

PREHISTORY'S MOST MODERN GALLERY

Millenarian Attraction



Prehistoric Park
TEVERGA • ASTURIAS



THE PREHISTORIC PARK project in Teverga is original and unique in Europe. It is a cultural complex which displays the art of the Upper Paleolithic period in Europe. The Park includes an important display of these artistic creations, through copies of major parietal art and artistic furnishings.



The Park is divided into three clearly differentiated areas: the visitor reception area and two architectonic areas with a common theme – the Gallery and the Cave of Caves.

PLANE OF THE PARK



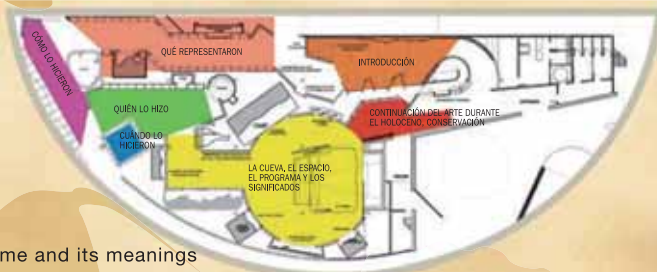
VISITOR RECEPTION: This area is home to the complementary services offered by the park: the gift shop, the Prehistoric cafe, the workshops and an information and visitor reception point.

This area is used to develop the theoretical content prepared by the International Scientific Committee and brought together in the document "Art from the Upper Paleolithic Period in Eurasia". During the visit, texts, drawings and maps, photographs, audio-visual displays, models and copies, are used to help the visitor to understand every aspect of this art (themes, techniques, chronology and human issues). The display starts from the use of images as a basic idea - art as the main testimony to the conquest of the world by Homo Sapiens - and concludes with the notion of the cave as the stage for a thousand years of cultural traditional.

The period known as the European Upper Paleolithic (approx 10-40,000 years ago) coincided with the end of the Ice Age and is characterised from the anthropological point of view by the disappearance of Homo Neanderthalensis and the arrival from Africa of the first representatives of our species, Homo Sapiens. And with the arrival of Homo Sapiens there was a qualitative and quantitative leap in symbolic and artistic representation in comparison with earlier periods.

THE GALLERY

- Introduction-space
- What did they depict
- How did they do it
- When did they do it
- Who did it
- The cave, the space, the programme and its meanings
- Continuation of European Art during the Holocene period. Conservation





■ **INTRODUCTION-SPACE:** The visit begins with an introduction-space which displays the importance of images in the history of mankind. The area provides a review of the Paleolithic period and its culture and describes its dates and geographical location. By way of homage, there is also a presentation on the pioneer researchers of Paleolithic art.

■ **WHAT DID THEY DEPICT:** The main theme of this art leads to the content of the next section of the exhibition: “**what did they depict**” related to the subjects of Paleolithic artists. A series of photographs, projected images and facsimile wall paintings and furnishings reveal the two main themes of Paleolithic art - the representation of animals and “signs”. It also examines the recurrence and absence of certain themes, together with their individual traits and geographical and topographical variations in forms.

■ **HOW DID THEY DO IT:** The next area is dedicated to technical aspects, “**how did they do it**”. This examines the tools and techniques of Paleolithic art, and the pigments and other components of the colours used; it also examines how the colours were prepared, their use and application and where they were found. The display highlights the importance of the walls and fire light as elements which play an active role in Paleolithic artistic creation as exclusive characteristics of cave art. The exploration of the cave, the choice of the spaces, the ways of representing them, the compositional schemes, the textures of the walls, the fluctuating shade and light from Paleolithic lamps... All of these are fundamental to understanding the phenomena of subterranean art.



■ WHEN DID THEY DO

IT: In the section entitled **"when did they do it"**, a cubic shape evoking a block of ice is used to represent chronological aspects. This section aims to highlight the importance of chronology, not only to locate the art in time as a historical event, but also as a route to a fuller understanding of historic reality. This provides an introduction to the various direct and indirect methods of dating Paleolithic art.



■ WHO DID IT:

The artists who made these images left very few representations of themselves: the human figure is hardly ever represented, and, when it is, it is usually caricatured or hybrid, and in general not very naturalistic, and is almost always partial. Very few burial sites have been discovered from this period, but in this space there is a reconstruction of one of the most important ones. We do not know the stories, language or gestures of prehistoric man, but we do have evidence of their musical expression. The sounds of the instruments and the Paleolithic world are played in the circular room.

■ THE CAVE, THE SPACE,

THE PROGRAMME AND ITS

MEANINGS: The visit then brings us to the most surprising and complex part of the exhibition. This section deals with the cave from a conceptual, rather than sensory or emotional perspective. The exhibition aims to show the close relationship which existed between the natural geological content and the human artistic content. **"the cave, the space, the programme and its meanings"**. The cave is an organised, programmed space, an ideological universe in which the topography has been imbued with meaning. This deals with one of the most complicated fields of study in Paleolithic art: interpretation, looking at the various different scientific focuses that have been used in the century and a half of the existence of the discipline of pre-history.



■ CONTINUATION OF EUROPEAN ART DURING THE HOLOCENE PERIOD. CONSERVATION:

The visit ends with an area covering two different topics. On one side it offers a synthetic view of **the continuation of European Art during the Holocene period** and primitive art on other continents and, on the other it looks at one of the most important challenges that society faces with regard to this art – **conservation**. The goal of the Prehistoric Park project, in addition to informing the public about this exceptional and valuable heritage, is to raise awareness of the obligation that we have to protect it. The extreme fragility that is intrinsic to this type of heritage requires a responsible and cautious management model, which is not always easy to understand for the majority of the public. However, it is absolutely necessary that not only this, but successive generations as well, have access to this resource.

THE CAVE AREA: This area is buried in the landscape and is environmentally respectful and architecturally in tune with the valley in which it is located. It houses a reproduction of a cave space, making us aware of the emotional and sensorial world of the interior of the caves; and also displays facsimile reproductions of three important pieces of European Paleolithic art: the main panel from the Tito Bustillo cave, panel 4 from the Black Salon of the Niaux cave, and the Camarín of the Candamo cave.



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