

PRESS KIT



# FROM VERMEER TO VAN GOGH

THE DUTCH MASTERS **FROM THE 24<sup>TH</sup> FEBRUARY 2023**

ARTISTIC DIRECTION VIRGINIE MARTIN STAGING AND ANIMATION CUTBACK A CULTURESPACES DIGITAL<sup>®</sup> PRODUCTION

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# « FROM VERMEER TO VAN GOGH, THE DUTCH MASTERS »

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## « MONDRIAN, THE ARCHITECT OF COLOURS »

UNTIL 14 JANUARY 2024  
AND FROM 17 FEBRUARY TO 14 APRIL 2024

**In 2023, the Carrières des Lumières will present two new immersive exhibitions: a long program, 'From Vermeer to Van Gogh, the Dutch masters', and a short program, 'Mondrian, the architect of colours'.**

### LONG PROGRAM:

#### 'FROM VERMEER TO VAN GOGH, THE DUTCH MASTERS'

*Artistic direction: Virginie Martin*

*Production and video animation: Cutback*

*Production: Culturespaces Digital®*

This digital exhibition presents the genius of the painters of the North through a complete immersion in authentic paintings that are faithful representations of nature and its themes. Visitors will explore the reality of daily life, following in the footsteps of the great masters who represented the ordinary in an extraordinary way.

Painting light and atmosphere is the exhibition's main theme. Direct or subdued, cold or warm, the light reveals the facades and the privacy of family homes. Spectators will set sail and berth their boats in the cities, and stroll around in Vermeer's world, in which the inhabitants invite us to step into the canvas. Much like a filmmaker, Vermeer chose what to include inside the frame and created a world suspended in time. His canvases are like synopses that open the doors to an almost Hitchcockian mystery, in which the spectator becomes a part of the *mise en scène*. Master of *chiaroscuro*, Rembrandt encourages the introspection. Night falls in the heart of the cathedrals, immersing the visitor in a spiritual atmosphere surrounded by biblical themes. An unrivalled portraitist who achieved a powerful realism, his *Night Watch* brings the procession of portraits to a climactic end.

From Abraham Blommaert's kingdom of the gods to Hendrick Avercamp's expanses of ice, the seascapes by Hendrick Cornelisz Vroom and Jan Steen's festive tavern scenes: the exhibition plunges us into the fascinating world of seventeenth-century Holland.

Van Gogh, a worthy successor to these seventeenth-century painters, takes us under the summery night skies of the South of France. Using bright colours and imbuing his work with intense emotion, he shapes the material and sublimates the landscapes, self-portraits, and still lifes. Like a final colourful bouquet, the spectator is surrounded by nocturnal and dreamlike paintings, losing their way in the stars.

## THE ARTISTIC PROJECT TEAMS

### Culturespaces Digital

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

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

Culturespaces is the leading cultural operator in France with artistic project teams and expertise that encompasses the design and creation of digital art centres, the technological competence for the production and presentation of exhibitions, a catalogue of immersive digital exhibitions, and the presentation of classical, modern, and contemporary artists.

### 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, the Nîmes Amphitheatre, the Hôtel de Caumont, the Musée de la Renaissance in Ecouen, 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 the USA, San Antonio, Medellin Amor in Colombia)

### Cutback

Founded in 2007 by Romain Perussel, Thomas Bellenger, and Grégory Lecourt, Cutback Live is now a studio that is one of the foremost French video scenography companies. 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

A soundtrack entirely created by Start-Rec, a sound creation agency.



**START-REC**  
LE SON POINTU

## THE EXHIBITION ITINERARY

### Prologue

The exhibition begins with a calm sea. In the distance, behind the dense fog, the spectator can see urban panoramas dominated by a low sky laden with clouds. The Dutch masters of the Golden Age invite people to discover their land surrounded by nature, where the sea meets the linear skylines of the cities, broken by several windmills and steeples. Leyden, Haarlem, Delft... These cities's school 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 towns-people 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, La Haye © Mauritshuis, The Hague

## THE EXHIBITION ITINERARY

### Dutch society

Behind the brick facade of Vermeer's *Little Street*, the city awakens and comes to life, revealing the residents captured in their everyday activities. Framed within the windows, the inhabitants share their intimacy. Busy ladies, servants, dealers, scholars, and doctors painted from direct observation are revealed, just like a photography of a familiar scene. Johannes Vermeer, Gabriel Metsu, Frans van Mieris, and Pieter de Hooch, the specialists in genre painting, mirrored a prosperous and serene society, inviting visitors to immerse themselves in an moral 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 Northern 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, *View of Houses in Delft, Known as 'The Little Street'*, c. 1658, oil on canvas, 54,3 x 44 cm, Rijksmuseum, Amsterdam, Photo: Rijksmuseum - CC0 1.0

## THE EXHIBITION ITINERARY

### Vermeer and the genre scene

Behind the heavy curtains, Johannes Vermeer invites the visitor into the heart of an intimate domestic scene. Surrounded by a world of silence and contemplation, the visitor becomes an indispensable part of the composition. Genre painting was a pictorial theme perfected by the master of light, who observed everyday life and presented a precious and refined interpretation of his subjects, within a cinematic vision. The scene takes place in minimalist and contemplative interiors, conceived as veritable stage sets flooded by the painter's light. The presence of the windows lets the outside world entering these confined scenes where his female figures, such as *The Milkmaid* and *The Lacemaker*, are thoroughly engaged in their painstaking tasks. Freed from superficial details, in a hazy atmosphere, Vermeer represented 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, *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, Gemäldegalerie, Kunsthistorisches Museum Wien, Photo: akg-images

## THE EXHIBITION ITINERARY

### The art of music

The fourth art was a recurrent theme in genre painting. The refined atmosphere in Vermeer's oeuvre and the hedonistic one in Gerrit van Honthorst' paintings allow the visitor to interact in a music lesson, attend a concert or join a duo.

Typical of seventeenth-century bourgeois upbringings, the studious atmosphere of the female players of virginals, lutes, and violas da gamba is highlighted by Vermeer's enhanced representation. To the viewer's imagination, this leaves traces of romance that can be read in the subjects' facial expression. 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 × 216.4 cm, J. Paul Getty Museum, Los Angeles; photo: Digital image courtesy of the Getty's Open Content Program

## THE EXHIBITION ITINERARY

### The faith

The exhibition continues with a stroll in the churches, inviting reflection and promoting spiritual healing. Freed from religious repression in the seventeenth century, the United Provinces was a land in which there was freedom of worship, with all faiths represented. 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.

Very different from the Baroque style that prevailed in Catholic Europe, the Calvinist church promoted sobriety and architectural simplicity. Emmanuel de Witte and Hendrick Cornelisz Vilet painted whitewashed church interiors, devoid of any decoration, that show the quest for austerity with an absence of decorative elements. 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*, ca. 1670–72, 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

## THE EXHIBITION ITINERARY

### The portrait

The portrait was a pictorial genre that prevailed during the Dutch Golden Age. In an earthy and warm palette, Rembrandt explored the light and dark contrasts, textures and tones. In a solemn atmosphere dominated by brown tones, Rembrandt focused on capturing facial expressions and emotions highlighted by light. Precursor of the 'selfie', he observed himself in the mirror, studied his facial expressions, and closely examined the details of ageing skin, an expression wrinkle, or the tenuous lightness of a strand of hair. 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 EXHIBITION ITINERARY

### The feast of the god

Abraham Bloemaert, the founder of the Utrecht School, invites the viewer to a banquet of the gods, from which emerge huge voluptuous and brightly coloured figures from mythological scenes.

The atmosphere then becomes more feminine with Rembrandt's works: he painted Flora, Danae, Athena, and Artemis goddesses with human faces. They are represented in a highly intimate manner and with sincerity, enveloped in a soft and warm light.

*The Feast of the Gods* by Cornelis van Poelenburgh, whose master was none other than Abraham Bloemaert, invites the visitor to 'climb into the heavens' and sit at a large divine table in the clouds, suspended in the sky.



Cornelis van Poelenburgh, *Council of the Gods*, 1630, oil on copper, 38 x 49 cm, Mauritshuis, The Hague; credit photo: akg-images



Rembrandt, *Flora*, 1634, oil on canvas, 125x101 cm, The State Hermitage Museum, St Petersburg; photo: akg-images

## THE EXHIBITION ITINERARY

### A popular saga

Natural settings appeared and became a genre of its own in seventeenth-century Dutch paintings. Jan van Goyen and Jacob van Ruisdael set the scene for a bucolic stroll through calm and peaceful landscapes with windmills and lowlands, in which the cloud-filled skies dominate the compositions and imbue the works with a unique 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 in the Golden Age appears on the walls, Jan Steen invites the viewer to view village festivals, family gatherings, lively tavern scenes, and the joyful peasants and bourgeois characters sitting around tables with an abundance of food made by the protagonists in the works by Gerrit Dou. The masters depicted a festive society, which invites the viewer to join in the festivities.



Jan Steen, *Beware of Luxury*, 1663, oil on canvas, 105 cm x 145,5 cm, Gemäldegalerie, Kunsthistorisches Museum Wien; © Luisa Ricciarini / Bridgeman Images

## THE EXHIBITION ITINERARY

### Winter scenes

An icy wind whips up the snowflakes that are swirling in the air and covers in white the roofs of the cottages and churches, the rotors of the windmills, and the ships' masts. Winter sets in on the polders, the lakes, and frozen canals, which now provide the inhabitants with a veritable rink. Amongst the Dutch, ice skating was the main festive winter activity. The whole population put on their skates and had fun in the open air playing *kolf* (the forerunner to ice hockey) or riding sledges on the ice.

The paintings of deserted landscapes by Jacob van Ruisdael and Hendrick Avercamp's ones contributed to the growth in popularity of this theme in the seventeenth century. During this time, the fascination with nature and depicting weather conditions was brought to the fore and reached a peak.



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

## THE EXHIBITION ITINERARY

### 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.

In a nation of sea-hardened sailors, the Dutch sailed against wind and tide on a choppy sea, plunged into the tumult of the storms, showing the wild and untamed nature in the paintings by Ludolf Backhuysen and Willem van de Velde the Younger.

The country also waged sea battles, painted by Hendrick Cornelisz Vroom, in particular against the Spanish, and its English rivals who wanted to halt the country's maritime expansion into the Atlantic. The powerful empire that extended from Brazil to the islands of Indonesia (including the port of Amsterdam, which became the world's most urban and affluent city) gave its inhabitants a sense of prosperity and abundance, as attested by the objects of curiosity and exotic fruits of the *Stilleven* (still lifes).



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 × 63.5 cm, Rijksmuseum, Amsterdam © Rijksmuseum - CC0 1.0

## THE EXHIBITION ITINERARY

### Stilleven

In a world of contemplation and slowdown, 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 the 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 fixed in the present.

To celebrate the living nature in Dutch painting, Rachel Ruysch's exotic flowers invade the interior of the house 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

## THE EXHIBITION ITINERARY

### Van Gogh, a journey into colour

As a worthy heir of the landscapes, still lifes, and the portraiture of the Dutch masters of the Golden Age, Vincent van Gogh invites the visitor to leave Holland and follow him on a journey from Paris to Provence, revealing his perception of the colours inspired by 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.

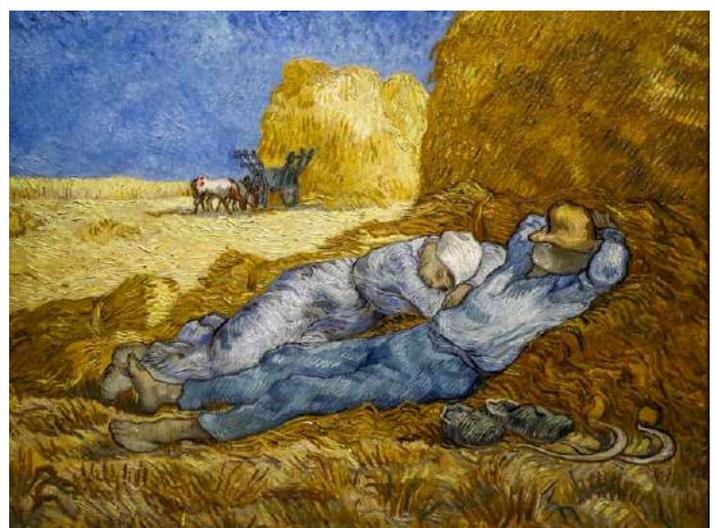
The Parisian scene encouraged Van Gogh to continue with his study of colour and give up the dark and muted tones he had used. The first stop on the journey into colour reveals the artist's painted works, from Paris to Auvers-sur-Oise, under the silvery light of northern France, which lightened the artist's palette.

The journey continues in the footsteps of the painter, whose work was then scarred with the heat of the Midi, revealing the powerful rays of sunlight that further brightened his color range. Orange, ochre, red, olive green, and lavender... nature is depicted with the colours that inspired the artist's masterpieces.

In the wheat fields, the last sunrays take the visitors into a Mediterranean siesta that leads to a dreamlike starry night. Immersed in an oneiric whirlwind by disorientating swirls of colour, the visitors end their journey with their heads in the stars.



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 2022 / Bridgeman Images

## SOUNDTRACK OF « FROM VERMEER TO VAN GOGH, THE 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* - Magdalena Kožená ; Andrea Marcon ; Venice Baroque Orchestra

*Pièces de Clavecin, Premier Livre 1746: 6. L’Aimable (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* - Mark Ermler ; Orchestra of the Royal Opera House ; Covent Garden

*The Flower Duet (from Lakmé)* - 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 (William Tell) Overture* - 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

**SHORT PROGRAM:**  
**« Mondrian, the architect of colours »**

*Artistic direction: Virginie Martin*

*Production and video animation: Cutback*

*Production: Culturespaces Digital®*

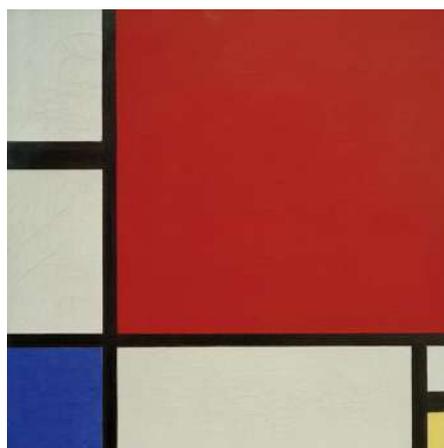
*'Nature moves me deeply. I just paint it in a different way.'* Piet Mondrian.

The immersive exhibition presents Mondrian's iconic works, made up of grids of primary colours, which have long inspired artists from all horizons and influenced pop culture. In graphics, fashion, design, architecture and music, Mondrian created an aesthetic and timeless theme that opened the way to abstraction.

What hides behind this apparent minimalism and this radiant painting? A universe of horizontals and verticals from the figurative to the abstract. This immersive exhibition offers to follow the artistic evolution of the painter, who freed himself from traditional painting to immerse himself in a visionary one: Neo-plasticism.

His art was influenced by the upheavals of the early 20th century: from candlelight to fluorescent lamps; from Calvinist austerity to the advent of rhythmic, modern music - jazz. From linear Dutch landscapes to the dizzying rise of Manhattan skyscrapers... Mondrian's life is illustrated by these opposed dynamics which, once on canvas, find a perfect balance, magnified by the grandiose spaces of the Carrières des Lumières.

Naturalist, Fauvist, Pointillist, Cubist, Abstract, each period is gradually freed from the superfluous to achieve a painting in search of « general beauty ». This immersive experience, divided into five chapters, retraces this 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 his Parisian studio and the overflowing energy of the New York rhythm.



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

## SOUNDTRACK OF « MONDRIAN, THE ARCHITECT OF COLOURS »

*Brot* - Ólafur Arnalds

*Madagascar* - Sofiane Pamart

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

*Unsquare Dance* - The Dave Brubeck Quartet

*The Birth Of A Band* - Quincy Jones

*It Don't Mean a Thing* - Thelonious Monk

## SPECIAL PROGRAM

### TINTIN, THE IMMERSIVE ADVENTURE

*Conception and animation: Spectre Lab*

*Production: Culturespaces Digital ® / © Hergé -Tintinimaginatio - 2023*

**Until 14 January 2024 and from 17 February to 1 April 2024**

**During school holidays: Wednesday, Saturday and Sunday afternoon from 2 p.m.**

**During school time: Wednesday afternoon from 2 p.m.**

Culturespaces and Tintinimaginatio are joining forces to present 'Tintin, the Immersive Adventure', a unique creation devoted to the adventures of Tintin. It was initially designed for Atelier des Lumières - the first digital art centre in Paris - before being specially adapted for Carrières des Lumières.

From paper to digital, there is only one step, which the two partners have decided to take by combining their expertise. Tintinimaginatio, the exclusive worldwide holder of the exploitation and representation rights to Hergé's work, has joined forces with Culturespaces, a pioneer in the creation of unique immersive exhibitions worldwide.

The first edition of *Tintin in the Land of the Soviets* 1929 to the most recent editions, 'Tintin, the Immersive Adventure' honours the famous reporter with a puffball: this great traveller whose adventures around the world have been part of popular culture for almost 100 years. Promising a unique and immersive re-reading of Hergé's work, this creation allows young and old alike 'from 7 to 77 years old' to (re)immerse themselves in the creative and fictional universe of one of the greatest comic book authors of the 20th century.

For the occasion, the whole family of the famous saga is invited. Tintin, Snowy, but also the faithful 'close guard' formed by Captain Haddock, the Dupondts, Professor Tournesol, Castafiore and many others. Not forgetting, of course, the unpleasant - but oh so unavoidable - villains.

See you at Carrières des Lumières to discover this colourful aesthetic experience.



© Culturespaces / C. de la Motte Rouge / © Hergé -Tintinimaginatio - 2023

## **THE CARRIÈRES DES LUMIÈRES, DIGITAL ART CENTRE MANAGED BY CULTURESPACES**

Since its opening in 2012, the Carrières des Lumières has been using the digital revolution to promote artistic creation. Through its immersive exhibitions, the Carrières des Lumières pay tribute to the greatest names in the art history, Internationally recognised, they welcome artists specialising in digital and immersive art.

Culturespaces, founded in 1990 by Bruno Monnier, is the leading private operator in the management of monuments, museums and art centres. Since 2012, Culturespaces has also become the pioneer in the creation of digital art centres and immersive digital exhibitions.

With CULTURESPACES DIGITAL®, Culturespaces is the first cultural operator to have teams and a complete knowledge combining the design and creation of digital art centres, technological mastery for the dissemination of exhibitions, production and catalogue of immersive digital exhibitions and the presentation of classical, modern and contemporary artists.

### **Digital art centres:**

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

## THE FONDATION CULTURESPACES

### The « Art immersion » program

An artistic and cultural education programme that promotes the social integration of children, 'Immersion in Art' is a national scheme developed by the Culturespaces Foundation that aims to facilitate access to an Artistic and Cultural Education, by exploring the potential of immersive digital art as a medium for art. Every year in France, 7,000 children between the ages of five and twelve take part in the programme.



© Fondation Culturespaces 2023 / Stéphanie TETU

The project's educational and creative content is developed in connection with the immersive digital exhibitions held in three digital art centres: the Atelier des Lumières in Paris, the Carrières des Lumières in Les Baux-de-Provence, and les Bassins des Lumières in Bordeaux.

Composed of several parts, 'Art immersion' enables children to discover an artist and his world in an original way. Hence, the educational and creative workshops created by the Fondation Culturespaces and the discovery of an immersive digital art centre provide children with an opportunity to apprehend new artistic media through a unique cultural itinerary.

Created in 2009 with the aim of promoting the integration of children through culture, the Fondation Culturespaces has become a major actor in France in terms of providing Artistic and Cultural Education for vulnerable children. To combat inequalities in access to culture, the Fondation Culturespaces develops and implements artistic and cultural education programs for children who are vulnerable by illnesses, disabilities, or exclusion, enabling them to enjoy unique artistic and cultural experiences that help them develop and fulfil themselves creatively.

Every year in France, around 12,000 children between the ages of five and twelve (from disadvantaged city districts, social organisations, and medical-social facilities, hospitals, and high-priority educational establishments) take part in our programmes in which art education is used as a lever for social integration via cultural democratisation and equal opportunities.

Run in conjunction with around ten exceptional cultural venues and local actors in the social, educational, and medical fields, our programmes enable children to have unique artistic and cultural experiences that stimulate their creativity and sense of curiosity.

The Fondation Culturespaces includes each year:

- 4 regions in which educational programmes are run
- 5 educational and cultural programmes or itineraries
- 800 educational and creative workshops run by our mediators
- More than 500 partner institutions (schools, social institutions, health facilities, etc.)
- 12,000 children given access to culture



© Culturespaces / Sofiacome

**A 30-year career focusing on historic monuments, museums, and traditional and digital exhibitions. The inventor of digital art centres.**

After graduating from Sciences-Po Paris and University Paris II Assas and then proceeding to gain an MBA from the HEC Business School, Bruno Monnier decided to follow his passion for the history of art, joining France's Ministry of Culture in 1986 to help restructure the Château de Versailles and modernise the country's museums and monuments as part of the 'Patrimoine 2000' committee.

In 1988, he left the Ministry of Culture to set up his own firm, Culturespaces, drawing inspiration from Anglo-Saxon countries where the vast majority of monuments and museums are managed by private organisations. In the early days, Culturespaces advised local authorities, private owners and public institutions on how to promote and manage their monuments and museums.

In 1992, the Académie des Beaux-Arts entrusted Monnier's firm with the management of Villa Ephrussi de Rothschild in Saint-Jean-Cap-Ferrat, where he embarked on the task of restoring the gardens to their full splendour. In 1994, the Institut de France placed him in charge of the Jacquemart-André Museum in Paris and its exhibitions. Local authorities then began awarding him public service delegation contracts to manage monuments, museums and exhibitions, which led to him heading up 14 venues and a staff of 450, managing major temporary exhibitions, and organising large-scale live shows and concerts.

In 2009, Monnier set up the Culturespaces Foundation, which now operates under the aegis of the FACE Foundation (Fondation Agir Contre l'Exclusion). Its mission is to combat cultural exclusion by fostering access to art and culture for disadvantaged children affected by illness, disability, poverty or social exclusion. Each year, the Culturespaces Foundation welcomes more than 10,000 children at sites managed by Culturespaces. In 2012, Monnier went on to open the Carrières des Lumières in Baux-de-Provence for Culturespaces, which rapidly became the region's most popular cultural attraction.

In 2013, he developed a new cultural venue in Aix-en-Provence: the Hôtel de Caumont. Having restored it to its former glory and created new gardens, he proceeded to turn it into an arts centre that became the stage for numerous highly acclaimed temporary exhibitions. In 2015, he came up with the idea of creating a 21st century museum for Culturespaces, based on the idea of using digital technology to bring together works of art and music. This resulted in the creation of the Atelier des Lumières, his first-ever digital art centre, set against the backdrop of a former foundry in the 11th arrondissement of Paris. Inaugurated in 2018, the Atelier des Lumières welcomed over one million visitors in its first year alone. In 2020, Monnier opened the Bassins des Lumières in Bordeaux's former submarine base, and it is currently the largest immersive digital art centre in the world. The firm has also branched out overseas, with the Bunker des Lumières opening in Jeju (South Korea) in 2018, and Dubai welcoming Infinity des Lumières in 2021. Three digital art centres opened their doors in 2022, based in Amsterdam, New York and Seoul and a new one is expected in Dortmund on 2023, January 26th.

Today, Culturespaces has become one of the world's leading cultural players, notably in the digital sphere. It boasts specialised teams and comprehensive expertise in designing and setting up digital art centres, combined with the technological know-how to put on exhibitions, produce and catalogue immersive digital exhibitions, and present classical, modern and contemporary artists.

**VISUALS AVAILABLE FOR THE PRESS**

« From Vermeer to van Gogh, the Dutch masters »



Johannes Vermeer, *Girl with a Pearl Earring*, 1665, oil on canvas, 44,5 x 39 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, *The Art of Painting*, 1666-1668, oil on canvas, 120 x 100 cm, Gemäldegalerie, Kunsthistorisches Museum Wien, Photo: akg-images



Johannes Vermeer, *View of Houses in Delft, Known as 'The Little Street'*, c. 1658, oil on canvas, 54,3 x 44 cm, Rijksmuseum, Amsterdam, Photo: Rijksmuseum - CC0 1.0



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

## VISUALS AVAILABLE FOR THE PRESS

### « From Vermeer to van Gogh, the Dutch masters »



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 2022 / Bridgeman Images



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« From Vermeer to Van Gogh, the Dutch masters » © Culturespaces / Eric Spiller



Johannes Vermeer, *The Milkmaid*, c. 1660, oil on canvas, 45.5cm x 41cm, Rijksmuseum, Amsterdam © Rijksmuseum - CC0 1.0; Hendrick Avercamp, *Winter Landscape with Ice Skaters*, c. 1608, oil on panel, 77.3cm x 131.9cm, Rijksmuseum, Amsterdam © Rijksmuseum - CC0 1.0; Vincent van Gogh, *Self-Portrait with Grey Felt Hat*, 1887, oil on cotton, 44.5 cm x 37.2 cm, Musée Van Gogh, Amsterdam © akg-images; Johannes Vermeer, *Girl with a Pearl Earring*, 1665, oil on canvas, 44,5x 39 cm, Mauritshuis, La Haye © Mauritshuis, The Hague; Vincent Van Gogh, *The Meridian*, 1889-1890, oil on canvas, 73 x 91 cm, musée d'Orsay, Paris, Photo: © Frank Buffetrille. All rights reserved 2022 / Bridgeman Images; Vincent van Gogh, *Almond Blossom*, 1890, oil on canvas, 73.3 x 92.4 cm, Van Gogh Museum, Amsterdam, © akg-images / Album / Prisma.



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**VISUALS AVAILABLE FOR THE PRESS**  
« Mondrian, the architect of colours »



« Mondrian, the architect of colours » © Culturespaces / Eric Spiller



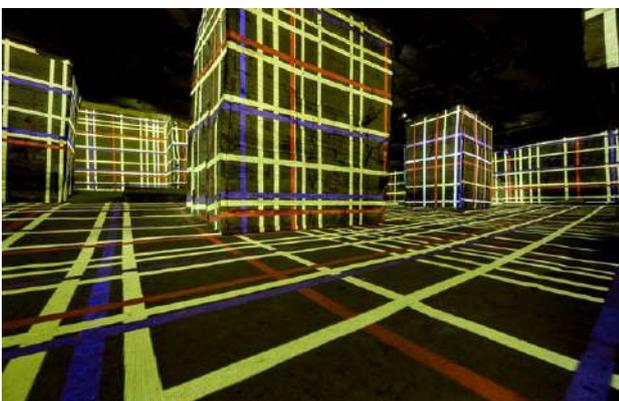
« Mondrian, the architect of colours » © Culturespaces / Eric Spiller



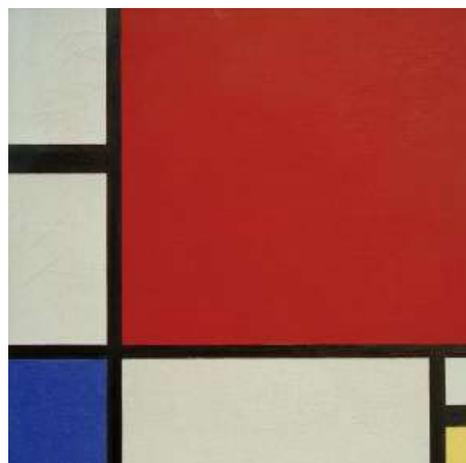
« Mondrian, the architect of colours » © Culturespaces / Eric Spiller



« Mondrian, the architect of colours » © Culturespaces / Eric Spiller



« Mondrian, the architect of colours » © Culturespaces / Eric Spiller



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

## PRACTICAL INFORMATION

### Access

Route de Maillane

13520 Les Baux-de-Provence

The Carrières are located 800 metres from the Castle of Les Baux, 15 km northeast of Arles, and 30 km south of Avignon.

The Carrières des Lumières exhibition venue is entirely accessible for people with reduced mobility.

### Opening times

Until 14 January 2024 and from 17 February to 14 April 2024

December and January: 10 a.m.– 6 p.m.

February and March: 9:30 a.m.– 6 p.m.

Specific featuring times on Wednesdays, and on Saturdays and Sundays during school holidays: Vermeer and Mondrian exhibitions will be shown only in the morning until 12.30 p.m.

Last admission 1 hour before the venue closes.

The immersive exhibitions are projected continuously.

The cultural gift shop is open during the venue's opening times.

Book your tickets online.

### Press contact

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### Web

[www.carrieres-lumieres.com](http://www.carrieres-lumieres.com) #CarrieresDesLumieres

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