

LASCAUX

INTERNATIONAL
EXHIBITION

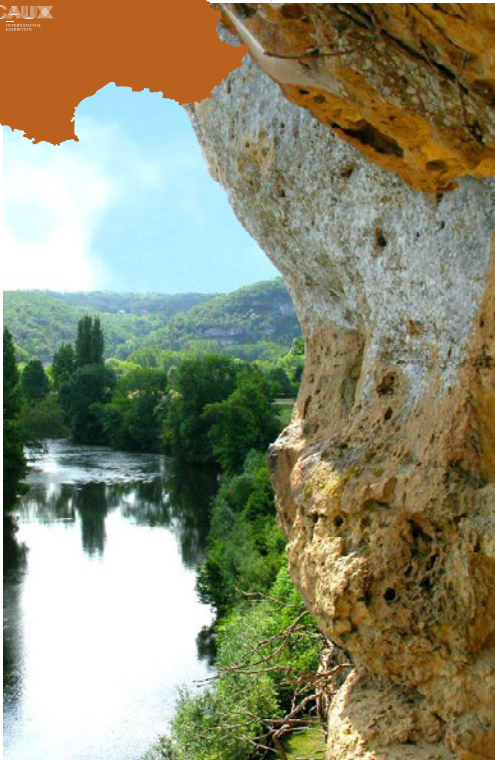
EXPOSITION
INTERNATIONALE

www.lascaux-expo.fr





LASCAUX : an exceptional exhibition from France



Designed and built in France (Périgord) with the collaboration of the best prehistorians and the painstaking work of artists, painters and engravers, Lascaux - International Exhibition, offers an identical reconstruction of the decorated walls of the most spectacular sanctuary of Paleolithic art.

Visitors can 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 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.

The 1000 m² exhibition layout will allow the public to explore the history of the famous cave which for over 70 years has been the focus of the efforts and interest of scientists and artists. Each visitor will be able to form his own personal interpretation of Humanity's first works.

The unique life size replicas of Lascaux international exhibition.

The Panel of the Imprint

It owes its name to the imprint of a hand in the clay of the soil, long since disappeared. Just above it to the left there is the frieze of the seven painted and engraved ibex. The panel is decorated with an engraved and painted herd, classic at Lascaux: a good half dozen horses and a bovine, framed by two quadrangular signs. One of the horses and the bison are burdened with a number of barbed signs.

The Great Black Cow

Situated on the wall of the Nave, more than 3m from the ground, this bovine figure was executed in three stages: the engraved sketch, filling in of black pigment by blowing or dabbing, and over engraving of the outlines. Details are painted with a brush. It is typical of the Lascaux style. This cow is overlaid on a frieze of about 7m in length, composed of some twenty small horses walking in the opposite direction.

The Crossed Bison

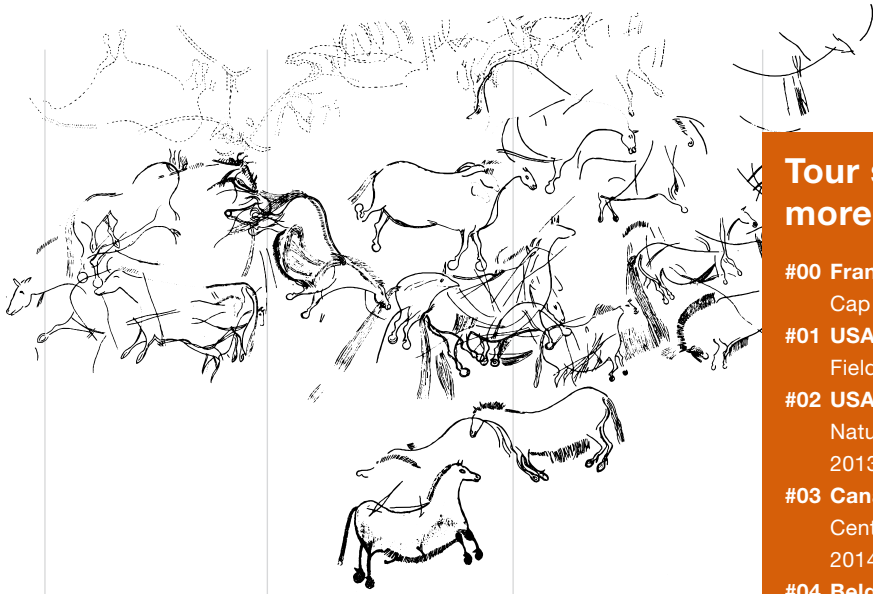
This panel reflects an attitude of intimidation, the challenge of the males during the reproductive period. The two bison in the Nave are in contact, rump against rump.

The Frieze of the Swimming Stags

On the right wall of the Nave, a frieze extending 5m and about 2m from the ground is made up of four stag heads traced in black with manganese dioxide using a broad brush, followed by a fifth stag drawn in brown clay. The richly pointed antlers are given a conventional perspective treatment. One ear springs from the nape of the neck while the other lies flat against the side of the neck.

The Shaft Scene

At the bottom of the Well, there is the famous painting of the Man Facing a Charging Bison. This human silhouette is rudimentary. The man, the only human representation in the cave, is the central character of a narrative scene. Stretched on his back, he is threatened by a charging bison pierced by a long spear with his entrails spilling out. The presence of a wounded and suffering animal, a bird and two possible hunting weapons adds further to the strangeness of the image.



Lascaux International Exhibition key elements

Type of exhibition

Arts and Sciences, Multidisciplinary Monumental, Interactive

- Lascaux, International Exhibition elected Touring Exhibition of the Year by industry professionals at the TEM, Traveling Exhibition Meeting conference in Berlin 29/8-1/9 2013.
- Elected Exhibition of the Year by the public, in 2015 at Brussels.
 - › Five life-size monumental panels in an immersive cave lit with recreated original lighting and special “black light” revealing amazing engravings.
 - › 15 **interactive tables** (knowledge around Lascaux and deciphering of the panels)
 - › a **3D film** based on the digital model of the cave
 - › original animated film showing how the Black Cow panels has been constructed by Cro Magnon
 - › a 1/10° scale model of the cave to understand its geology and mineralogy
 - › five interactive **show case presenting the objects found in Lascaux** and those of the Cro Magnon daily life
 - › Four life size anatomical **hyper-realistic reconstruction of a Cro-Magnon** family.
 - › 8 short interview of **Lascaux experts** to have an idea about “why Cro Magnons did Lascaux ?”
 - › Existing texts in FR and EN for Adults and Children for an **audio guide**

Target public

adults, families, school groups, public of all ages. Consistent with primary school curricula presenting the history of the World and the origins of Humanity

Estimated dwell time

60 to 90 minutes

Exhibition area

nearly 1000m² but very flexible (the SPL will do the design of the installation)

Tour schedule: already more than 1,5 millions of visitors

#00 France — Bordeaux Cap Sciences — 2012-2013	#06 Switzerland — Genève 2015-2016
#01 USA — Chicago Field Museum — 2013	#07 South Korea Gwangmyeong 2016
#02 USA — Houston Natural History Museum 2013-2014	#08 Japan — Tokyo 2016-2017
#03 Canada — Montreal Centre des Sciences 2014	#09 Japan — Tohoku 2017
#04 Belgium — Brussels Art & History Royal Museum 2014-2015	#10 Japan — Fukuoka 2017
#05 France — Paris Expo — 2015	#11 China — Shanghai S&T Museum 1/11/2017-28/02/2018

Technical Specifications

- Minimum surface 800 m² (8611.12 ftsq) up to 1000 m² (10,764 ftsq).
- Minimal height is 4.5 meters (16,405 ft)....
- Minimal width for doors is 2.5 meters (8.20 ft)
- Minimal height for doors is 2.58 meters (8.46 ft)
- The exhibition is proposed fully packaged in 95 crates representing 12 marine containers of 40 ft (Hi-Cube DRY), weighting 37 tons of material.
- The Host venue is responsible for storing empty crates (250 m² maximum).
- The set-up is 2 weeks and the dismantling 1 weeks. It is carried out only under the supervision of the Lascaux Crew composed of 5 dedicated professionals.
- The host venue must provide 4 museum workers and specific equipment for lifting and handling. 2 forklift are necessary to download and install the biggest Reproduction

Financial Specifications

- The business model is a rental with monthly fees of 65 000 Euros per months excluding taxes
- The inbound transportation is at the charge of the host venue, including insurance “door to door”.
- The set-up and dismantling crew’s travel and accommodation expenses are at the charge of the host venue.
- The insurance value is EUR 1.6 million and the host venue may cover the exhibition for the time of the presentation.
- A rental contract is negotiated around real estimates for the transport, the local direct costs for adaptation and assistance to set up & dismantling, the safe storage of empty crates and the cost of Lascaux staff (travel, hotel, per diem).
- Educative and promotional material will be delivered for free



Scientific and Cultural Value

Technological innovation: a fresh view

The International Exhibition brings together state-of-the-art digital technologies in order to make the visit interactive and unforgettable: simulators of human presence, virtual trips using the most advanced 3D projections, interactive terminals as well as multimedia and a model of the cave. Visitors will be able to travel throughout the whole cave in a virtual tour before admiring the 5 life-size facsimiles of the Nave and the Well. They will then come face to face in a unique and unforgettable meeting with a Cro-Magnon family. They can also admire the artists of Lascaux preparing their tools and then painting and engraving the walls of the cave.

A synopsis in 8 steps to discover/learn Lascaux “as nobody has ever seen it”

1 Lascaux: from discovery to interdiction

In 1940, four adolescents and their dog discovered a treasure which amazed the world, and brought more than a million visitors between 1948 and 1963. Closed to the public since that date, Lascaux remains the world icon of art from the dawn of Humanity. The journey through

the world of Lascaux begins with a visual experience which immerses the visitor in the heart of the subject with a gallery of unpublished photographs and films which tell the saga of Lascaux.

2 Making Lascaux accessible

For 10 years, from 1972 to 1983, French artist Monique Peytral documented and reproduced the paintings of a part of Lascaux. Visitors can discover the artist at work with images and interactive terminals and experience the magic of the cave with a virtual 3D tour in HD.

3 Experiencing art at the dawn of Humanity

To make Lascaux accessible to an international public, the cave has been recreated in a new and unique set of exact replicas of the paintings in the Nave and the Shaft Scene. Contemplate the paintings, their splendor and power, in an atmosphere of silence and lamplight which makes one ponder on the origins of Humanity. Watch the animals move in the flickering light of the oil lamps and torches of the Lascaux artists. Discover invisible engraving thanks to the “black light” and share the emotion and beauty of one of the first masterpieces of Humanity.

4 A complex and well thought out work

The paintings and engravings of Lascaux are not the products of happenstance. They are rich works,

created by individuals for a precise reason that we do not know. Numerous multimedia presentations and interactive terminals reveal their complexity and give a measure of the technical mastery exhibited by the artists of Lascaux. Watch the Panel of the Black Cow comes to life, dissolve and re-form to reveal the existence of paintings and engravings which intertwine, overlap and mask each other. Discover how the artists of Lascaux used the natural relief of the cave to create movement, and perspective and composition to tell a story.

5 A transdisciplinary passion

Since it was discovered, Lascaux has inspired prehistorians, philosophers, journalists, photographers, filmmakers, painters, writers, surveyors, conservators and scientists. Discover their methods and techniques thanks to interactive terminals. Understand by listening the most specialists, how studying (science) and reproducing (art) help conserve this fragile heritage listed by UNESCO as World Heritage of Humanity.

6 Meet Cro-Magnon, our common ancestor

Cro-Magnon lived from hunting and gathering; he had a structured social organization and created tools, clothing, ornaments and paintings. Far from the popular sticker image of the cave man, his culture was a lot more sophisticated and refined than most of us imagine. Hold in your hand and use objects created by Cro-Magnon. Observe how Cro-Magnon man lived, hunted, ate and dressed.

7 Lascaux: the mystery remains

Lastly, it has to be admitted that despite 70 years of research, study and analyses, the meaning of Lascaux remains a mystery. The visitor can choose from among eight points of view: interviews with scientists, historians, artists and philosophers.

8 We are all Cro-Magnon

Visitor can meet an hyper realistic Cro-Magnon family made by the French paleo-artist Elisabeth Daynes: an old man, an adolescent, a woman and a child, dressed and decked out with materials in existence 200 centuries ago.

A unique archaeological and geological site

Located in Dordogne, in the commune of Montignac, the Lascaux cave is a timeless and universal work, a World Heritage site dubbed the “Sistine chapel of Prehistory”, a veritable masterpiece of prehistoric parietal art. Also known as the Lascaux bestiary, its frescos represent many animals, including horses, bulls, deer, ibex as well as felines, a cat, a rhinoceros and even an imaginary figure commonly called the unicorn.

1940 – Lascaux, discovery
Lascaux, is above all a fabulous story, that of four adolescents: **Marcel Ravidat, Jacques Marsal, Simon Coencas** and **Georges Agniel** who on 12th September 1940 discovered what would be named the Lascaux cave, a true jewel of prehistoric art, and a major archaeological revelation of Humanity. Seven days later, the four «explorers» decided to alert their retired schoolteacher, **Léon Laval**, a prehistory and archaeology buff. On 21st September, the expert in cave art **Abe Henri Breuil** arrived and was so overcome by this masterpiece of Prehistory, that he stayed on the spot for several weeks, before beginning to study it. Although he intervened little at Lascaux, he undertook the direct tracing of the engravings in the Chamber of the Felines. From December 1940, the Lascaux cave was listed as a Historical Monument. It was opened to visitors in 1948. Archaeological research was then entrusted to **Abe André Glory** in 1952. From 1958 Marcel Ravidat and Jacques Marsal first signaled the deterioration due to the invasion of green algae. Today, Simon Coencas is the last living witness of this epoch.

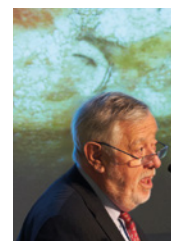
This exhibition is dedicated to the memory of the prehistorian Norbert Aujoulat (1946-2011)

Lascaux in 7 dates

- › Some **20,000 years ago**, men inscribed their story in Lascaux.
- › **1940**, Marcel Ravidat, Simon Coencas, Georges Agniel, Jacques Marsal discovered the cave and the work of Lascaux entered History.
- › **1963**, put at risk by too many visitors, the cave was closed to the public at the request of André Malraux, Minister of Culture.
- › **1979**, Lascaux was listed as an official UNESCO World Heritage site.
- › **1983**, Opening in Montignac of Lascaux 2 presenting life-size replica of the Hall of the Bulls and of the Axial Gallery.
- › **2012**, beginning of the world tour of Lascaux, International Exhibition.
- › **2016**, the whole of the Lascaux cave will make up the centerpiece of the International Cave Art Centre in Montignac.



“Lascaux – International Exhibition brings together the most remarkable replicas of the



cave ever made. It opens a window to understanding man’s earliest artistic endeavors revealing a multi-faceted and subjective reality, unfathomable through one science alone.”

Prof. Yves Coppens

French Academy of Science, President of the Scientific Advisory Board in charge of conservation of the cave

The Art of Lascaux

Paleolithic cave art concerns all the engraved, sculpted or painted representations, on the walls of caves and shelters under rocks: animals, images of female or male genitalia, handprints etc. At Lascaux, three fundamental themes stand out: animals, humans and signs.

The animals

The bestiary of Lascaux numbers nearly 2000 examples. It is very largely dominated by the horse, while stags and aurochs are equally represented, followed by the ibex and the bison. The carnivorous animals, bears and felines, are fewer in number, and are engraved or painted in the more remote sectors. The bestiary reflects the fauna known to the men of the Paleolithic without being representative of their eating habits.

The humans

Very few sanctuaries feature several images of man. Lascaux is no exception to this tradition; the site only contains one anthropomorphic representation, that of the Shaft Scene.

The signs

Lascaux has some five hundred or so of these more or less complex and varied geometrical designs that are much more frequent in the engraved areas and have preserved their mystery to the present day. They sometime occur in isolation, but are most often juxtaposed with or overlap animal figures.