

NEW YORK

# HALL DES LUMIÈRES

by culturespaces

EXPERIENCE ART  
COME TO LIFE

# CHAGALL

## PARIS - NEW YORK

BEGINS OCTOBER 6

CREATIVE DIRECTOR GIANFRANCO IANNUZZI GRAPHIC & ANIMATION DESIGN SPECTRE LAB MUSIC COLLABORATION START REC PRODUCTION CULTURESPACES DIGITAL®

PLUS COMPLIMENTARY  
EXHIBITIONS

## KANDINSKY & INFINITE HORIZONS



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**HALL DES LUMIÈRES**  
**"CHAGALL, PARIS – NEW YORK",**  
**"KANDINSKY, THE ODYSSEY OF ABSTRACTION"**  
**& "INFINITE HORIZONS"**

**OPENING OCTOBER 6, 2023**

**Hall des Lumières presents two new immersive exhibitions: "Chagall, Paris – New York" and a shorter, complimentary exhibition, "Kandinsky, The Odyssey of Abstraction"**

**LONG EXHIBITION:**

**"Chagall, Paris – New York"**

*Creative Director: Gianfranco Iannuzzi*

*Graphic & Animation Design: Spectre Lab*

*Music Collaboration: Start Rec*

*Production: Culturespaces Digital®*

The immersive exhibition is devoted to the prolific and unclassifiable painter, Marc Chagall (1887-1985) and opens on October 6th at Hall des Lumières in New York City. This unique digital exhibition showcases his entire career, revealing work rooted in its times, at the crossroads of the artistic and cultural novelties of the late 20th century, still in constant renewal.

Paris and New York, the emblematic capitals of modern art, represent two crucial stages in the artist's extensive career. Paris was his chosen city, and thanks to the avant-garde movements of the 1910's, it provided the young Russian painter with a pool of experimental work, which he enriched with his own cultural viewpoints. New York became a place of exile during the 1940's, and giving the artist's creativity fresh impetus. After the war, several exhibitions and major commissions reinforced the links between Paris and New York and brought Chagall back to the United States, up until the 1970's.

While developing his own stylistic approach and not being tied to any schools or movements he frequented, Chagall enriched his work with the most diverse and contemporary experiences in each city where he lived. While in Paris, he was introduced to the Cubist and Fauve movements, experimenting with a new form of light and developing his rich and intense palette. In Vitebsk, he joined the Russian avant-garde organization, campaigning for stage art renewal and urban decoration. It was the experience of the space and architecture of New York that had the greatest impact on this revolutionary exploration.

Well beyond the field of painting, Chagall embraced the theater and ballet costumes, sculpture, ceramics, stained-glass windows, mosaics, and collage... as part of a multidisciplinary and resolutely monumental quest, all which are highlighted to visitors on their digital journey at Hall des Lumières.

During this immersive exhibition, Chagall's themes and works are projected onto the walls and floors of Hall des Lumières, like intertwined cut-out images. They are complemented by short extracts of classical music, klezmer, and jazz, which were inspirations in Chagall's cultural universe. His fantastic bestiary, his marvelous characters from circuses, fables, and the opera, as well as biblical episodes and references to Russian culture, poetically evoke the artist's rich life experiences, which naturally resonates with the collective experiences of his people and generation. As a witness of the greatest historical events of the Twentieth Century—from the darkest to the most uplifting—Chagall turned his bold and imaginative art into an instrument of commitment, peace, and hope.



Marc Chagall, *Sketch for Rencontre*, ca. 1970, fabric, India ink, pastel and pencil collage on printed board from Maeght Gallery, March 1970, 20,5 x 15 cm, Private Collection, Photo © Archives Marc et Ida Chagall, Paris, © 2023 Artists Rights Society (ARS) / New York / ADAGP Paris»



## ARTISTIC DIRECTION



© fleursBELLA

### **BELLA MEYER, GRAND-DAUGHTER OF MARC CHAGALL**

Born in Paris and raised in Switzerland, Bella Meyer grew up immersed in the world of the arts. She painted while studying, teaching and obtaining her Ph.D in medieval art history in Paris. Invited to take on responsibilities for the Visual Arts at the Cultural Services of the French Embassy, Bella moved to New York, where she held this position for a few years, before resuming her research in Art History and embarking in writing and lecturing on the work of Marc Chagall, her grandfather, while sharing responsibilities for his estate. At the same time, Bella focused on designing costumes and creating masks and props for numerous theatre performances, ultimately evolving into building puppets of most various sizes for her own puppet shows. Bella's passion for beauty and colors, led her to become a floral designer and she ultimately founded fleursBELLA, a floral design studio in New York City to share the ever mysterious and inspiring beauty of each flower's fleeting story with the world around.



© Thierry David

### **GIANFRANCO IANNUZZI, CREATIVE DIRECTOR**

A pioneer in the creation of immersive artistic installations for thirty years, Gianfranco Iannuzzi has worked with Culturespaces since 2010 to develop digital exhibitions in Europe and around the world. He redesigns and artistically restores the interiors and exteriors of many venues. His work is based on images, sound, and light, which are used as vehicles for sensorial expression. He contributes to the dissemination of culture and works alongside major artists through this new means of expression.

'I use the most cutting-edge multimedia technologies to enable visitors to enjoy an emotional experience of art. Creating a sensorial, musical, visual and interactive environment, and using digital art to enhance exceptional venues... that's how I'd summarise my artistic approach, which immerses visitors in the heart of an oeuvre in which they can play an active role.'

## **PRODUCTION: CULTURESPACES DIGITAL**

The entity CULTURESPACES DIGITAL®, created by Culturespaces for its digital art centres, is comprised of three pillars:

- Culturespaces Digital Design is responsible for designing and creating digital art centres.
- Culturespaces Digital Tech coordinates the use of cutting-edge technologies for the presentation of digital exhibitions with optimal sound and image quality.
- Culturespaces Digital Studio is responsible for producing diverse digital exhibitions: long-, short-, and special- for modern and contemporary immersive digital exhibitions.

Culturespaces is the leading cultural operator with artistic project teams and expertise that includes the design and creation of digital art centers, the technological competence for the production and presentation of exhibitions, a catalog of immersive digital exhibitions, and the appreciation of classical, modern, and contemporary artists.

## **GRAPHIC & ANIMATION DESIGN: SPECTRE LAB**

**Spectre Lab** is a creative studio specialized in immersive video, videomapping, 3D animation and interactive experience.

'We design and produce image shows (video and sound content). We propose customized productions for each project. Our creativity and know-how allow us to intervene at the heritage, event and corporate levels. Coming from various backgrounds, our team masters both the artistic and technical aspects of a project (concept, scenography, technical definitions, images, large-format projections.)'

## **START REC**

A soundtrack by Start Rec, sound creation agency.





## EXHIBITION ITINERARY

### INTRODUCTION

As an introduction to Marc Chagall's life work, musical chords vibrate on the walls of Hall des Lumières. At each pulse, colors burst forward, spreading over the entire area, evoking an atmosphere in which color emerges in the most extraordinary ways to fill the exhibition space, alongside the rhythm of a beautiful melody. It invites visitors to discover this multidisciplinary artist. His art was enriched over time by his travels, and the many techniques he experimented. The visitor is immersed in his prolific and multimedia work, with its monumental scale, magnified by the digital technology used to create this immersive exhibition.



Marc Chagall in Saint Petersburg, 1910 Photo © Archives Marc et Ida Chagall, Paris

## EXHIBITION ITINERARY

### PARIS: THE CAPITAL OF MODERNITY

In this first section, we are in Paris, the artist's chosen city, where he settled in 1911, when he was twenty-four. Like many Russian artists, and other traveling artists, the young painter became captivated by the city, highlighted in the many views he painted of the city, with their luminous and intense colors.

Fauvism, cubism, futurism, and the other avant-garde movements early Twentieth Century movements rapidly influenced how he created his portraits and figures during this period. Working in a studio in La Ruche ('The Beehive'), Chagall garnered inspiration from painters (Picasso, Delaunay, Gris, Soutine, etc.) and sculptors (such as Laurens, Zadkine, and Lipchitz), poets like Cendrars and Apollinaire, and stage directors like Diaghileff. Although he didn't join any of the art movements, he was part of the vast multidisciplinary laboratory of Montparnasse in the 1910's, and incorporated these influences into his works, which he transformed into his own highly personal style.



Marc Chagall, *The Bridge of Passy and the Eiffel Tower*, 1911, oil on canvas, 58 x 79 cm, Private Collection Photo: Bridgeman Images © 2023 Artists Rights Society (ARS) / New York / ADAGP, Paris



Marc Chagall, *Paris through the Window*, 1913, Oil on canvas, 136x141.9 cm, Solomon R. Guggenheim Museum, New York, Solomon R. Guggenheim Founding Collection, By gift, The Solomon R. Guggenheim Museum, New York, USA Photo © The Solomon R. Guggenheim Foundation / Art Resource, NY, Dist. RMN-Grand Palais / The Solomon R. Guggenheim Foundation / Art Resource, NY, © 2023 Artists Rights Society (ARS) / New York / ADAGP, Paris



## EXHIBITION ITINERARY

### VITEBSK: BETWEEN TRADITION AND AVANT-GARDE

Having left France to go back to his native city, Vitebsk, Chagall was obliged to stay in Russia, following the declaration of war in 1914. He was inspired to accurately document the suffering endured by the citizens. He so desperately wanted to keep the traditions and places that were disappearing alive. Chagall brought his Parisian experience to Russian pictorial tradition, popular art, and neo-primitivism, by representing his relatives, the inhabitants of his village, and the places of his childhood. Ever aware of contemporary issues, he shared some of the concerns and projects of the Russian avant-garde artists, such as the acknowledgement of the artist's status, collaborative art, and urban decoration projects. While constructivism promoted utilitarian art at the service of the community, Chagall focused on stage art. His collaboration in 1919 with the Jewish theater in Moscow, was his first architectural art experience, followed by seven mural and paintings for the stage curtain and ceiling of the Kamerny Theater in Moscow.



Marc Chagall, *The Blue House*, 1920, oil on canvas, 67 x 97 cm, Collection Musée des Beaux-Arts de la ville de Liège, Belgium, Photo: akg images, © 2023 Artists Rights Society (ARS) / New York / ADAGP, Paris

## EXHIBITION ITINERARY

### FABLES AND THE CIRCUS

Once he had definitively returned to Paris, in 1923, Chagall worked in his studio, and painted his wife, Bella, whom he married in Vitebsk in 1915. She became indispensable and the main subject of many of his pieces. She read La Fontaine's *Fables* to him; Ambroise Vollard commissioned a new edition with etched illustrations from Chagall in 1927. This commission was one of many illustration projects for literary texts, which prompted Chagall to conduct a new series of technical experiments, from gouache to black and white, being inspired by his stays in the Auvergne countryside in France.

The large number of gouaches and preparatory engraving works attest to the construction of the forms and subject matter in his cyclical works. The fluidity and spontaneity of the lines characterized the artist's paintings and it was again with gouache and prints that Chagall created many pieces devoted to the circus. He explored a new and enchanting theme, filled with bright colors and entertaining subjects. Chagall used the symbolism of the circus to better embody his personal vision of the dim future of his people and Europe, foreshadowing the first anti-Semitic demonstrations.



Marc Chagall, *Summer Nights Dream*, 1939, oil on canvas, 116,5 x 89 cm, Musée de Grenoble, France, Gift of the artist, 1951, Photo © Photo Josse / Bridgeman Images, © 2023 Artists Rights Society (ARS) / New York / ADAGP, Paris



Marc Chagall, *The Wolf and the Stork*, ca. 1927, gouache, color ink and black pencil on grey light paper, 51,1 x 41,2 cm, collection Larock-Granoff, Paris, France Photo © Archives Marc et Ida Chagall, Paris © 2023 Artists Rights Society (ARS) / New York / ADAGP, Paris



## EXHIBITION ITINERARY

### DANGEROUS TIMES

Suddenly, with *La chute de l'ange*, an imposing red figure emerges against a black background, heralding the imminent threat of war and The Holocaust. In a state of constant awareness, Chagall focused on the dramatic events of his times, and, in the three panels of the famous triptych *Résistance, Libération, Résurrection*, he represented the suffering of persecution, destruction, and exodus, bearing witness to the fate of his people. The references to Vitebsk and his own history matched the collective experience represented by the crowds of figures that symbolize the larger community. In this sequence, with its strong emotional impact, there is an evident link between the events of his times and his powerful, unequivocal pictorial language.

The biblical subjects (the Old and New Testament) soon re-emerge, when the artist declared that he 'had to paint prophets'—in these unprophetic times—for political ends. The dramatic use of color, paired with black and white, enhances the powerful impact of the tragic events represented. But, beyond the denunciation of anti-Semitism, the bold colors of these paintings demonstrates a desire to warn and alert the viewer on the importance of believing in hope and life.



Marc Chagall, *The Falling Angel*, 1923-1933-1947, oil on canvas, 147,5 x 188,5 cm, Kunstmuseum Basel, on deposit since 1955, Photo © Archives Marc et Ida Chagall, Paris, © 2023 Artists Rights Society (ARS) / New York / ADAGP, Paris

## EXHIBITION ITINERARY

### THE DISCOVERY OF NEW YORK

The political context - the introduction of anti-Semitic laws in France and his denaturalisation by Pétain's Vichy government forced Chagall to go into exile at the end of 1940. In 1941, he succeeded to flee to New York with his wife, along with several artists made up of Russian and Jewish poets who joined a dynamic artistic and literary community. Coming from Paris, New York, with its skyscrapers and large avenues, was an impressive and stunning metropolis for the Russian artist who was accustomed to European spaces. Once again, the new-found opportunities in the New World rejuvenated Chagall's art. His fascination with the city and its architecture renewed his conception and vision of space, with which he had already experimented in Vitebsk.

Adapting to the pace of New York life, Chagall resumed his work in the world of theater and music. The artist freed himself from any previous constraints from his former work on sets and costume design. He now used color as an architectural element. His work espoused popular forms of expression that he hadn't used since his youth. Hence, he took an interest in the popular art and craftsmanship of Mexico, which he discovered during a visit to the country. It resonated with traditional Russian imagery, used by the large community of Russian immigrants in New York.



Marc Chagall in New York, 1941, Photo © Archives Marc et Ida Chagall, Paris



Marc Chagall, *Vision of the Artist's Family*, 1935-1947, oil on linen canvas, 123 x 112 cm, Centre Pompidou, Paris, Musée national d'art moderne/Centre de création industrielle. Dation 1988, on deposit at the Palais des Beaux-Arts de Lille, Photo © RMN-Grand Palais (PBA, Lille), © 2023 Artists Rights Society (ARS) / New York / ADAGP, Paris



## EXHIBITION ITINERARY

### CHAGALL'S RETURN TO FRANCE AND EXPLORATION OF INNOVANT EXPRESSION

In 1948, Chagall was finally able to envisage returning to Europe. In the post-war period, he found serenity once again in his 'second homeland', France, where a new generation of artists was now forming what was known as the 'New School of Paris'. With his extensive experience in New York and Mexico, always in tune with the times, and wishing to go beyond the expectations of the European public, Chagall embarked on a new artistic phase that focused on experimentation. He learned about new techniques and materials such as washes, ceramics, stone, marble, plaster, and bronze, which provided him with previously unexplored means of expression, and nourished the painter's experiments with various materials, color, depth, transparency, as well as the luminous effects created by topography and volumes. The exploration of black and white within these different techniques enabled him to reinvent colors that were brighter and deeper, which characterized many of his mature works.

The most important monumental projects that Chagall worked on in the 1960s, (such as the famous Opéra Garnier ceiling in Paris and the large panels for the hall of the Lincoln Center in New York), were produced in a large multidisciplinary 'studio'. These pieces were characterized by the mastery and constant renewal of color as the primary element in his art, and deep and extensive reflection about the spatial and architectural values of painting.



Marc Chagall, Ceiling of Opera Garnier, opened on 1964, oil on canvas, 220 m2, Opéra national de Paris, Palais Garnier, Photo: © Jean-Pierre Delagarde / Opéra national de Paris / Palais Garnier, © Adagp, Paris, 2023, Photo: © Jean-Pierre Delagarde / Opéra national de Paris / Palais Garnier, © 2023 Artists Rights Society (ARS) / New York / ADAGP, Paris

## EXHIBITION ITINERARY

### PAINTING LIGHT AND PAINTING MATERIALS

Like the creation of large painted or ceramic murals, his exploration of mosaics, in 1955, and glass, as of 1958, considerably enriched Chagall's monumental vision. These techniques enabled him to review and renew his treatment of materials and light in his oeuvre. The translucent colors and airy shades of the stained-glass windows bring his work to life. Numerous color transparencies and the mosaic's tesserae correspond with a range of colors that are intrinsically luminous, which the artist used very freely, thanks to his thorough knowledge of its spatial effects.

Marc Chagall's experimentation is also evident in the cycles of collages. These astonishing compositions in paper and fabric were used by the artist as preparatory sketches for monumental pieces, in which geometric forms were combined with bright colors—from sunny yellow to indigo blue, and magenta pink to absinth green. This entertaining and sensorial approach was certainly influenced by sculpture and ceramics, particularly when the artist placed sand, sawdust, or plants on the support, highlighting a vibrant plastic and organic material. Once again, the colors emanate in free and airy forms, which seem to extend beyond the spatial limits imposed by the canvas.



Marc Chagall touching up stained glass window, Synagogue of The Hadassah University Medical Center, Jerusalem, «The Tribe of Dan», atelier Simon-Marq, 1960, Photo © Izis - Bidermanas



Marc Chagall, *The Tribe of Levi*, 1962, Stained glass, Synagogue's Windows of The Hadassah University Medical Center, Jerusalem, © Photograph by Yuval Yairi. © Hadassah, the Women's Zionist Organization of America, Inc. Owns the rights to the photograph and of the Chagall Windows, 2013, © 2023 Artists Rights Society (ARS) / New York / Vitrail de Marc Chagall réalisé en collaboration avec Charles Marq / Adagp, Paris 2023

## EXHIBITION ITINERARY

### THE BIBLICAL MESSAGE

The immersive exhibition's itinerary ends with the seventeen monumental compositions that grace the walls of the Musée National Marc Chagall in Nice: the 'Biblical Message' series. Executed in the 1950s and '60s, these paintings evoke scenes from *Genesis* and *Exodus*, as well as the *Song of Songs*. Close-up shots of the pictorial matter immerse the viewer in several decades of experimentation using every technique and medium, which, in return, nourished his painting (the first medium adopted by Chagall). It was transformed and enriched thanks to the study of black, white and shades of grey made possible by the techniques of printing and washes, the transparency and reflections of the stained-glass windows and monumental mosaics, the creation of depth, as well as the use of topography. In these representations of biblical scenes, the wealth of sources of the cosmopolitan artist can be seen, who was always receptive to the art of his day, and who succeeded in reconciling the highly diverse influences of ancient, modern, and contemporary art - traditional and popular forms of expression - in an enchanting and unique oeuvre.



Marc Chagall, *The song of songs IV*, 1958, oil on paper and painting on canvas mounted cardboard, 144,5 x 210,5 cm, Gift of Marc et Valentina Chagall, 1966, musée national Marc Chagall, Nice Photo © RMN-Grand Palais (musée Marc Chagall) / Adrien Didierjean, © 2023 Artists Rights Society (ARS) / New York / ADAGP, Paris



**SOUNDTRACK "CHAGALL, PARIS - NEW YORK"**

*Picnic Rose* by Patrick West, Vasco

*Moskovskaya Polka* by Christian Arming, Nicolas Kedroff, Orchestre philharmonique Royal from Liège, Sirba Octet

*Comptine d'un autre été, l'après-midi* by Yann Tiersen

*Tommy Dammit - From « Histoires extraordinaires »* by Nino Rota, The City of Prague Philharmonic Orchestra

Rachmaninoff, *Three Russian Songs, Op. 41: II. Ah, Vanka You Are so Dashing* by Russian State Symphony Orchestra, State Symphony Capella of Russia, Valeri Kuzmich Polyansky

*I found a new baby* by Charlie Christian

*Stravinsky: l'oiseau de feu: V. Danse Infernale Du Roi Kastscheï, Live* by Mariss Jansons, Royal Concertgebouw Orchestra

*And ending, a beginning* by Dustin O'Halloran

*I. Sequence (Four)* by Magdalena Filipczak, Meghan Cassidy, Peter Gregson, Richard Harwood, Warren Zielinski

*Un homme et une femme* by Francis Lai, Nicole Croisille, Pierre Barouh

Bizet: *Carmen, Act I, No.5, L'Amour est un oiseau rebelle* by Angela Gheorghiu, Choeur « Les éléments » Orchestre National du Capitole de Toulouse, Michel Plasson

*I wants to stay here* by Ella Fitzgerald, Russell Garcia

*Portrait of a romantic* by John Surman

Mozart: *Flute concerto No.1 in G Major, K.313: III. Rondo: Tempo Di Menuetto* - Michael Martin Kofler, Südwestdeutsches Kammerorchester Pforzheim, Timo Handschuh

*Soirée* by Bill Evans, Michael Leonard

*Riders on the storm* by The Doors

*Summertime* by Ella Fitzgerald, Louis Armstrong, Russell Garcia

*Shin Sekai* by Para One

## KEY DATES

**MARC CHAGALL** (Vitebsk/White Russia 1887 - Saint-Paul-de-Vence 1985)

### 1887 - 1914

Marc Chagall was born on the 7th of July 1887 in Vitebsk, in present-day Belarus. After studying painting in artists' studios in Vitebsk and St Petersburg, he settled in Paris and moved into La Ruche ('the Beehive') in 1911, where his neighbors included artists and writers such as Léger, Laurens, Modigliani, Cendrars, and Apollinaire. His first solo exhibition was held in Berlin in 1914 at the gallery *Der Sturm*. In the same year, he returned to White Russia for a short stay, but became stranded by the outbreak of World War I.

### 1915 - 1921

He married Bella Rosenfeld in 1915. The couple settled in Petrograd, where their daughter Ida was born in May 1916. Appointed commissar for art in the Vitebsk region in 1918, Chagall set up an artistic committee and established a professional art school. Lissitzky and Malevitch, amongst others, joined him as teachers at the school. After conflicts with other school officials, Chagall left his post and moved to Moscow, where he worked on several projects to produce sets and costumes for plays in Petrograd and Moscow, including the Jewish Art Theatre. In 1921, he taught drawing and painting to child survivors of pogroms at a Jewish orphanage in Malakhovka near Moscow.

### 1922 - 1931

Chagall left Russia definitively and lived in Berlin for nine months, where he learned the techniques of engraving. He then returned to Paris in 1923. Ambroise Vollard commissioned him to create etchings to illustrate Gogol's *Dead Souls* (1924–25), La Fontaine's *Fables* (1926–28), and the Bible (1930–39). He signed a contract with the art dealer Bernheim-Jeune. In 1930–31, the Mayor of Tel Aviv invited the Chagall family to come to Palestine for the laying of the foundation stone of Haifa's museum.

### 1932 - 1933

The Nazi leadership ordered some of Chagall's works to be burned, during the exhibition 'Cultural Bolshevism' in the KunstHalle in Mannheim, 1933. His first application for French citizenship is denied. In the same year, a major retrospective of his work was held in the KunstHalle in Basel.

### 1934 - 1941

Concerned about the political climate, revolutionary themes and portraits of Jews with a Torah become recurrent themes in Chagall's work. After two refusals, he finally obtained the French nationality in 1937. In the same year, three of his works held in German museums, are classified as 'degenerate art'.

## KEY DATES

Shortly before the outbreak of World War II, Marc and Bella Chagall move to Saint-Dyé-sur-Loire, and then to Gordes, in the Vaucluse. Thanks to an invitation from the Museum of Modern Art in New York, Varian Fry and the representative of the Emergency Rescue Committee, the denaturalised couple, succeed in leaving France and Europe in the nick of time and settle in the United States in 1941. Pierre Matisse becomes Chagall's art dealer.

### 1942 - 1944

Chagall travels to Mexico to produce the sets and costumes for the ballet *Aleko*, based on Pushkin's *The Gypsies*, with music by Tchaikovsky. War is a recurrent theme in his works. In 1944, Bella Chagall died of a streptococcus infection.

### 1945 - 1947

Chagall designs the costumes and backdrops for Stravinsky's *The Firebird*. He meets Virginia McNeil, who gives birth to his son David in 1946. They move to High Falls. A major retrospective of his work was held at the Museum of Modern Art in New York, and at the Art Institute in Chicago in 1946. In the following year, several monographic exhibitions were held in Paris, Amsterdam, London, Zurich, and Berne.

### 1948 - 1949

Chagall returns to France, in a house in Orgeval, which immediately becomes a meeting place for artists. Aimé Maeght becomes his art dealer in France. The publisher Tériade acquires all the engravings from the Vollard collection and invites Chagall to illustrate various books.

### 1950 - 1952

Having moved to Vence, Chagall learns the art of ceramics and goes on to produce marble and terracotta sculptures; his first pieces were produced in 1952. In the same year, he meets and marries Valentina Brodsky. The publisher Tériade then commissions him to produce illustrations for *Daphnis and Chloe*; he traveled to Greece to work on the project. Additionally, he designed two stained-glass windows for the Chapelle de Notre-Dame de Toute Grâce at Plateau d'Assy.

### 1953-1960

Exhibitions are held in Turin, Basel, Berne, and Brussels. In 1955, Chagall began the series of 'Biblical Message' paintings, which he finished in 1966. He also began working at the Simon workshops in Reims with the master stained-glass craftsman himself, Charles Marq. In 1959, he designed stained-glass windows for the Metz Cathedral.

### 1961-1965

In 1962, the twelve stained-glass windows in the synagogue of the Hadassah-Hebrew University Medical Centre were inaugurated in Jerusalem. In 1963, at the request of André Malraux, Chagall starts work on the model of the new Paris Opéra ceiling, inaugurated in 1964.



## **KEY DATES**

### **1966-1972**

In 1966, Chagall settled in Saint-Paul-de-Vence. He produced two large murals for the New York Metropolitan Opera as well as the set and costume designs for *The Magic Flute*. He donated the series of '*Biblical Message*' paintings to the French State.

### **1973-1983**

In 1973, the Musée National Message Biblique Marc Chagall (the Marc Chagall National Museum of the Bible Message) in Nice was inaugurated in the presence of André Malraux; the stained-glass windows of the Fraumünster Church in Zurich were also inaugurated. The stained-glass windows for the Reims Cathedral were completed and unveiled in 1974. Chagall also produced a monumental mosaic for the First National City Bank Plaza in Chicago. The stained-glass windows of the Church of St Stephan in Mainz, Chichester Cathedral, and the Art Institute of Chicago were made between 1970 and 1981.

### **1984-1985**

On his 97<sup>th</sup> birthday, tribute exhibitions were held in the Musée National d'Art Moderne in Paris, the Fondation Maeght in Saint Paul, and the Musée National Message Biblique Marc Chagall in Nice. After producing his last series of lithographs with his friend the lithographer Charles Sorlier, Marc Chagall passed away in his house in Saint-Paul-de-Vence, on the 28th of March 1985.

**SHORT EXHIBITION :**

**"Kandinsky, The Odyssey of Abstraction"**

*Creative Director: Virginie Martin*

*Graphic & Animation Design: Cutback*

*Production: Culturespaces Digital ®*

After "Chagall, Paris - New York", Hall des Lumières is presenting a production lasting around ten minutes, created from works executed by the prolific and visionary artist, Wassily Kandinsky (1866–1944)..

A painter, poet, art theorist, and founder of abstract art, Kandinsky revolutionized the history of art with his many compositions, now exhibited around the world. He came to art relatively late in life, at the age of thirty. He was born in Moscow, and after studying law, he traveled around Europe and discovered the work of the avant-garde artists such as Cezanne, Monet and Matisse.

Kandinsky's study of the symbolism of color and forms echoed Cezanne's own studies: both artists contested objective perception, focusing instead on the painter's interiority, the very essence of creativity. "Kandinsky, the Odyssey of Abstraction" focuses on his spiritual quest, via the major artistic phases of his life, from Moscow to Paris.

The immersive exhibition is composed of two distinct parts, split by the advent of abstraction. The first part evokes the artist's early figurative work, influenced by impressionism, oneiric fauvism, and, to some extent, pointillism. Visitors are initially plunged into Kandinsky's memories, Russian folklore, and the country's legendary capital.

The second part is more experimental, highlighting the force of movement and the rhythm of forms and color. Immersed in a chromatic explosion, visitors will discover the most significant works of this modernist impetus - *Composition VIII* (1923) and *Jaune, rouge, bleu* (*Yellow-red-blue*, 1925) - up to the biomorphic works of his later years. Becoming closer to music, his paintings gradually shifted away from representational constraints and no longer used the real world as a reference, but rather the inner self instead.

A real invitation to explore Kandinsky's inner universe, the immersive exhibition disorients the visitors and eventually attains an abstract and liberated osmosis.

## **ARTISTIC PROJECT TEAM**

### **ARTISTIC CREATION: VIRGINIE MARTIN**

Virginie Martin, motion designer and architect:

'Producing an immersive exhibition is about creating a dialogue between painting, music, architecture, digital technology, and the visitors. This highly original exhibition highlights one of the greatest artists in history via a multisensory experience, in which music complements the brushstrokes. The mentality of the venue gives the visitor a unique perception of the masterpieces, and the visitors become the spectators of a different reality.'

### **GRAPHIC & ANIMATION DESIGN: CUTBACK**

'We are driven by the same ambition — we work behind the scenes to enable the artists to shine. We have spent the last fourteen years working on more than 900 creative projects for the greatest names in the world of theater and art, in order to enhance their live scenographies, their museographic experiences, and their events and performances. Our team in the creative studio comprises twenty talented individuals who are experts in image treatment, motion design, artistic creation, and scenic production. We are CUTBACK.'

### **PRODUCTION: CULTURESPACES DIGITAL®**



<sup>4</sup>Kandinsky, the Odyssey of Abstraction'; photo : Eric Spiller / Culturespaces



## EXHIBITION ITINERARY

### INTRODUCTION: RUSSIA

'I shall never forget the great wooden houses covered with carvings. (...) They taught me to move within the picture, to live in the picture.' Wassily Kandinsky

'Kandinsky, the Odyssey of Abstraction' takes the visitors into a dreamlike world: the prelude of the digital exhibition begins with the emergence of shimmering and contrasting colors. For Kandinsky, the point, like an invisible being, is the initial element, the departure for the pictorial adventure. Colored dots appear on the walls of Hall de Lumières, like sparkling stars at night. Little by little, they become more dense and are transformed into more defined motifs, and silhouettes emerge from the darkness. The visitors are immersed in a crowd of figures and Muscovite buildings that recall the artist's native city. The images depict the mythical themes so dear to Kandinsky: Russian folklore, legends, and tales.

Visitors are plunged into the painter's Russian heritage, constituting his 'legendary capital', which is present throughout his oeuvre. Having spent thirty years of his life in Russia, his pictorial style and experiments were profoundly influenced by popular Russian art and traditional imagery.

Significant works from the early years emerge: here, the artist painted in a realistic, partly abstract way. In *La Vie colorée* (*The Colorful Life*, 1907) figures (a flute player, an old traveler, a couple, a horseman, etc.) are represented in concentrated areas of bright color. In the work entitled *Couple à cheval* (*Couple Riding*, 1906–1907), Kandinsky depicted a scene from a fairytale in which many colored dots stand out against a dark blue background. The light strokes represent 'Mother Moscow', a source of inspiration for the artist.

'Color is the keyboard, the eye is the hammer, the soul is the piano with the strings, the artist is the hand which plays...' Wassily Kandinsky

These paintings appear to the sound of Wagner's *Lohengrin*, underlining Kandinsky's great love of music. As he listened to this opera, the artist explained that he saw the structure of the music with his eyes, as though it were a drawing. This introduction evokes the early years in the career of the artist who, after his first figurative works, shifted to an approach to painting that focused on form and color. The artist tackled his favorite themes and his love of symbolism and popular art in an increasingly abstract manner.

Music: Wagner - *Lohengrin* (*Prelude*) - Slovak Philharmonic Orchestra - Michael Halasz

## EXHIBITION ITINERARY

### KANDINSKY'S TRAVELS

In the first sequence of the exhibition, the visitors are immersed in a panorama of landscapes that reflect Kandinsky's nomadic life. Via figurative works, visitors embark on a journey from Paris to Tunis, Munich, and the village of Murnau in the Bavarian countryside, in which the convergence of different landscapes and colorful façades were the inspiration for his first decisive experiments that opened the way to abstraction.



Wassily Kandinsky, *Railroad near Murnau*, summer 1909, oil on cardboard, 36 x 49 cm, Städtische Galerie im Lenbachhaus, Munich, © akg-images / Maurice Babey

Hall des Lumières' exhibition begins with soberly colored landscapes, with trees and precisely defined roads. These realistic scenes gradually become more varied and Fauvist colors emerge. Bright and pure tones and contrasting colors materialize to the tempo of a waltz by Dvorák. Flat colored areas fill the spaces: the painter was no longer strictly representing reality, but rather creating a new pictorial language in which the choice of colors seems to be arbitrary and the forms were simplified.

By choosing to paint landscapes, Kandinsky broke away from academic practices: the artist gradually moved towards a vibrant representation of nature and abstraction.

The famous work *La Montagne Bleue* (*Blue Mountain*, 1908–1909) appears on the walls. In this picture, the arrangement of the forms predominates over the objective representation of reality. The motif of the horse rider symbolizes the artist's crusade against conventional aesthetic values.

Music: Dvorák: *Serenade For Strings In E, Op.22, B. 52 - 2. Tempo di valse* · Berliner Philharmoniker · Herbert von Karajan

## EXHIBITION ITINERARY

### ABSTRACTION

This sequence evokes Kandinsky's period of lyrical abstraction, which began in 1910 and lasted until his admission to the Bauhaus, in 1921. This period between 1910 and 1920 was one of great intensity and significance. Visitors will discover the rich improvisations, compositions, and influence of reverse painting on glass, which the artist discovered in 1908.

In the treaty *Du Spirituel dans l'art et de la peinture en particulier*, which was published in December 1911, Kandinsky made a distinction between 'impressions', which are based on an external reality, and 'improvisations', impressions of inner nature, which represent spontaneous images that arise from the subconscious mind. The 'compositions', which are more elaborate, are the expressions of an inner feeling that require lengthy preparation, in which reason and consciousness play a primordial role.



, photo: Eric Spiller / Culturespaces

Kandinsky's first abstract watercolor, executed in 1910, majestically fills the space against a black background, and is visible from every angle. In this work, the painter, after freeing himself from forms and color, also freed himself from subject matter. The artist, in quest of this 'inner necessity', shifted away from any visual reality with this canvas, a piece that has long been recognized as the first abstract work in the history of painting. He subsequently created a new pictorial language, with vibrant lines, colors, and forms, and explored the phenomenon of perception. Starting with the first abstract watercolor, to the sound of the timbre of Jakub Józef Orłowski's voice, dabs of watercolor (yellows, reds, and blues) are diluted, in unison with music inside Hall des Lumières. Oblique lines and curves elongate, divide, and animate the unique space. The visitor will experience the impact of the colors, and the duality of the canvas and the contours. Here, color is the most important factor, with increasingly intense compositions.

The formatting of the pieces become more supple and turn into ovals with deep black profiles. Entire pictures emerge from the diluted watercolors without any superimposition. This selection of works highlights Kandinsky's experiments with the impact and the effect of colors, as well as his belief that art belonged to a higher spiritual order.



## EXHIBITION ITINERARY

He created *The Blue Rider* (*Der blaue Reiter*) with Franz Marc, whom he met in 1911. Opposed to bourgeois art, both artists defined painting as work based on interiority, freed from all constraints, and close to music, which has the power to move people without visual stimulus. Blue was seen as the spiritual color of excellence. This brief movement came to an end during the start of the First World War, which then inspired the foundation of the Bauhaus school. The works presented in Hall des Lumières begin to come together, then they merge together and are transformed into the geometric forms associated with the Bauhaus period.

Music: Vivaldi - *Vedrò con mio diletto*, Jakub Józef Orłowski, *Il pomo d'oro*, Maxim Emelyanychev



Wassily Kandinsky, *Color study - squares with concentric circles*, 1913, watercolor, gouache, chalk on paper, 23,9 x 31,5 cm, Städtische Galerie im Lenbachhaus, Munich © Bridgeman Images

## EXHIBITION ITINERARY

### BAUHAUS

Visitors enter Kandinsky's geometric world influenced by the Bauhaus design era, a time in which he wrote his second book, *Point et ligne sur plan* ('Point and Line to Plane'), published in 1925. Kandinsky produced numerous works during this period.

From the work *Carrés et cercles concentriques* ('Squares with Concentric Circles', 1913) emerges isolated shapes of various sizes that fill the exhibition space. In an explosion of forms and colors various elements overlap and are superimposed, revealing the geometric codes adopted by Kandinsky. The 'reception room', designed by Kandinsky in 1922 for the Juryfreie Kunstschau in the Glaspalast in Berlin, later emerges on the walls of Hall des Lumières.

Painting, music, dance and architecture come together in the same space, evoking the *Manifeste du Bauhaus* (1919) a piece which aimed to renew the essential unity of the arts and advocated for the idea of the 'total art work'.

Symbolizing the encounter between the sun and the moon, *Jaune-rouge-bleu* ('Yellow-Red-Blue', 1925) is based on the combination of the three primary colors: yellow and blue, light and shadow, sound, and triangular shapes. The elements are balanced and arranged in contrasting and complementary forms. In total harmony, the geometric composition of the picture is lighter and more lyrical.

*Composition VIII* (1923), which Kandinsky saw as the apogee of his post-war work, emerges like a symphony - the shapes vibrate to the sound of the music, move towards the visitor, and invade the space.

Music: *Goldrush concerto : for percussion and orchestra* (1997) by Jacob ter Veldhuis, Orchestre Het Gelders Orkest, Orkest by Michel Tilkin, Percussions: Lorenzo Ferrándiz, Gustavo Gimeno



Wassily Kandinsky, *Yellow-red-blue*, 1925, oil on canvas, 128 x 201,5 cm, Nina Kandinsky Bequest, 1976, Centre Georges Pompidou, Paris © Bridgeman Images

## EXHIBITION ITINERARY

### THE FINALE: COSMOS

The last works projected in the immersive exhibition evoke the biomorphic nature of Kandinsky's work in his final years, which he spent in Paris. Fleeing the rise of Nazism, he moved to Neuilly-sur-Seine in December 1933 and frequented Parisian artistic circles. Heavily influenced by Cubism and Surrealism, his pictorial style developed: the figures in these works resembled organic beings and the colors and chromatic palette became softer and lighter.

Fascinated by science, he observed cells under a microscope, which he used as inspiration for his painting. There is a particular focus on his scientific approach to art in this final section: visitors experience his work alternate between microcosm and macrocosm. Biomorphic motifs, mushrooms, and sections of atoms are disseminated in space in a vertiginous rotating movement.

Elements of the painting floats in cosmic space, and circles and rectilinear forms hover overhead. Each element becomes a universe in itself, lost in the immensity of the canvas and space, or enlarged under the microscope and represented in huge images on the walls. The work is like an organic being that moves beautifully in space.

The immersive exhibition ends with David Bowie's *Space Oddity*, which accompanies Kandinsky's cosmic universe. The musical countdown takes visitors towards the celestial work *Bleu de ciel* ('Sky Blue', 1940). Hall des Lumières is then inundated with a sky-blue monochrome background, representing the sky over Mont Valérien, which the painter could see through his studio window.

Imaginary elements appear as they float in the air, in a veritable aerial ballet. In 1940, during the war and the Occupation of Paris, Kandinsky often dreamed of a cosmic and poetic world. He once visited his friend Miró at Varengeville-sur-Mer and borrowed the 'Color of His Dreams' (chromatic vitality) and constellations of biomorphic forms. His interest in dreams and fantastical forms is evident in his painting: *Bleu de Ciel* ('Sky Blue').



Wassily Kandinsky, *Sky blue*, 1940, oil on canvas, 100 x 73 cm, Nina Kandinsky Bequest, 1976, Centre Georges Pompidou, Paris © Bridgeman Images

'Kandinsky, The Odyssey of Abstraction' ends with an immersion in the cosmos, in which geometric and biomorphic elements come together to create a colorful universe of free forms.

Music: David Bowie - *Space Oddity*

## **SOUNDTRACK 'KANDINSKY, THE ODYSSEY OF ABSTRACTION'**

*Lohengrin (Prelude)* by Wagner Slovak Philharmonic Orchestra, Michael Halasz

*Serenade For Strings In E, Op.22, B. 52 - 2. Tempo di valse* by Dvorák, Berliner Philharmoniker, Herbert von Karajan

*Vedrò con mio diletto, Jakub Józef Orłowski, Il pomo d'oro*, by Vivaldi, Maxim Emelyanychev

*Goldrush concerto : for percussion and orchestra (1997)* by Jacob ter Veldhuis, Orchestre Het Gelders Orkest, Orkest by Michel Tilkin, Percussions: Lorenzo Ferrándiz, Gustavo Gimeno

*Space Oddity* by David Bowie



Wassily Kandinsky, *Improvisation 9*, 1910, oil on canvas, 110 x 110 cm, Staatgalerie, Stuttgart, Germany  
© Bridgeman Images



**CONTEMPORARY CREATION :**

**"Infinite Horizons"**

Graphic & Animation Design : HKI-Hellohikimori

Production : Culturespaces Digital®

*"The horizons defines the infinite."*

Victor Hugo

An artistic journey through a multitude of vistas that defy the rules of perspective. This piece explores the accepted notion of what landscapes is, using algorithmic notation and features singular vision that leads us into a world of abstraction in an endless landscape. There, the perception of each instant projects our imagination toward strange new horizons and uncharted lands which appear to have no limits.

The concept is grounded in the notion of the Event Horizon. From the real horizon to the event horizon generated by a black hole, other horizons and alternate realities take shape. Like the birth of raw, unformed matter, we emerge from the center of a planet, through its many layers and types of matter. Rising up, we discover a vast, sweeping landscape. An infinite horizon gradually takes shape before our eyes. Slowly, forms, objects and particles begin to levitate, and hover above visitors. On the horizon a convergence of elements creates a mirror effect and what appears to be a gateway between two parallel realities. A black hole forms, generated by an ultra-powerful gravitational force that sucks in whatever approaches it. Matter is distorted, revealing the portal to an unknown dimension, and unveiling the real in an unfamiliar, unexpected form: Contemplation. Wonder. Exaltation. Disorientation. Infinite horizons belong to those who possess infinite imagination.



© HKI - Hellohikimori / Culturespaces



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**HKI (Hellohikimori)** is an independent creative company based in Paris. Since 2004, the company, made up of creative thinkers and makers constantly push forward creative minds to build digital experiences, creative concepts, interactive installations, films and apps.

" We believe in exploration and confrontation of technology & design to enhance our thinking. We stretch the limits of the brand stories by going beyond conventions and by blasting away our comfort zone. Uncompromising on quality and craftsmanship. We are proud of our productions, fashioned with extreme precision and intense emotion. "

Recognitions: FWA, FWA Hall of fame, Cannes Lions, Awards, The Webby Awards, The Movie Awards, PromaxBDA, Adobe.

Hungry for more.

## **SOUNDTRACK OF "INFINITE HORIZONS"**

*Constellation* by Anze Rozman, Bruce Fingers and Billie Ray Fingers

*Constellation* by Anze Rozman, Bruce Fingers and Billie Ray Fingers

*Meteorites* by Alexander Stix-Brunell, Bruce Fingers and Billie Ray Fingers

*Skyworld* by Thomas Bergersen

*Exploration* by James Timothy Everingham, Bruce Fingers and Billie Ray Fingers



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**VISUALS AVAILABLE FOR THE PRESS**  
**'CHAGALL, PARIS - NEW YORK'**

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**VISUALS AVAILABLE FOR THE PRESS**  
**'CHAGALL, PARIS - NEW YORK'**



Marc Chagall, *The Bridge of Passy and the Eiffel Tower*, 1911, oil on canvas, 58 x 79 cm, Private Collection Photo: Bridgeman Images © 2023 Artists Rights Society (ARS) / New York / ADAGP, Paris



Marc Chagall, *Paris through the Window*, 1913, Oil on canvas, 136x141,9 cm, Solomon R. Guggenheim Museum, New York, Solomon R. Guggenheim Founding Collection, By gift, The Solomon R. Guggenheim Museum, New York, USA Photo © The Solomon R. Guggenheim Foundation / Art Resource, NY, Dist. RMN-Grand Palais / The Solomon R. Guggenheim Foundation / Art Resource, NY © 2023 Artists Rights Society (ARS) / New York / ADAGP, Paris



Marc Chagall, *Vision of the Artist's Family*, 1935-1947, oil on linen canvas, 123 x 112 cm, Centre Pompidou, Paris, Musée national d'art moderne/Centre de création industrielle. Dation 1988, on deposit at the Palais des Beaux-Arts de Lille, Photo © RMN-Grand Palais (PBA, Lille), © 2023 Artists Rights Society (ARS) / New York / ADAGP, Paris



Marc Chagall, *Summer Nights Dream*, 1939, oil on canvas, 116,5 x 89 cm, Musée de Grenoble, France, Gift of the artist, 1951 Photo © Photo Josse / Bridgeman Images © 2023 Artists Rights Society (ARS) / New York / ADAGP, Paris



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**'CHAGALL, PARIS - NEW YORK'**



Marc Chagall, *The Falling Angel*, 1923-1933-1947, oil on canvas, 147,5 x 188,5 cm, Kunstmuseum Basel, Depositum aus Privatbesitz 1955 Photo © Archives Marc et Ida Chagall, Paris © 2023 Artists Rights Society (ARS) / New York / ADAGP, Paris



Marc Chagall, *Nude with Child*, 1949, oil on canvas, 115,2 x 95,5 cm, Private Collection, Photo © Christie's Images / Bridgeman Images, © 2023 Artists Rights Society (ARS) / New York / ADAGP, Paris



Marc Chagall, *Sketch for Rencontre*, ca. 1970, fabric, India ink, pastel and pencil collage on printed board from Maeght Gallery, March 1970, 20,5 x 15 cm, Private Collection Photo © Archives Marc et Ida Chagall, Paris © 2023 Artists Rights Society (ARS) / New York / ADAGP, Paris



Marc Chagall, *The song of songs IV*, 1958, oil on paper and painting on canvas mounted cardboard, 144,5 x 210,5 cm, Gift of Marc et Valentina Chagall, 1966, musée national Marc Chagall, Nice, Photo © RMN-Grand Palais (musée Marc Chagall) / Adrien Didierjean, © 2023 Artists Rights Society (ARS) / New York / ADAGP, Paris

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**'CHAGALL, PARIS - NEW YORK'**



Marc Chagall in Saint Petersburg, 1910 Photo © Archives Marc et Ida Chagall, Paris



Bella Chagall posing for *Double portrait*, 1925, Paris, Photo © Archives Marc et Ida Chagall, Paris



Marc Chagall in New York, 1941, Photo © Archives Marc et Ida Chagall, Paris



Marc Chagall touching up stained glass window, Synagogue of The Hadassah University Medical Center, Jerusalem, «The Tribe of Dan», atelier Simon-Marq, 1960, Photo © Izis - Bidermanas



**VISUALS AVAILABLE FOR THE PRESS**  
**CHAGALL - KANDINSKY**



'Chagall, Paris - New York', photo: Eric Spiller / Culturespaces



'Chagall, Paris - New York', photo: Eric Spiller / Culturespaces



« Kandinsky, l'odyssée de l'abstrait », photo: Eric Spiller / Culturespaces



'Chagall, Paris - New York', photo: Eric Spiller / Culturespaces



'Kandinsky, the Odyssey of Abstraction', photo: Eric Spiller / Culturespaces

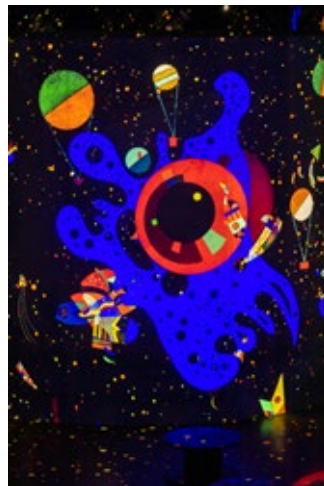


'Kandinsky, the Odyssey of Abstraction', photo: Eric Spiller / Culturespaces

**VISUALS AVAILABLE FOR THE PRESS**  
**KANDINSKY, THE ODYSSEY OF ABSTRACTION**



'Kandinsky, the Odyssey of Abstraction', photo: Eric Spiller / Culturespaces



'Kandinsky, the Odyssey of Abstraction', photo: Eric Spiller / Culturespaces



'Kandinsky, the Odyssey of Abstraction', photo: Eric Spiller / Culturespaces



'Kandinsky, the Odyssey of Abstraction', photo: Eric Spiller / Culturespaces



## **Culturespaces: creator of Hall des Lumières**

Culturespaces was founded by Bruno Monnier in 1990 and is a leading private operator that specializes in the management and promotion of monuments, museums, and art centers. Since 2012, Culturespaces has also become a pioneer in the creation of digital art centers and immersive digital exhibitions. Culturespaces has a global presence underpinned by comprehensive expertise, combining the design and creation of digital art centers with technological expertise and the skilled presentation of exhibitions on classical, modern, and contemporary artists.

### **“DES LUMIÈRES” network by Culturespaces:**

- Carrières des Lumières, Les Baux-de-Provence (opened in 2012)
- Atelier des Lumières, Paris (opened in 2018)
- Bunker des Lumières, Jeju (opened in 2018)
- Bassins des Lumières, Bordeaux (opened in 2020)
- Fabrique des Lumières, Amsterdam (opened in 2022)
- Théâtre des Lumières, Seoul (opened in 2022)
- Hall des Lumières, New York (opened in 2022)
- Phoenix des Lumières, Dortmund (opened in 2023)
- Port des Lumières, Hamburg (opening in 2024)

Through its many digital art centers, Culturespaces contributes to the promotion of the “French touch” abroad, by offering visitors an opportunity to enjoy an innovative artistic experience and making art and culture accessible to as many people as possible. The use of new cutting-edge technologies at Hall des Lumières highlights French excellence in this field and enhances the image of an industrial country that has successfully made the transition to digital technology.

The development of immersive art exhibitions - a trend of which Culturespaces is one of the pioneers - embodies the spirit of “the French art de vivre.” An experience that combines beauty and elegance, refinement and originality.

Aware of the importance of preserving the national heritage for future generations, Culturespaces also contributes each year to funding restoration campaigns on the monuments and collections it manages.

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



## Bruno Monnier, President and Founder of Culturespaces



© Culturespaces / Sofiacome

30 years at the service of historic monuments, museums, and traditional and digital exhibitions. Founder of digital art centers.

Bruno Monnier graduated from the Paris Institute of Political Studies (Sciences-Po), the Université Paris II Assas, and the HEC's MBA program, and, fascinated by the history of art, he joined the French Ministry of Culture in 1986, where he was responsible for the modernization of the management of museums and monuments (the 'Patrimoine 2000' commission) and the reorganization of the Château of Versailles. In 1988, he left the Ministry of Culture and founded the company Culturespaces, inspired by the Anglo-Saxon model in which most of the historic monuments and

museums are managed by private organizations. Culturespaces initially advised local authorities, private owners, and State establishments on how to promote and manage their monuments and museums.

In 1992, the Académie des Beaux-Arts entrusted him with the entire management of the Villa Ephrussi de Rothschild in Saint-Jean-Cap-Ferrat, whose gardens he restored. In 1996, the Institut de France entrusted him with the management of the Musée Jacquemart-André and its exhibitions in Paris. Local authorities subsequently outsourced public services and entrusted him with the management of historic monuments, museums, and exhibitions. He now manages fourteen venues, employs 450 people, manages major temporary exhibitions, and organizes live shows and concerts.

In 2009, Bruno Monnier created the Culturespaces Foundation, which now operates under the aegis of the Fondation Agir Contre l'Exclusion. The Foundation promotes access to the arts and cultural heritage, and fights against the cultural exclusion of children who are sick, handicapped, or suffering from poverty and social exclusion. Every year, the Culturespaces Foundation welcomes more than 10,000 children to the venues managed by Culturespaces.

In 2012, Bruno Monnier opened a Culturespaces venue, the Carrières des Lumières in Les Baux-de-Provence, which has become the most visited cultural venue in the region.

In 2013, he created a new cultural venue in Aix-en-Provence: the Hôtel de Caumont. After exemplary restoration work and the creation of new gardens, he turned it into an art center that organizes highly acclaimed temporary exhibitions.

In 2015, Culturespaces conceived the museum of the twenty-first century, by using digital technology to combine images of works of art and music. He decided to create the Atelier des Lumières, his first digital art center, in a former foundry in the 11<sup>th</sup> arrondissement of Paris. Inaugurated in 2018, the Atelier des Lumières attracted more than a million visitors in the first year. Subsequently, in 2020, he created the Bassins des Lumières in Bordeaux's former submarine base; it is the largest immersive digital art center in the world. The development of art centers continued abroad with the opening of the Bunker des Lumières on the Island of Jeju in 2018 (South Korea), and the Infinity des Lumières in Dubai, in 2021. In 2022, three new digital art centers were opened in Amsterdam, New York, and Seoul. The latest art center opened in Dortmund (Germany), in 2023.

## Hall des Lumières: Facts and Figures

The Hall des Lumières - located opposite the City Hall Park in Lower Manhattan - is housed within the former historic headquarters of the Emigrant Industrial Savings Bank. Created by Culturespaces as a permanent center for immersive digital art exhibitions in New York, the Hall des Lumières has a surface area of 2,940 m<sup>2</sup> (appx. 31, 650 square feet) on two floors of the seventeen-floor building. It was originally the largest bank in the United States when it opened in 1912. In the main exhibition room on the ground floor, the immersive digital art experiences are perfectly integrated into the rich decor: the bank's walls, columns, bronze counters, marble floor, and original decorative elements. The experience continues on the level below, where a mezzanine overlooks the area and guests can access the bank's massive safe deposit vault, which remains open.

**The Hall des Lumières is Manhattan's largest permanent center for custom-designed immersive art.**

Three exhibitions areas: ground floor, basement and safe deposit vault

- Total surface area: 31, 615 square feet (2,940 m<sup>2</sup>)
- Maximum height: 40 feet (12 m)
- 130 projectors and a spatialized sound system



© Culturespaces / Mark Zhelezoglo

## PRACTICAL INFORMATION

### Opening hours

Sunday, Monday, Wednesday: from 10am to 6pm.

Tuesday: Closed

Thursday to Saturday: from 10am to 10pm.

Please note that these hours are subject to change.

Exhibitions are on view continuously; a reserved timed entry ticket is required. Last entry is one hour before closing.

### Rates

Adult Ticket:	\$30
<b>Exclusive Opening rate (through Nov 6<sup>th</sup>):</b>	<b>\$25</b>
Senior (65+):	\$26
College Student:	\$26
Youth (5-17 years old):	\$18
Children under 5 years old:	Free
Veteran:	\$26
Family fare (2 adults + 2 youth):	\$85
Flexpass fare:	\$60
Group rate (from 10 people):	\$26

*Taxes and fees apply.*

### Tickets

A limited number of tickets are available on site at the box office, for best availability, book online in advance at [www.halldeslumieres.com](http://www.halldeslumieres.com).

### Directions

Hall des Lumières is located in Lower Manhattan at 49 Chambers Street New York, NY 10007 and is easily accessible by public transportation (Subway, bus, Ferry, PATH and car).

**By Subway:** A, C, J, Z, 1, 2 or 3 to Chambers Street, R and W to City Hall Station, 4, 5, 6 to Brooklyn Bridge, 2, 3 to Park Place and E to World Trade Center.



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

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Coverture:

Marc Chagall: *Big Sun*, 1958, oil on panel, 45,5 x 55,5 cm, Private Collection, photo: Bridgeman Images; *The Triumph of Music*, 1966, panels proof for New York's Metropolitan Opera, Lincoln Center, tempera, gouache and collage on paper mounted on Korean paper, 109 x 91,5 cm, Private Collection; © Archives Marc et Ida Chagall; *Paris - The Ferris Wheel*, 1911-12, oil on canvas, 60,5 x 89 cm, Private Collection, Photo © Lefevre Fine Art Ltd., London / Bridgeman Images – © 2023 Artists Rights Society (ARS) / New York / ADAGP, Paris

# **HALL**<sup>DES</sup>**LUMIÈRES** NEW YORK

**49 Chambers St  
NY 10007  
United States**

**[www.halldeslumieres.com](http://www.halldeslumieres.com)  
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