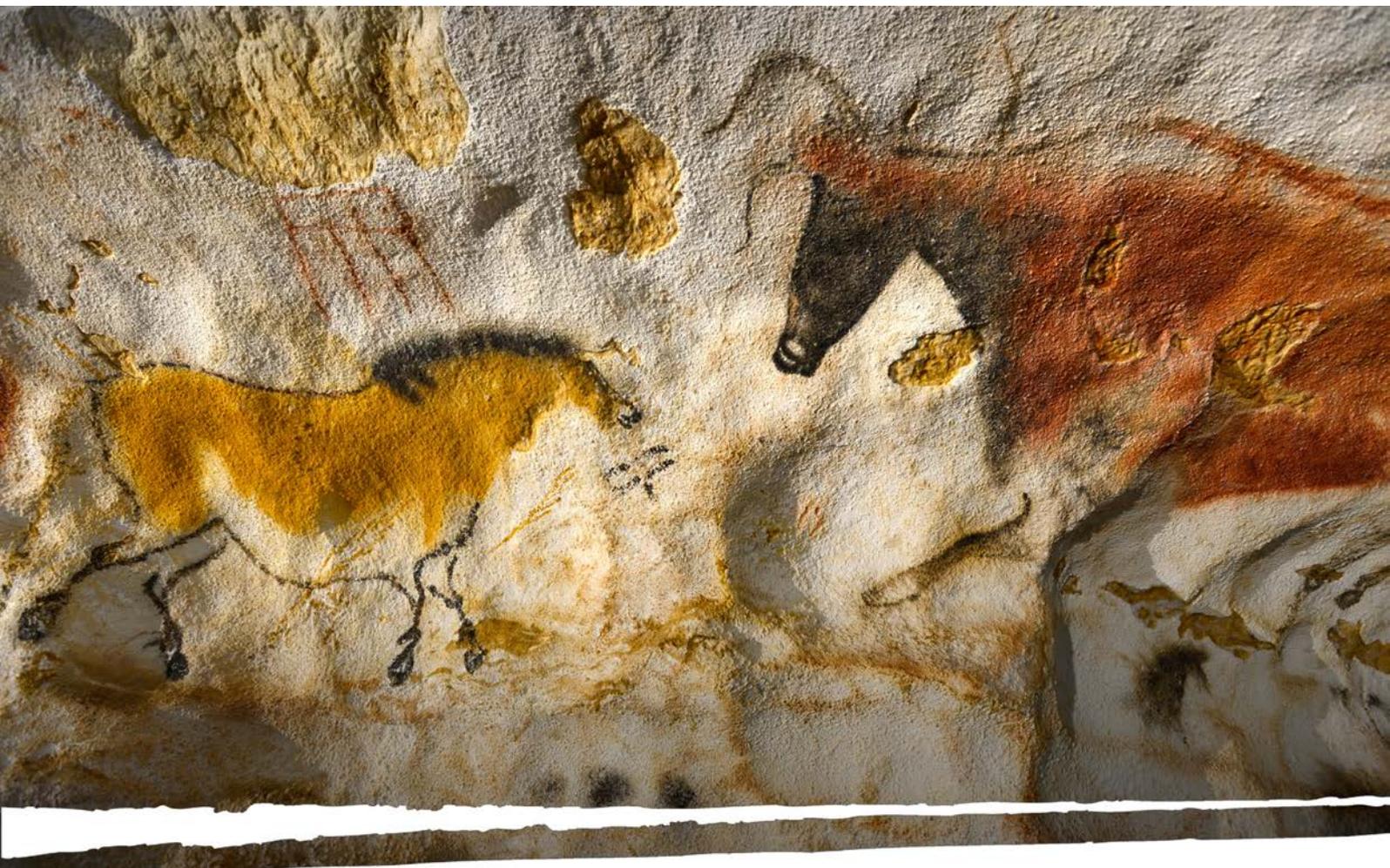


LASCAUX

Centre International de l'Art Pariétal



PRESS KIT





Opening on December 15th 2016

Located in Montignac, Dordogne, at the heart of Périgord Noir, the Lascaux Cave, discovered on September 12th 1940 and granted UNESCO World Heritage site status in 1979, is a masterpiece of cave art.

A major tourist attraction and a world-renowned prehistoric site, the Lascaux Cave closed in 1963 and now consist of a replica (Lascaux 2), seen by more than ten million visitors since 1983, and an exhibition (Lascaux 3) that has been touring the world since 2012: Bordeaux, Brussels, Paris, Geneva, Chicago, Houston, Montreal, South Korea and now Japan.

Initiated by the Département of Dordogne, the EU, the French State and the Nouvelle-Aquitaine region, the International Cave Painting Centre will open on 15 December.

As a future reference tourist site and cultural centre in France and in the world, the International Cave Painting Centre is located in the town of Montignac-sur-Vézère in the Dordogne, at the foot of the Lascaux hill. Its mission is to develop, promote and educate on the wealth of paintings and carvings adorning the Lascaux Cave.

Combining high scientific standards with a desire of accessibility to all kinds of public, the site will invite visitors to contemplate and experience the authentic emotions of the original cave, to learn to look at it in detail and ponder the environmental and cultural context in which such artwork came into existence.

As a major element of the site, the replica reproduces the Lascaux Cave in their entirety, using the techniques and skills developed by the Périgord facsimile workshop (AFSP). To enable visitors' contemplation and total immersion, the atmosphere of the original cave was reproduced with the same temperatures, degree of humidity, light and sounds.

After exiting the replica, visitors will enjoy various scenographic devices using the latest virtual imaging technologies to further experience the cave's environment and acquaint themselves with cave paintings and Cro-Magnon man's civilisation.

A sensory journey to get ever closer to our ancestors from 20,000 years ago!

Lascaux, the International Cave Painting Centre: facts and figures

- Opening on **December 15th 2016**
- A project initiated by **the Département of Dordogne, the EU, the State and the Nouvelle-Aquitaine region**
- A total investment of 66 million euros – Département 29,85M M€; Region 16,6 M€; EU 12M€; State 4 M€, Semitour (operating company) 2 M€ and sponsorship
- A reference tourist site and cultural centre for the promotion and media visibility of cave art
- A purpose-built centre at the bottom of the hill with 11,400 m² of ground surface area (1,14 ha) and 8,635 m² of floor area. Average height of 8 m, 150 m in length and 70 m in width
- **A replica reproducing** the whole of the original cave, using the techniques and skills of the Périgord facsimile workshop
- The recreation of the atmosphere of the original cave (temperature, degree of humidity).
- **Architects:** Snøhetta (Oslo, Norway) associated with SRA Architectes (Châtillon, France) for construction management and Duncan Lewis Scape Architecture (Bordeaux) for the study phase
- **Scenography:** Casson Mann (London, UK)
- **Management and operating company** (International Cave Painting Centre & Parc du Thot): Semitour (Périgueux)



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LASCAUX CAVE

« 20,000 years ago...
Man printed its mark on Lascaux »

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Lascaux is the setting for a cave art masterpiece in the Dordogne, in the Montignac area in the heart of the Périgord Noir. This timeless and universal work is among the greatest creations in Humanity. The cave complex covers approximately 200m and is made up of round rooms and galleries. Research carried out in recent decades has found that Lascaux iconography dates back to between the Solutrean and Magdalenian periods around 20,000 years ago. Paintings and engravings represent many animals: horses, bulls, cows, a deer, feline animals, a bear and even a unicorn. These representations are accompanied by several mysterious symbols.

LASCAUX IN 6 DATES

1940: discovery of Lascaux - 4 teenagers (Marcel Ravidat, Jacques Marsal, Simon Coencas and Georges Agniel) set out on an adventure on September 12th 1940 on the hill overlooking the village of Montignac. It led them to make one of the greatest archaeological discoveries of the 20th century. The cave was listed as an Historic Monument in December 1940.

1963: closure of Lascaux - The Minister for Cultural Affairs, André Malraux, announced the closure of the cave on March 20th 1963.

1979: UNESCO listing - Lascaux was listed as a World Heritage site and received the UNESCO award.

1983: opening of Lascaux 2 - The first tourist entered Lascaux 2 on July 18th 1983. Lascaux 2 is buried into the same hill as the original cave. It houses a replica of the Hall of the Bulls and the Axial Recess which account for 90% of the

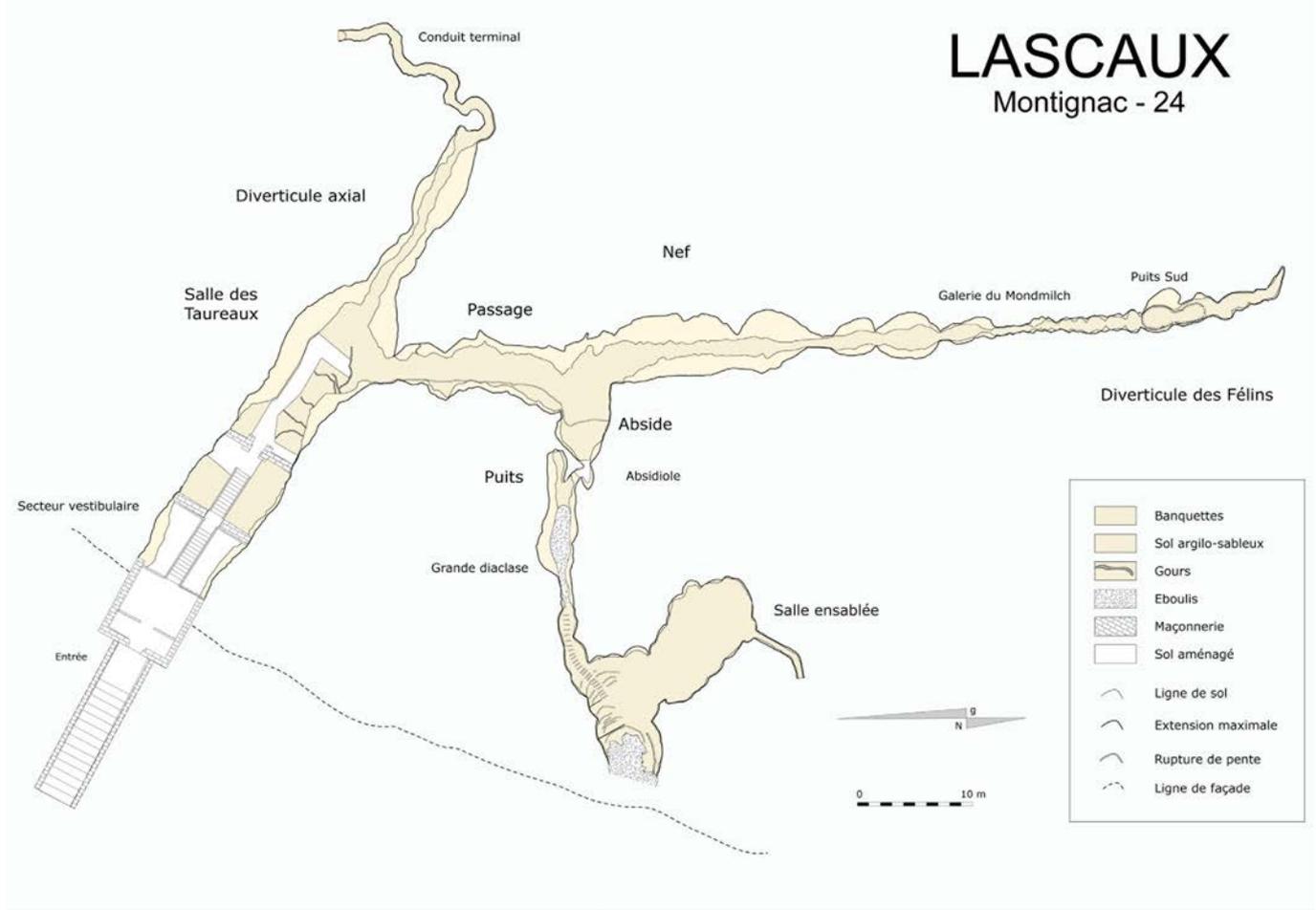
original's paintings. Two "exhibition chambers" tell the story of the cave and describe the artistic techniques. Lascaux 2 will remain open for educational tours. An application is in process to list Lascaux 2 as an Historic Monument.

2012: start of the Lascaux International Exhibition tour - This huge exhibition uses new moulding and mineral wall recreation technology (patented "veil of stone" technology) to reconstruct parts of the original cave which were not reproduced in Lascaux 2: the Nave (the Great Black Cow, the Swimming Stags, the Panel of the Imprint and the Back-to-Back Bisons) and the Well. The grand tour of the exhibition aims at sharing the heritage of humanity's very first artists with the world. After Bordeaux (Cap-Sciences) in 2012, Chicago (Field Museum) in 2013, Houston (Houston Museum of Natural Science) in 2013-2014 and Montreal (Centre des Sciences) in 2014, the exhibition returned to Europe in Brussels (Musée du Cinquantenaire) from November 2014 to April 2015. After Belgium it will be Paris' turn (Parc des Expositions Porte de Versailles) to host the exhibition from May to the end of August 2015 before it heads to Switzerland (Geneva) from October 2015 to the end of January 2016; then Asia: South Korea in 2016, Japan 2016-2017 and next China.

December 15th 2016: Opening of The International Cave Painting Centre - The reproduction of accessible areas of Lascaux cave will be the beating heart of the Centre International de l'Art Pariétal in Montignac.

The International Cave Painting Centre will be a reference for tourist and cultural settings showcasing the popularization of cave thanks to paintings and engravings from the Lascaux cave.

Plan of Lascaux



© Topographie N. Aujoulat_MCC-CNP, d'après fonds Bassier

QUESTIONS TO YVES COPPENS

President of the Scientific Advisory Board in charge of the conservation of the cave



What is your history with the Lascaux cave? What emotions, impressions, sensations, did you have when you entered the cave for the first time?

My answer is paradoxical and twofold. It was at the same time an impression of incredible noise, but also of a sacred silence. In fact all these animals with the abstract lines which accompany them seemed to me loaded with information and meaning; as if they communicated with one another. The other aspect was the sensation of a vast sacred silence to do with the mystical and mythical aspects of the cave as a witness of Humanity's timeless dimension. The painters of Lascaux painted the cave as one would paint a cathedral, a sacred place. All these dimensions appeared to me as leading to the gods, towards the heavens of these prehistoric men, and not to the prehistoric men themselves but towards their pantheon.

The Lascaux Caves are famous for their great bestiary (615 painted animals). Why was it necessary to reproduce the caves in their entirety?

It was important to do so because the public has a right to figure out what the whole cave looks like, it was a matter of honesty. Besides, it is a whole, an entity which can only be grasped if visitors have a reproduction of the whole cave before their eyes. Can you imagine a reproduction of the Sistine Chapel in fragments, which would be interesting for an art history lecture but certainly isn't the best way to convey the artist's intention to create a composed, balanced work of art? I do think it was also the case in Lascaux. It is important that visitors know that since approximately

50,000 years humans, first successively, then all at the same time, have had the desire to express themselves in graphic form: an idea to convey, a surface on which to do it, a tool. It existed and does still exist, and it's a good thing that we can give a wide overview of this.

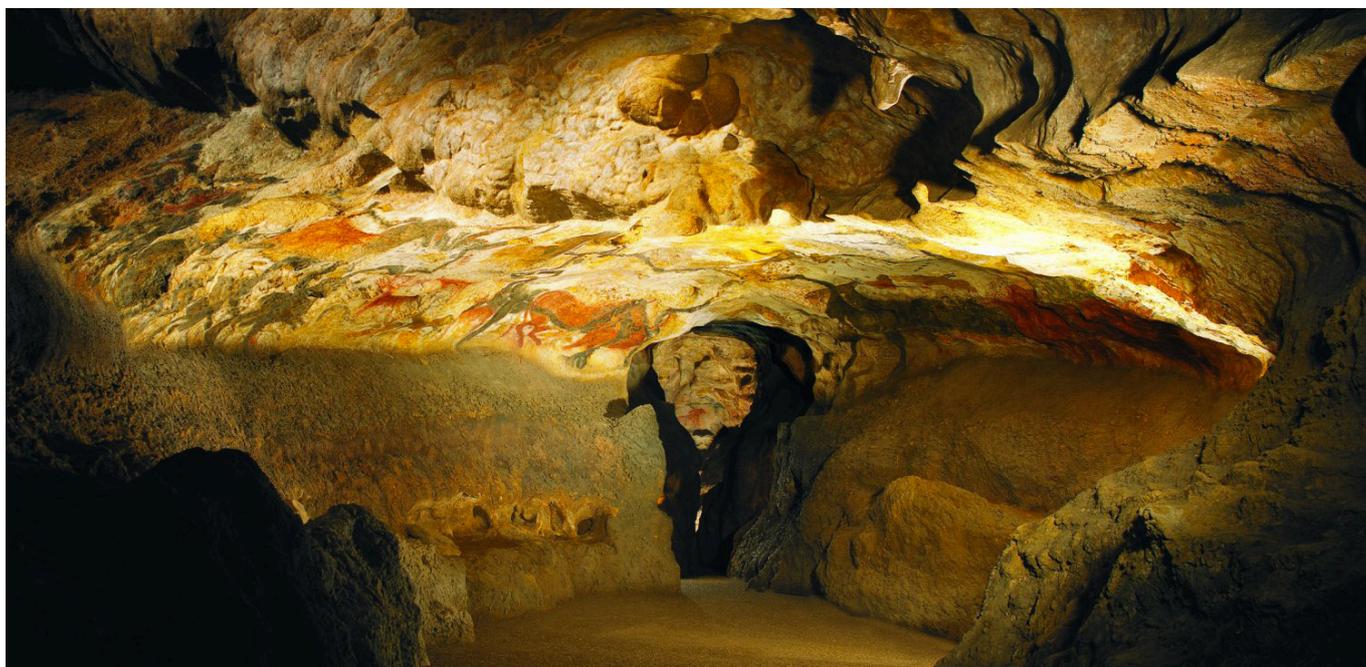
The International Cave Painting Centre aims at becoming the world's reference site for cave art. Can the Lascaux Caves still teach us new things today?

There is still a lot to be learned on the container, the content and their evolution. This is what the Advisory Board has been trying to achieve for the past seven years. We've still got a lot to learn about the artwork, the artists, the reason why it came into being and why it was composed the way it was. Besides, the progress in imaging technology has brought to the fore drawings, sketches and first drafts which we weren't aware of. There are so many things we can still do and learn in Lascaux.

Could you share your thoughts on the conservation of the original cave since its closure in 1963?

That was somewhat a rather chaotic situation, because some damages occurred : when you remove 1000 m³ of rocks and dirt and let thousands of visitors enter the site, you are increasing pollution.

There was panic when algae and fungus began to develop. Special measures - rather reckless - have been brought on line that led to variations in the health of the cave, but in the end, everything is now as it should be : we can now undeniably appreciate the quality of the Lascaux paintings.



Lascaux 2 © Sémitour Périgord



THE INTERNATIONAL CAVE PAINTING CENTRE PROJECT

A college of experts who steered and guaranteed the scientific accuracy of the project

The college of scientific experts:

- **Jean CLOTES**, French Prehistorian, Upper Paleolithic and cave art specialist
- **Jean-Pierre CHADELLE**, Archeologist at the Dordogne Département Council, researcher at the PACEA lab - University of Bordeaux
- **Jacques JAUBERT**, French Prehistorian, Professor at the University of Bordeaux
- **Muriel MAURIAC**, General Heritage Conservation Officer, Conservation Officer of the Lascaux Caves
- **Nathalie FOURMENT**, French Prehistorian and Heritage Conservation Officer - DRAC Nouvelle-Aquitaine
- **Jean-Michel GENESTE**, Prehistorian, General Heritage Conservation Officer, Director of the National Centre of Prehistory, Scientific Research Director at the Cavern of Pont-D'Arc
- **Jean-Jacques CLEYET-MERLE**, Heritage Conservation Officer, Director of the National Prehistoric Museum, Les Eyzies-de-Tayac
- **Noël COYE**, Doctor in Prehistory and Heritage Conservation Officer at the Ministry of Culture

Moreover, the imagination gallery was specifically curated by **Jean-Paul JOUARY**, Professor and Doctor in Philosophy.

- **Valerie FERUGLIO**, Expert advisor of scientific content to the Casson Mann team



Département 24 - D. Nidos

THE INTERNATIONAL CAVE PAINTING CENTRE

The project's preconditions

In order to guarantee the cave's conservation and long-term existence, the Scientific Advisory Board recommended the total protection of the Lascaux hill. This recommendation laid the groundwork for the architectural project that now unfurls at the foot of the hill.

The site of the International Cave Painting Centre is located in the town of Montignac-sur-Vézère in the Dordogne, at the border between the Vézère valley and the Lascaux hill. It consists of a "building as landscape" conceived of as an incision, a horizontal fault.

The design choices favour simplicity, with neither ostentation nor overstatement in the forms and materials used. The result is a building of formidable architectural power.

General description

The site dedicated to the International Cave Painting Centre stretches across an area of 6,5 ha. The building is located at the bottom of a hill and covers 11,400 m² (1,14 ha) of ground surface, with 8,635 m² of floor area available.

The areas facing the Centre (by the RD 704 road) are intended for parking.

With an average height of 8 metres, the building extends as far as 150 m in its longest sections and can be as wide as 70 m in some parts.

The roof reflects the hill's relief with a soft broken line. The design of the roof is an important element

« In the old days, when an important painted cave was discovered, it was fitted out to make it accessible to the public. Lascaux underwent the same treatment. When it became apparent that painted caves weren't eternal and that huge numbers of visitors spelt their death, they had to be closed down. Replicas then followed, first Lascaux II, and many others like the cave in Pont d'Arc. The Lascaux IV project, both ambitious and necessary, is a faithful reproduction of the cave and of the artwork it contains. So people now have the possibility to access these masterpieces and experience first-hand the emotions they trigger. »

Jean CLOTES,
French Prehistorian, Upper Paleolithic
and cave art specialist

in the project as it conveys the notion of "fault", a crack in the landscape, an idea also reflected in the architectural articulation of floor spaces.

The semi-buried building merges with the landscape and the woods while its transparent facade generously opens out onto the surrounding valley.

Both interior and exterior floors, the walls, the roof and the stringcourse use the same type of concrete, giving the building a distinctive monolithic appearance.

A second important material, glass, is widely used for the facade and the orientation zone's roofing.

In terms of use and function, the International

Cave Painting Centre is an interpretation centre. Unlike any museum in the traditional sense, an interpretation centre does not exhibit art collections but aims at developing and educating on a site and the wealth of artworks it contains.

Digital and interactive media play a key role.

Visits are complemented with electronic guides using RFID and Wi-Fi technologies. All along the itinerary visitors can thus select the content and information they need according to age, levels of knowledge and themes of interest.

The visit itinerary

Devised by Canadian museographer Nicolas St-Cyr, the scenographic programme of the International Cave Painting Centre delineates a visit itinerary focusing on contemplation in the replica, while pedagogical resources are available in a large space where interactive experiences are enhanced by sections of the replica.

The International Cave Painting Centre's facade on the Montignac side is the visitors' reception area. The transparent front acts as a link between the inside and the outside. The reception's **boarding zone** is where visitors meet their guide and embark on a journey made up of different stages.

The path of discovery first leads visitors to the replica's entrance. This is where they are invited to use an elevator towards the roof of the building to take in the fantastic panorama. In the space named **the hide**, they get the opportunity to immerse themselves in the geographical and climatic context of Lascaux. The visit goes on along a gentle slope reflecting the roof's incline. Visitors can stroll outside at the edge of the wood until they reach the entrance to the Lascaux Caves replica. This walk through the landscape, akin to an open-air gallery, aims at recreating the conditions in which the cave's "inventors" discovered it in 1940.

The **cave's** entrance boasts a very contemporary design as visitors know that what they are seeing is a reproduction - even though the project was carried out in conjunction with a college of prehistorians to ensure the spatial experience remained as close as possible to the original. For inside the replica, the atmosphere is truly that of a cave: it is damp and dark, sounds are muffled. This part of the itinerary is first and foremost dedicated to contemplation.

After exiting the replica visitors come across a transitional space called the **garden**, where they can readapt to the outside world after such a powerful sensory and emotional experience.

When visitors leave the 'garden', they move into **the Atelier of Lascaux**, and are greeted by a spectacular display of the key panels from the cave, dramatically lit and hanging from the ceiling. Here they can re-visit the paintings in the cave, exploring them with the help of their *compagnon de visite*. They find out how the paintings were made, what they were made with, how the artists used perspective, engraving and the three-dimensional form of the cave wall. They also find out why the real cave is closed. Interactivity allows visitors to get as close as possible to the minds of the creators, and consider the mystery of why the paintings were made.

The **orientation space**, shaped like a rift, is a central space of generous proportions. It lies at the junction of the different zones and is instrumental in the efficient management of the flux of visitors. Adorned with a photo wall, it also pays tribute to the "inventors" (the discoverers) of the original cave.

The International Cave Painting Centre then invites the public to engage in different fields of knowledge.

Visitors are invited into **The Theater of Parietal Art** where, in three acts, they are able to trace the story of how cave paintings were first found from 19th century to our days.

The next space, **Film theater, Lascaux and the world, the virtual guided tour, an experience in virtual reality**, takes visitors on a dramatic 3-D journey through the cave of Lascaux, this time exploring every corner; the images are contrasted with images from other caves collected from all over the world. The connections and similarities between ideas that are spread across such distances and over such deep time is humbling and extraordinary to see.

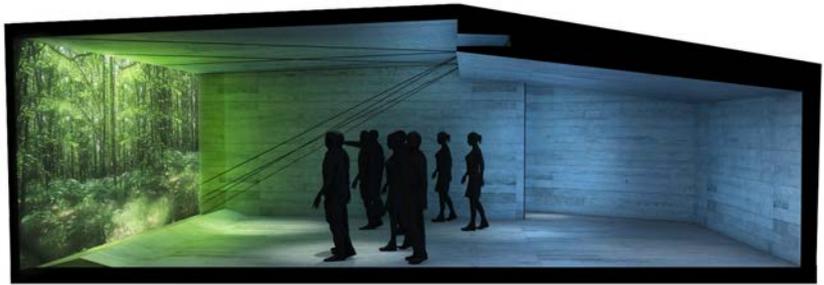
The **gallery of imagination** explores the connections between parietal art and modern art. Visitors are invited to be the curators of an art exhibition, selecting digital images to be published across 90 screens - wrapping over the walls and ceiling - in a cave-like gallery space.

The **last room** is dedicated to temporary exhibitions by contemporary artists, with Gérard Gasiorowski (1930-1986) as the first guest. The discovery of the Lascaux paintings during a visit in 1985 was a crucial moment for the man as well as for the artist. This encounter spawned an extraordinary series of works, a selection of which will be on show in this room.

PLAN OF THE INTERNATIONAL CAVE PAINTING CENTRE PROJECT



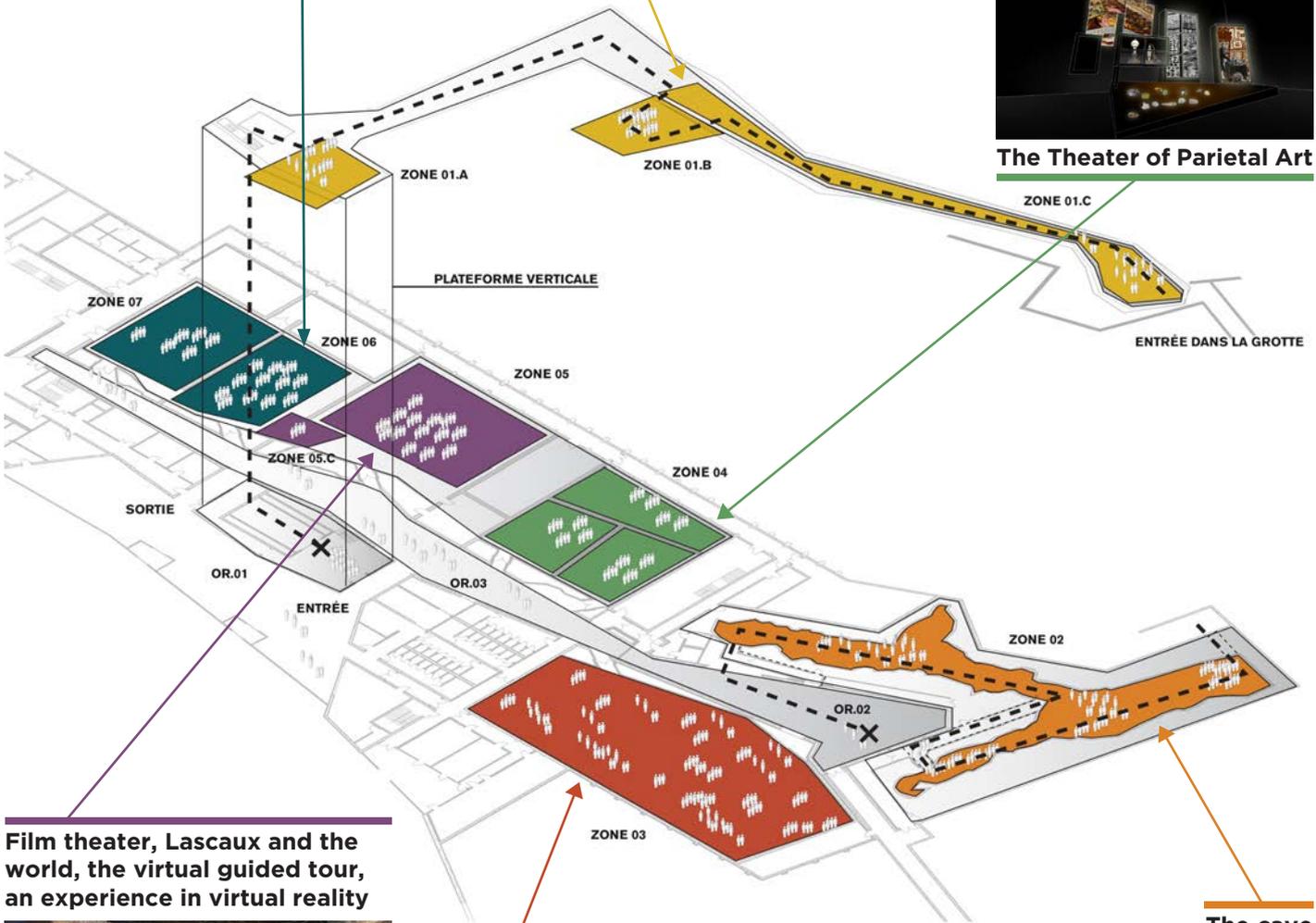
The gallery of imagination



The path of discovery



The Theater of Parietal Art



Film theater, Lascaux and the world, the virtual guided tour, an experience in virtual reality



The Atelier of Lascaux



The cave





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The replica, creation of the Périgord facsimile workshop (AFSP)

The replica represents the whole original cave thanks to the techniques and skills of the Périgord facsimile workshop (AFSP). Inside the replica visitors can enjoy the atmosphere of a genuine cave: it is damp and dark, and sounds are muffled. It is crucial that they can enjoy the beauty of the artwork undisturbed and in an authentic atmosphere. This zone is exclusively dedicated to contemplation.

Visitors enter the cave in groups of approximately 30 people with a guide, who welcomes them in the reception area and takes them to the patio. Past this stage they are free to discover the cave on their own and experience it in the most personal way. They are given the opportunity to admire the artwork without any disruption as the guide only provides background information to make the experience more rewarding. The visit includes scheduled stops in front of Lascaux's major artwork – the cave's absolute must-see paintings.

The Périgord facsimile workshop (AFSP)

Based in Montignac, the Périgord facsimile workshop is a 4,000 m² facility specialised in the life-size reproduction of prehistoric painted walls. It uses a patented technique called "stone veil".

The AFSP employs a team of 29 people, mostly fine art painters but also resin sculptors, moulders, locksmiths and welders.

For Lascaux 4 the workshop got an important commission from the Département of Dordogne: 900 m² of replicas to be completed within three years, about 500 m² of which are to be an exact reconstruction of the Lascaux Caves' walls while other copies are integrated into the design of the International Cave Painting Centre. To this end a steering committee was set up and the compliance of the replica with the original paintings was closely monitored by the Regional Directorate of Cultural Affairs (DRAC).



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The AFSP has an unrivalled expertise in the world and can undertake any reproduction and restoration project as well as the production of derivatives. Its main commissions include the restoration of Lascaux 2, the creation of the Lascaux 3 "touring replicas" and the International Cave Painting Centre (the most ambitious cave replica to date) and Ekain cave's frescoes in Spain.

President of Sémitour : Bruno Lamonerie

Director General : André Barbé

Art and Production Director: Francis Ringenbach

AFSP is a subsidiary of semi-public company Sémitour Périgord: www.afsp-perigord.fr



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Partners and funding

At the request of the **Département of Dordogne**, the **EU**, the **State** and the **Nouvelle-Aquitaine** region joined forces for the project.

They are committed to several goals:

- **sanctuarize** Lascaux hill to improve the cave's preservation conditions to secure its long-term longevity
- **bring heritage to the masses** as the general public no longer have access to this monument
- **promote** technological innovation and expertise
- **draw** on the most cutting-edge virtual and augmented reality technologies to understand Lascaux paintings
- **create** an incredible facility with a unique expert technique to reconstruct painted rock
- **pursue** the ambitious policy to showcase prehistoric heritage
- **bridge the gap** between cave and modern art
- **boost** the region's economic growth by focusing on high level cultural tourism in line with the natural and historical environment and contributing to the international reach of Lascaux and Vézère Valley.

Project costs

The International Cave Painting Centre costs 60 M€ + 6 M€ for outdoor work.

Funding: Department (29.85 M€), Region (16.6 M€), Europe (12 M€), State (4 M€), Operator (2 M€).

Financial support from individuals and companies amounts to 1 550 000 €.

The Department has therefore joined forces with the **Fondation du Patrimoine** (non-profit organisation working to protect and promote heritage) which has launched a subscription for the public and companies through the **Aquitaine Chamber of Commerce and Industry**: www.fondation-patrimoine.org/don-lascaux4

The Department is also in contact with major national groups for patronage.

Agreements have been signed with 3 important sponsors for a contribution of 1,5 M€:

- **The Crédit Agricole corporate foundation**
- **The EDF Foundation** specifically allocated to the facilities for the disabled people
- **MAÏSADOUR** cooperative

Other Sponsors brought their support for a contribution of 35 000 € : Coop Atlantique, Entreprise KSB in La Roche Chalais, Foies gras Espinet in Boulazac et Julien de Savignac in Bugue.

After being put out for tender the site's operation was awarded to **Semitour Périgord**.

President of Semitour : Bruno Lamonerie

Director General : André Barbé

Director of the Lascaux site, International Cave Painting Centre: Guillaume Colombo

Project team

- Commissioned architect and Landscaper: Snøhetta, Oslo, Norway.
- Associate architect at design stage: Duncan Lewis Scape Architecture, Bordeaux, France.
- Project architect: SRA Architectes, Châtillon, France.
- Scenography: Casson Mann, London, United Kingdom.
- Virtual Reality Specialist: Jangled Nerves, Stuttgart, Germany.

Snøhetta, architectural consultants and landscape designers

The name Snøhetta refers to the highest mountains in Norway. Founded in 1989 and led by Craig Dykers and Kjetil Trædal Thorsen, Snøhetta is based in Oslo, Norway, and New York. The agency brings together architects, landscape, interior and graphic designers. This type of organisation fosters a global approach to architectural practice with a strong emphasis on interdisciplinarity. With eighty staff in Oslo and forty in New York, Snøhetta represents a total of seventeen nationalities. This cosmopolitan aspect is another defining factor in the agency's identity. It has thus evolved a particular culture with diversity at its core: a diversity of skills as well as a diversity of cultures.

As a rule Snøhetta reconsiders their approach with every new project as it is closely linked to particular sites and contexts. The characteristics of a site must lead to specific, appropriate solutions which will enhance its qualities, free it from constraints and generate rich, manifold architectural experiences. In terms of professional practice and command of cultural referents, Snøhetta have developed a special relationship with France as some of their projects – e.g. the International Cave Painting Centre in Montignac-Lascaux and the Annecy Congress Centre – testify. Moreover, the agency was selected by the Société du Grand Paris to take part in the negotiated procedure regarding the Noisy-Champs railway station and has recently participated in the competitive dialogue for the refurbishment of the Grand Palais on the Champs-Élysées.

After the completion of the feasibility study and before the start of the building phase, the members of the project management group decided to make adjustments to the organisation of the consortium. This resulted in the reshuffle of the project management team following the withdrawal of Duncan Lewis Scape Architecture – who collaborated with Snøhetta in the design study of the building, landscaping and replica (i.e. the structure supporting the “stone veil”). This entailed a new distribution of responsibilities: the firm SRA Architects were assigned the construction work, the coordination of project management studies and the management of building work for the architecture, landscaping and replica parts.

- Construction Economist: VPEAS, Bordeaux, France.
- Structure Engineering Firm: Khephren Ingénierie, Bordeaux, France.
- Utilities and External Works Engineering Firm: Alto Ingénierie, Bordeaux, France.
- Façades and Glasswork Engineering Firm: RFR, Paris France
- Lighting Designer: 8'18", Paris, France.
- Acoustics Engineering Firm: commins dBlab, Paris, France.

Casson Mann, scenography

Casson Mann is a design agency founded in 1984, whose mission is to create bespoke, innovative projects for its clients, mainly museums. Their reflection centres on visitors' experiences and the ways places and histories can adapt in space. As interior designers, they use space as one of the tools at their disposal. Whatever the theme involved, their approach is focused primarily on visitors, what they think, feel and enjoy.

The agency has worked with most British museums and designed galleries in London which are considered as benchmarks (at the Victoria and Albert Museum, Science Museum and Churchill Museum at the Imperial War Museum).

The studio also work internationally and have completed projects in Philadelphia, Bologna, Miami, and Moscow.

They were awarded numerous prizes – the Churchill Museum itself got six – for the quality of their designs. They were also distinguished by professionals in the heritage sector and consumer organisations.

In 2006 Dinah Casson and Roger Mann were voted “Royal Designer for Industry”. In 2015 they won several prizes for their First World War Galleries at the Imperial War Museum which opened its doors in July 2014.

Lascaux is the second large-scale project that Casson Mann has completed this year in France. The first was the permanent exhibition for La Cite du Vin in Bordeaux, which opened in June 2016. The world's largest visitor centre dedicated to the story of wine it has become a landmark attraction in the heart of Bordeaux, the wine capital of the world.

Working on this project was a wonderful adventure as well as an enormous privilege. Like the boys who found the cave in 1940, this was a voyage of discovery for us in every way. There were many challenges along the way, but perhaps the greatest was the search for ways to take visitors away from their smartphones, to come off-line and to allow themselves to be washed with the glory and mystery of the images in the cave: in essence, to remember the power of the un-edited, un-filtered experience. Time will tell if we have succeeded in this.

Casson Mann

AROUND THE INTERNATIONAL CAVE PAINTING CENTRE

LASCAUX 3

Lascaux - International exhibition :

Since its discovery, Lascaux has aroused unanimous interest worldwide. To cater for this fascination, the Département of Dordogne launched the idea in the first decade of the century of making a very faithful reproduction of a part of the cave not visible at Lascaux 2. On top of this facsimile technique, there was the desire to pass on this unique heritage. That is why today Lascaux sets out around the world. The exhibition saw the light thanks to the Département of Dordogne, in partnership with the Nouvelle-Aquitaine Region, the Ministry of Culture and Communication and the European Union.

The Lascaux cave has been recreated with 5 unique exact replicas of the paintings in the Nave and the Well Scene. Visitors can thus discover the life-size panels in a cave lit just as it was when the art was made, with oil lamps and torches. Also on display will be moldings of original objects from Lascaux (arrow heads, spears, the famous pink lamp in red sandstone...), as well

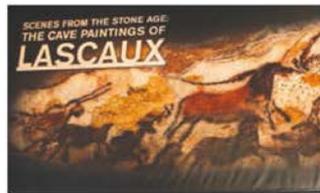
as anatomical models of a Cro-Magnon family. This unique exhibition is the fruit of a marriage between cutting-edge technology and the art of excellence. The replicas exactly reproduce the topography of the rock walls based on a detailed laser scan of Lascaux. The panels are identical to the originals in their characteristics: micro-relief, appearance, texture and final rendering.



TOUR ITINERARY



Bordeaux, Cap-Sciences
October 2012 to January 2013



Chicago, Field Museum
March to September 2013



Houston, HMNS
October 2013 to March 2014



Montréal, Centre des sciences
April to September 2014



Brussels, Musée du Cinquantenaire
November 2014 to April 2015



Paris, Porte de Versailles
May to August 2015



Geneva, Palexpo
October 2015 to January 2016



South Koréa: Séoul - Gwangmyeong
April to September 2016

THE NEXT STOPS

Japan:

- **Tokyo** (National Museum of Nature and Science) - until February 2017
- **Sendai** (Tohoku History Museum) - March 2017 to May 2017
- **Fukuoka** (Kyushu National Museum) - July 2017 to September 2017



PRATICAL INFORMATION

Address:

Avenue de Lascaux
La Grande Bécade
24290 Montignac
www.lascaux.fr
contact@lascaux.fr

for the project: www.projet-lascaux.com

HOW TO COME ?

By car:

4 h from Paris
2 h 30 from Clermont-Ferrand
2 h 30 from Toulouse
2 h from Bordeaux
1 h 30 from Limoges
45 min from Périgueux
45 min from Brive-la-Gaillarde
Highway A89, exit n°17 Montignac-
Lascaux

By plane:

Bergerac airport
Périgueux airport
Brive-Vallée de la Dordogne airport

By train, Lascaux from:

Condat-le-Lardin station
Périgueux station
Brive-la-Gaillarde station

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Photos available on : <https://goo.gl/FI6IIT>