

FABRIQUE DES LUMIÈRES
AMSTERDAM

PRESS KIT

SEE ART
COME TO
LIFE



FROM **VERMEER**
TO **VAN GOGH** **DUTCH**
MASTERS

PLUS **MONDRIAAN** AN ABUNDANCE OF COLOUR

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PRESS RELEASE

Fabrique des Lumières presents: Dutch Masters and Mondriaan

On March 22nd, 2024, the immersive art center Fabrique des Lumières in Amsterdam will unveil two new digital, immersive exhibitions spotlighting the works of various world-renowned Dutch artists. A unique chance to see the masterpieces of these painters all in one place.

‘From Vermeer to Van Gogh, Dutch Masters’ brings the works of these seventeenth-century artists to life in a unique way. Marvel at the world as they painted it, true to nature, with unparalleled detail and an eye for the everyday. Throughout this long exhibition, you will be taken on a journey through everyday life, rugged seascapes, cityscapes, and charming winter landscapes. During this exhibition, you hear a variety of classical songs, which beautifully harmonizes with the feeling the exhibition conveys.

‘Mondriaan, An Abundance of Colour’ delves into the artistic evolution of this artist, known for his iconic works featuring geometric shapes and primary colors. In this short exhibition you will gain a unique insight into his creative mind. The exhibition includes a mix of classical music and more modern pieces, from Icelandic composer Ólafur Arnalds to jazz-icon Quincy Jones, matching the versatility of Mondrian's work.

Simultaneously with the launch of these two exhibitions, the immersive art center introduces **‘Infinite Horizons’**, a contemporary creation showcased in the Studio. In this exhibition, you travel through an abstract world with landscapes that seem infinite.

When? The three immersive exhibitions will be on display daily at Fabrique des Lumières starting March 22, 2024. The immersive art center is open Monday through Thursday from 10:00 AM to 5:00 PM, Friday and Saturday from 10:00 AM to 9:00 PM, and Sunday from 10:00 AM to 6:00 PM.

Where? Fabrique des Lumières is located in the Zuiveringshal West on the Amsterdam Westergasterrein. Tickets are available for reservation now at www.fabrique-lumieres.com.

Editor's Note:

An exclusive preview of *From Vermeer to Van Gogh, Dutch Masters*, and *Mondriaan, An Abundance of Colour* will take place on March 21, 2024, at 7:30 PM. You are cordially invited to attend. In that case, please send an email to bob@hagenspr.com.

If you are interested, I'd be happy to introduce you to Patrick Alders, director of Fabrique des Lumières, or Virginie Martin, Creative Director of these new exhibitions, this evening, to provide further insight into the creation of these exhibitions and immersive experiences in general.

Best regards,

Bob Havermans on behalf of Fabrique des Lumières

About Fabrique des Lumières:

Fabrique des Lumières is the largest immersive art center in the Netherlands, located in Zuiveringshal West on Amsterdam's Westergasfabriek grounds since 22 April 2022. A special milestone was reached at the end of 2023: welcoming the millionth visitor! With that merit, this immersive art center proudly ranks among the top 5 best-visited cultural destinations in Amsterdam. Unlike other attractions such as the Rijksmuseum, Van Gogh Museum, and Anne Frank House, Fabrique des Lumières was mainly visited by a young audience of Dutch origin.

About Virginie Martin - Art Director Dutch Masters and Mondriaan

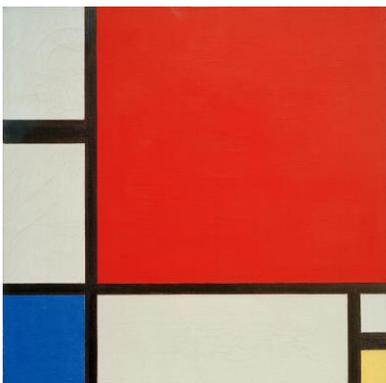
Trained as an architect, specializing in the visual arts, Virginie Martin explores the endless dialogue between the public and large-scale images. For over 10 years, she has been creating monumental mappings, digital scenographies and immersive exhibitions in France and abroad. With an artistic approach that uses video as a veritable texture in motion, she imagines worlds where architecture, music and light echo each other and plunge the public into another reality.



Johannes Vermeer, Gezicht op huizen in Delft, bekend als 'Het straatje', ca. 1658, olieverf op doek, 54,3 x 44 cm, Rijksmuseum, Amsterdam, Rijksmuseum - CC0 1.0



Johannes Vermeer, Meisje met de parel, c. 1660, olieverf op doek, 45.5cm x 41cm, Rijksmuseum, Amsterdam, Rijksmuseum - CC0 1.0



Piet Mondriaan, Composition in red, blue and yellow, 1930, olieverf op doek, 45 x 45cm, Zurich, Kunsthaus

ARTISTIC PROJECT TEAM

Culturespaces Studio ®

The entity Culturespaces Studio ®, created by Culturespaces for its digital art centres, has three activities:

- Designing large-format venues: Designing, fitting out and organising large-format digital art centres in France and abroad, designed to receive between 500,000 and 1 million visitors a year.
- Audiovisual installations: Coordination and implementation of specific technologies (video, sound, software) for the broadcasting of immersive exhibitions.
- Production studio: Production of tailor-made digital exhibitions in collaboration with artistic directors or artists' collectives.

Virginie Martin

As a digital artist and architect, Virginie Martin explores the continual interaction between people and large-scale images. For more than ten years, she has been creating video mappings, digital scenographies, and immersive exhibitions.

She has collaborated on various shows and installations in France (the Grand Palais in Paris, the Nîmes Amphitheatre, the Hôtel de Caumont in Aix-en-Provence, the Musée de la Renaissance in Ecoen, the Cathédrale d'Orléans, the Château de Maintenon, etc.) and abroad (the Big-O Show in South Korea, the Fiesta de Luz in San Luis Potosí, Mexico, Bonjour India Bhargal in India, The Saga in San Antonio in the USA, Medellin Amor in Colombia).

Cutback

Founded in 2007 by Romain Perussel, Thomas Bellenger, and Grégory Lecourt, Cutback Live is one of the foremost French video scenography studios. Cutback has been collaborating with Culturespaces for several years in order to produce spectacular images that completely immerse visitors in the world of the artists it highlights.

Start-Rec

Start-Rec is a music production agency, that creates for brands a unique and coherent musical universe that brings visual projects to life. Convinced that sound is an essential component of human emotion and that it governs the relationship between brands and individuals, Start-Rec has specialized in the design of premium, meaningful and emotional sonorous objects. The soundtrack was entirely created by Start-Rec.

CUTBACK



‘FROM VERMEER TO VAN GOGH, DUTCH MASTERS’ ITINERARY

LONG EXHIBITION IN THE HALL

Creative Director: Virginie Martin
 Graphic & Animation Design: Cutback
 Music Supervision and Mix: Start-Rec
 Production: Culturespaces Studio®

Prologue

The exhibition begins with a calm sea. In the distance, shrouded in thick fog, you can see urban panoramas dominated by a low sky weighed down by clouds. The Dutch masters of the Golden Age invite you to re-discover the land that surrounds you. There's nature and culture all around, and the sea meets the flat skylines of the cities, broken only by windmills and steeples. Leiden, Haarlem, Delft... These cities' schools in the United Provinces saw the emergence of some of the greatest artists of the seventeenth century.

Vermeer's famous *View of Delft* draws the visitor into the city, through one of the painter's rare landscape paintings, in which the light illuminates the colourful facades, which later captivated Camille Pissarro and Marcel Proust. The stroll continues in the cities, in which the visitor walks along brick facades with their colourful shutters, discovering the townspeople and their daily chores in the rear courtyards, characteristic of Dutch architecture. The spectator comes to a halt before the façade of Vermeer's *Little Street*, over which night gradually settles.



Johannes Vermeer, *View of Delft*, c. 1660-1661, oil on canvas, 96.5 x 115.7 cm, Mauritshuis, The Hague
 © Mauritshuis, The Hague

Dutch society

Behind the brick facade shown in Vermeer's *The Little Street*, a city is waking up and coming to life. Residents are already engrossed in their daily work and observing them through their windows creates a sense of intimacy. Busy ladies, servants, merchants, scholars and doctors are painted candidly, from direct observation, as if these were photographs. Johannes Vermeer, Gabriël Metsu, Frans van Mieris and Pieter de Hooch – the specialists in genre painting – show us a prosperous and serene society: we are visitors, invited to immerse ourselves in this pious and austere way of life. The sun gradually rises and the silvery light seeps in the quietness of the interiors, in which each detail and object actively engages the visitor in a potential narrative.

The Dutch artists produced many works on similar themes and travelled to observe the ones of their colleagues. They compared their canvases forming a great network of artists, which took the theme of intimate domestic scenes even further, attaining a form of perfection in the seventeenth century.



Gabriel Metsu, *Man Writing a Letter*, 1664-1666, oil on wood panel, 52.5 x 40.2 cm, National Gallery of Ireland, Dublin © akg-images



Johannes Vermeer, *Little street*, c. 1658, oil on canvas, 54.3 x 44 cm, Rijksmuseum, Amsterdam, Photo: Rijksmuseum - CC0 1.0

Vermeer and genre painting

Behind the heavy curtains, Johannes Vermeer invites us into the heart of an intimate domestic scene. Surrounded by a world of silence and contemplation, the visitor becomes an integral part of the composition. Genre painting was a pictorial form of art perfected by this master of light, who observed everyday life and presented a precious and refined interpretation of his subjects in a cinematic vision. The scenes are contemplative and the interiors minimalist, and it is the painter's use of light that make them feel so life-like. The presence of windows allows the outside world into these private scenes, where Vermeer's female figures, such as *The Milkmaid* and *The Lacemaker*, are so engrossed in their painstaking work.

Freed from superficial details, in a hazy atmosphere, Vermeer represents the invisible through domestic activity, inviting the visitor to imagine the narrative that will unlock the mystery. Through his brilliant use of colour, the artist paints the drapery and reflections: the light skims the faces and highlights the subjects with dramatic tension, using an unprecedented technique. *Girl With a Pearl Earring* exerts a fascinating power of attraction with its yellow paired with ultramarine blue, the artist's signature colours that Van Gogh would later admire in his writings.



Johannes Vermeer, *The Art of Painting*, 1666-1668, oil on canvas, 120 x 100 cm, Kunsthistorisches Museum, Wien, Photo : akg-images



Johannes Vermeer, *Girl with a Pearl Earring*, 1665, oil on canvas, 44.5 x 39 cm, Mauritshuis, La Haye, Photo: Mauritshuis, The Hague

The art of music

Melody and harmony were recurrent themes in genre painting. The refined atmosphere of Vermeer's work and the hedonistic overtones of Gerard van Honthorst's paintings invite us to enjoy a music lesson, attend a concert or become part of a duet. Music was an integral part of any bourgeois 17th-century upbringing. Vermeer highlights the eagerness of students on the virginal, lute and viola da gamba. The subjects' facial expressions reveal a subtle romantic tension.

Being a music lover, the lid of the virginal in Vermeer's *The Music Lesson* bears the inscription 'musica laetitiae comes medicina dolorum', which means 'Music is the companion of joy, the medicine for sorrow'.

After this cosy atmosphere, the mood becomes lighter amongst the twirling feathers and the conniving cupids, in the concert scenes by Gerrit van Honthorst. The painting conveys the pleasure of joining the colourful festivities, in which the music resonates with great exultation. Influenced by Caravaggio's chiaroscuro, he then invites the visitor to night-time candlelit scenes, with the festive musicians painted by Frans Hals and Hendrick ter Brugghen.



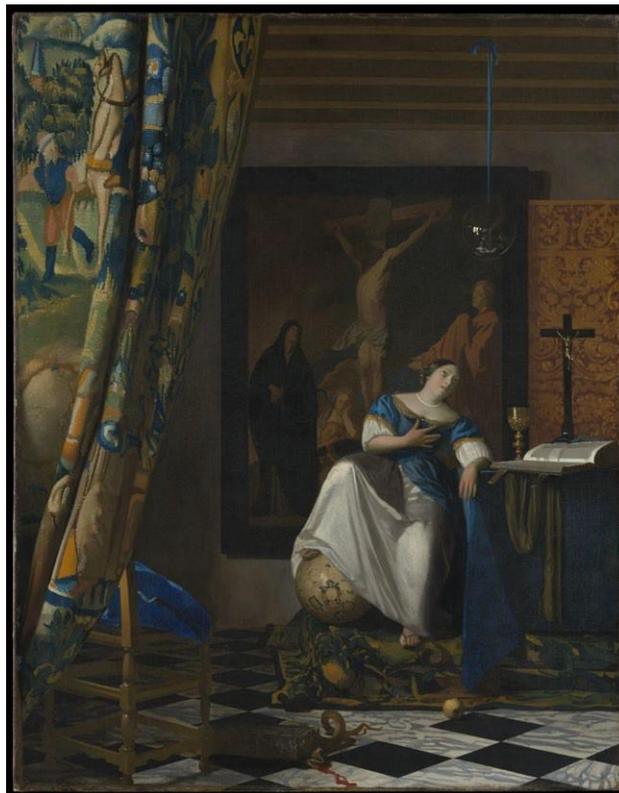
Gerrit van Honthorst, *Musical Group on a Balcony*, 1622, oil on panel, 309.9 x 216.4 cm, J. Paul Getty Museum, Los Angeles, photo: digital image courtesy of the Getty's Open Content Program

The faith

The exhibition continues with a stroll through some churches, inviting reflection and quiet contemplation. Liberated from religious repression in the 17th century, the Dutch Republic granted freedom of worship for all faiths. Vermeer, who converted to Catholicism, painted what is considered to be his last work: *Allegory of Faith*. The Faith is embodied by a female figure who rules the world, in an interior with a black and white checkerboard floor on which are scattered Christian symbols such as the apple and the snake.

In stark contrast to the Baroque style that predominated in Catholic Europe, the Calvinist church favoured austerity and architectural simplicity. Emanuel de Witte and Hendrick Cornelisz. van Vliet painted whitewashed church interiors, devoid of all decoration, reflecting the ongoing quest for piety and austerity of the age.

The natural light creates a sensation of realism and highlights the volumes by accentuating the contrasts of full and empty spaces. Night gradually falls over the church's interior, and Rembrandt - the absolute master of chiaroscuro - highlights the biblical episodes in divine apparitions.



Johannes Vermeer, *Allegory of the Catholic Faith*, c. 1670-1672, oil on canvas, 114.3 x 88.9 cm, The Friedsam Collection, Bequest of Michael Friedsam, 1931, Metropolitan Museum of Art, New York - CC0 1.0- photo © CC0 1.0 Universal/ www.metmuseum.org

The portrait

The portrait was a pictorial genre that prevailed during the Dutch Golden Age. With a warm, earthy palette, Rembrandt explored bold contrasts between light and dark, textures and tones. In a sombre atmosphere dominated by brown tones, Rembrandt accentuates the facial expressions and emotions of his subjects using light. He also routinely observed himself in the mirror and studied his own facial expressions in unprecedented detail. Inspired by his engraving work, in contrast with characteristically smooth seventeenth-century painting, he ‘carved’ his face in the paint, painting himself without embellishment and without artifice, imbuing his extensive pictorial autobiography with truth. The works are revealed ‘under a magnifying glass’, and scaled to match the size of the place, so that one can observe the reflection of passing time in his self-portraits.

The gallery of self-portraits is replaced by *The Night Watch*, which is brought to life. This group portrait of Amsterdam’s militia is distinguished by a convincing asymmetrical composition, which creates a sense of movement towards the viewers as they observe the civic guards in a great state of bustle and confusion amongst the lances and rifles. In this work, the faint light introduced by Rembrandt to enhance the narrative makes it a masterpiece of chiaroscuro.



Rembrandt van Rijn, *The Night Watch*, 1642, oil on canvas, 379.5 x 453.5 cm, Rijksmuseum, Amsterdam
 Photo: Rijksmuseum - CC0 1.0

The Feast of the gods

Abraham Bloemaert, the founder of the Utrechtse School, invites the viewer to a banquet of the gods, from which huge, voluptuous and brightly coloured mythological figures emerge. The atmosphere of Rembrandt's works then becomes more feminine and personal: he painted the goddesses Flora, Danae, Athena, and Artemis with human faces. They are represented in a highly intimate and realistic manner.

The Feast of the Gods by Cornelis van Poelenburgh invites the visitor to 'climb into the heavens' and sit at a divine – yet arguably somewhat bombastic – table in the clouds, suspended in the sky.



Cornelis van Poelenburgh, *Council of the Gods*, 1630, oil on copper, 38 x 49 cm, Mauritshuis, La Haye, photo: Mauritshuis, The Hague



Rembrandt van Rijn, *Flora*, 1634, oil on canvas 125 x 101 cm, The State Hermitage Museum, St Petersburg
Photo : akg-images

A popular saga

Natural settings became a genre of their own in 17th-century Dutch painting. Jan van Goyen and Jacob van Ruisdael set the scene for a bucolic stroll through calm and peaceful landscapes with windmills and lowlands. Cloud-filled skies dominate their compositions, imbuing them with a uniquely northern atmosphere.

In this pastoral setting in the Dutch hinterlands, the animal painters Paulus Potter and Melchior d'Hondecoeter produced works of real interest with their detailed and realistic depictions of farm and farmyard scenes.

While the Dutch countryside gains popularity in the Golden Age, Jan Steen invites us to witness village festivals, family gatherings, and lively tavern scenes. In the works of Gerard Dou, joyful peasants and townspeople sit at tables piled high with an abundance of food prepared by local country folk.



Jan Steen, *Beware of Luxury*, 1663, oil on canvas, 105 cm x 145.5 cm, Kunsthistorisches Museum, Wien
© Luisa Ricciarini / Bridgeman Images

Winter scenes

An icy wind sends snowflakes swirling through the air, covering the roofs of cottages and churches in white. Not even the sails of windmills and the masts of the ships escape. Winter has set in, turning the frozen lakes and canals into a communal ice rink for the whole village. Ice skating was a hugely popular activity during the cold Dutch winters.

Hendrick Avercamp's paintings of frozen landscapes and Jacob van Ruisdael's paintings of unusual weather phenomena contributed to the growing popularity of the theme in the 17th century, and it reached a peak shortly thereafter.



Hendrick Avercamp, *Winter Landscape with Skaters*, c. 1608, oil on panel, 77.3 x 131.9 cm, Rijksmuseum, Amsterdam
© Rijksmuseum - CC0 1.0

The conquest of the seas

Towards the end of the seventeenth century, the Dutch fleet dominated global maritime trade and the world map developed thanks to some of Europe's most remarkable mathematicians and astronomers and their mastery of cartography. *The Astronomer* and *The Geographer*, two scientists depicted by Vermeer, open up the horizon and invite the visitor to set sail for the high seas.

Sea-hardened Dutch sailors face off against wind and tide on a choppy sea. The tumult of the storms and wild, untamed nature is shown in paintings by Ludolf Bakhuysen and Willem van de Velde de Jonge.

The Dutch empire extended from Brazil to the islands of Indonesia, and the port of Amsterdam rapidly became the world's most affluent and cosmopolitan city. Inevitably, some inhabitants came to enjoy unparalleled prosperity and abundance, as attested by the curiosa and exotic fruits of the Stillleven (still life).



Willem van de Velde the Younger, *A Ship on the High Seas Caught by a Squall, known as 'The Gust'*, c. 1680, oil on canvas, 77 x 63.5 cm, Rijksmuseum, Amsterdam
© Rijksmuseum - CC0 1.0

Stilleven

In a world of slow contemplation, there is an abundance of luxury collectibles in the Stilleven, sorts of still lifes that celebrated the existing social order and its values under the calming effect of movement that was quietly arrested under the brush of the Dutch masters. The dining room decor is illuminated by a ray of light that brings to life the gleaming engraved silverware and the exotic fruits. They were painted in a manner that enhances their palatability, making the viewer dream about a potential feast. In a veritable quest for realism, Willem Claesz Heda experimented the effects of light on the volumes, the harmonies and contrasts of colours, and the relief and texture of objects of varying materials, visible in his works that are anchored in the present.

To celebrate the vibrant nature found in Dutch painting, Rachel Ruysch's exotic flowers invade the interior of the home with their colourful blooms, like a final bouquet that brought the golden century to an end.



Rachel Ruysch, *Still Life with Flowers on a Marble Tabletop*, 1716, oil on canvas, 48.5 x 39.5 cm, Rijksmuseum, Amsterdam, Photo: Rijksmuseum - CC0 1.0

Van Gogh, a journey into colour

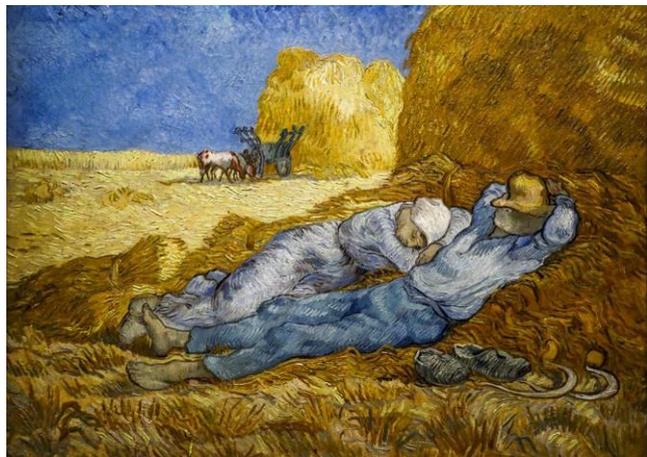
A worthy heir of the Dutch masters of the Golden Age, Vincent van Gogh invites you to leave Holland and follow him on his journey from Paris to Provence, revealing his unique perception of the colours of his immediate environment.

Leaving behind the realism of the flowers painted in the Golden Age of Dutch art, the visitor discovers the visionary master's organic and vivid paint strokes, which, through the floral motifs and self-portraits, give the exhibition a contemporary touch, enhanced by the use of complementary colours which became a key element of Van Gogh's pictorial language.

In Paris, Van Gogh was encouraged to continue his study of colour and give up the dark and muted tones that he had used previously. The first stop reveals the artist's painted works, from Paris to Auvers-sur-Oise, in the silvery light of northern France, which lightened the artist's palette. The journey continues with the heat of the Midi, introducing powerful rays of sunlight that further brightened his colour palette. In the wheat fields, the last sunrays take visitors into a Mediterranean siesta that transitions to a dreamlike starry night.



Vincent van Gogh, *The Starry Night*, 1889, oil on canvas, 73.7 x 92.1 cm, Acquired through the Lillie P. Bliss Bequest (by exchange), Museum of Modern Art, New York, Photo: Bridgeman Images



Vincent van Gogh, *The Meridian*, 1889- 1890, oil on canvas, 73 x 91 cm, musée d'Orsay, Paris, Photo: © Frank Buffettrille. All rights reserved 2024 / Bridgeman Images

SOUNDTRACK 'FROM VERMEER TO VAN GOGH, DUTCH MASTERS'

13 Pieces for Piano, Op. 76: II. Etude- Ólafur Arnalds - Göran Söllscher ; Jian Wang

Father Is Not Having It - Nitin Sawhney

Alcina, HWV 34 / Act II: "Ah, mio cor" - Haendel - Magdalena Kožená, Andrea Marcon, Venice Baroque Orchestra

Pieces for Clavecin, First Book 1746: 6. L'Amable (Gracieux) - Christophe Rousset

6.6 Gigue - Ben Chappell, Katherine Jenkinson, Peter Gregson, Reinoud Ford, Richard Harwood, Tim Lowe

Benedictus - Christian Forshaw, Voces8

You're Not Meant to Be Here - Andrew Hewitt

Romeo and Juliet, Op. 64: No. 13 Dance of the Knights - Prokofiev - Mark Ermler, Orchestra of the Royal Opera House, Covent Garden

Lakmé 'The Flowers Duet' - Delibes - Anthony Inglis, Katherine Jenkins, Kiri Te Kanawa, Philharmonia Orchestra

There will be hope - Hania Rani

Glassworks: Opening - Reworked by Christian Badzura - Christian Badzura, Philip Glass, Siggi String Quartet, Vikingur Olafsson

Guillaume Tell Overture - Rossini - Antonio de Almeida, Moscow Symphony Orchestra, Edvard Shakhnazarian

Svefn-g-englar - Sigur Ros

Baroque Harpsichord and Strings - Rafael Krux

Pyramid Song - John Lubbock, Radiohead

Feeling Good - Nina Simone

Outro - M83

'MONDRIAAN, AN ABUNDANCE OF COLOUR' ITINERARY

SHORT EXHIBITION IN THE HALL

Creative Director: Virginie Martin
 Graphic & Animation Design: Cutback
 Music Supervision and Mix: Start-Rec
 Production: Culturespaces Studio®

'Nature moves me deeply; I paint nature only in a different way.'
 Piet Mondriaan in the monthly publication *De Stijl*

Mondriaan's iconic grids of primary colours have inspired artists from all over the world and shaped pop culture. In graphic designs, fashion, architecture and music, Mondriaan created an aesthetic and timeless theme that paved the way for further abstraction by subsequent artists, even to this day. But what hides behind this apparent minimalism and radiant painting? A universe of horizontals and verticals, coming together to create both the figurative and abstract. This immersive exhibition follows the artistic evolution of the painter, who freed himself from the restraints of traditional painting to pioneer a more visionary style: neoplasticism.

His art was influenced by the transformative upheavals of the early 20th century: the transition from candlelight to fluorescent lamps; from Calvinist austerity to the advent of modern rhythmic music (jazz); from linear Dutch landscapes to the dizzying rise of Manhattan skyscrapers. These opposing dynamics somehow live in perfect harmony on Mondriaan's canvases and are now magnified by the grandiose spaces of Fabrique des Lumières.

This immersive experience, divided into five chapters, retraces the path towards visual simplicity. This includes the contrast of Dutch twilight, the power of colour that breaks with realism, the dynamics of the line that becomes rigid, the proportion of surfaces in Mondriaan's Parisian studio and the overflowing energy of the New York rhythm.



Simulation of the immersive exhibition 'Mondriaan, An Abundance of colour'
 © Cutback / Culturespaces Studio

SOUNDTRACK 'MONDRIAAN, AN ABUNDANCE OF COLOUR'

Brot - Ólafur Arnalds

Madagascar - Sofiane Pamart

Sophora Japonica - Rone (Arrangement: Start Rec.
Cello: Mathilde Sternat)

Unsquare Dance - The Dave Brubeck Quartet

The Birth Of A Band - Quincy Jones

It Don't Mean a Thing - Thelonious Monk



'Mondriaan, An Bundance of Colour' ©Cutback / Culturespaces Studio / Eric Spiller

CONTEMPORARY CREATION 'INFINITE HORIZONS'

Contemporary creation in the Studio

Production: Culturespaces Studio ®

Direction & Design: HKI-Hellohikimori

Infinite Horizons is an artistic journey through a multitude of vistas that defy the rules of perspective. You are projected through a singular vision that leads into a world of abstraction in an endless landscape. There, the perception of each instant propels our imagination toward strange new horizons and seemingly limitless, uncharted lands.

So, there we are: rising up and floating above a vast, sweeping landscape. An infinite horizon gradually takes shape before our eyes. Forms, objects and particles begin to levitate, to hover. On the horizon a convergence of elements creates a mirror effect, and what appears to be a gateway between two parallel realities becomes visible. 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 what is real in an unfamiliar, unexpected form. Contemplation. Wonder. Exaltation. Disorientation. *Infinite Horizons* belong to those who possess infinite imagination.

HKI (Hellohikimori) is an independent creative company that has been based in Paris since 2004. The studio builds digital experiences, creative concepts, interactive installations, films, and apps. They believe in the exploration and confrontation of technology and design to enhance their thinking. They push their limits by going beyond convention and blasting away their comfort zone.



'Infinite Horizon' © Culturespaces Studio / Vincent Pison

FACTSHEET IMMERSIVE ART

1. What is immersive?

Comes from the Latin word "immersus": to immerse or completely immerse yourself in something/a liquid.

2. Immersive over the years

Initially, the word "immersive" was not associated with technology or media, but was used to describe **books** or **works of art** with the ability to draw the audience in and create a vivid, all-encompassing experience. With the advent of (digital) technology in the late 20th and early 21st centuries, the use of "immersive" began to shift more towards describing experiences facilitated by **technology**.

3. What is an immersive experience?

An immersive experience that combines the physical world with digital elements and immerses you in a new reality using various technologies, including: Virtual Reality (**VR**), Augmented Reality (**AR**), Immersive **Media** (e.g. 360 videos, games, interactive art) and Immersive **Theater** (blurring the boundaries between actors and audience);

There are different categories of immersive experiences, with varying degrees of technology and participation. Fabrique des Lumières falls under the category of 'Immersive exhibitions', which uses multimedia technology to immerse visitors in another universe.

Immersive experiences go beyond entertainment and are now also being applied in sectors such as: **Education** (VR and AR learning environments), **Marketing**, and even in **professional** training such as simulation for pilots or surgeons;

4. Immersive now and in the future

Large companies are recognizing the potential of the technology. For example, Meta is developing hardware and software platforms for the metaverse, Disney is using it in its theme parks, and Netflix is experimenting with VR stories.

The global immersive technology market size was **\$27.41 billion in 2023** and is expected to rise to **\$167.75 billion by 2032**, with a strong annual growth rate of **22.3 percent** expected during the period from 2023 to 2032.

The popularity of immersive technology is also great among cultural institutions: Europe alone has **hundreds of immersive museums and exhibitions**.

Culturespaces is a pioneer in immersive art with over 10 years of experience. The organization has several successful locations: Atelier des Lumières in Paris and Fabrique des Lumières in Amsterdam.

Several trends will dominate the immersive sector in the future, including: Immersive storytelling for educational purposes, applications in health and well-being – for example, for stress reduction – and initiatives focused on sustainability and environmental awareness.

5. What about 'From Vermeer to Van Gogh, Dutch Masters'

For video projection technology, it is easier to work with very high-contrast paintings - the works of the Dutch Masters, who are known for their use of light, are ideal for this. Thanks to the large projection of these mostly small paintings, you can clearly see their beautiful details.

A total of 325 paintings by about 50 different painters are featured in the exhibition.

The works have been selected in such a way as to take visitors **back in time through art**: a boat trip on the sea, on the ice in the middle of wintry landscapes, or a walk through seventeenth-century streets.

The music for Dutch Masters has also been selected for this: classical and baroque pieces of music take visitors back to the seventeenth century. This is combined with contemporary music, to show how modern the painters were for their time.

6. Factory Lights facts

Atelier des Lumières was the **first large-scale immersive institution** and opened in Paris in 2018. In just a few years, it has attracted more than **3 million visitors**.

Fabrique des Lumières, which opened in Amsterdam in 2022, recently welcomed its **millionth visitor**.

With that merit, the digital art center is proudly in the top 5 most visited cultural destinations in Amsterdam. Unlike the other attractions, such as the Rijksmuseum, Van Gogh museum and Anne Frank House, Fabrique des Lumières was mainly visited by a young audience from Dutch soil.

The Amsterdam art centre has a total projection area of **3,800 m²** and there **are no fewer than 100 video projectors in the Hall and Studio**, linked to a spatial sound system.

Together with the **Vrije Academie**, Fabrique des Lumières organises lectures to give visitors more background on the artworks and exhibitions on display.

7. Over Culture Spaces

Culture Spaces is a pioneer in the design and production of large and small, immersive exhibitions and has a unique, integrated approach to this. All aspects of creating and producing immersive exhibits are in our own hands, from site management and concept development to technical realization.

The organization's mission is to make art accessible to a wide audience. The organization believes that immersive technology offers a unique opportunity to engage and inspire people in a way that traditional exhibitions cannot.

Bruno Monnier, CEO of Culturespaces on the potential of immersive technology: The original artworks of great artists are eternal, but still scattered in museums or among collectors around the world. The technology offers the possibility to bring together a treasure trove of beautiful paintings in one space. This opens the doors for a wider audience to enjoy cultural heritage and experience works of art in an innovative way.

In addition, it offers new opportunities for study and analysis of works of art. Students and researchers can study the works in great detail without physically having them in front of them. This contributes to the preservation and protection of fragile masterpieces and ensures that they are preserved for future generations.

FABRIQUE DES LUMIÈRES, A DIGITAL ART CENTRE MANAGED BY CULTURESPACES

It all started in Paris, in 2018, with the opening of Atelier des Lumières created by Culturespaces. Over the space of just a few years, this modern museum attracted more than three million visitors, who were able to discover digitised works by artists such as Vincent van Gogh, Claude Monet, Gustav Klimt, and Salvador Dalí.

Fabrique des Lumières, created by Culturespaces, opened its doors on 22 April 2022. The Westergasfabriek built by the English Imperial Continental Gas Association in 1885, was later converted into a beautiful cultural park in 1993. The building in the Westerpark is ideally suited for the digital exhibitions due to its unique architecture with 17-metre-high walls and a floor area of 2,800 m². State-of-the-art technology is used to create immersive exhibitions dedicated to some of history's most famous artists. In addition to exhibitions dedicated to classical and modern artists, there is also space for contemporary creations.

CULTURESPACES

Culturespaces, which was founded by Bruno Monnier in 1990, is the leading private operator specialising in full-service management of monuments, museums, and art centres. Since 2012, the company has also been a trailblazer with regard to the creation of digital art centres and immersive exhibitions. Culturespaces enjoys a global presence underpinned by comprehensive expertise, combining the design and creation of digital art centres with technological proficiency and a veritable flair for presenting classical, modern, and contemporary artists.

The district of Amsterdam West is pleased to welcome this initiative. *'An innovative art centre that is a wonderful opportunity not only for Westergas and all Amsterdammers, but also for our neighbourhood. It means less traffic nuisance for the local residents because soon, no more events will be organised in the Zuiveringshal, which from now on will be entirely devoted to this wonderful, digital adventure,'* explains Melanie van der Horst, member of the District Committee for Amsterdam West.

KEY FIGURES:

Largest digital museum in the Netherlands

2 projection areas: the Hall (1.230 m²) and the Studio (110 m²)

Approximately **100** video projectors and a spatial audio system

3.800 m² of projection surface (walls + floor)

17 metres high

Open 7 days a week

BRUNO MONNIER, FOUNDER AND PRESIDENT OF CULTURESPACES



30 years dedicated to historic monuments, museums, traditional and digital exhibitions. Creator of digital art centres.

With degrees from Sciences Po Paris, Université Paris II Assas and an MBA from HEC, art-loving Bruno Monnier joined the French Ministry of Culture in 1986 as project leader on the Patrimoine 2000 commission and to help reorganise the Château de Versailles. He left the ministry in 1988 to create Culturespaces, a company inspired by the British model, under which most monuments and museums are managed by private organisations. Culturespaces started out by advising regional authorities, private owners and public establishments on how to promote and manage their monuments and museums.

In 1992, the Académie des Beaux-Arts asked him to manage the Ephrussi de Rothschild Villa in Saint-Jean-Cap-Ferrat, whose gardens he had renovated. In 1996, the Institut de France entrusted him with the management of the Jacquemart-André museum in Paris and its exhibitions. Other authorities signed public service delegation contracts for the management of monuments, museums and exhibitions. He was ultimately managing 15 establishments with 450 employees, directing major temporary exhibitions and organising live shows and concerts.

Bruno Monnier created the Culturespaces Foundation in 2009 whose mission is to encourage access to art and heritage and to fight the cultural exclusion of certain children suffering from illness, disabilities or made vulnerable by poverty or social exclusion. The Culturespaces Foundation has become the independent fund of endowment Culture for Children. It currently welcomes over 13,000 children each year to the establishments managed by Culturespaces.

In 2012, Bruno Monnier opened Carrières des Lumières in Les Baux-de-Provence for Culturespaces; it is now the region's most visited cultural site. He created a new cultural venue in Aix-en-Provence in 2013: Hôtel de Caumont. After an exemplary restoration project and the creation of new gardens, he turned the site into an art centre to host famous temporary exhibitions.

In 2015, he came up with the 21st century museum for Culturespaces using works of art and music supported by digital technology. He decided to create Atelier des Lumières, his first digital art centre, in a former foundry in the 11th arrondissement of Paris. Atelier des Lumières was inaugurated in 2018 and welcomed more 5 million visitors since. Then, in 2020, he created Bassins des Lumières in the submarine base in Bordeaux, which is the world's largest immersive digital art centre. International development continued with the 2018 opening of Bunker des Lumières in Jeju (South Korea), and Infinity des Lumières in Dubai in 2021. Three new digital art centres opened in 2022 in Amsterdam, New York and Seoul. Two digital art centres open in Germany, in 2023 in Dortmund and in Hamburg in 2024.

VISUALS AVAILABLE FOR THE PRESS



Johannes Vermeer, *Girl with a Pearl Earring*, 1665, oil on canvas, 44.5 x 39 cm, Mauritshuis, The Hague, Photo: Mauritshuis, The Hague



Johannes Vermeer, *The Art of Painting*, 1666-1668, oil on canvas, 120 x 100 cm, Kunsthistorisches Museum, Wien, Photo: akg-images



Gerrit van Honthorst, *Musical Group on a Balcony*, 1622, oil on panel, 309.9 x 216.4 cm, J. Paul Getty Museum, Los Angeles, Photo: digital image courtesy of the Getty's Open Content Program



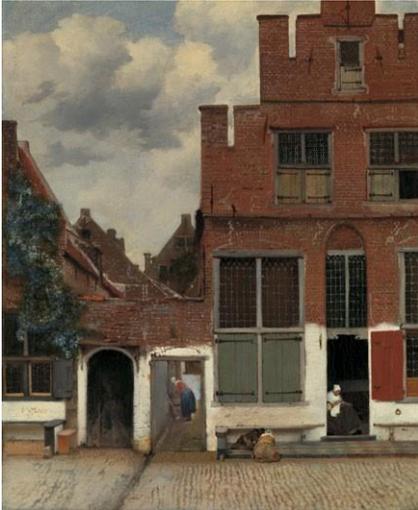
Rachel Ruysch, *Still Life with Flowers on a Marble Tabletop*, 1716, oil on canvas, 48.5 x 39.5 cm, Rijksmuseum, Amsterdam, Photo: Rijksmuseum - CC0 1.0



Gabriel Metsu, *Man Writing a Letter*, 1664-1666, oil on panel, 52.5 x 40.2 cm, National Gallery of Ireland, Dublin © akg-images



Willem van de Velde the elder, *A Ship on the High Seas Caught by a Squall, known as 'The Gust'*, c. 1680, oil on canvas, 77 x 63.5 cm, Rijksmuseum, Amsterdam © Rijksmuseum - CC0 1.0



Johannes Vermeer, *The Little Street*, c. 1658, oil on canvas, 54.3 x 44 cm, Rijksmuseum, Amsterdam, Photo: Rijksmuseum - CC0 1.0



Johannes Vermeer, *Allegory of the Catholic Faith*, c. 1670-1672, oil on canvas, 114.3 x 88.9 cm, The Friedsam Collection, Bequest of Michael Friedsam, 1931, Metropolitan Museum of Art, New York - CC0 1.0



Rembrandt van Rijn, *Flora*, 1634, oil on canvas, 125 x 101 cm, The State Hermitage Museum, St Petersburg, Photo : akg-images



Jan Steen, *Beware of Luxury*, 1663, oil on canvas, 105 cm x 145.5 cm, Kunsthistorisches Museum, Wien © Luisa Ricciarini / Bridgeman Images



Cornelis van Poelenburch, *Council of the Gods*, 1630, oil on copper, 38 x 49 cm, Mauritshuis, The Hague, photo: Mauritshuis, The Hague



Rembrandt van Rijn, *The Night Watch*, 1642, oil on canvas, 379.5 x 453.5 cm, Rijksmuseum, Amsterdam, Photo: Rijksmuseum - CC0 1.0



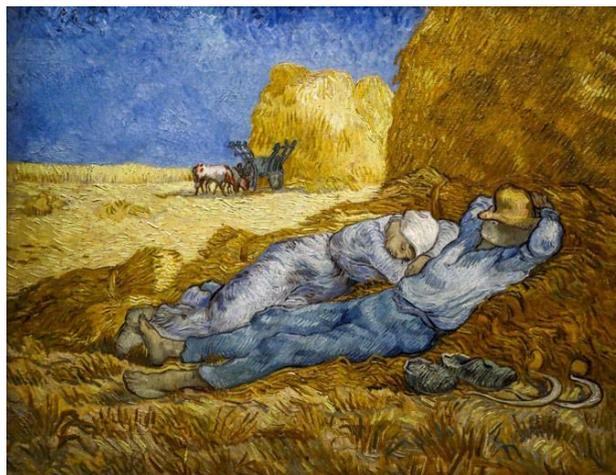
Johannes Vermeer, *View of Delft*, c. 1660-1661, oil on canvas, 96.5 x 115.7 cm, Mauritshuis, The Hague © Mauritshuis, The Hague

Press kit

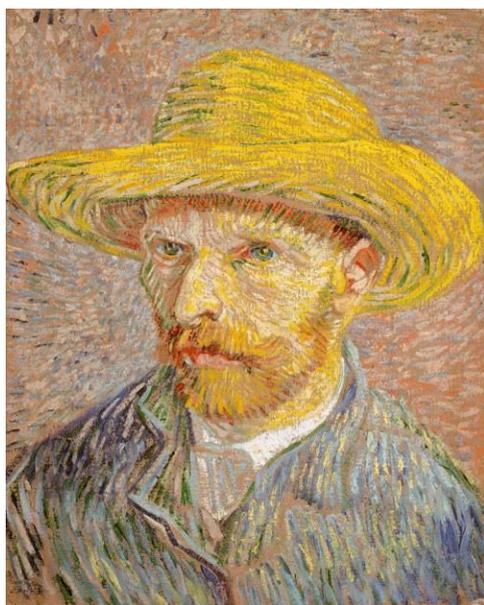
**FROM VERMEER TO VAN GOGH
MONDRIAN**



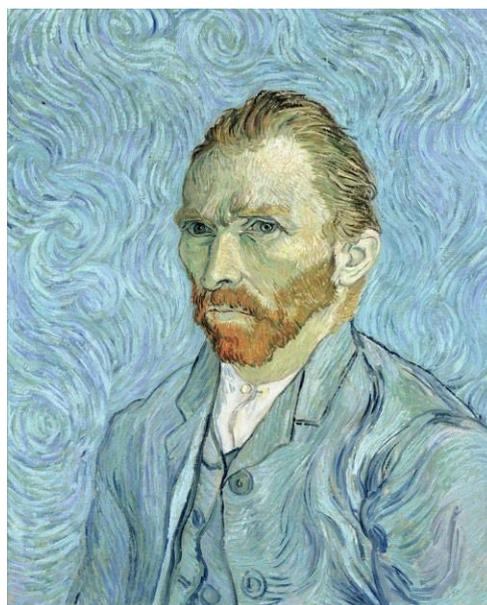
Vincent van Gogh, *The Starry Night*, 1889, oil on canvas, 73.7 x 92.1 cm, Acquired through the Lillie P. Bliss Bequest (by exchange), Museum of Modern Art, New York, Photo: Bridgeman Images



Vincent van Gogh, *The Meridian*, 1889-1890, oil on canvas, 73 x 91 cm, musée d'Orsay, Paris, Photo: © Frank Buffetrille. All rights reserved 2024 / Bridgeman Images



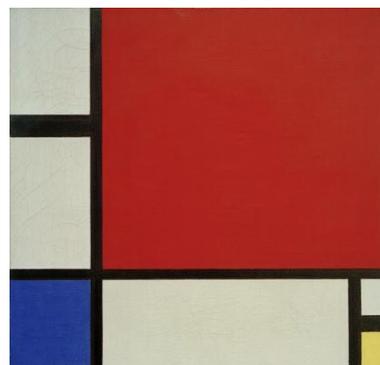
Vincent van Gogh, *Self-portrait with straw hat*, 1887, oil on canvas, 40,6 x 31,8 cm, Gift of Mme Adélaïde Milton de Groot (1876-1967), 1967, The Metropolitan Museum of Art, New York - photo © CC0 1.0 Universal/
www.metmuseum.org



Vincent van Gogh, *Self-portrait*, 1889, oil on canvas, 65 x 54,2 cm, Gift of Paul and Marguerite Gachet, Dr. Gachet's children, 1949, musée d'Orsay, Paris, Photo: Bridgeman Images

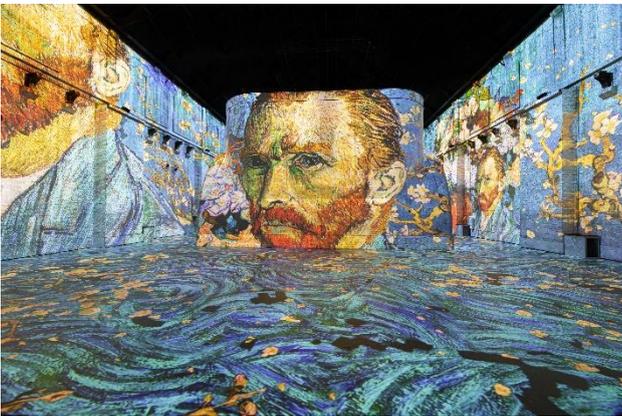


Hendrick Avercamp, *Winter Landscape with Skaters*, c. 1608, oil on panel, 77.3 x 131.9 cm, Rijksmuseum, Amsterdam © Rijksmuseum - CC0 1.0



Piet Mondrian, *Composition with Red, Blue and Yellow*, 1930, oil on canvas, 45 x 45 cm, Donated by Alfred Roth, 1987, Kunsthaus Zürich, Photo: akg-images

Credit for the 9 visuals below: Photograph of the immersive exhibition 'From Vermeer to Van Gogh, Dutch masters' © Culturespaces / Eric Spiller





Credit for the 3 visuals below: Photograph of the immersive exhibition 'Mondriaan, An Abundance of Colour'
© Culturespaces / Eric Spiller



'Mondriaan, An Abundance of Colour' © Cutback / Culturespaces Studio / Eric Spiller



'Mondriaan, An Abundance of Colour' © Cutback / Culturespaces Studio / Eric Spiller



'Mondriaan, An Abundance of Colour' © Cutback / Culturespaces Studio / Eric Spiller



'Infinite Horizon' © Culturespaces Studio / Vincent Pison

PRACTICAL INFORMATION

Access

Fabrique des Lumières is located on Westergasterrein inside Westerpark, a car-free zone.

Getting there by public transport

From Amsterdam Central Station, take bus 21 to Van Hallstraat/Westergasfabriek.

From Amsterdam city centre, take tram 3 to Van Limburg Stirumplein or Van Hallstraat/Westergasfabriek.

Getting there by car

Coming from the A10 ring road, take the S103/S104 (Haarlem) exit.

Drive along Haarlemmerweg towards the city centre. Parking is available at Q-Park Westergasfabriek.

Opening hours*

Monday - Thursday: 10 am - 5 pm

Friday & Saturday: 10 am - 9 pm

Sunday: 10 am - 6 pm

Last admission is one hour before closing.

** Opening hours may change, please check the website for the most up-to-date information.*

Rates*

Adult	€ 17
Student	€ 14
Youth (5 – 17 years old)	€ 13
Children (under 5 years old)	Free
Family Rate (2x Adult, 2x Youth)	€ 52
Giftcard	€ 17

** Please check the website for the most up-to-date rates.*

Web

www.fabrique-lumieres.com @FabriquedesLumieres

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Artwork credits Cover: Vincent van Gogh, *Zelfportret met strohoed*, 1887, olieverf op doek, 40,6 x 31,8 cm, Legaat van mevrouw Adélaïde Milton de Groot (1876-1967), 1967, The Metropolitan Museum of Art, New York © CC0 1.0 Universal/www.metmuseum.org - Johannes Vermeer, *Meisje met de parel*, 1665, olieverf op doek, 44,5x 39 cm, Mauritshuis, Den Haag, Photo: Mauritshuis, The Hague - Rembrandt van Rijn, *De Nachtwacht*, 1642, olieverf op doek, 379,5 x 453,5 cm, Rijksmuseum, Amsterdam, Photo: Rijksmuseum - CC0 1.0 - Johannes Vermeer, *Het melkmeisje*, c. 1660, olieverf op doek, 45.5cm x 41cm, Rijksmuseum, Amsterdam, photo : Rijksmuseum - CC0 1.0 - Vincent van Gogh, *Amandelbloesem*, 1890, olieverf op doek, 73.3 x 92.4 cm, Vincent van Gogh Foundation, Van Gogh Museum, Amsterdam, Photo : akg-images

