleolithic female figurines from the art market. *Heritage* 2025, 8(3), 104; <https://doi.org/10.3390/heritage8030104>

Palaeolithic female figurines – changes of archaeological interpretations and public perception

Walpurga Antl-Weiser¹

¹ Naturhistorisches Museum Wien, Austria

Paul Hurault, the Marquis de Vibraye, spoke of the first female figurine found at the rock shelter Laugerie Basse near Les Eyzies-de-Tayac-Sireuil in 1864 as an “idole impudique” counterpart to the classical “Venus Pudica”.

The so called “Venus of Willendorf” was the first complete female figurine ever found in a well-stratified position and therefore the first real evidence that Palaeolithic people were able to produce anthropomorphic sculptures.

For generations of researchers, different approaches of interpretation have been published. Interpretations that were clear to a person of the 1920s were judged in different ways by researchers from the 1950s. On the basis of examples from different decades this contribution will show the changes of scientific views. The image we draw from Ice Age figurines is composed of facts which concern the finds and their context, the possibilities of scientific analysis and the interpretation of both, which in turn is dominated by the state of research and the zeitgeist. Other components of our interpretation are often underestimated like our ethnographic knowledge, our social background and gender.

There are basically three categories of images connected with the figurine. The original one is based on the mythical ideas of Palaeolithic people. The second image is that of archaeologists who, based on the given facts, try to reconstruct the image Palaeolithic people may have had of these female figurines. The third image concerning the “Venus of Willendorf” and other figurines exists in the public opinion detached from the attempts of scientific reconstructions.

The figurines are symbolic objects, whose full symbolic content is unknown. Symbolic objects are not self-explanatory, their meaning is socially learned based on communication. Therefore, these objects also reflect the character of communication of a period.

Dealing with the fascination produced by the Willendorf figurine, we realise that the public today ascribes meanings to the so-called “Venus of Willendorf” which are dissociated from its reconstructed historical context.

In medicine, it became a symbol of pathological adiposity. For many women it is a mother goddess and an evidence of early matriarchy. For artists it is a persistent source of inspiration. It appears in poems, theatre plays and films, either literally or symbolically. Soaps, chandeliers, candles, glass pictures, mandalas and amulets in the shape of the “Venus of Willendorf” are on offer in the World Wide Web.

The Culturalisation of the Human Body: From Adaptive Niche Expansion to Symbolic Niche Construction

Francesco d'Errico^{1,2}, Solange Rigaud¹, Martina Lázníčková-Galetová³, Esteban Álvarez-Fernández⁴, Biba Hromádová¹

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² SFF Centre for Early Sapiens Behaviour (SapienCE), University of Bergen, Bergen, Norway

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The culturalisation of the human body encompasses the culturally transmitted ways humans have protected, modified, and enhanced their bodies—initially for adaptive purposes, such as thermoregulation or physical integrity, and later acquiring symbolic dimensions. These practices range from non-permanent modifications like body painting and the wearing of ornaments, to permanent alterations such as scarification, dental ablation, or cranial shaping. Both categories are essential in understanding how bodily appearance became a key medium for non-verbal communication, social signaling, and identity construction. This presentation traces the long-term development of body-related practices as part of the gradual process of epistemic niche construction that has characterized the evolution of our lineage. By shaping not only how others perceive us but also how we cognitively engage with the social world, body modification contributed to the externalization of social knowledge, the complexification of epistemic niches and, ultimately, the enhancement of collective intelligence. Focusing on three archaeological proxies—clothing, mineral pigments, and personal ornaments—we explore how these material traces reflect the deepening entanglement between the body and cultural expression. Special attention is given to the role of personal ornaments as ethnic and social markers in the Upper Paleolithic, and we present the ongoing development of a georeferenced database of ornament types spanning the entire European Upper Paleolithic, covering both habitation and burial contexts. We argue that the Gravettian “Venus” figurines exemplify the culmination of this process. Far from being simple fertility symbols, their detailed depictions—including clothing, ornamentation, hairstyles and possibly scarification and tattooing patterns—reflect a fully culturalised body. These figurines suggest that bodily identity had by then become codified and externalized into material representations—contributing to the visual languages of memory, affiliation, and status. Finally, drawing on experimental neuroimaging studies, we show that culturally modified faces activate complex brain networks associated with social cognition and symbolic processing, further supporting the idea that the body played a foundational role in the evolution of human communication, identity, and collective meaning-making.

Anamorphoses of sexes in Palaeolithic human representations

Claudine Cohen¹

¹ Professor Ecole des Hautes Etudes en Sciences Sociales Ecole Pratique des Hautes Etudes / PSL Laboratoire Biogéosciences Paris, France

In Upper Paleolithic art, the opposition between the feminine and the masculine, far from being absolute, offers multiple possibilities for association and even interpenetration. It is not uncommon for a figurine with heavy breasts and clearly feminine genitalia to reveal the shape of an erect penis in its overall silhouette. Many Paleolithic Gravettian female figurines play with this ambivalence, and it is possible to compile a fairly extensive catalog of these ambiguous figurines. These skillful “plays on form” seem to indicate with remarkable insistence, beyond duality, the intertwining, even the irreducible unity, of masculine and feminine motifs. The ambiguity, crafted with remarkable care, of certain figures combining both sexes in a single image or object forces us to question the significance that gender differences may have had for Paleolithic humans. What we perceive of the symbolic thinking of Paleolithic people introduces some trouble into our dualistic conception of gender differences. Was the duality of masculine and feminine thought of and experienced in the Paleolithic world as representing opposite poles and as a hierarchy? The frequent, almost systematic intertwining, between the male figure and the female figure in Paleolithic art, would tend to convince us otherwise.

Male Representations in the Upper Paleolithic: Approaches to the Identification of Sex Characteristics

Marieluise Hahn^{1,2}

¹ Working group of Early Prehistory and Quaternary Ecology, Eberhard Karls University of Tübingen, Burgsteige 11, 72070 Tübingen (during the time of the studies)

² Museum für Vor- und Frühgeschichte, Staatliche Museen zu Berlin – Stiftung Preußischer Kulturbesitz, Berlin, Germany (current)

While female figurines in Upper Paleolithic art have received considerable scholarly attention, male representations often do not receive the same level of consideration. The number of such depictions reported in the literature varies widely — from 73 (Duhard 1996) to around 100 (Bourrillon 2009) — and are in some cases almost entirely disregarded (e.g. McDermott 1996). The literature review shows that there is no agreement on which sex characteristics should be taken into account, in order to classify a prehistoric depiction as male. This inconsistency reflects a broader lack of consensus in the social sciences on which anatomical features qualify as male sex characteristics. This leads to subjective and non-reproducible classifications, which is a particular problem given the central role of sex attribution in many interpretations of anthropomorphic depictions. The aim of this research was threefold: First, it seeks to compile a reproducible and comprehensive dataset of depictions that display male sex characteristics. Second, it aims to develop a practical methodology for identifying such representations. Finally, the research contributes to the ongoing discourse on sex and gender in Palaeolithic art within the framework of gender archaeology. While interpreting Paleolithic art is generally considered a difficult task, this talk specifically addresses the uncertainties surrounding the identification of sex characteristics, particularly when such features are ambiguous or only partially preserved. A methodological approach has therefore been developed that not only classifies depictions as female, male or multi-sex (Floss et al. 2021, Hahn 2020), but also introduces probability categories based on the presence and level of detail of specific anatomical features. This framework allows for a more nuanced classification of depictions by explicitly incorporating ambiguous and multi-sex representations while acknowledging the inherent uncertainty in sex attribution. A brief overview of the dataset is provided, which includes all Upper Paleolithic representations that potentially display male characteristics. It also presents results from additional analyses covering motifs, types of representation, production techniques, materials and temporal and regional contexts. By focusing on the methodology this talk seeks to contribute to a more systematic understanding of how sex characteristics are defined, identified, and interpreted in Upper Paleolithic art.

References:

- Bourrillon, R. 2009. Les représentations humaines sexuées dans l'art du Paléolithique supérieur européen: diversité, réminiscences et permanences. Doctoral Thesis. Toulouse: L'Université de Toulouse II le Mirail.
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- Floss, H., Fröhle, S., Hahn, M., & Wettengl, S. 2021. A Figurine of the Gönnersdorf Type from the Magdalenian Open-air Site Waldstetten-Schlatt and Bi-gendered Representations in Palaeolithic Art. In S. Gaudzinski-Windheuser & O. Jöris (eds) *The Beef behind all Possible Pasts: The Tandem Festschrift in Honour of Elaine Turner and Martin Street*, 383–394.
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Editorial Office: *Anthropos Institute • Moravian Museum • Zelný trh 6 • 659 37 Brno • Czech Republic*

Dear colleagues,
Dear friends,

In 2025, we celebrate 100 years since the discovery of one of the most famous archaeological artefacts from the Palaeolithic period – the Venus of Věstonice. Since its discovery on 13 July 1925, the Venus of Dolní Věstonice was first introduced to the general public in *The Illustrated London News* in 1929. Since then, this ceramic figurine of a woman has been published in many scientific and popular texts. The latest analysis using computed tomography was published in 2024. As part of the celebrations, the Moravian Museum in Brno is organising a special conference “Venus 100”, which is focused on the current state of research into figurative Palaeolithic art in Europe.

On behalf of Petr Neruda and Martina Lázníčková-Galetová, invited Guest Editors, it is our privilege to invite you to submit your contributions to the special issue of *Anthropologie Journal* with focus on the “Palaeolithic Venuses”: ethnology, methodology & case studies across time, regions and populations.

About Anthropologie

Anthropologie – International Journal of International Journal of Human Diversity and Evolution is a peer-reviewed journal of ‘four field’ anthropology, publishing original articles from all areas of anthropological science. *Anthropologie Journal* is indexed in WoS, ProQuest Social Science Journals with full texts available there since 2012, SCOPUS, ERIH PLUS, and ERIH (INT2 category in Anthropology). For more details, see the official website at www.puvodni.mzm.cz/Anthropologie/

Submission details

The manuscripts should be submitted in English (preferred), French, or German. The length of the paper and the number of artworks are not limited. Based on the character of the manuscript, the text will be subjected to a review process. The Editor-in-Chief encourages authors to contact her with their questions.

Send proposals to: Editor-in-Chief, Zdeňka Nerudová, E-mail: anthropologie@mzm.cz

Important dates

Title & abstract submissions: 31 December 2025.

Full manuscript submissions: 31 March 2026.

Production and publication: *Anthropologie* Vol. 64, 2026.

Sincerely,
Zdeňka Nerudová
Editor-in-Chief

Notes:

The project takes place under the auspices of the President of the Parliament of the Czech Republic Miloš Vysrčil, Minister of Culture Martin Baxa, Governor of the South Moravian Region Jan Grolich and the Mayor of the City of Brno Markéta Vaňková.