

# LASCAUX IV

PRESS KIT  
2023

DORDOGNE-PÉRIGORD



**LASCAUX**

## LA SEMITOUR PÉRIGORD A BRAND TO ENHANCE AN EXCEPTIONAL CULTURAL HERITAGE



*"We're pleased to be bringing the whole region, its tourism and the richness of its exceptional cultural and natural heritage to the fore."*

**ANDRÉ BARBÉ**

General Manager, Semitour Périgord

Semitour Périgord, managed by André Barbé, is the Dordogne département's leading tourism company. For over 20 years, the Departmental Council has entrusted it with operating major cultural sites, along with accommodation and leisure facilities.

In 2008, the company bought up Atelier des Fac-Similés du Périgord, a Montignac-based subsidiary specializing in the creation of facsimiles, wall art frescoes, scenic designs and derivative products.

Semitour Périgord has been registered in the Registre des Opérateurs de Voyages et de Séjours since February 2013. Its aim is to place the visitor at the centre of all its projects, through dynamic site management, with the emphasis on professionalism, a quality tourist and cultural offering and economic profitability.

Visitors come to the Dordogne from all over France and the globe, with family or friends, to discover the world's most important replica of a decorated cave and admire the paintings, engravings and other prehistoric elements at this UNESCO World Heritage gem, a 20,000-year-old human masterpiece. Overall, these sites have welcomed visitors of around 100 different nationalities.

We are continuing our efforts to sustain this success, create a real dynamic for territorial development and continue to improve the visitor experience through new visitor packages suitable for everyone.

**2023 will be a year of evolution with new and original tours such as the storytelling tour and a new 9-language system for tour companions. for tour companions. The Immersion room, which follows the exhibitions, will be discovered at the end of the visit with a new show, «Our Brothers the Animals». The virtual tour visit will continue to be an integral part of the possibilities, and will allow schools from all over the world to schools around the world to discover Lascaux despite the context of health problems.**

# SEMITOUR IN A FEW FIGURES

**8** CULTURAL SITES

**2** ACCOMMODATION AND LEISURE SITES

**1** TRAVEL AGENCY  
ATOUT FRANCE LICENCE

**4** RESTAURANTS

**20 000** YEARS OF HUMAN HISTORY



UNESCO WORLD HERITAGE SITES

**3**

**4** SITES CLASSIFIED AS HISTORICAL MONUMENTS



**1** GEOLOGICAL SITE

**4** MAJOR PREHISTORIC SITES

**2** CHÂTEAUX (MEDIÉVAL AND RENAISSANCE)

# THE SEMITOUR PÉRIGORD SITES



**TRAVEL AGENCY**  
Semitour Périgord

- 1 LASCAUX IV, INTERNATIONAL CENTRE
- 2 LASCAUX II
- 3 PARC DU THOT
- 4 ABRIS PRÉHISTORIQUES DE LAUGERIE BASSE
- 5 GROTTÉ DU GRAND ROC
- 6 CLOÎTRE DE CADOUIN
- 7 CHÂTEAU DE BIRON
- 8 CHÂTEAU DE BOURDEILLES

- CAMPsites AND OUTDOOR ACTIVITIES:**
- 9 Rouffiac lake campsite and leisure base
  - 10 Saint Estèphe lake campsite and apartments

- RESTAURANTS :**
- A La Jemaye Bistrot
  - B Le Moulin de l'Étang on St Estèphe lake
  - C Rouffiac lake restaurant
  - D Café Lascaux in Lascaux-Montignac

# A DESTINATION AT THE HEART OF FRANCE

## BY CAR



PARIS / TOULOUSE : AUTOROUTE A20  
LYON / BORDEAUX : AUTOROUTE A89

**4h** PARIS  
**4h** LYON  
**3h** TOULOUSE  
**1h15** BORDEAUX

## BY PLANE



BERGERAC DORDOGNE-PERIGORD AIRPORT  
PÉRIGUEUX AIRPORT  
BRIVE-DORDOGNE VALLEY AIRPORT  
Daily Orly-Brive line - [www.hop.com](http://www.hop.com)



## BY TRAIN



PÉRIGUEUX STATION  
BRIVE-LA-GAILLARDE STATION  
PÉRIGUEUX > PARIS 4H BY TGV VIA BORDEAUX

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# GRAND SITE DE FRANCE

**On 21 November 2019, the “Grand Site Vallée Vézère” project, awarded for a duration of six years, was approved by the Ministry of Ecological and Solidarity Transition’s Grand Jury. “Grand Site Vallée Vézère” is the 20th site to receive the “Grand Site de France” label, and the 2nd such site in the Nouvelle-Aquitaine Region.**

The Vézère valley, situated at the heart of Périgord Noir, was officially classified by ministerial decree of 11 December 2015. This site classification protects and recognizes the exceptional heritage of the Vézère valley with its landscapes of cliffs below which the Vézère flows.

This site has been inhabited for millennia and presents multiple traces of prehistoric occupation (caves, troglodytic habitats, etc.) as well as many more recent buildings that contribute to the valley’s attractiveness (châteaux, churches, etc.) and testify to the site’s historical interest.

The Vézère valley is also on the UNESCO World Heritage List for 15 of its prehistoric caves and sites, including the famous Lascaux cave. In October 1979, Lascaux cave was recognized by UNESCO as a World Heritage Site, along with other prehistoric sites and decorated caves.

The abundance of archaeological sites in the valley and their perfect state of conservation fostered the development of prehistoric science, justifying the scientific interest of this classification. The classification is part of a territorial project which began in 2009, covering 37 communes and involving local communities and stakeholders.





**8 SEPTEMBER 1940:**  
Marcel Ravidat discovers a hole in Lascaux hill when out walking his dog, Robot.

## LASCAUX CAVE: THE DISCOVERY

**THURSDAY 12 SEPTEMBER 1940:**  
Marcel returns with three friends: Jacques Marsal, Georges Agniel and Simon Coencas. They discover Lascaux's parietal paintings and become the cave's inventors.

**DECREE DATED 27 DECEMBER 1940:**  
classification of the cave as a historical monument.

**13 JULY 1948:**  
the cave welcomes its first visitors.

**1955:**  
the first signs of alteration are found on the walls. These are due to an excess of carbon dioxide linked to the large quantity of visitors, already numbering 30,000 per year.

**BETWEEN 1940 AND 1963:**  
more than a million visitors were able to admire this masterpiece.

**1960:**  
development of "green disease" caused by algae and "white disease" linked to calcite. Both are identified by the cave's curator, Max Sarradet.

## LASCAUX CAVE: BIOCLIMATIC CRISIS

**1962:**  
extension of green spots due to algae colonies; 100,000 visitors recorded this year, with attendance peaking at 800 people per day during the summer.

**20 APRIL 1963:**  
André Malraux, then Minister of Cultural Affairs, decides to close the cave and prohibit its access to the general public because of the degradation to the paintings.

**1972:**  
the cave is donated to the State, with retention of reproduction rights for thirty years. Based on this agreement, France decides to build a replica of a part of the original cave..

**OCTOBER 1979:**  
the original cave is listed as a UNESCO World Heritage site.

**BETWEEN 1972 AND 1983:**  
Production of the facsimile, Lascaux II.

**18 JULY 1983:**  
the "Lascaux II" facsimile, located 200 metres from the original, opens its doors to the public.

## THE LASCAUX II ADVENTURE



**IN 2011:**  
it becomes the Dordogne's most frequented tourist site with 250,000 visitors a year. Lascaux II has welcomed more than 10 million visitors over more than thirty years.



Lascaux's world tour. The Dordogne Departmental Council orders the production of facsimiles of scenes appearing in Lascaux's nave, a gallery not represented in Lascaux II.

They are brought together as the exhibition "Lascaux revealed", also called Lascaux III, which goes on to travel the world for several years as an ambassador of the Dordogne and its Valley of Man.

Lascaux 3 relaunches its world tour. The international touring exhibition, offering a completely new and immersive visitor experience thanks to virtual reality, is presented at Liège-Flémalle Préhistomuseum, in Belgium, between 4 December and 31 May 2022.

### LASCAUX III AROUND THE WORLD



**18 OCTOBER 2012:**  
The panel selects the Norwegian firm Snøhetta from more than 80 architects from all over the world.

**DECEMBER 2012:**  
presentation of the Lascaux IV project.

**24 FEBRUARY 2014:**  
building permit issued.

**24 APRIL 2014:**  
the Minister of Culture, Aurélie Filippetti, lays Lascaux IV's first foundation stone.

**JUNE 2014:**  
the Lascaux IV construction site is launched.

**6 MARCH 2015:**  
the Dordogne Departmental Council signs a 15-year operating agreement with Semitour.

**10 DECEMBER 2016:**  
inauguration by the President of the Republic, François Hollande.

**15 DECEMBER 2016:**  
Lascaux IV, a complex covering 11,000m2, opens to the public. It welcomes its one millionth visitor in 2019.

## LASCAUX IV



# PROJECT ORIGINS

## A protected sanctuary

To guarantee the conditions required to preserve the cave and secure its sustainability over the very long term, the Scientific Council in charge of the site recommended the whole of Lascaux hill to become a protected sanctuary. This recommendation dictated the general principle behind the implementation of the project deployed below the hill.

The Lascaux IV site, within the commune of Montignac-Lascaux, lies on the border between the Vézère valley and Lascaux hill. It's a landscaped building creating the feeling of a horizontal fault incision.

## Snøhetta, the firm selected for the project

On 18 October 2012, the panel selected the Norwegian firm Snøhetta out of over 80 architects from all around the world. Founded in 1989, Snøhetta is headed by Craig Dykers and Kjetil Tredal Thorsen and is based in Oslo, Norway, and New York. The agency brings together architects, landscape designers, interior architects and graphic designers.

## The first foundation stone is laid

On 24 April 2014, the Minister of Culture, Aurélie Filippetti, laid Lascaux IV's first foundation stone.

## Choice of scenography

The project's architectural proposal is understated with no ostentation or overstated shapes or materials, but really powerful overall. The scenography side of things was entrusted to the design agency Casson Mann, which works primarily in the museum sector. Its teams reflected on the visitor experience, envisaging how to adapt the premises and histories to the space.

Casson Mann is a design agency founded in 1984 with a vocation to carry out innovative projects for its customers. Its interior architects draw upon their skills to use spaces themselves as one of their main work tools. Whatever the subject in question, their approach is focused on visitors: what they think, feel and appreciate.





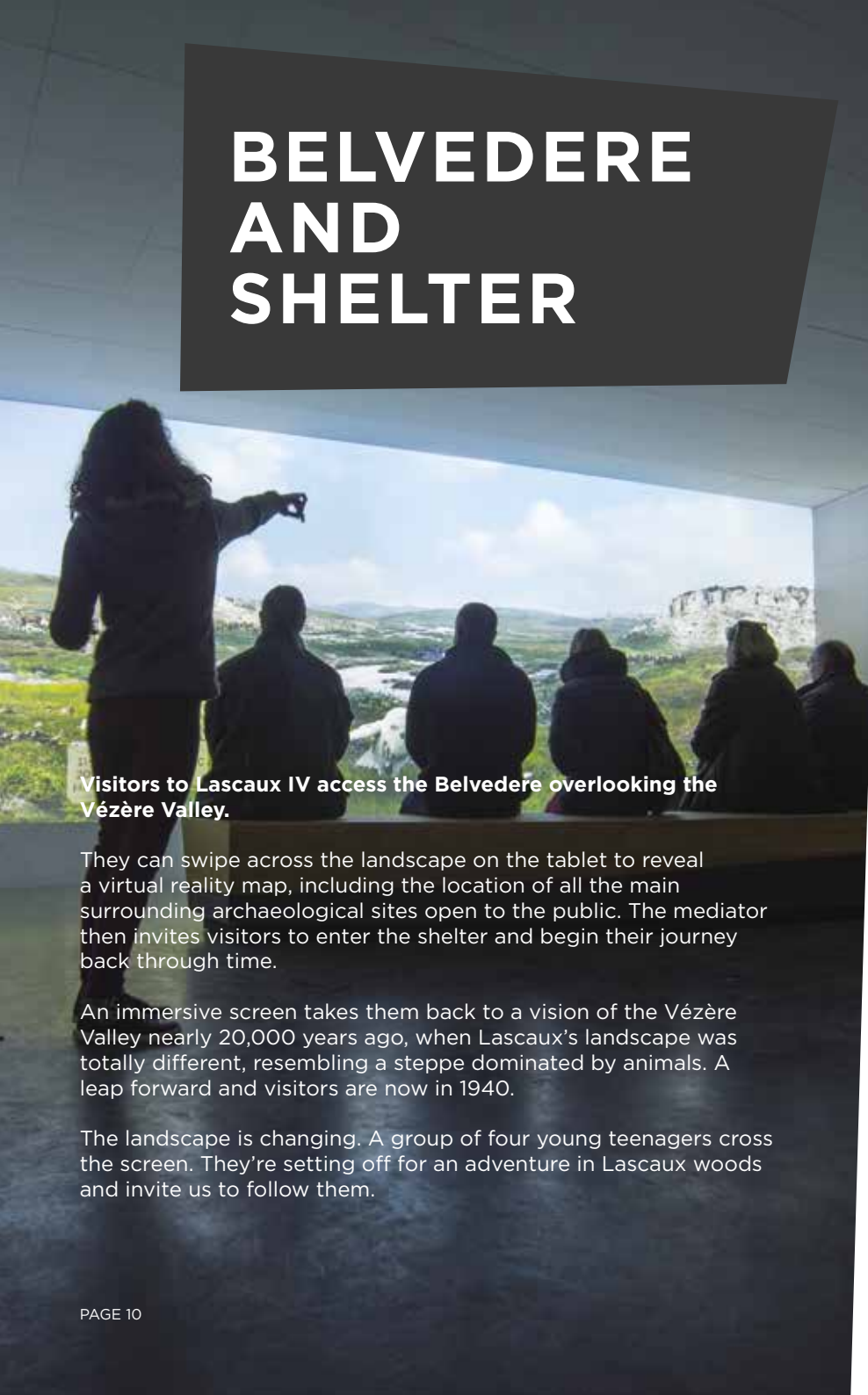
# SITE MAP



- 1 RECEPTION - TICKET OFFICE
- 2 LIFT
- 3 BELVEDERE
- 4 SHELTER
- 5 DISCOVERY PATH
- 6 CAVE
- 7 PATIO
- 8 ATELIER OF LASCAUX
- 9 PARIETAL ART THEATRE
- 10 3D CINEMA
- 11 GALLERY OF THE IMAGINATION
- 12 IMMERSION ROOM
- 13 SHOP
- 14 "CAFÉ LASCAUX" RESTAURANT

Illustration : Catherine Gout

# BELVEDERE AND SHELTER



Visitors to Lascaux IV access the Belvedere overlooking the Vézère Valley.

They can swipe across the landscape on the tablet to reveal a virtual reality map, including the location of all the main surrounding archaeological sites open to the public. The mediator then invites visitors to enter the shelter and begin their journey back through time.

An immersive screen takes them back to a vision of the Vézère Valley nearly 20,000 years ago, when Lascaux's landscape was totally different, resembling a steppe dominated by animals. A leap forward and visitors are now in 1940.

The landscape is changing. A group of four young teenagers cross the screen. They're setting off for an adventure in Lascaux woods and invite us to follow them.

# THE CAVE

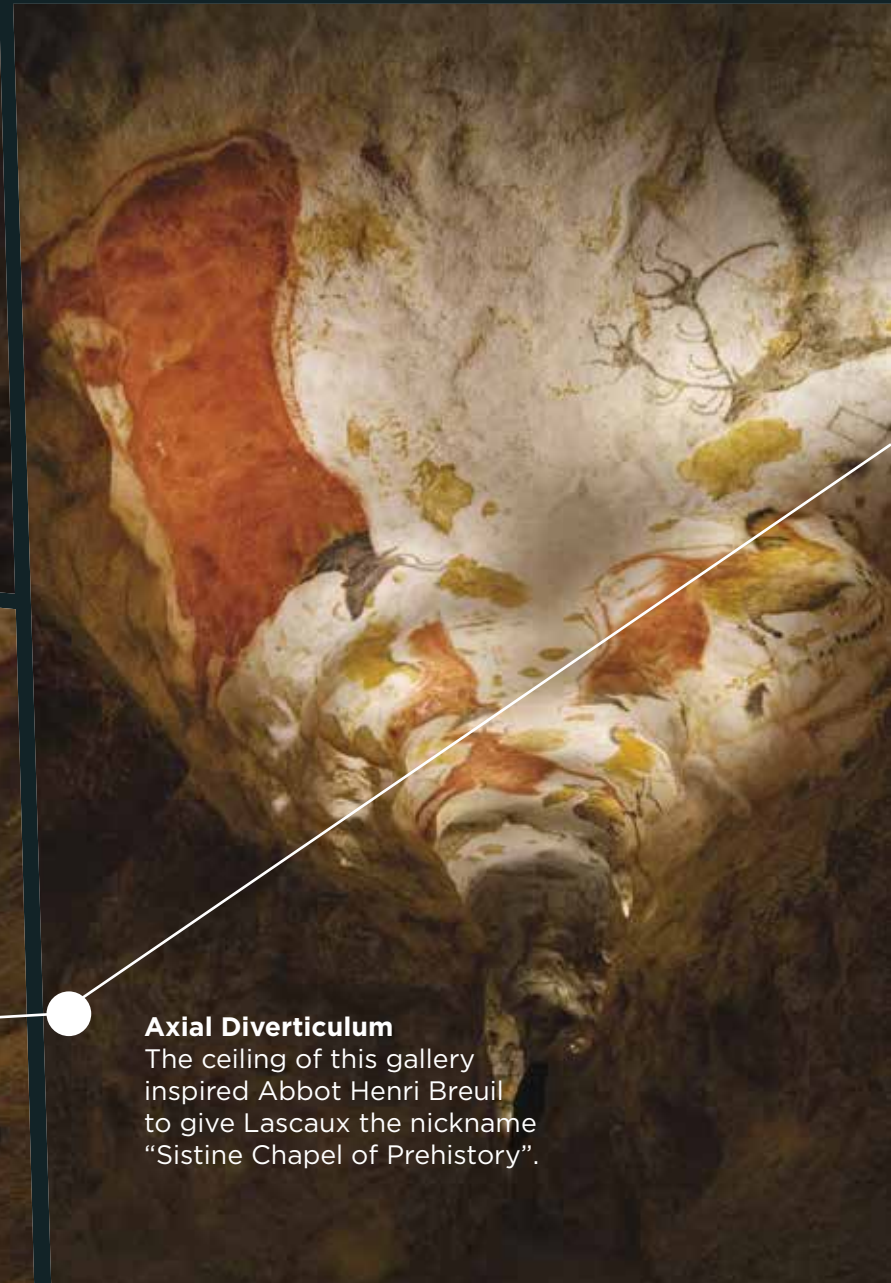
**The replica represents all the areas of the original cave accessible to the public, reproduced through the techniques and art of Atelier des Fac-Similés du Périgord and Atelier du Béton.**

The atmosphere inside this replica is that of a real cave. It's cool and dark with muted sounds. Visitors can appreciate the splendour of the works of arts in an authentic setting, with a minimum of interruptions. This space is devoted to contemplation. Visitors are organised into small groups, accompanied by a mediator, to make their experience as personal as possible. The guide supports them in discovering the walls, providing specific information intended to enrich their experience.

**VISITORS ENTER A  
CONFINED SPACE  
TO GET USED TO  
THE DARKNESS...  
THE DISCOVERY  
BEGINS...**



**Scree Cone**  
The mediator describes the inventors' journey to access the cave.



**Axial Diverticulum**  
The ceiling of this gallery inspired Abbot Henri Breuil to give Lascaux the nickname "Sistine Chapel of Prehistory".



**Hall of the Bulls**  
Also known as the Rotunda, this is the room with the cave's most imposing paintings.

### Route to the "Passageway"

In this room, we discover the first of the cave's engraving-painting overlays. We note that the paintings are less vivid than in other rooms because of the draughts moving through.

### Apse

High ceiling and very rich in engravings.

### Nave

This features some of the cave's most iconic paintings; "the Black Cow", "the Deer Frieze" and "the Crossed Bisons".

Before exiting the cave, the mediator explains how it continues, particularly with the Gallery of the Felines.

# ATELIER OF LASCAUX

THE ATELIER HAS FOUR SCENOGRAPHIC TOOLS TO OFFER VISITORS



The Tour Companion: a digital tablet to accompany visitors throughout their experience, providing valuable information. This is activated at the start of their visit and uses cutting-edge technology to follow their movements through the various spaces. It enables visitors to follow the voice of a guide for a cave tour (headphones), activate digital devices, take photos... and access a wealth of information after their visit via the "post-tour" system proposed. They benefit from exclusive media content (mediation videos, scenography media, etc.).

**NEW** : creation of a personalized tour booklet for children.



## LASCAUX OBJECTS

This space enables visitors to find out more about the objects discovered at Lascaux during archaeological excavations, through an animated table.



### A FRAGILE BALANCE

How did the cave survive the passage of time? Why was it closed to the public? How can we preserve it on a day-to-day basis? All these questions are answered through an immersive experience enabled by the latest technologies.

### EXPERIENCING THE ART

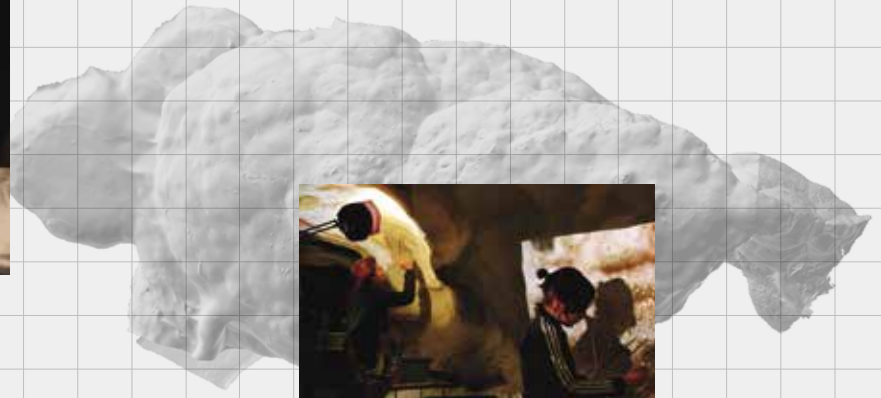
We can create our own virtual works of art drawing on the same tools and techniques used by Palaeolithic man.

### MODEL

The cave revealed in a new way through augmented reality.



# L'ATELIER DES FAC-SIMILÉS DU PÉRIGORD (AFSP)



Atelier des Fac-Similés du Périgord is located in Montignac and covers an area of nearly 4,000m<sup>2</sup>. It specializes in 1:1 scale reproductions of prehistoric decorated walls using a patented technique: the stone veil.

The AFSP team is mainly made up of painter-sculptors trained in Fine Arts, but also includes resiners, moulders, metalworkers and welders.

The Département entrusted the Atelier with an enormous work order for Lascaux IV: a total of 900m<sup>2</sup> of facsimiles to be produced over three years. Around 500m<sup>2</sup> of these will form a faithful reconstitution of the walls of Lascaux cave. The other facsimiles will be used in the Centre's scenography.



A steering committee has been set up and State departments conduct regular monitoring to ensure the facsimiles remain faithful to the original cave.

The restoration of Lascaux 2 and creation of the Lascaux 3 "touring" facsimiles, along with Lascaux IV, represent the world's largest cave facsimile project to date. Together with the Ekain cave frescoes in Spain, they attest to AFSP's unparalleled know-how worldwide. The Atelier is now able to respond to all kinds of reproduction, restoration and derivative product creation projects.



# PARIETAL ART THEATRE

**VISITORS ARE INVITED TO ENTER A MODERN THEATRE, OR RATHER, A SUITE OF 'SMALL ROOMS' ORGANIZED INTO THREE ACTS.**

## **ACT 1 19th CENTURY: THE RENAISSANCE**


Visitors find themselves at the 1878 World Expo and discover the first decorated caves. The pre-historians of the time are questioning the discoveries and their authenticity. Did prehistoric man really paint such masterpieces?



The proposed show brings to life the ideas and work practices of two famous prehistory experts from the 20th century: André Leroi-Gourhan and Henri Breuil. They give their opinions on the main archaeological discovery of the 20th century: Lascaux cave.



**ACT 2**  
**21st CENTURY:**  
**INTERPRETATION**



**ACT 3**  
**21st CENTURY:**  
**RESEARCH**

This act is resolutely oriented toward the present and future, focusing on the incredible world of advanced technology used by our contemporary researchers and archaeologists.

## 'LASCAUX AND THE WORLD' IN 3D CINEMA

**Equipped with their 3D glasses, visitors watch a filmed tour of Lascaux cave on our 3D multiscreens.**

The first screen consists of images created using 3D records of the original cave. The second features sequences of other decorated caves from around the world.

This film, entitled 'Lascaux and the World', is a strikingly realistic experience taking viewers around every nook and cranny of Lascaux Cave, as well as allowing them to discover some of the world's other decorated caves.



# THE FAULT

**With its impressive sloping walls,  
the fault runs along the full length of  
this 8,000m<sup>2</sup> building.**

**Like a geological stratum, it reminds  
us of the passage of time...**

# GALLERY OF THE IMAGINATION: a real digital cave

**This room offers visitors an opportunity to explore the links between various artistic works, from parietal to contemporary art. This unusual exhibition surrounds them with a wall of 90 screens made up of images and art works by recognized artists such as Miro, Tapies and Picasso.**

Philosopher Jean-Paul Jouary, the exhibition's curator, has selected various works related to the world of Lascaux according to their techniques, themes, modes of representation and artistic inspiration, to explore the link between parietal and contemporary art.

Visitors find six interactive stations before them and are invited to put together their own exhibition by selecting images. Visitors can combine their selection of modern art images and parietal art images into a single exhibition according to their tastes, to be seen by everyone.

**MIRO,  
PICASSO,  
TAPIES...**



## FROM CAVE ART TO CONTEMPORARY AND STREET ART

SEE PAGE 26 FOR THE  
NEW TOOL FOLLOWING  
ON FROM TEMPORARY  
EXHIBITIONS



At the dawn of the twentieth century, after the first decorated caves were discovered, artists had a real desire to revolutionize art by turning to new horizons such as distant continents. The twentieth century thus saw two forms of arts come together fruitfully, even though they were separated by several millennia. Contemporary artists such as Picasso and Miró spoke of their intimate connection to prehistoric art, creating their worlds out of shapes that recalled both the prehistoric past and their contemporary present.

For 40,000 years, human beings have felt the need to leave a trace of their presence in the places they've graced. Whether buried in mysterious places, exhibited in museums, or even displayed on the walls of a city, images forge a link between the present and the past and continue to bear testimony to this passage.

Many contemporary artists turned to Prehistory to distance themselves from the violence of the twentieth century with its numerous conflicts and massacres that divided the world. They even spoke of condemning the twentieth century, seeing Prehistory as a non-violent period.

Today, parietal art is everywhere, on television and radio, in galleries, museums and discussions. It's just changed its name: graffiti or the art of taking over cities with spray cans, pens or brushes in hand.

Though increasingly fashionable in our contemporary society, it was created by our ancestors several millennia ago.

Lascaux IV is therefore working with the Gallery of the Imagination to establish a bridge between rock arts and contemporary art.

# PORTRAIT OF JEAN-PAUL JOUARY



### What do you like about the art of Lascaux?

*I'm not going to say anything original here: on contemplating Lascaux, I find myself face to face with works of art that stir the same kind of reflection, the same kind of aesthetic pleasure in me as I get when looking at ancient, classical, modern, or contemporary masterpieces. As Picasso suggested when speaking of Lascaux, this proves that there's no progress in art. These artists didn't live like today's artists, of course. Their creations combined aesthetic pleasure with beliefs and forms of knowledge that have become foreign to us. But they were nevertheless great artists, especially when it comes to Lascaux. And, as such, they speak to me, speak to all human beings, in a universal form. The whole of our human symbolic life began with this art. In other words, it is this art that has humanized us. That's my deep conviction, at least. Visiting Lascaux is like returning to a source common to all humans and recognized by all the great artists of our time.*

### Who are you, what's your background? Can you introduce yourself in a few words?

*I'm neither a prehistorian nor an art historian, but a philosopher. However, since my philosophy agrégation (teaching certificate), I started reflecting on Palaeolithic art. This took up 200 pages of my State doctoral thesis in 1980. Since then, I've published some thirty books, three of which cover the genesis of art in prehistory and how modern and contemporary artists have responded to art not derived from any previous tradition. Thanks to an association created by Jean-Paul Cousy, who discovered the Roucadour cave, I've been able to visit many decorated caves in the company of very talented prehistorians and painters and spark debates with them. As part of this journey, I was offered the opportunity to design the "Gallery of the Imagination" for Lascaux's International Centre. I worked on this project for five years.*

### Did the choice of works come to you naturally, or was it difficult to select just a few?

*Palaeolithic art has inspired most of the great painters and sculptors of the twentieth century, from all over the world, but in very different ways. From these, I had to select around 60 individuals, and twice as many works. On the one hand, I had to be certain that this influence had indeed played a role in their approach, and, on the other hand, establish a representative list of the different types of influences: animal representations, signs, hands, the «Venus», the cave experience, parietal media, etc. I had to make selections from thousands of different works. These choices were, of course, subjective, and I had to own them. I was forced to discard certain artists because I lacked written evidence of their Palaeolithic inspiration. I'm thinking about Matisse and Masson. I've described all this work in my book, "Le Futur Antérieur. L'art moderne face à l'art des cavernes", which constitutes a catalogue for the "Gallery of the Imagination".*

# A NEW EXPERIENCE **PRESTIGE VISIT**

**Just like 20,000 years ago, you can explore Lascaux by torchlight! In the company of a guide, for almost two hours, the visit can continue with a dinner served by the chef at the Café Lascaux!**

The cave all to yourself! Join our specialist guides as they give you an in-depth experience with details about every single panel, painting or engraving. The tour ends in the Lascaux Studio with your guide.





## SELF-GUIDED AUDIO TOUR IN NINE LANGUAGES !

Would you prefer to discover the cave at your own pace? Don't worry, our digital tablets are here to accompany you and offer you a commentary on the cave. You can then continue your tour in the immersive spaces. (Visit adapted for families and young children)



## MULTIDIMENSIONAL AND MULTISENSORY TOURS ACCESSIBLE TO ALL

A special thermoinflated booklet, in Braille and enlarged characters, offers visitors the chance to discover the main figures of parietal art in the best possible conditions. This is followed by a trip to the 3D cinema for a screening with audio description and, finally, a mediation during which visitors can touch and explore a wall.

The site is accessible to guide dogs.



TOURISM AND DISABILITY

Lascaux IV was awarded the "Tourism and Disability" label in 2019 and now proposes infrastructures adapted to all four disability categories (motor, mental, visual and auditory).

# LA SALLE IMMERSION

**A brand-new show!**

**In 2022, Lascaux IV opened a new space, «the immersion room», a totally immersive experience at the conclusion of the visit, just after the temporary exhibitions.**

**A great way to round off the visit but also to open up the range of options and raise questions for our visitors...**

After the success of the projection «Women of the Origins», Lascaux has launched a brand-new spectacle for 2023, «Our Brothers, the Animals».

You will be amazed by all the animal paintings, sculptures and engravings created on all continents over the past 45,000 years... After seeing some of them at the Lascaux replica, you will realise how much these depictions are genuine works of art, bearing witness to our ancestors' close ties with nature. Our prehistoric ancestors lived like the «parents» of animals and plants, always careful not only to feed on them but also to preserve them.

This leads us to believe that for them animals had a material meaning, but also a symbolic, cosmic and mythological meaning.

All Paleolithic art shows this feeling of family relationship, respect and fascination that we are trying to recover today. This is a great contemporary question. More than ever, we can feel the loss of the extraordinary closeness that our species once had with the animal world. This is a wonderful chance to let ourselves be guided by our sensibility and recover what is most human in us.

Lascaux also means showing how prehistory is turned to the future and how science can work on behalf of art and humanism. Let your feelings and wonder be your guides during the spectacle designed as a journey into the paleolithic imagination.

The room is also specific in that it is modular and can be reserved for private events. The decoration and projections can be adapted and customised for our clients on request.



# LASCAUX IV AWARDED NF ENVIRONNEMENT CERTIFICATION!



**Conscious of Lascaux IV's environmental footprint, and with a desire to go right to the heart of initiatives put in place by the Nouvelle-Aquitaine Region, the Dordogne Departmental Council, and the towns of Terrasson in the Périgord Noir and Vallée de l'Homme, Semitour Périgord applied to the French standards agency AFNOR and, following its audit, was awarded the certification along with the panel's congratulations!**

*"It's a pleasing recognition of our team's day-to-day work at the site to reduce our environmental impact, as well as a hallmark of our quality and commitment to our visitors, who are ever more interested in the ecological commitment of the sites they're exploring during their vacation. Our location at the heart of Vézère Valley makes this all the more important, given its classification as a Grand Site de France - one of France's most important heritage sites - with the main aim of revealing this prehistoric subterranean cultural landscape... It's up to us to help preserve this jewel!"*

**André Barbé - General Manager**





## OUR COMMITMENTS

- *Raising awareness among our personnel through training*
- *Ensuring a sustainable purchasing policy to offer our visitors locally-produced products; we're actively reducing the carbon footprint by promoting short supply chains*
- *Encouraging our suppliers to offer ecologically responsible products*
- *Limiting the use of cleaning and other products harmful to the environment*
- *Limiting our fluid consumption to reduce unnecessary energy use*
- *Promoting existing waste sorting initiatives and encouraging our visitors to use on-site waste collection facilities*
- *Developing an online ticket office that optimises traffic and improves parking*
- *Managing green spaces by implementing a policy of sustainable development (banning pesticides). These everyday initiatives, effective both within our organisation and among our visitors, will enable our site and the wider area to become "greener".*



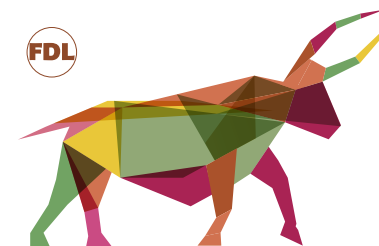
### **What is the NF Environnement certification for tourist sites?**

The French standard NF526 for visitor sites was developed from the European standard for the "tourist accommodation service" ecolabel. It incorporates the specificities of tourist sites, adapting certain criteria to requirements for quality of service and the frequency and length of audits. It features 104 criteria (33 mandatory and 77 optional) across seven categories (general management, energy, water, waste, hazardous products, sustainable purchasing, other services). To achieve this certification, candidates must meet the 33 mandatory criteria, plus 12 optional criteria with at least one per category.

# LASCAUX: A NAME, A HERITAGE

Help us pass on a  
20,000-year-old  
testimony

FDL



**FONDS DE DOTATION  
LASCAUX**  
PATRIMOINE DE L'HUMANITÉ

Founded in 2018, the Lascaux Patrimoine de l'Humanité trust is a non-profit public-interest organisation under French law no. 2008-776 of 4 August 2008.

Its aim is to allow as many people as possible to access the testimony left by the Lascaux artists, in particular through funding donations made through sponsorship.

#### **Our goals**

- *To promote awareness of Lascaux cave both nationally and internationally*
- *To ensure accessibility for as many people as possible*
- *To share knowledge of prehistoric art and heritage by participating in a diverse and innovative cultural package*

#### **Initiatives planned**

Exhibitions, educational programmes, organising symposia and conferences, publishing...

# PRACTICAL INFORMATION

## OPEN ALL YEAR, 7 DAYS A WEEK

(excludes 3 weeks in January)

Opening hours available at  
[www.lascaux.fr](http://www.lascaux.fr)

## CONTACT DETAILS FOR THE GENERAL PUBLIC

LASCAUX IV  
Avenue de Lascaux 24290 Montignac  
Tel: +33 (0)5 53 50 99 10  
[contact@lascaux.fr](mailto:contact@lascaux.fr)  
[www.lascaux.fr](http://www.lascaux.fr)

## NEW

Preferential rates for online  
booking!

## PRICES

Full price (+ 13 years): 22€ / online 21€  
Children (5-12 years): 14.50€ / online 13.50€

### WITH ENTRY TO PARC DU THOT

Full price (+ 13 years): 26.20€ / online 24.60€  
Children (5-12 years): 17.20€ / online 15.90€

*Reduced rate for students, job seekers and people with disabilities.*

### PREHISTORY MULTI-PASS

With Parc du Thot and the Prehistoric Shelters at  
Lagerie Basse

Full price (+ 13 years): 32,90€ / online 31.40€  
Children (5-12 years): 21,50€ / online 20.50€

### MULTI-PASS

With the Prehistoric Shelters of Lagerie Basse

Full price (+ 13 years): 24.80€ / online 23.70€  
Children (5-12 years): 16.50€ / online 15.70€

### PREHISTORY AND GEOLOGY MULTI-PASS

With Parc du Thot, the Prehistoric Shelters of  
Lagerie Basse and the Grotte du Grand Roc

Full price (+ 13 years): 36.70€ / online 36.70€  
Children (5-12 years): 24€ / online 24€



[www.semitour.com](http://www.semitour.com)

@LASCAUXOFFICIEL



## PRESS

If you'd like to come and meet us and discover our sites, don't hesitate to contact us. We'll prepare a programme for your press trip.

- Find our press area online at  
<https://www.semitour.com/fr/presse>
- Take advantage of our online photo library on our website  
<https://www.semitour.com/fr/presse/phototheque>
- Additional videos on our Youtube channel  
<https://www.youtube.com/user/SemitourTV>

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