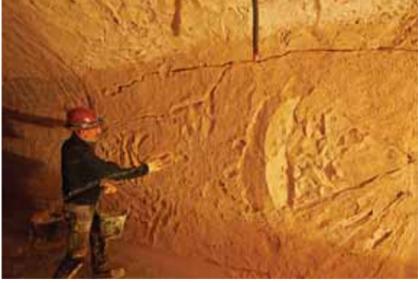


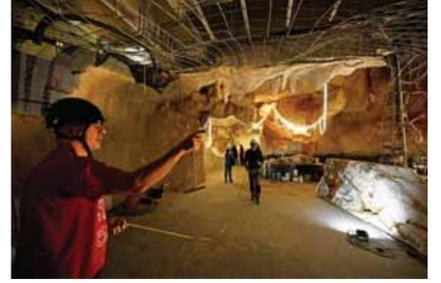
Lifestyle | Features



In these file photos workers are seen on the site of the Cosquer cave replica at the Villa Mediterranee in Marseille, southern France. — AFP photos



Two archeologists dive on their way to the Cosquer cave off Marseille.



Workers are seen on the site of the Cosquer cave replica at the Villa Mediterranee in Marseille, southern France.

RACE TO SAVE UNDERSEA STONE AGE CAVE ART MASTERPIECES

To reach the only place in the world where cave paintings of prehistoric marine life have been found, archaeologists have to dive to the bottom of the Mediterranean off southern France. Then they have to negotiate a 137-metre (yard) natural tunnel into the rock, passing through the mouth of the cave until they emerge into a huge cavern, much of it now submerged. Three men died trying to discover this “underwater Lascaux” as rumors spread of a cave to match the one in southwestern France that completely changed the way we see our Stone Age ancestors.

Lascaux-which Picasso visited in 1940 — proved the urge to make art is as old as humanity itself. Archaeologist Luc Vanrell’s life changed the second he surfaced inside the Cosquer cavern and saw its staggering images. Even now, 30 years on, he remembers the “aesthetic shock”.

But the cave and its treasures, some dating back more than 30,000 years, are in grave danger. Climate change and water and plastic pollution are threatening to wash away the art prehistoric men and women created over 15 millennia. Since a sudden 12-centimetre (near-five-inch) rise in the sea level there in 2011, Vanrell and his colleagues have been in a race against time to record everything they can. Every year the high water mark rises a few more millimeters, eating away a little more of the ancient paintings and carvings.

Prehistoric wonders

Vanrell and the diver-archaeologists he leads are having to work faster and faster to explore the last corners of the 2,500 square meter (27,000 square feet) grotto to preserve a trace of its neolithic wonders before they are lost. An almost life-sized recreation of the Cosquer cavern will open this week a few kilometers (miles) away in Marseille. AFP joined the dive team earlier this year as they raced to finish the digital mapping for a 3D reconstruction of the cave.

Around 600 signs, images and carvings-some of aquatic life never before seen in cave paintings-have been found on the walls of the immense cave 37 meters below the azure waters of the breathtaking Calanques inlets east of Marseille. “We

fantasized about bringing the cave to the surface,” said diver Bertrand Chazaly, who is in charge of the operation to digitalize the cave. “When it is finished, our virtual Cosquer cavern-which is accurate to within millimeters-will be indispensable for researchers and archaeologists who will not be able to physically get inside.”

Children’s hands

The cave was some “10 kilometers from the coast” when it was in use, archaeologist Michel Olive told AFP. “At the time we were in the middle of an ice age and the sea was 135 meters lower” than it is today. From the dive boat, Olive, who is in charge of studying the cave, draws with his finger a vast plain where the Mediterranean now is. “The entrance to the cave was on a little promontory facing south over grassland protected by cliffs. It was an extremely good place for prehistoric man,” he said.

The walls of the cave show the coastal plain was teeming with wildlife-horses, deer, bison, ibex, prehistoric auroch cows, saiga antelopes but also seals, penguins, fish and a cat and a bear. The 229 figures depicted on the walls cover 13 different species. But neolithic men and women also left a mark of themselves on the walls, with 69 red or black hand prints as well as three left by mistake, including by children.

And that does not count the hundreds of geometric signs and the eight sexual depictions of male and female body parts. What also stands out about the cave is the length of time it was occupied, said Vanrell, “from 33,000 to 18,500 years ago”. The sheer density of its graphics puts “Cosquer among the four biggest cave art sites in the world alongside Lascaux, Altamira in Spain and Chauvet,” which is also in southern France.

“And because the cave walls that are today underwater were probably also once decorated, nothing else in Europe compares to its size,” he added. Exploring Cosquer is also “addictive”, the 62-year-old insisted, with a twinkle in his eye. “Some people who have been working on the site get depressed if they haven’t been down in a while. They miss their favorite bison,” he smiled. For Vanrell, diving down is like a “journey into oneself”. The spirit “of the place seeps into you”.

Discovery and death

Henri Cosquer, a professional deep sea diver running a diving school, said he found the cave by chance in 1985, just 15 meters off the bare limestone cliffs. Little by little he dared to venture further and further into 137-metre-long breach in the cliff until one day he came out through a cavity cut out by the sea. “I came up in a pitch-dark cave. You are soaking, you come out of the mud and you slide around... It took me a

Climate change damage

Only in 2011 did things begin to change when Olive and Vanrell raised the alarm after the rapid rise in the sea level led to irreparable damage to some images. “It was a catastrophe, and it really shook us psychologically,” Vanrell recalled, particularly the enormous damage to the horse drawings. “All the data shows that the sea level is rising faster and faster,” said geologist Stephanie Touron, a specialist in pre-

historic painted caves at France’s historic monuments research laboratory.

“The sea rises and falls in the cavity with variations in climate, washing the walls and leeching out soil and materials that are rich in information,” she said. Microplastic pollution is making the damage to the paintings even worse. In the face of such an existential threat, the French government has launched a major push to record everything about the cavern, with archaeologist Cyril Montoya tasked with trying to better understand the prehistoric communities who used it.

Replica

The idea of making a replica of the site was first mooted soon after the cave was discovered. But it wasn’t until 2016 that the regional government decided that it would be in a renovated modern building in Marseille next to Mucem, the museum of European and Mediterranean civilizations at the mouth of the city’s Old Port.

Using the 3D data gathered by the archaeological teams, the 23-million-euro (\$24-million) replica is slightly smaller than the original cave but includes copies of all the paintings and 90 percent of the carvings, said Laurent Delbos from Klebert Rossillon, the company which copied the Chauvet cave in 2015. Artist Gilles Tosello is one of the craftspeople who has been copying the paintings using the same charcoal and tools that his Stone Age forerunners used.

“The prehistoric artists wrote the score long ago and now I am playing it,” he said sitting in the dark in his studio, a detail of a horse lit up before him on the recreated cave wall. Clearly moved, he hailed the great mastery and “spontaneity” of his prehistoric predecessors, whose confident brush strokes clearly came from “great knowledge and experience. That liberty of gesture and sureness never ceases to amaze me,” he said. — AFP



Picture shows a part of the Calanques near Marseille, near the site of the Cosquer cave.

few trips to go right around it,” he told AFP.

“At the start, I saw nothing with my lamp and then I came across a hand print,” the diver said. While the law dictates that such discoveries must be declared immediately to the authorities so they can be preserved, Cosquer kept the news to himself and a few close friends. “Nobody owned the cave. When you find a good spot for mushrooms, you don’t tell everyone about it, do you?” he said. But rumors of this aquatic Lascaux drew other divers and three died in the tunnel leading to the cave. Marked by the tragedies, Cosquer owned up to his discovery in 1991. The cave which bears his name is now sealed off by a railing. Only scientific teams are allowed inside.

Dozens of archeological research missions have been carried out since to study and preserve the site and make an inventory of the paintings and carvings. But resources began to drain away when Chauvet, which is much easier to access, was discovered in the Ardeche region in 1994.

historic painted caves at France’s historic monuments research laboratory.

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Mysteries

One of the mysteries he and his team will try to solve will be the trace of cloth on the cave wall, which might confirm a theory that hunter gatherers were making clothes at the time when the cave was occupied. Images of the horses with long manes also raises another major question. Vanrell suspects this might indicate that they may have been already domesticated, at least partly, since wild horses

Iran rejects Cannes movie award as ‘biased, political’



Iranian actress Zar Amir-Ebrahimi poses with her trophy during a photocall after she won the Best Actress Prize for her part in “Holy Spider”.

Iran on Monday rejected as “biased and political” last week’s award at Cannes for a film about a serial killer who targeted sex workers in an Iranian Shiite shrine city. Iranian Zar Amir Ebrahimi won the best actress award at the Cannes Film Festival on Saturday for her performance in the film “Holy Spider”, directed by Danish-Iranian Ali Abbasi.

Ebrahimi, who went into exile following a smear campaign about her love life, was awarded for her portrayal of a journalist trying to solve the serial murders of sex workers in Iran’s holy city of Mashhad. The Cinema Organization of Iran, affiliated with the culture ministry, lashed out at the decision, accusing the festival of “committing a biased and political act by praising a false and disgusting film”. The film presents “a distorted image of Iranian society and openly insults the beliefs of Shiites”, the organization said in an official statement.



(From left) Mediator Robert Gray, producer Jacob Jarek, Iranian actress Zar Amir-Ebrahimi, Iranian-Danish director Ali Abbasi, Iranian actor Mehdi Bajestani, translator Massoumeh Lahidji, and producer Sol Bondy attend a press conference for the film “Holy Spider” during the 75th edition of the Cannes Film Festival in Cannes. — AFP

60s filmstar Claudia Cardinale honored in Tunisian birthplace

Actress Claudia Cardinale may have been a sixties legend of Italian and French cinema, but in Tunisia, in the portside district where she grew up, she says she feels “at home”. “I left very young, but I spent my whole childhood here, my adolescence,” said Cardinale, now 84. “My origins are here.” To celebrate her connection to the North African country, authorities on Sunday named a street after her in the La Goulette suburb of the capital Tunis, where petals were scattered in a ceremony in her honor.

“You marked the world of cinema for almost half a century with your dazzling beauty, your charisma and through the roles you played,” said Amel Limam, the mayor of La Goulette. “I am very honored, because it is here that I was born and spent my childhood,” Cardinale said. “I kiss you!”

The multicultural beachfront neighborhood was once home to a sizeable Sicilian population-including Cardinale’s parents. Before Tunisia’s independence from France in 1956, more than 130,000 Italians were resident, and many of their ancestors had settled there before French colonial rule. “I still keep a lot of Tunisia inside me-the scenery, the people, sense of welcome, the openness,” Cardinale told AFP.

‘We’re all equal’

In 1957, aged 19, Cardinale won a beauty contest for “the prettiest Italian” in newly independent Tunisia. Her prize was a trip to the Venice film festival, where she caught the eye of influential cinema figures. That led to her first film role, in Mario Monicelli’s Le Pigeon. Soon afterwards, she moved with her family to



Italo-Tunisian actress Claudia Cardinale (right) poses with a painting of her during the inauguration of the ‘Claudia Cardinale’ street in the city of La Goulette near the Tunisian capital.—AFP

Rome to pursue her career, which took off with a role in Luchino Visconti’s film The Leopard, alongside French film star Alain Delon and Hollywood legend Burt Lancaster.

That was the start of a long career that has continued into her 80s. After starring in The Pink Panther opposite David Niven in 1963, she shot to attention in the United States and Britain. In one of her latest roles, she plays a grandmother in a film by Tunisia’s Ridha Behi, “L’île du Pardon”, currently in post-production.

Her parents never recovered from their departure from Tunisia, which they experienced as an exile. “It was very hard. My father never wanted to come back, that’s how much he dreaded the pain of what was for him a real heart-break,” she said. “My mother recreated

Tunisia in Italy. She planted all Tunisian plants and kept on cooking Tunisian meals.” But Cardinale said the Tunisian sense of hospitality can be a model for how to treat migrants.

The country “can and should be proud of its history,” she said. And in an era when many Tunisians are willing to risk their lives boarding unseaworthy boats to reach Europe, she stresses the importance of “remembering this shared past to build the future”. “The wind changes, and we’re all equal in terms of the need to leave,” she said. “Tunisia for us was a welcoming land. I wish everyone in the world who needs to leave somewhere could receive the same welcome.” — AFP