

IQ Nexus Journal

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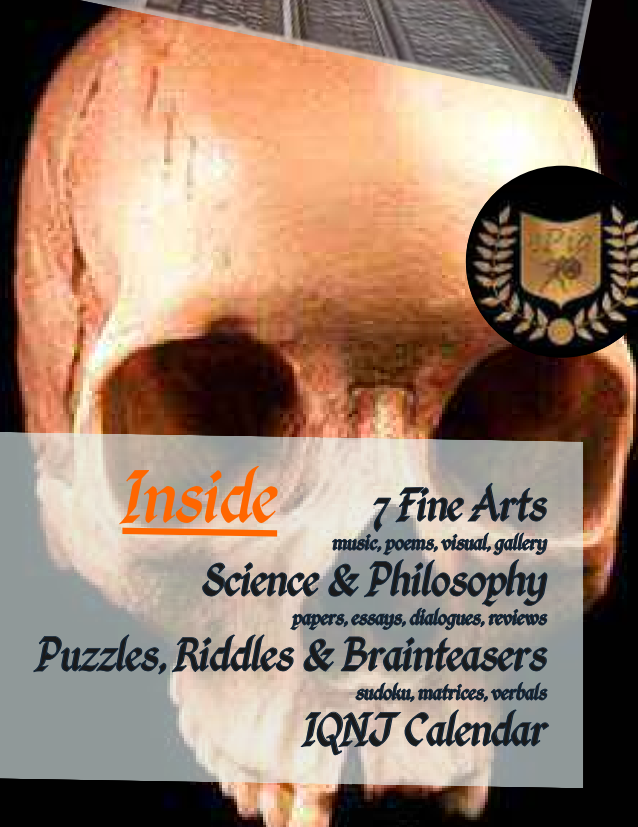
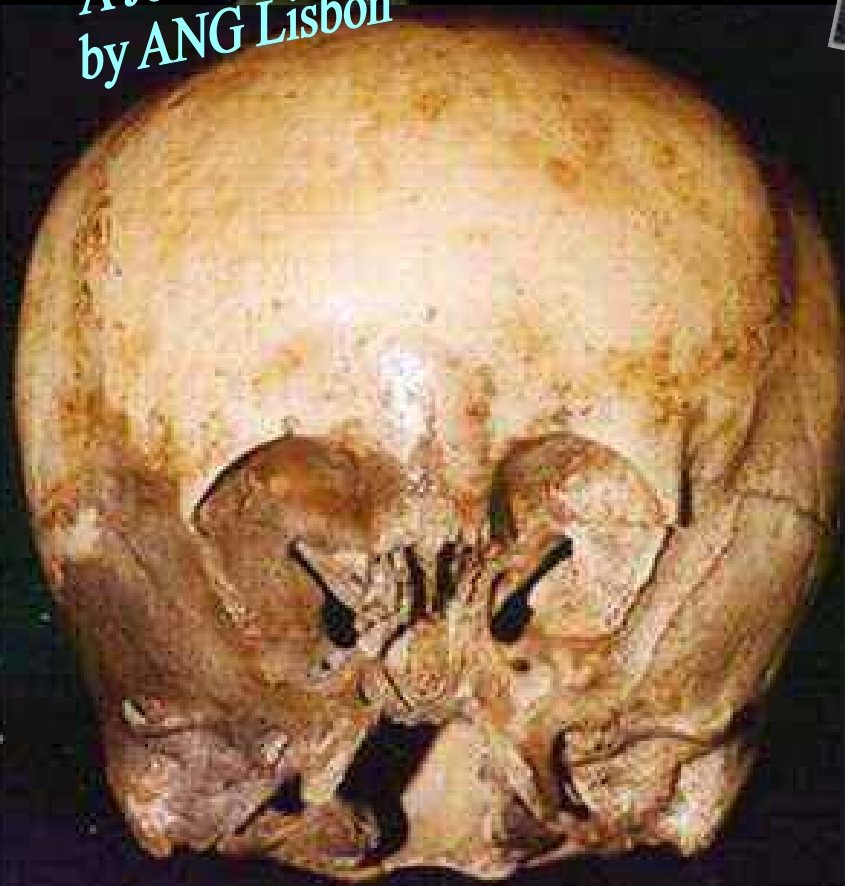
Vol. XVII, No. 2; June 2025

Featuring:

Humanoid Skull Like No Other

“Panorama”

**A Journey through International Artistry
by ANG Lisbon**



Inside

7 Fine Arts

music, poems, visual, gallery

Science & Philosophy

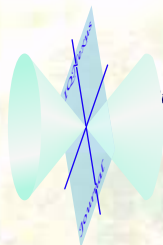
papers, essays, dialogues, reviews

Puzzles, Riddles & Brainteasers

sudoku, matrices, verbals

IQNJ Calendar

Online Journal publishing the works of the members of IIS & ePiq Societies, members of WIN



IQ Nexus Journal editorial staff

ublisher/Graphics Editor & Web Administrator..Stanislav Riha

English Editor.....Jacqueline Slade

IQ Nexus founder.....Owen Cosby

Contact us at infinimag@gmail.com

Website; <https://iqnexus.org/journal/>

Non-members' contributions are welcome and every new contribution has to be accompanied by an introduction from the contributor.

IQ Nexus Journal

was created to publish creative endeavours for members of the IIS and ePiqs, web based societies as well as guests of other societies and invited non members..



This issue features creative works of:

Listed alphabetically;

Alena Plíštilová

Anja Jaenicke

Anthony

Dan Astin-Gregory

David Udbjorg

Edgar Allan Poe

Jaromír M Červenka

Lao Tzu

Marie F

Stanislav Riha

Xavier Jouve

COVER PAGE

Humanoid Skull Like No Other



It was back in the 1930s when an American teenager discovered an abandoned mine tunnel in Mexico's Copper Canyon region. Inside it she found a human skeleton and, clutching onto its arm, was the hand bone of another skeleton buried mostly under the earth. It was described as being small and misshapen. The teenager returned to the site the following day only to find that a flash flood had washed most of the bones away. Nevertheless, the upper section of the skull of the buried skeleton, along with a small piece of the upper jaw bone remained. The significance of the so-called Starchild Skull remained unrealized for nearly 70 years.

Republished from Ancient Origin Unleashed to promote the magazine.

<https://www.ancientoriginsunleashed.com/>

Special thanks to Jacqueline Slade for her great help with English editorial work and Owen Cosby For reviving and restoring Infinity International Society and establishing IQ Nexus joined forum of IIS and ePiq and later ISI-S Societies for which this Journal was created..

"Even though scientist are involved in this Journal, I and all involved in the IQ Nexus Journal have tried to keep the content (even though it is a Hi IQ Society periodical) on an ordinary human level as much as possible. In fact, is it not the case, that - to be a human being is the most intelligent way of life?"

Stanislav Riha

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Edgar Allan Poe

IQ Nexus

ISSN
1041

Vol
1001



7 Arts

Music Sculpture Painting Literature Architecture Performing Film



Wisdom of ancient Master

Tao Te Ching

Lao-Tzu 500 BCE

He who is in harmony with the Tao
is like a newborn child.

His bones are soft, his muscles are weak,
but his grip is powerful.

It doesn't know about the union
of male and female,

yet his penis can stand erect,
so intense is his vital power.

It can scream its head off all day,
yet it never becomes hoarse,
so complete is his harmony.

The Master's power is like this.

He lets all things come and go
effortlessly, without desire.

He never expects results;
thus he is never disappointed.

He is never disappointed;
thus his spirit never grows old.



CHRYSALIS
Anthony -2025

At night, all is
alright, all calm
Serene
Slumber, clean

Bright day, doing
moving, being
To dream
Active, machine

Rest

In 'tween, boredom
work done, play played
Entertained
Dismiss the abyss

Daydream, hygiene
toothbrush, thorough
No rush
Floss, kiss

Bliss

[Dan Astin-Gregory](#)

[oropdnStsegumu8540g17mm4c50uhfgl386at800ag0t909c125im782t4g8](#) ·

Five years ago today, they locked us down.

Not because we were sick.

Not because we were dangerous.

But because we were told to be afraid—

of each other, of fresh air, of asking questions.

It wasn't science.

It wasn't safety.

It was obedience.

They masked our children.

They closed our businesses.

They isolated the elderly.

They banned funerals but left Tesco open.

And we were told it was “for our own good.”

Five years later, what have we had?

No apology.

No justice.

No admission of fault.

No accountability for the damage.

The truth?

Lockdowns weren't a mistake.

They were a psychological operation—

A test of how far fear could go.

And most people failed.

But some of us still remember.

We see what really happened.

And we will not let it be forgotten.

I've recorded the most important message I've ever shared.

Watch it.

Share it.

Let the truth echo.

👉 LOCKDOWN: Never Again — The Day Freedom Died <https://youtu.be/hmRqEJWIZo0>
[#NeverAgain](#) [#LockdownAnniversary](#) [#CovidTruth](#) [#WeWillNotForget](#)



PANORAMA

A Journey Through International Artistry




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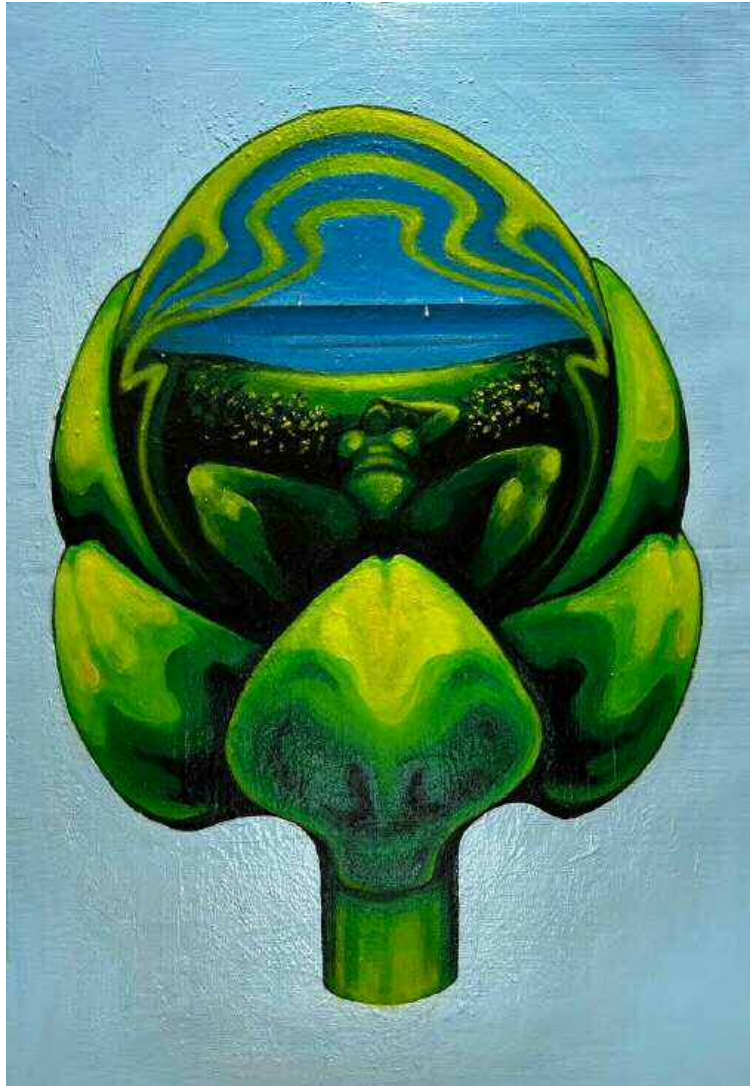

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Afonsoul
Ana Malta
Aranka Székely
Endre Bartos
Ester Crocetta
Gabriela Sosa
Joaquim Gromicho
Jocimar Faustino
Kayo Sato
Leonor Ribeiro
Lorraine Mahot
Luisa Petiz
Mafalda Gonçalves
Maria Isabel de Lince
Mariana Duarte Santos
Marisa Branco
Natália Gromicho
Nel ten Wolde
Noelle Kalom
Pedro Charters d'Azevedo
Renata Carneiro
Šárka Darton
Sebastian Garcia
Stanislav Riha
Tommi Viitala



Afonsoul

Plenitude | Acrylic and Pastel on canvas | 90x70cm



Ester Crocetta

Gorse_in_photosynthesis | Acrylic on canvas | 70x50cm



Marisa Branco

Peso do mundo | Oil on Linen | 30x30cm



Leonor Ribeiro

Inside Out | Digital Photography | 100x70cm



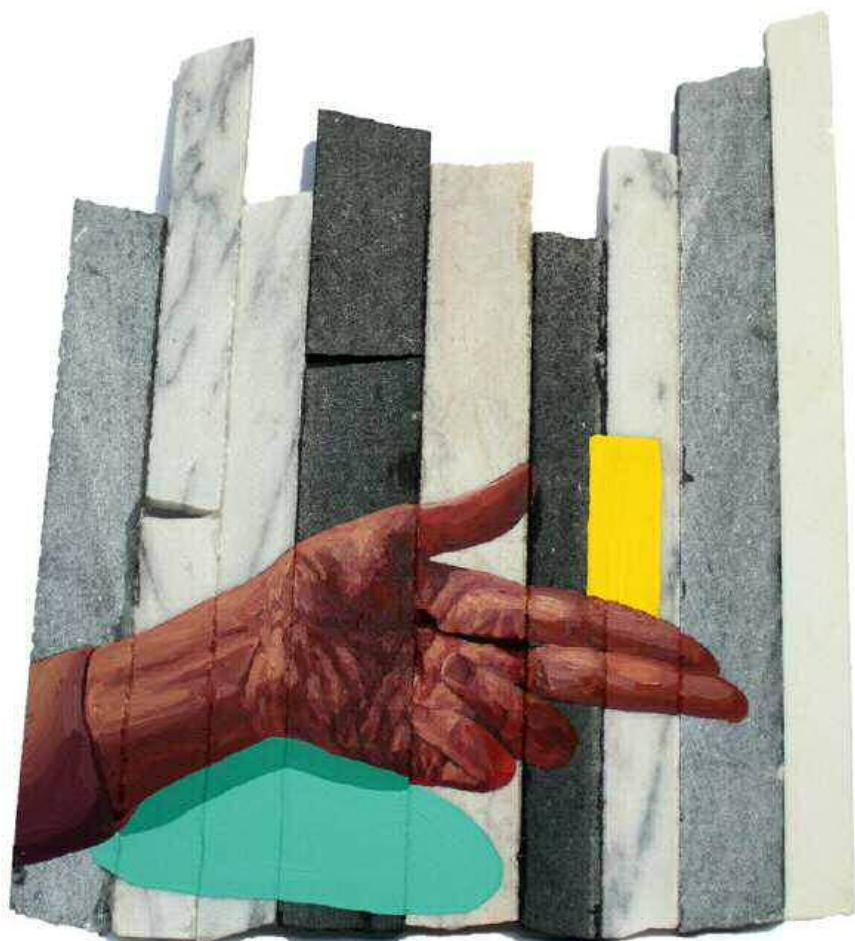
Lorraine Mahot de la Querantonais

Cuisine et Dépendances Couleur Café | Oil on canvas | 47x55cm



Gabriela Sosa

In Vino Veritas | Mixed Media | 32x32cm



Mafalda Gonçalves

Fragmentos II | Acrylic on support made of marble, slate and silestone | 25x28x1,5cm



Noelle Kalom

Cermony | Acrylic and mixed media | 100x100cm



Mariana Duarte Santos

Waiting | Acrylic on canvas | 80x120cm



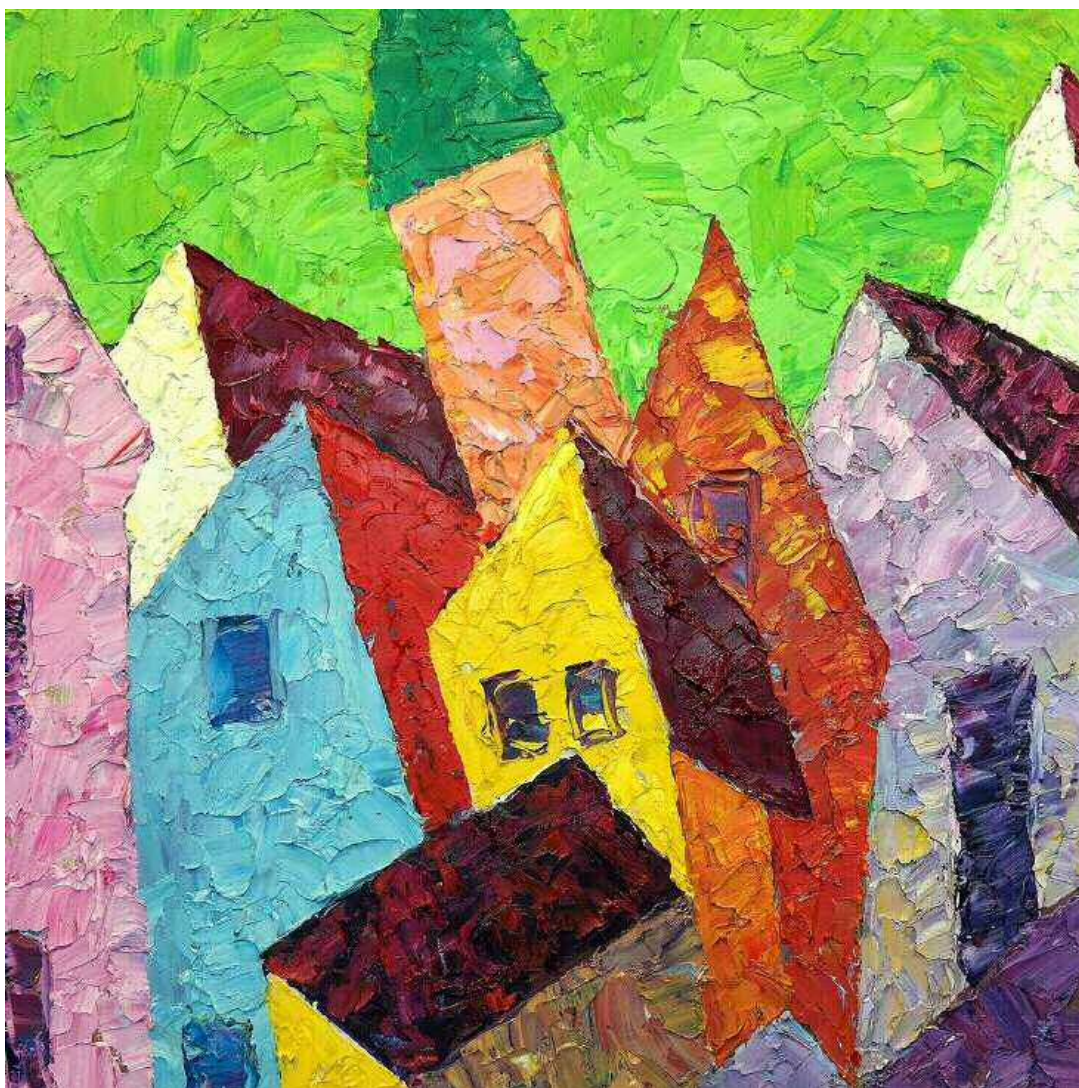
Lorraine Mahot de la Querantonnais

A tarde | Oil on canvas | 80x100cm



Ana Malta

Amor | Watercolor | 15x10cm



Endre Bartos

Untitled (1979) | Oil on wood | 100x100cm



Kayo Sato

Stars at sunset | Polyester, Wool | 43×60×3cm



Renata Carneiro

Maiku | Mixed Technique | 50cm



Šárka Darton

Holding on Hope I | Black marble, cast and carved jasmonite and steel with enamel | 15x20x18cm



Šárka Darton

Holding on Hope II | Black marble, cast and carved jasmonite and steel with enamel | 15x20x18cm



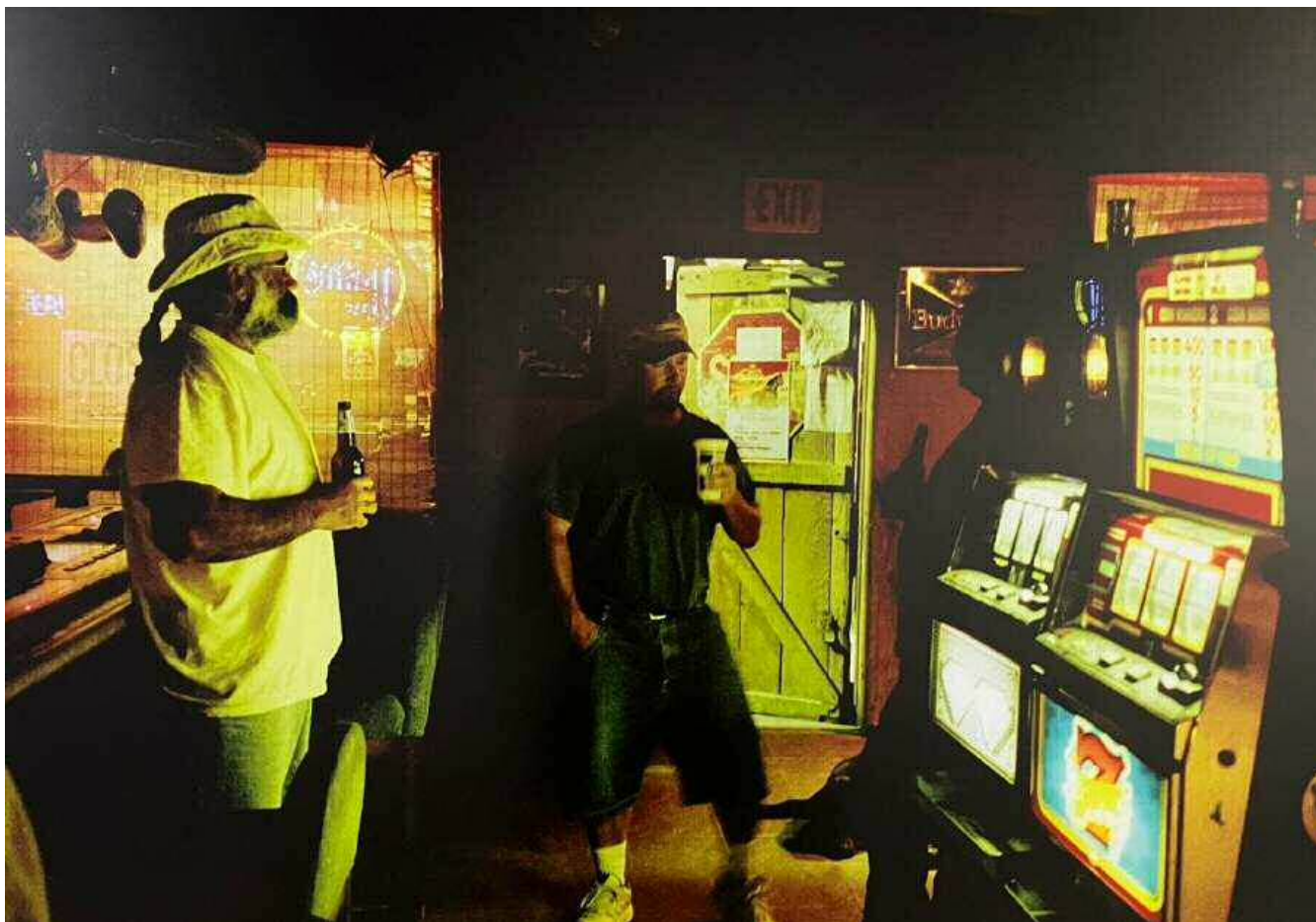
Luisa Petiz

Pasterlia Benard | Watercolor | 18x13cm



Aranka Székely

Resting Ballerina | Acrylic on canvas | 60x50cm



Joaquim Gromicho

#series action - Amargosa Valley 2004 | Fine Art Print | 78x120cm



Maria Isabel de Lince

From Heaven to earth | Oil on canvas | 130x180cm



Stanislav Riha

Egoist's dispute | ink on art media | 66x41cm



Stanislav Riha

Abandoned beach house | Mixed Media | 81x51cm



Natália Gromicho

Happy days | Acrylic on canvas | 160x180cm



Nel ten Wolde

Memória | Oil on canvas | 91x83cm



Noelle Kalom

Crossing | Mixed media | 100x80cm



Pedro Charters d'Azevedo

Memórias da Terra | Acrylic composition on canvas | 100x80cm



Sebastian Garcia

Serie Abstaccion Vol.13 | Oil on canvas | 80x60cm



Tommi Viitala

The plate | Hahnemuhle Photo Rag Satin 310gsm | 60x40cm



Natália Gromicho

Saída para o pátio | Acrylic on canvas | 80x120cm



Pedro Charters d'Azevedo

A ira e o silêncio | Acrylic on canvas | 67x100cm



Jocimar Faustino

Lost Soul Child | Mixed Technique on canvas | 153x120cm




Nel ten Wolde

The Hug | Oil on canvas | 84x71cm



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Afonsoul

Afonsoul, a Brazilian artist based in Portugal, emerged as a prominent figure in contemporary urban art during the pandemic, driven by a profound need for self-expression amidst global isolation. Without prior painting experience, the self-taught artist began with digital collages, evolving into a distinctive style that melds realism with graphic elements. His vibrant use of color and fusion of natural elements challenge the chaos of urban life, inviting viewers to connect with deep emotions often overshadowed by daily demands. His work explores themes of introspection, personal growth, and freedom, consistently conveying messages of hope, resilience, and transformation. In a remarkably short period, Afonsoul's art has transcended borders, marking public spaces across Portugal, Spain, France, Italy, Belgium, Netherlands and German, as well as in his home country, Brazil. Afonsoul represents a new generation of urban artists who harmoniously balance technique, emotion, and social involvement, using art as an invitation to dream without judgment and explore inner freedom.



Ana Malta

Ana Maria Malta was born in Vila Franca de Xira, Portugal. She exhibits about 400 collective and individual exhibitions in Portugal, Spain, France, Italy, Germany, Denmark, Brazil, the United States and Japan, where he won numerous awards and distinctions. She is cited in several national and international art publications. About her technique, Her palette is chromatically bright and pluripigmented. Her works speak of the burning of Life in Nature, from a non-figurative expressiveness of the surrounding natural environment, with an imagery reference that presents the Elements of Nature in plastic dialogue with Man.



Aranka Székely

"The Romanian-born but naturalised Hungarian artist Aranka Székely is in some ways close to Chagall's dreamy expressive intentions, because for her, painting means finding a space away from everyday life in which to write a different story, made up of beautiful feelings and unforgettable moments that belong to pleasant and carefree days. In fact, her career as a doctor puts her constantly in contact with human suffering, so painting becomes a way of going beyond what is daily in front of her and instead letting flow all that is beautiful in life and that is much more in tune with her inner inclinations. The almost absolute protagonist of Aranka Székely's works is the woman, in all her facets, so sometimes a mother, sometimes a lover, sometimes simply herself in the many facets of her personality, almost as if her protagonists were an alter ego of the artist who from work to work chooses to highlight a side of her personality."



Ester Crocetta

Ester Crocetta was born in Loreto Aprutino and graduated from the Liceo Artistico, Pescara, Italy. She produced her first ensemble in 1996 in Pescara. Her first international exhibition was in Berlin, GERMANY 2009, followed by a personal exhibition in Peking, CHINA, in 2010, at the World Art Museum. In 2013 she presented a personal exhibition in VENICE, Italy, in association with the Biennale, followed by a fair in Contemporary Art held in the Casa Battlò, BARCELONA 2014. In subsequent years she has been engaged in some projects as an art valuer by the Ministero della Giustizia (Ministry of Justice), Pescara. She is the Art Designer for various wineries that are involved in art-related projects linked to the wine sector, such as the eno-cultural event in which she was involved in 2018 at the ITALO-AMERICAN Museum in San Francisco, USA. In 2022 she is one of the finalists of the Cairo Editore Art Prize. In 2023 she published a book "Energia Bianca, backstage d'artista. She was commissioned to sculpt various pieces for some sporting National Awards, in fact, in 2024 she was commissioned to create a sculpture for the festival dedicated to the famous footballer Gigi Riva.



Gabriela Sosa

Gabriela is a French-Bolivian artist who grew up on a Caribbean island. Deeply inspired by the tropics, her work reflects her connection to women, love and the ocean - an endless source of fascination. Through her art, she explores emotion, movement and the delicate interplay between strength and vulnerability.



Joaquim Gromicho

Show the duality of scenarios that photographic space has gotten so a new vision of what surrounds us, in some way by this timeless dimension in reality does not exist. In some cases there may be a close familiarity with photography by this display places that are known by the observer, but immediately conjugations, overlaps and interactions of light and color space refer to other key conceptual thus giving a new language will photographic image. In the dialogue between architecture, the natural and the human there is an impression of light, form and scale thus making the perception of work as surreal. This effect transcendent image overlay are no limits to the real, is this duality that holds the aesthetic enjoyment of the work.



Jocimar
Faustino

This Brazilian artist has been defined as incredibly versatile. Using shapes, colors and numerous techniques, the different panoramic styles capture the attention of all of who gaze upon his work. Born on January 13, 1987 in the very small town of Pontalinda, in the state of São Paulo, Brasil, by the age of six, he was already receiving the attention of academics and the local art community. Looking deep into his early years of hardship and the difficult financial situation of small town life, Jocimar's art reflects his search for knowledge and enlightenment and expresses it with remarkable vision. His pieces arise from trauma, social pains, religious powers and historic and feminine sources. These themes are clearly evident in his ability to capture landscapes, surrealism, abstracts, human figures, flowers and animals. There is always an awe in what his next creation will incorporate with his dynamic style and technique. His natural talent was honed by attending the Academy of Oil Painting.



Kayo Sato

Kayo Sato was born in Fukuoka, Japan. She received her Ph.D in fine art in 2006. She is a versatile and unique artistic innovator adept at working with fiber, including dyeing, weaving, and pleating. Her work is regarded as a contemporary art. The artist has exhibited her artwork throughout Europe, especially Italy, and is also active in regional promotion, cultural property protection, design education dissemination, and product production, etc. Kayo currently lives in Japan, working as an artist. While her style of art-making has changed over the years. She continues to enchant the viewer. "In my work, color is an important factor. My soul is in the color. So I dye the colors myself. I've always done that and will continue to do so."



Leonor Ribeiro

Sometimes there isn't better biography than the art it self. If words are not my best ally, then in this case photography is.



Lorraine
Mahot

Lorraine Mahot's practice lies in-between the obscure and the sensitive, where tensions are transformed into aesthetic. Multidisciplinary, her poetic expression takes form through drawings, paintings and collages. The result is always confessional, as an intense dialogue between delicate intimacy and vigorous discourse. Born in France, she holds a Bachelor of Fine Arts degree at Parsons School of Design, attended The Florence Academy of Art (Italy) and Ar.Co (Portugal}. Throughout the past ten years, Lorraine's work has been shown in various group exhibitions in Europe. She currently lives and works in Lisbon.



Luísa Petiz

Luísa Petiz is an architect who graduated from the Faculdade de Arquitectura de Lisboa in 2018. After completing her education, she moved to Macau, where she embarked on her career as an architect. Luísa has always demonstrated a passion for painting, stating that she would always travel with a sketchbook and her watercolor set to illustrate scenes from her daily life. Her stay in Macau and travels across Asia further intensified Luísa's interest in painting, particularly influenced by the rich Asian culture. It was in this environment that she began to paint professionally, participating in four exhibitions in Macau. Among these, two standout exhibitions are noteworthy: the first took place at the Consulate General of Portugal in Macau and Hong Kong in 2021, titled "Macau em Aguarelas" celebrating the national holiday on June 10th. The second exhibition, "Um Olhar Pelo Oriente" was held at the Fundação Rui Cunha in 2022.



Mafalda
Gonçalves

I have a degree in Drawing from the Faculty of Fine Arts in Lisbon and I regularly approach portraiture through a monochromatic figurative style using vibrant colors, obtained from a palette of primary colors. I seek to explore the relationship between identity and memory through the use of old photographs of an unknown family as references. The preference for figurative work is due to the fascination of trying to capture the essence of something as complex as the human being in a place as ephemeral and subject to its immediate annulment as the street. My projects are always influenced by the place where they will be integrated, which is often the starting point for the creative process. My urban art work can be seen in various locations in Portugal, Spain, Germany, England and Italy. I have also participated in several exhibitions at a national level, in the 6th and 7th edition of the Prix d'Art Urbain Pébéo Fluctuart (2022 and 2023 Paris, France) and in 2023 at the Retronom Gallery in Erfurt, Germany.



Maria Isabel
de Lince

My work is based on the observation of nature, from its simple elements such as a flower or a stream, to the most complex such as the sea, the sky, or a galaxy; and the phenomena that take place in it, from which, through a process of abstraction, I carry out my work. Color and light play a fundamental role in the development of my work due to their ability to produce sensations in the viewer; Combining visual elements derived from my perception of the natural, I seek to transmit through my paintings a message of peace and harmony, and awaken in those who observe them pleasant and heartwarming feelings that bring light and joy to their lives, and thus contribute to a peaceful, fraternal coexistence, and in harmony with the planet, raising awareness about the importance of caring for it and living in it as brothers.



Mariana
Santos

Mariana Duarte Santos was born in 1995 in Lisbon, Portugal. She studied at an arts specialised high school and later went on to study drawing and printmaking at university. She's had group and solo shows in Portugal, Spain, U.S.A., U.K. and in Ireland. In 2019 she painted her first large scale outdoor mural and to date has over 50 murals throughout Portugal, Spain, Luxembourg and Ireland. Her work is figurative in nature, centered mainly around painting, drawing and printmaking but also influenced by other artistic areas such as cinema and literature. When it comes to public art, the themes she works on are mostly focused on concepts of memory, collective identity and local stories, thus archive pictures are key in her mural work.



Marisa Branco

Each brushstroke, each look and each expression carries a message about women's universal struggle for dignity and respect, regardless of their origin, color or cultural context. The vibrant colors and expressive brushstrokes symbolize the intensity of this struggle, but also the revolutionary energy that emerges from unity. In their upward gazes, I find the symbol of hope and determination, as if each figure were looking towards a horizon of change that they themselves are helping to build. A space where the feminine revolution takes shape and where solidarity between women from different backgrounds and cultures is celebrated. Despite the weight of the world, there is strength in the collective, and transformation is born from the courage to persist. The struggle of women is an ongoing revolution – a revolution that happens not only in the streets, but in every choice, gesture and dream. These works are an attempt to capture that spirit.



Natália
Gromicho

A gifted painter, in the purest sense, Natália has skillfully created a body of work that is simultaneously lyrical and mysterious, jubilant yet poetic. Employing these paradoxes, she skillfully applies her raw talent into different mediums and styles creating a sense of flux, depth and dominance. Natália's work takes elemental images, from nature and the landscape to culture and individuals she encounters on her travels, and transforms using dramatic ploys such as contrasts in scale, shifts in focus, mirrored reflections, staccato images, and multiple or layered surfaces. Sensory perception for Natália is a spiritual activity, one that leads to a heightened awareness of both nature and culture—this thought process points to a new kind of realism—one that is engaged with the actual processes of life. Yet, it also references the theoretical avant-garde conceptions of deconstruction emerging during Modernism.



Nel ten Wolde

My work is composed using multiple layers of materials and methods. The process begins with taking photographs of the 'Ropas Abandonadas,' along my travels. I put several of these photos together with landscape photos. In this way I recreate on paper, the original context of the abandoned clothes, bringing together the material in relation to the natural environment. My aim is to create a continuation from the original context in which I found them and translating that through each stage of the creative process. I adapt the juxtaposed photographs using the program Procreate, to create additional depth to the images and finish by detailing them through painting and drawing. This gives them the appearance of being submerged, in the same way they are submerged by different layers of the elements in their original environment. Layering these creative stages evokes the mystery and message behind the past and present life of the abandoned clothing.



Noelle Kalom

I am interested in the human tendency to find patterns and familiar forms in chaotic and random designs. My creative process is based on this innate impulse and each new painting holds its own path of discovery. I begin by applying thick medium gel to the canvas. Using a palette knife, I add several layers to create a messy, unplanned topographic foundation. Contrasting colors are brushed on to emphasize the nuances of the textured surface, and at this point pumice, beads or other media is often incorporated into the mix. It is through this process of layering that I begin to detect and highlight recognizable shapes and human features that form the painting's composition. What slowly emerges is an abstract landscape in intense and shifting colors that reflect canyons, mountain ridges, rivers, and fields. In a nod to my passion for maps, the final painting invites the viewer to find their own path through this unknown territory.



Pedro
Charters
d'Azevedo

Pedro Charters' work stems from a careful look at everyday life, specifically at the repeated practices that he integrates, which mark the spaces and objects used daily, realizing that they are inhabited/used. Charters expresses himself through painting as well as with any achievement/object that can express what he feels. He uses strategies that reveal the focus of his attention, which is, in fact, a dominant issue in his work and throughout his creative production. His works arise from the experimentation of attempts and his singular interests. As an artist, he constantly seeks ways, based on what he knows and is close to, to build propositions that present questions that give an account of what he understands and how he relates to the world.



Renata
Carneiro

My work is a reflection on women as beings. independent, constructive, long-suffering, overcoming obstacles, that imposes itself, that is creative, hard-working and that gives birth. It also reflects my passion for the East, as inspiration and culture, which I develop in painting, engraving and in the drawing. The female figure is honored and presente constant, through which I praise and other times I denounce acts that are so often silenced by society. In a simple relationship with Nature, with the East and West, I find in the union of these elements, the form of tell stories in the feminine. I, as a woman, feel, think, paint and sew.



Šárka Darton

My art is about looking and seeing; an investigation into the role of cognitive stimulation in the making and viewing of art. Each piece addresses issues of identity and the relationship between people and the spaces that they occupy. Working across various media, my pictures, prints, paintings and installations aim to create space, rather than occupy it. Contrasting transient and permanent imagery, figures and architecture, the viewer becomes incorporated into my work instead of just standing in front of it.

We all effect, and in turn are affected, by that which we see.



Segarpa

I am Sebastián García Pajuelo SEGARPA. I paint from year 2000 and I have made 35 exhibitions for all Spain and Portugal. I consider myself a believer, mold-breaker and creative person. I am an abstract art painter near to abstract expressionism. Artistas as Rothko, Turner, Caravaggio, Vicente... are my teachers. I conceive aet as means of spiritual expression and release of internal tension. I encourage you to enter my paintings with your imagination and fly and discover me.



Stanislav Riha

In the last three decades, I have been creating wall-mounted, cast resin and aluminum, sculptures combined with canvas and gold leaf, and exploring of computer as a tool for both realistic and digital artwork. All my life, I love to create art full of emotions and feelings "soul," with the satisfaction of fun. The direction of the last two decades is aimed at understanding and, through artwork, expressing the human struggle of emotions and adaptations. In the period of the past ten years, I have been polishing my creative work into the Surreal-abstract style. The main moto of my artwork is; Just as in a good story, the readers have space to create their image; in a good picture, the viewers have a space to create their account. Since 2009, Editor-in-Chief of IQNexus Journal, In 2015 wrote a book "Judy and Bob Dialogues," published by FriesenPress, Victoria BC, Canada,



Tommi Viitala

Helsinki based Tommi Viitala (born in 1975) has started active street photography over four years ago. However, the camera is not a new device for him because he has been filming more and less actively throughout his life, starting with film cameras from the 90s. Since the camera is almost always with Tommi, he also goes around the world filming streets, most recently in Budapest, Hungary. In street photography, Tommi's signature style includes precise composition, sharp contrasts, moody atmosphere and symmetry. Of these, the contrasts are the most what Tommi chases every day on the streets. The sunnier the day, the more Tommi looks for shadows. Street photography has also taught Tommi to look at the city in a different way, to look for exceptions and small glitches to pick up small beautiful details from those moments. Tommi's photos has been published also various street photography magazines and exhibitions all over the world.



Panorama 25

Collective art exhibition

Atelier Natália Gromicho *Rua Nova da Trindade 5G, Lisboa*

May 17th to 30th, 2025

Panorama

Curated by Gonzalo Madeira

Limited edition catalog of 100 units

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SSGA



Stonewall Gallery of Art

The Artists
alphabetically

Alena Plisfilova
Anja Jaenicke

David Udbjorg
J M Cervenka
Maria F

Standa Riha
Xavier Jouve



Ala Plisilova
photography



Ala Plisilova
photography



Anja Jaenicke
painting



David Udbjorg
photography

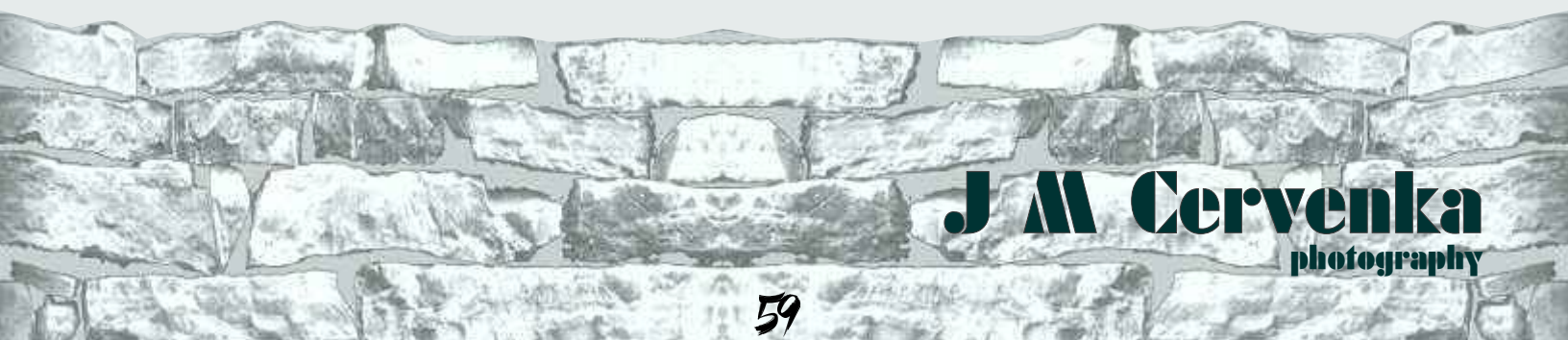


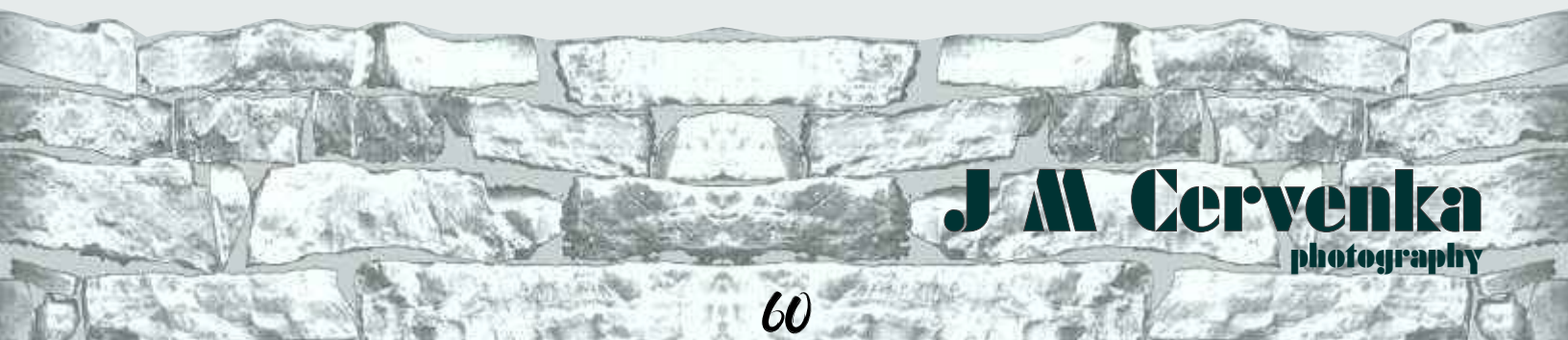
David Udbjerg
photography



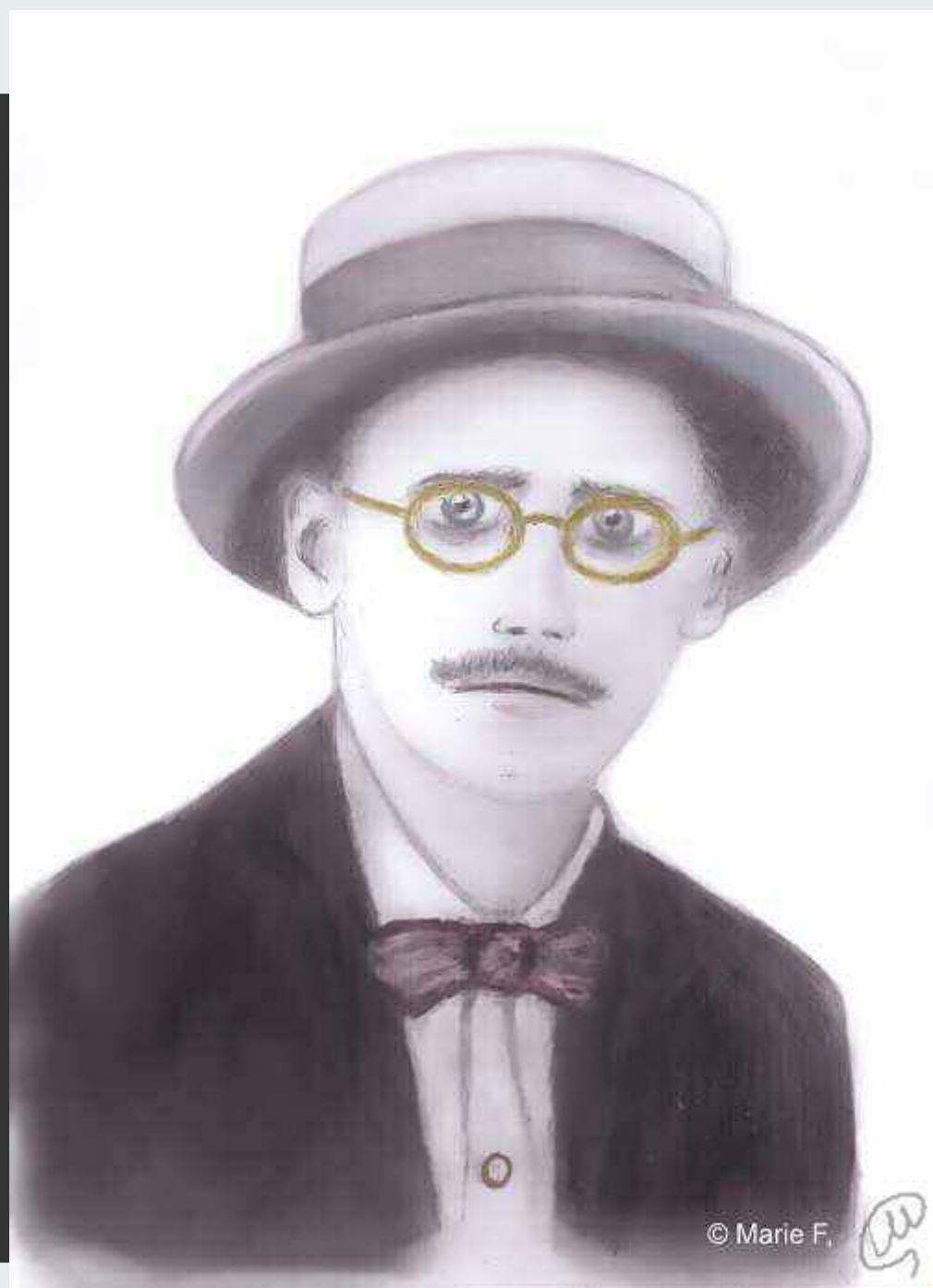
The Art of Rembrandt

Art from the past

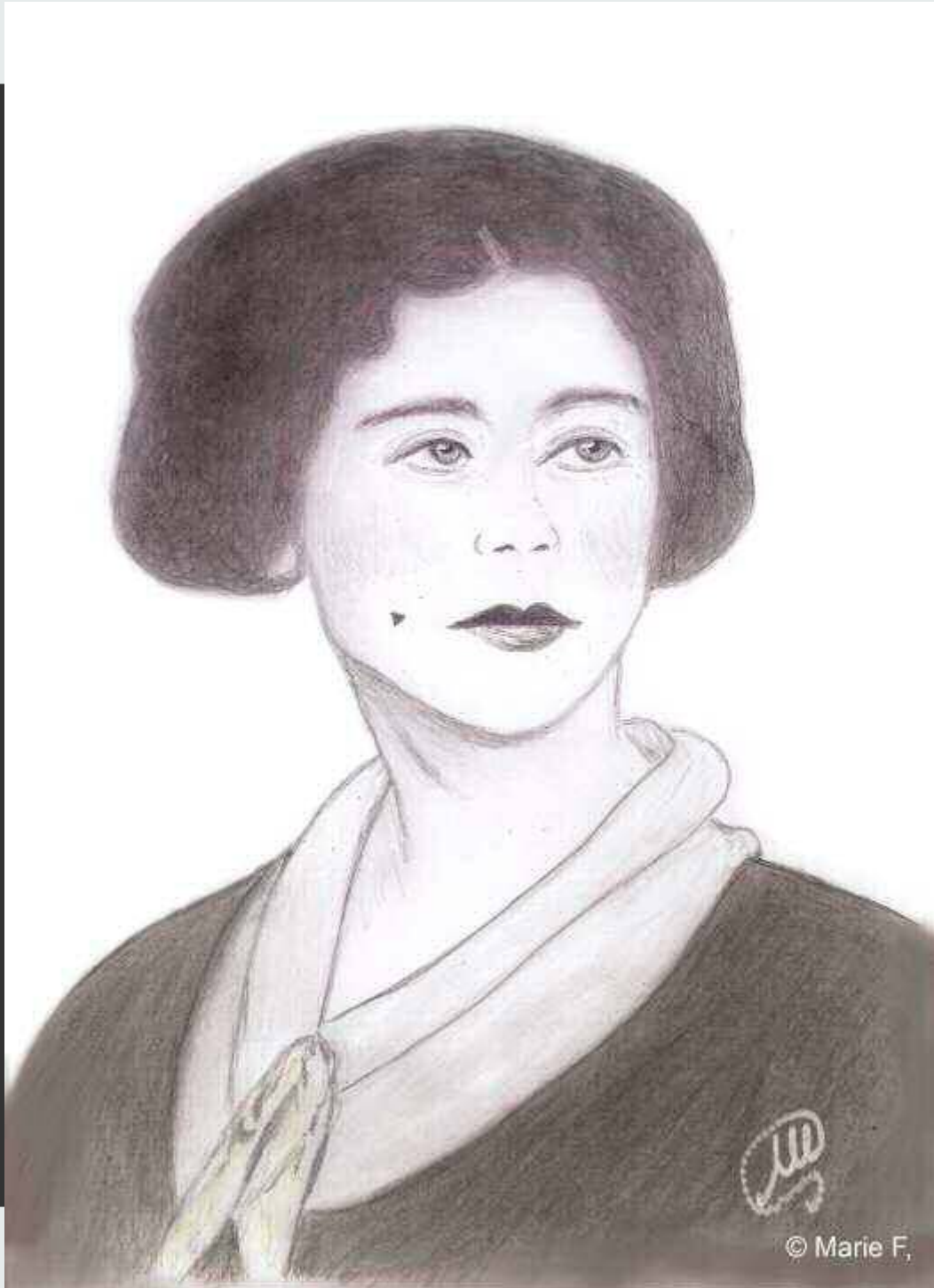




J M Cervenka
photography



Maria F



Maria F



Standa Riha
mixed media





Xavier Jouve
photography



Xavier Jouve
photography

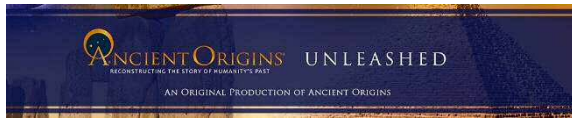
Humanoid Skull Like No Other

by Ancient Origins Unleashed

SILENCE—A FABLE

Less known stories by Edgar Allan Poe

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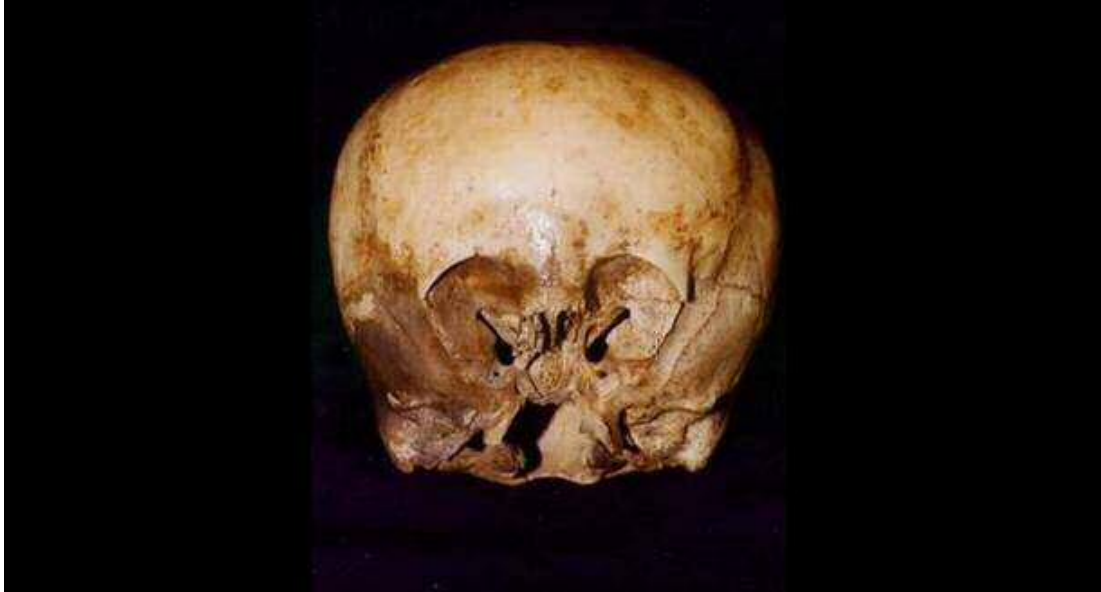


Humanoid Skull Like No Other

Mainstream Rejection of Starchild Skull



It was back in the 1930s when an American teenager discovered an abandoned mine tunnel in Mexico's Copper Canyon region. Inside it she found a human skeleton and, clutching onto its arm, was the hand bone of another skeleton buried mostly under the earth. It was described as being small and misshapen. The teenager returned to the site the following day only to find that a flash flood had washed most of the bones away. Nevertheless, the upper section of the skull of the buried skeleton, along with a small piece of the upper jaw bone remained. The significance of the so-called Starchild Skull remained unrealized for nearly 70 years.



The Starchild Skull was first discovered in Mexico. ([Fair use](#))

Initial Research into the Starchild Skull

In 1999, the highly unusual skull, which has been dated at 900 years old, was handed to author and researcher Lloyd Pye to investigate after health professionals failed to identify a condition that could explain its appearance. The [skull](#) became known as the Starchild Skull, and between 1999 and 2013 Lloyd enlisted the help of numerous experts and independent medical and scientific institutions across three countries (USA, Canada, and the United Kingdom) to conduct extensive research and testing.

One of the major contributors to the research project was Dr. Ted Robinson, who had a background in medicine and plastic surgery and specialized knowledge of [cranial surgery](#) and cranial anatomy. Robinson studied the [skull](#) for a period of two years and involved specialists in the disciplines of [radiology](#), ophthalmic surgery, oral surgery, craniofacial surgery, neurology and pediatric [neurosurgery](#). The report Robinson prepared was astounding.

- [The 13 Alien-Like Skulls Found in Mexico](#)
- [Ancient Alien-Like Heads Discovered in Croatia](#)

Firstly, Robinson's expertise in cranial deformities enabled him to rule out all the human deformities he knew of that could account for the skull's appearance. None of the other

specialists were able to find any deformity, illness or cultural practice that could account for the misshapen head.

Secondly, Robinson reported that the bone of the skull is much thinner, lighter, and stronger than regular human bone. Analysis concluded that the Starchild Skull contains unusual reinforcing fibers, the brain is 30% larger than a normal human of its size, the frontal sinuses are absent, the eye sockets are shallow, and the entire skull has over 10 standard deviations from the human norm. This is a highly unusual statistic.



Artists depiction of how the child would have looked, after analysis of the Starchild Skull.
(tonio48 / [Deviant Art](#))

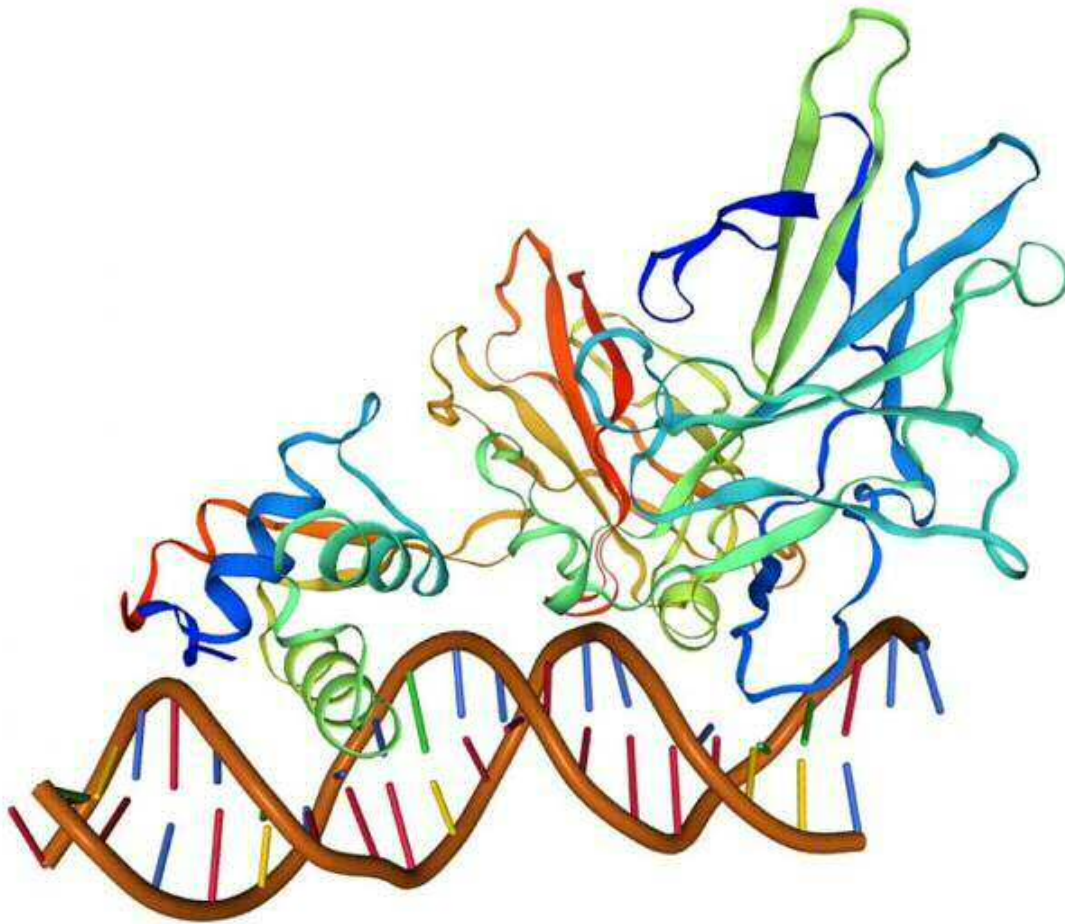
DNA Testing of the Starchild Skull

Robinson wrote: "One can only reasonably conclude from these statistical studies that the Starchild skull is distinctly different from human," wrote Robinson. Nevertheless, the medical reports and investigations were not enough to convince mainstream scientists that the Starchild Skull was definitely not human. Instead, they explained away the abnormalities with the claim that "nature can do anything."

The scientists running the [Starchild Project](#) knew that the only definitive way of proving that the skull was not human was through [DNA testing](#). So they waited nearly a decade while the technology for recovering and sequencing ancient DNA, such as the 900-year-old Starchild's, could be perfected.

In 2010, the Starchild Project secured access to a highly sophisticated DNA lab capable of recovering non-human DNA. Preliminary DNA testing found that a significant percentage of the DNA in the skull is not human. If verified, this finding would indicate that the skull belongs to a new species.

In 2012, a geneticist was able to secure a fragment of gene from the 5% of human nuclear DNA that code for proteins and which is a highly functional "master gene", one of the most vitally important genes in the body of any species on Earth. It is known as the FOXP2 gene. Analysis was carried out on this gene, the full report of which can be read [here](#), and the results were again startling.



Ribbon diagram of forkhead box P2 (FOXP2). (Swiss-Model / [CC BY-SA 4.0](#))

Understanding the FOXP2 Master Gene

The [FOXP2 gene](#) in normal humans is 2,594 base pairs long and contains no variations. In mammals and other "higher" species, any single flaw in FOXP2, any isolated [mutation](#) or variation, can cause a severe negative impact in some of the most important aspects of development and will normally lead to death.

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While a tiny amount of survivable mutations are possible in FOXP2, every one that occurs presents debilitating or life-threatening consequences, so up to this point in time none have been passed on to the general population of humans. This means in the vast, vast majority of humans, the FOXP2 master gene is absolutely identical.



The fragment of gene that was recovered from the skull and analyzed is 211 base pairs long (out of 2,594 base pairs). Now comes the incredible result of the analysis. While all normal humans have the exact same base pairs, the Starchild's gene contained a total of 56 variations within the fragment! To understand the significance, in a rhesus monkey only 2 of its 211 base pairs would contain variation from humans. If it were a mouse, it would be 20. If a dog, 27.

- [Bizarre Alien-Like Skull Unearthed in Korea was Naturally Formed](#)
- [The Ancient History of UFOs and the Oppenheimer-Einstein Report](#)

To put this in perspective, let's imagine that when alive, the Starchild was indeed some unknown humanoid. No matter how different from humans it might have been, to be in the humanoid family its FOXP2 gene would have to be in the range of 1 or 2, or at most 3, base pair variations from a normal human. To go past 5 or 10 would put it into another class of species. To have 56 is to put it in another realm, another dimension entirely. It is utterly unique.

These amazing findings are the result of only a partial analysis of the DNA from the Starchild Skull. In 2013 the Starchild Project was registered as a company in order to raise the necessary funds to undertake a complete DNA test, which will determine once and for all the true nature of this most unusual species.



Illustration of an alien extraterrestrial. ([Sasa Kadrijevic](#) / Adobe Stock)

Mainstream Rejection of Lloyd Pye and his Starchild Skull

According to the [HuffPost](#), in a 2013 article about Lloyd Pye and his work related to the Starchild Skull, “it takes some cojones to take a stand on the existence of aliens.”

Nevertheless, mainstream science continues to argue that the skull belongs to that of a human child with congenital hydrocephalus, fobbing off alien arguments as pseudoscience.

“Lloyd Pye spoke often of the bias and fear that is built into the culture of mainstream science and academia, and it is probably that same sentiment that prompts skeptics to jump in with a negative opinion on the [Starchild Skull](#) before they have all the facts,” explains the [Starchild Project](#) website. Dealing with these subjects automatically attracts criticism, but members of the project call for us to listen to their scientific explanations keeping an open mind.

Top image: Starchild Skull vs average human skull. Source: [Fair use](#)

By April Holloway

SILENCE—A FABLE



ALCMAN. The mountain pinnacles slumber; valleys, crags and caves are silent. "LISTEN to me," said the Demon as he placed his hand upon my head. "The region of which I speak is a dreary region in Libya, by the borders of the river Zaire. And there is no quiet there, nor silence.

"The waters of the river have a saffron and sickly hue; and they flow not onwards to the sea, but palpitate forever and forever beneath the red eye of the sun with a tumultuous and convulsive motion. For many miles on either side of the river's oozy bed is a pale desert of gigantic water-lilies. They sigh one unto the other in that solitude, and stretch towards the heaven their long and ghastly necks, and nod to and fro their everlasting heads. And there is an indistinct murmur which cometh out from among them like the rushing of subterrene water. And they sigh one unto the other.

"But there is a boundary to their realm—the boundary of the dark, horrible, lofty forest. There, like the waves about the Hebrides, the low underwood is agitated continually. But there is no wind throughout the heaven. And the tall primeval trees rock eternally hither and thither with a crashing and mighty sound. And from their high summits, one by one, drop everlasting dews. And at the roots strange poisonous flowers lie writhing in perturbed slumber. And overhead, with a rustling and loud noise, the gray clouds rush westwardly forever, until they roll, a cataract, over the fiery wall of the horizon. But there is no wind throughout the heaven. And by the shores of the river Zaire there is neither quiet nor silence.

"It was night, and the rain fell; and falling, it was rain, but, having fallen, it was blood. And I stood in the morass among the tall and the rain fell upon my head—and the lilies sighed one unto the other in the solemnity of their desolation.

"And, all at once, the moon arose through the thin ghastly mist, and was crimson in color. And mine eyes fell upon a huge gray rock which stood by the shore of the river, and was lighted by the light of the moon. And the rock was gray, and ghastly, and tall,—and the rock was gray. Upon its front were characters engraven in the stone; and I walked through the morass of water-

lilies, until I came close unto the shore, that I might read the characters upon the stone. But I could not decypher them. And I was going back into the morass, when the moon shone with a fuller red, and I turned and looked again upon the rock, and upon the characters;—and the characters were DESOLATION.

"And I looked upwards, and there stood a man upon the summit of the rock; and I hid myself among the water-lilies that I might discover the actions of the man. And the man was tall and stately in form, and was wrapped up from his shoulders to his feet in the toga of old Rome. And the outlines of his figure were indistinct—but his features were the features of a deity; for the mantle of the night, and of the mist, and of the moon, and of the dew, had left uncovered the features of his face. And his brow was lofty with thought, and his eye wild with care; and, in the few furrows upon his cheek I read the fables of sorrow, and weariness, and disgust with mankind, and a longing after solitude.

"And the man sat upon the rock, and leaned his head upon his hand, and looked out upon the desolation. He looked down into the low unquiet shrubbery, and up into the tall primeval trees, and up higher at the rustling heaven, and into the crimson moon. And I lay close within shelter of the lilies, and observed the actions of the man. And the man trembled in the solitude;—but the night waned, and

he sat upon the rock.

"And the man turned his attention from the heaven, and looked out upon the dreary river Zaire, and upon the yellow ghastly waters, and upon the pale legions of the water-lilies. And the man listened to the sighs of the water-lilies, and to the murmur that came up from among them. And I lay close within my covert and observed the actions of the man. And the man trembled in the solitude;—but the night waned and he sat upon the rock.

"Then I went down into the recesses of the morass, and waded afar in among the wilderness of the lilies, and called unto the hippopotami which dwelt among the fens in the recesses of the morass. And the hippopotami heard my call, and came, with the behemoth, unto the foot of the rock, and roared loudly and fearfully beneath the moon. And I lay close within my covert and observed the actions of the man. And the man trembled in the solitude;—but the night waned and he sat upon the rock.

"Then I cursed the elements with the curse of tumult; and a frightful tempest gathered in the heaven where, before, there had been no wind. And the heaven became livid with the violence of the tempest

—and the rain beat upon the head of the man—and the floods of the river came down—and the river was tormented into foam—and the water-lilies shrieked within their beds—and the forest crumbled before the wind—and the thunder rolled—and the lightning fell—and the rock rocked to its foundation. And I lay close within my covert and observed the actions of the man. And the man trembled in the solitude;—but the night waned and he sat upon the rock.

"Then I grew angry and cursed, with the curse of silence, the river, and the lilies, and the wind, and the forest, and the heaven, and the thunder, and the sighs of the water-lilies. And they became accursed, and were still. And the moon ceased to totter up its pathway to heaven—and the thunder died away—and the lightning did not flash—and the clouds hung motionless—and the waters sunk to their level and remained—and the trees ceased to rock—and the water-lilies sighed no more—and the murmur was heard no longer from among them, nor any shadow of sound throughout the vast illimitable desert. And I looked upon the characters of the rock, and they were changed;—and the characters were SILENCE.

"And mine eyes fell upon the countenance of the man, and his countenance was wan with terror. And, hurriedly, he raised his head from his hand, and stood forth upon the rock and listened. But there was no voice throughout the vast illimitable desert, and the characters upon the rock were SILENCE. And the man shuddered, and turned his face away, and fled afar off, in haste, so that I beheld him no more."

Now there are fine tales in the volumes of the Magi—in the iron-bound, melancholy volumes of the Magi. Therein, I say, are glorious histories of the Heaven, and of the Earth, and of the mighty sea—
—and of the Genii that over-ruled the sea, and the earth, and the lofty heaven. There was much lore too in the sayings which were said by the Sybils; and holy, holy things were heard of old by the dim leaves that trembled around Dodona—but, as Allah liveth, that fable which the Demon told me as he sat by my side in the shadow of the tomb, I hold to be the most wonderful of all! And as the Demon made an end of his story, he fell back within the cavity of the tomb and laughed. And I could not laugh with the Demon, and he cursed me because I could not laugh. And the lynx which dwelleth forever in the tomb, came out therefrom, and lay down at the feet of the Demon, and looked at him steadily in the face.