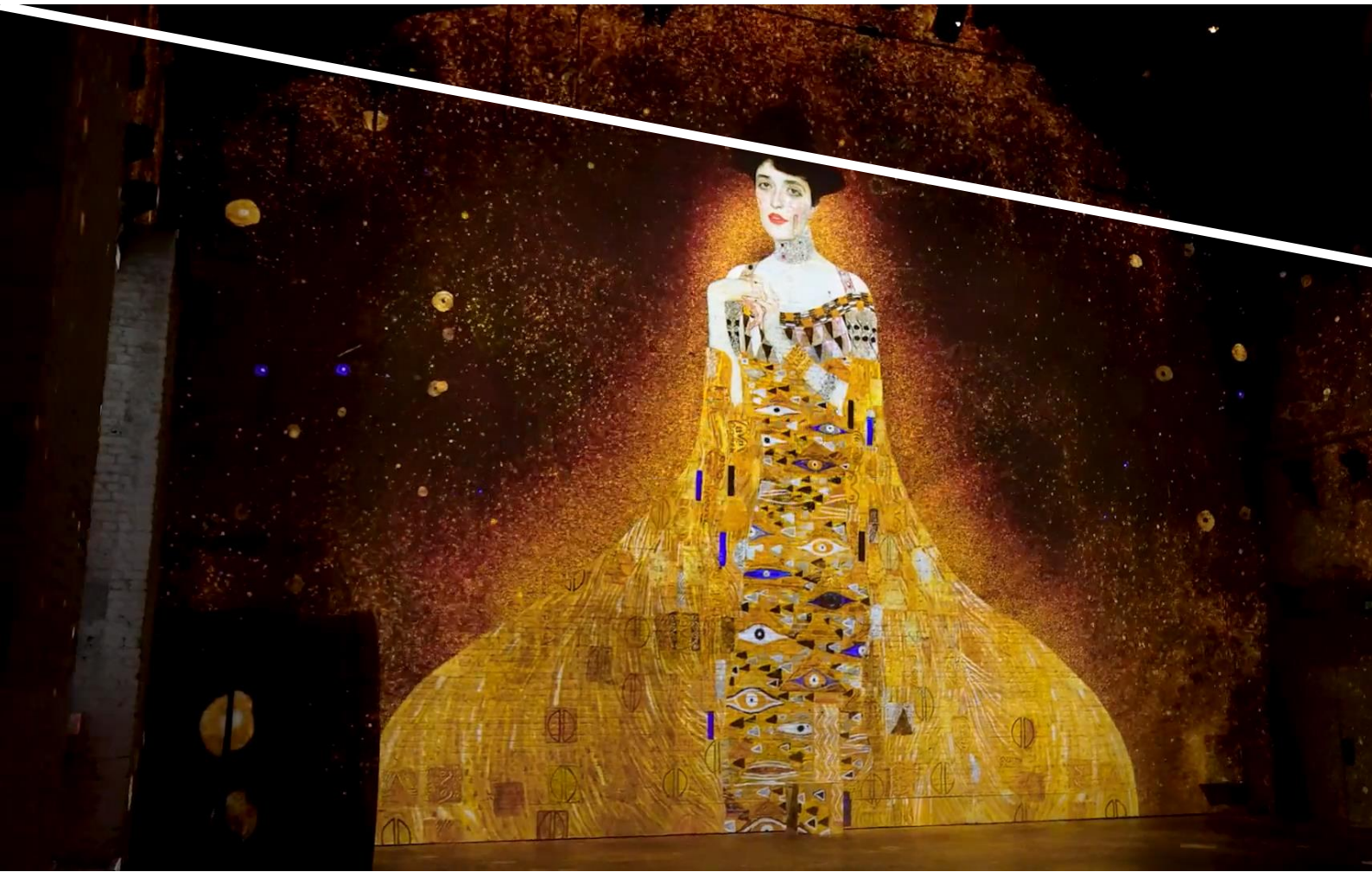


PRESS KIT

Dortmund, 4. November 2022



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Culturespaces to open a digital and immersive art centre in Dortmund

Premiere of "Phoenix des Lumières" on January 28, 2023 – unusual location in the historic halls of the former Phoenix-West steelworks – tickets on sale from November 2022



Die Erlebniswelten des Malers Gustav Klimt bilden den Auftakt von Phoenix des Lumières. Bildnachweis: Culturespaces / Els Zwerink (bei Verwendung bitte angeben)

Paris/Dortmund, 2. September 2022.

Culturespaces, the French inventor and operator of the "Atelier des Lumières" in Paris, is opening its first center for digital art in Germany in Dortmund. On Saturday, January 28, 2023 is the premiere of "Phoenix des Lumières". The location, a former gas blower hall, is as historic as it is significant for Dortmund and the Ruhr region.

Bruno Monnier, President and founder of Culturespaces: "We are looking forward to bringing 'Phoenix des Lumières' to North Rhine-Westphalia and to Dortmund. Our wish is to contribute to the development of the city of Dortmund and to the development of the whole region. The goal is to develop a radiance that points far beyond the Ruhr

region."

The new center for digital art is designed to be permanent, with the artists, their works and their immersive worlds changing at long intervals of up to a year. Tickets for "Phoenix des Lumières" can be purchased online starting November 2022.

Opening with Gustav Klimt and Friedensreich Hundertwasser

The artistic prelude to the opening of "Phoenix des Lumières" in Dortmund will be the worlds of experience from a century of Viennese painting with works by Gustav Klimt (1862 - 1918) and the painter and architect Friedensreich Hundertwasser (1928 – 2000). Visitors are invited to be enchanted by the golden hues and decorative motifs in the digital space and to dive deep into the imperial Vienna of the late nineteenth century.

Gustav Klimt

Experiencing a century of Viennese painting, linking the works of Gustav Klimt (1862 - 1918) and his successors with emotions, surrounded by an abundance of portraits, landscapes, nudes, colors and golden tones – this is the concept of "Phoenix des Lumières". Visitors are invited to marvel at iconic works such as Klimt's "The Kiss" in large format and view the masterpieces from new perspectives. Klimt was the driving force in the Vienna Secession, a movement that aimed to shake up European art and pave the way for contemporary painting.

This immersive art experience was created by Gianfranco Iannuzzi, Renato Gatto and Massimiliano Siccardi, with musical accompaniment by Luca Longobardi. Responsible for the design of the graphics and animation: Cutback. Production: Culturespaces Digital®.

Friedensreich Hundertwasser

The exhibition "Hundertwasser: In the Footsteps of the Vienna Secession" allows visitors to immerse in the work of the Viennese artist Friedensreich Hundertwasser (1928 - 2000). The painter and architect followed the footsteps of the Vienna Secession, which had emerged a few decades earlier. Hundertwasser was strongly influenced by the artistic revolution that Klimt had sparked to breathe new life into art. His paintings and architectural works are characterized by a deep respect for man and nature. Like Gustav Klimt, Hundertwasser forgoes perspective and instead relies on a succession of layers. He turns away from straight lines and prefers expressive strokes that give rise to irregular shapes.

This immersive art experience was created by Gianfranco Iannuzzi, Renato Gatto and Massimiliano Siccardi, with musical accompaniment by Luca Longobardi. Responsible for the design of the graphics and animation: Cutback. Production: Culturespaces Digital®.



The "Journey" is an experimental journey to explore the creation of photons. Image credit: Culturespaces/ Marijin van Laerhoven (please indicate when using).

Journey

The exhibition "Journey" invites visitors to explore the world of contemporary art. In "Journey", visitors embark on a digital, experimental journey to explore the creation of photons, one of the main elements of light. In the process, they follow the path of photons through the individual layers of the human eye: from the iris, through the vitreous body, onward via the optic nerve, until they finally reach the neurons and are converted into electrical signals. In an unusual and fascinating way, the "Journey" visualizes the process of conversion of photons into a form of energy to be perceived by the brain. The concept and design of the exhibition were developed by Nohlab and were

produced by Culturespaces Digital®.

The location: a 19th century gas blower hall

"Phoenix des Lumières" will be shown in a 19th century hall that was used as a gas blower hall for the blast furnaces of the Phoenix-West steelworks at the beginning of the 20th century. With its thirteen-meter-high walls and an area of 3,000 square meters, it offers the right spatial conditions for the project. Around 110 video projectors, 28 loudspeakers and 10 subwoofers provide the emotional space and sound experience over an area of more than 2,000 square meters, casting large-scale images and works of the artists onto a projection surface of 5,600 square meters. In addition to the exhibition hall with pavilions, there are also educational areas and a selfie room for visitors to explore.

Immersive art: from France to the world

Culturespaces opened "Atelier des Lumières", the first immersive center of its kind in Paris, in 2018. Since then, over 1 million visitors per year have been able to see the digitized artworks of Vincent van

Gogh, Claude Monet, Gustav Klimt and Salvador Dalí and dive into the immersive experience. Due to the very good response, Culturespaces expanded its offering nationally and internationally and, since 2022, has also been represented at locations such as Amsterdam (Fabrique des Lumières), New York (Hall des Lumières) or Seoul (Théâtre des Lumières). With Dortmund and the permanent center for immersive art "Phoenix des Lumières", Culturespaces will come to Germany for the first time in early 2023.

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About Culturespaces

Founded in 1990 by Bruno Monnier, Paris-based Culturespaces specializes in the global management of European monuments, museums and art centers. Culturespaces is one of the leading private operators worldwide, with over 6 million visitors per year. Since 2012, Culturespaces has also been the provider of 9 digital art centers worldwide, including Paris, Amsterdam, Dubai, New York, Seoul and, from January 2023, Dortmund. The concept: to stage immersive art and digital exhibitions with the works of famous, also contemporary international artists at unusual locations in a technically elaborate way and as an emotional experience.

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Bruno Monnier: "Our exhibitions always relate to the place"

The founder of Culturespaces, Bruno Monnier, talks about the importance of the exhibition space for art and for the people who experience art

Paris/Dortmund, 4. November 2022. With "Phoenix des Lumières," the French company Culturespaces is opening its first center for digital art in Germany. That the location is the former Phoenix Halle in Dortmund is no coincidence. Bruno Monnier, founder of Culturespaces, is convinced that the significance of the location of the exhibition has a great influence on the art on display as well as on the people who visit it.

Mr. Monnier, you founded Culturespaces in 1990 and specialized in the management of European monuments and museums from the beginning. In 2012, you added Carrières des Lumières in Les Baux-de-Provence, the first of what are now nine digital art centers. What is the underlying objective?

Monnier: We want to make art accessible to everyone. By decoupling the paintings of great artists from their original places in museums and bringing their work to people around the world in digital form, we are helping to democratize access to art.

It is not only the artists' work that you attach great importance to. The buildings in which the art is presented are just as important to you.

Monnier: Yes, that's right. We place great importance on finding the right building in the right location for our exhibitions. During my decades of working with art, I've seen again and again how important it is that we humans have access to places with which we are connected through our history. These places can spark our imagination, evoke deep feelings within us, and throw us back to the question of who we are and how we live. Our work with art, therefore, always relates to the place.

What criteria must a building fulfill as a center for immersive art?

Monnier: There are several levels. On the one hand, we have clear spatial requirements that have to be met. To cover the dimensions of our exhibitions alone, we need several-meter-high ceilings – in Dortmund for example they are up to a height of 13 meters – and many, many square meters of walls. Of course, the location needs a very good infrastructure, also in terms of digital possibilities. An important aspect is that we present art exclusively in buildings with history. We are convinced that the location of the exhibition also has an influence on the experience of art. In Dortmund, we therefore chose the old gas blower hall on Phoenixplatz. In New York, we opened an exhibition this September in the former Emigrant Bank Building – a Beaux-Art style building that was considered the largest "savings bank" in the United States in the 1920s and was added to the National Register of Historic Places in February 1982. Thus, each building has its history, which is still noticeable to us today.

Like the Emigrant Bank Building in New York, buildings are often landmarked. What does that mean for your work?

Monnier: With every building, we make a point of preserving as much of the original structure as possible and keeping it visible. We are already very careful in our approach. For example, we treat the

walls and ceilings of our halls with a very special gray paint that can always be washed off afterwards without leaving any residue. We attach great importance to changing as little as possible so that we can always restore the original condition. We also preserve other characteristic features of buildings and integrate them into our exhibitions. In Dortmund, for example, we took care not to alter the old metal struts on the ceiling. On the contrary, we integrated them into the exhibition, the same with the skylight windows and brick elements under the ceiling. This is what makes our digital art presentation so elaborate: Our effort is to prepare and arrange the many and multifaceted artworks in such a way that they fit the building. In the exhibition, they seem to be made for it and yet can stand on their own in their uniqueness. The same applies to the music, by the way. It, too, is composed and arranged especially for each historic building.

So that means: First comes the building, then the artist?

Monnier: First we choose the building. That has to be right. The art work also has to fit, but our exhibitions change. And that's exactly our expertise: to make the works of famous artists so tangible that they seem to merge with the building. That's why the exhibition of one and the same artist is always different depending on where in the world we show it.

What criteria are used to select the artists for the exhibitions?

Monnier: We try to cover as broad a range of artistic styles as possible in our immersive exhibitions and to show the most famous artists in their respective fields. In addition, our artists should have a large number of works. We are talking about around 300 to 450 works at least, which we need to prepare in digital form and make them a truly immersive experience. Also, the images should not be too light or too dark. Not every color is equally suitable to be presented impressively in digital form.

What makes the concept of Culturespaces so special in your eyes?

Monnier: We combine classical and modern art in a digital space. In our exhibitions, you will always find a young, contemporary exhibition alongside the great classical artists. In Dortmund, for example, it's the exhibition "The Journey," which was implemented by the renowned Istanbul agency Nohlab. This combination always inspires me anew. We want to fill the historic buildings with life. We want to turn them into places that appeal to the public in a completely new way. Each of our historic buildings is unique. This also makes each of our digital exhibitions a unique experience that cannot be copied.

The opening of "Phoenix des Lumières" will take place on January 28, 2023 at Phoenixplatz in Dortmund.

Characters without headline (incl. spaces): 5.713

About Culturespaces

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Culturespaces

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Inaugural exhibition: 'Gustav Klimt, Gold in Motion'

Creative Director: Gianfranco Iannuzzi

Created by Gianfranco Iannuzzi, Renato Gatto and Massimiliano Siccardi.

Graphic & Animation Design: Cutback

Production: Culturespaces Digital®

The first main exhibition in Phoenix des Lumières will bring Viennese art to life in an innovative way, featuring works by Gustav Klimt (1862-1918) and his contemporaries. Golden and brightly coloured portraits, landscapes, and nudes will be on display. Visitors will see masterpieces, such as Klimt's famous The Kiss painting, in large-sized versions, and will be immersed in the imperial Vienna of the late nineteenth century.

Gustav Klimt was the most important artist of the Vienna Secession, an art movement that sought to distance itself from the traditional artistic styles at the start of the twentieth century. The use of the colour gold and the decorative motifs were the symbols of this artistic revolution.



Gustav Klimt, *Church in Cassone* © akg-images; *Friends II* © akg-images / Erich Lessing; *Country Garden with crucifix* © Bridgeman images; *Lady with a Fan* © akg-images / Imagno / Austrian Archives; *The Birch Wood* © Bridgeman images; *Beech Forest I* © akg-images; *Mada Primavesi*, *Portrait of a young woman* © Bridgeman Images

Short exhibition: 'Hundertwasser, in the wake of the Vienna Secession'

Creative Director: Gianfranco Iannuzzi

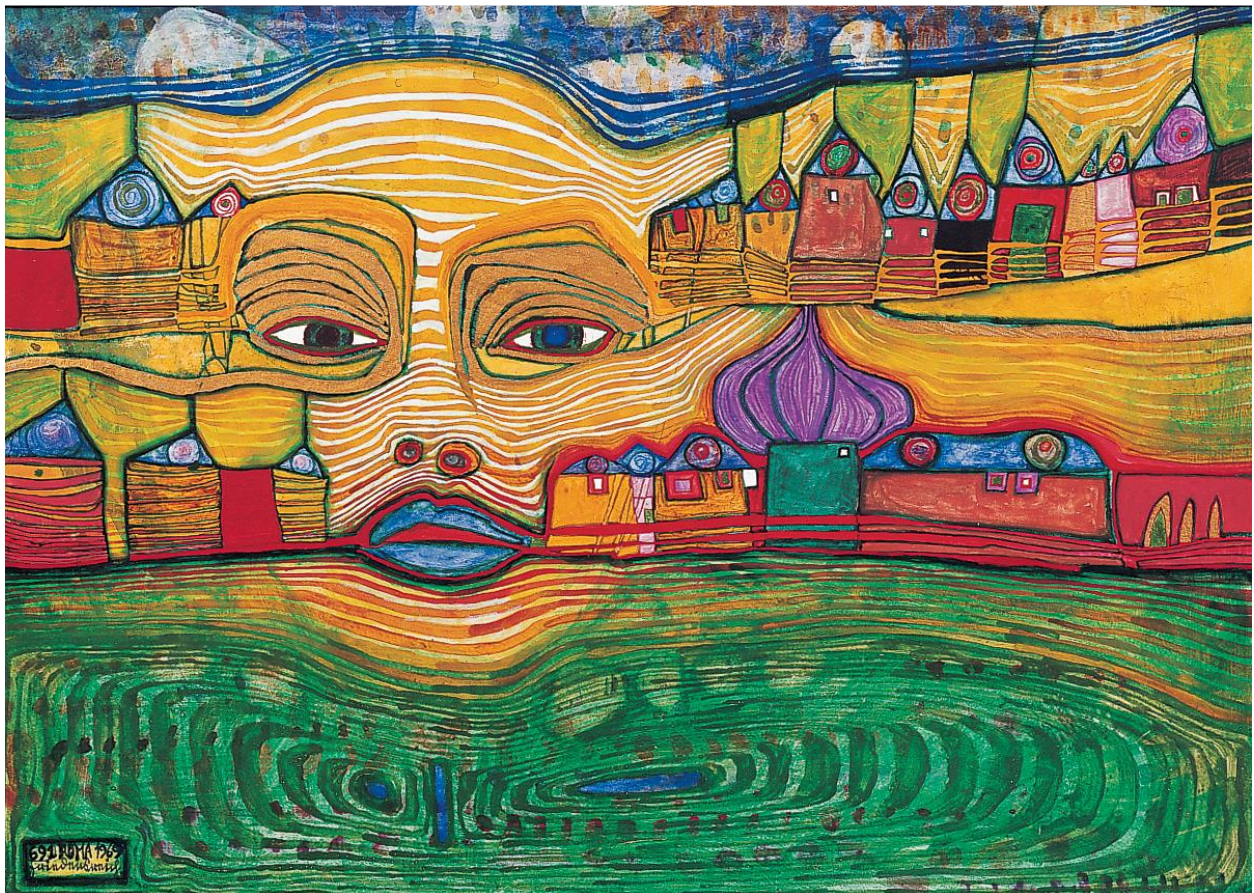
Created by Gianfranco Iannuzzi, Renato Gatto and Massimiliano Siccardi.

Graphic & Animation Design: Cutback

Production: Culturespaces Digital®

Part of the programming will be the short exhibition 'Hundertwasser, in the wake of the Vienna Secession'. This exhibition, created by Gianfranco Iannuzzi, Renato Gatto and Massimiliano Siccardi, will give visitors an impressive overall experience of the work of Viennese artist Friedensreich Hundertwasser (1928-2000)).

Hundertwasser, who was also an architect, was strongly influenced by the Vienna Secession and represented an artistic revival of the movement in the twentieth century. His great respect for nature and people is evident in his paintings and architecture. Like Gustav Klimt, Hundertwasser changes perspectives through small framed surfaces and has a preference for vivid lines and irregular shapes above straight lines.



Friedensreich Hundertwasser, *691 Irinaland in Balkans*, 1969, Mixed technique, 36,5 x 51 cm, © 2022 Namida AG, Glarus

Inaugural exhibition: 'Gustav Klimt, Gold in Motion'

To mark its opening, Phoenix des Lumières presents an immersive exhibition devoted to the main figures in the Viennese art scene, of which Gustav Klimt was a key figure.

In late nineteenth century Imperial Vienna, Gustav Klimt was one of the principal decorative painters of the sumptuous monuments on the Ringstrasse. At the dawn of the new century, he led the Vienna Secession, a movement that sought to break away from academic art. Both famous and contested, Klimt paved the way to modern painting. The gold and decorative patterns that characterise his works are a symbol of this artistic revolution. The immersive exhibition includes the works that characterise Klimt's work and made him so famous—his 'golden phase', portraits, and landscapes.

The immersive exhibition also presents works by major Viennese artists such as Egon Schiele and Friedensreich Hundertwasser, who were influenced by Klimt's work. Inspired by the artistic effervescence of the end of the nineteenth century, Schiele advocated a new form of representing landscapes and the human body. Hundertwasser infused his architectural structures and paintings with a symbolic dimension.

Produced by Culturespaces and created by Gianfranco Iannuzzi, Renato Gatto and Massimiliano Siccardi, this inaugural artistic programme invites visitors to immerse themselves in the colourful and luminous works of Gustav Klimt, works by his contemporaries, and those whom he inspired.

Taking visitors on a journey through one hundred years of Viennese painting, the immersive exhibition takes an original look at the works of Klimt and his successors through a presentation of the portraits, landscapes, nudes, colours, and gilding that revolutionised Viennese painting at the end of the nineteenth century and in the century that followed. The exhibition whisks the public back in time to explore the artwork of the Vienna Secession, portrayed through several hundred original photos taken in Vienna by Creative Director, Gianfranco Iannuzzi.

Explanations for 'Gustav Klimt, Gold in Motion'



Gustav Klimt, *Interior of the Kunsthistorisches Museum in Vienna*, detail depicting archway and the spandrel decoration of figures depicting the Italian Renaissance, c. 1890/91, mixed technique, c. 230 cm, © Gianfranco Iannuzzi

In 1897, Gustav Klimt was one of the founders of the Vienna Secession, which sought to break away from the constraints of social, political, and aesthetic conservatism, extend the scope of art beyond pure painting to include all the decorative arts. Architecture was the Vienna Secession's primary form of expression. Otto Wagner designed the pavilions for the Vienna underground, and notably the iconic Karlsplatz station, and was also the creative brains behind the Church of St. Leopold with its stunning stained-glass windows, considered to be one of the most important churches of the twentieth century. His unequivocally Art Nouveau style is characteristic of the Vienna Secession.

SEQUENCE 1 – Neoclassical Vienna

The first sequence of images in the immersive exhibition takes the visitor to the Kunsthistorisches Museum in Vienna, whose architecture and decorations gradually emerge on the Phoenix's projection surface. First the ceiling emerges, followed by the columns, and, lastly, the neoclassical paintings produced by the Imperial Court painter Hans Makart (1840–1884), and the young Gustav Klimt. Decorative elements incorporated into the palace's architecture, their frescoes appear on the Phoenix's concrete walls as if they have temporarily left the grand staircase, whose ceiling they have embellished since the museum opened in 1891.

The dialogue between painting and architecture then continues beneath the chandeliers of the Burgtheater, the Austrian National Theatre in Vienna, which also dates from the end of the nineteenth century. The ceiling is illuminated to enable visitors to appreciate the pictorial work of Franz Matsch and Gustav Klimt, as the monumental projection offers a unique opportunity to take a close look at the frescoes, which explore mythological themes. A predecessor and contemporary of Klimt, Makart was considered a major Austrian academic painter in late nineteenth century Vienna. His rich and lyrical paintings were inspired by classical tradition, with a particular focus on the Venetian Settecento.

SEQUENCE 2 – Klimt and the Vienna Secession

The facades of the buildings in Vienna are adorned with organic shapes, floral compositions, and stylised vegetal motifs, in which green and gold are the dominant colours. The emblematic Secession Palace—



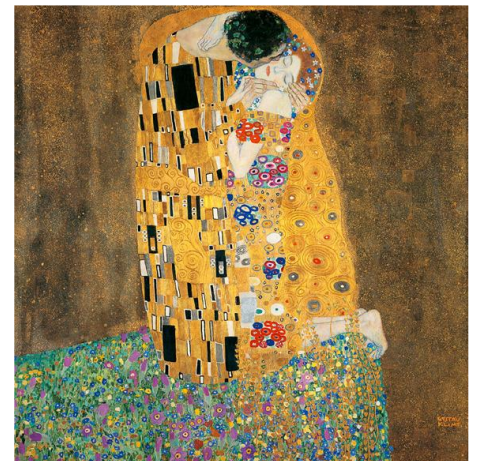
Joseph Maria Olbrich (architect), The Secession building, home of Vienna's Secession Artists' Association. Inscription above the door says 'To every age its art, to every art its freedom'. The three female heads represent Painting, Architecture, and Sculpture (1897–1898). © akg-images / Erich Lessing

on whose frontispiece is inscribed the motto 'To every age its art, to every art its freedom'—was the exhibition venue for the Viennese movement and reflected the quest to create 'total art'. The aesthetic quest was also evident in the artwork on posters and the monthly journal published by the secessionist artists, entitled *Ver Sacrum*. The graphic art forms displayed on the Phoenix's walls reflect a preference for curved lines, illustrated forms, and stylised Gothic fonts.

SEQUENCE 3 – Klimt's use of Gold

Filled with symbolism, Klimt's oeuvre was incorporated into the new architecture of the Secession Palace, and can now be seen on the Phoenix's monumental walls. In the immersive exhibition the

allegorical figures gradually emerge, reproducing the work in its entirety and its wealth of detail. The juxtaposition of stylised geometrical shapes divides the space into sections, in a characteristic tribute to the Byzantine mosaics that particularly impressed Klimt in Ravenna. The son of a gilder, Klimt integrated into his work fine layers of gold leaf in order to sublimate his figures and enhance their magical preciousness. He thus succeeded in giving his works a timeless quality; the absence of perspective and shadow made them look like religious icons. During his 'golden phase', Klimt produced masterpieces: *The Kiss*, *Danaë*, *Portrait of Adele Bloch Bauer I*, and so on.



Gustav Klimt, *The Kiss*, 1908, oil on canvas, 180 x 180 cm, Österreichische Galerie Belvedere, Vienna, Austria - © akg-images / Erich Lessing

SEQUENCE 4 – Klimt's vision of nature



Gustav Klimt, *Beech forest I*, c. 1902, oil on canvas, 100 x 100 cm, Staatliche Kunstsammlungen, Galerie Neue Meister, Dresden, Germany © akg-images

During his many summer holidays on the banks of Lake Attersee in Austria, Klimt painted nature scenes in the open air, such as gardens, orchards, and meadows. Without narrative elements and human figures, visitors are immersed in vegetation that invites us to contemplate nature, and the banks of the lake seem to admire their reflection on the slack surface. The Phoenix's floor is transformed into a carpet of innumerable flowers, enabling viewers to enjoy a rich palette of colours, evoking pointillism.

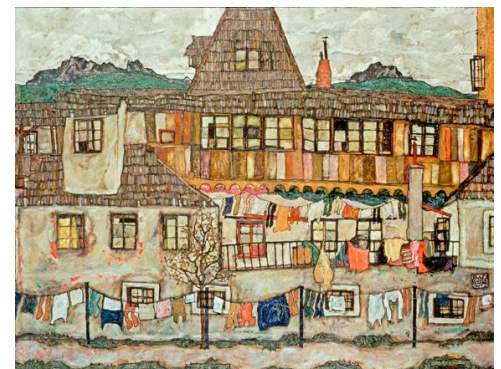
The immersive exhibition then takes us into a wood, and then into a forest of aligned tree trunks that stand like the columns of vegetal temple. A village can be seen at the edge of the woods.

SEQUENCE 5 – Egon Schiele

The houses that invade the Phoenix are the work of

Egon Schiele. Influenced by Klimt, Egon Schiele created his villages like a patchwork quilt, in compositions comprised of successive layers. Although the landscapes were not portrayed realistically, they offer a glimpse of Schiele's mental state through melancholic colours and tormented lines.

Gangly puppets, Egon Schiele's figures—combining the themes of Eros and Thanatos—begin to dance on the Phoenix's surfaces. As the twisted bodies extend over the walls, eroticism is associated with death. The penetrating gazes in the portraits and self-portraits invite the visitors into Schiele's world.



Egon Schiele, *Houses with clothes drying*, 1917, Oil on canvas, 110 x 140 cm, Leopold Collection, Vienna, Austria, © akg-images / Erich Lessing

SEQUENCE 6 – Klimt's images of women

The silhouettes painted by Schiele are replaced by Klimt's women. Gold is replaced by colour, which highlights and exalts the women. The gallery of portraits—young girls, pregnant women, and old women, who are beautiful or not so beautiful—represents femininity in all its shapes. Their elegant lines convey an expressive power. Haughty or solitary, the women are a source of fascination and reflect the tenderness with which the painter viewed them.

These images are followed by more existential paintings that address the various stages of life - birth, youth, old age, and death. The eye is drawn to the details of the ornamental motifs, which are more abstract in style.

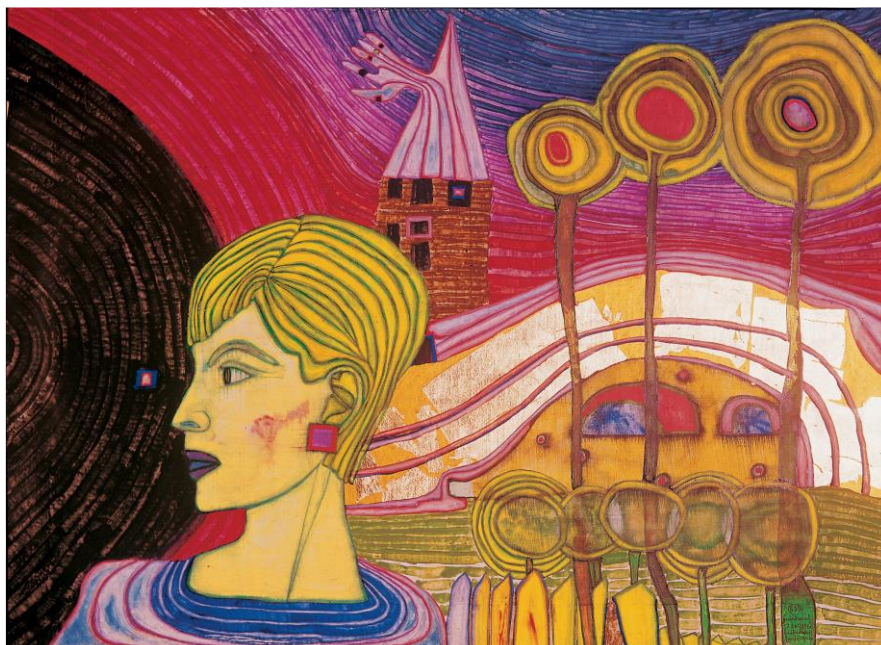


Gustav Klimt, *Water Serpents II (Friends)*, 1904-1907, oil on canvas, 80 x 145 cm, Private collection, © akg-images / Erich Lessing

Explanations for 'Hundertwasser, in the wake of the Vienna Secession'

Created by Gianfranco Iannuzzi, Renato Gatto and Massimiliano Siccardi with the support of the Hundertwasser Foundation, the 'Hundertwasser, in the wake of the Vienna Secession' exhibition immerses visitors in the work of Viennese artist and architect Friedensreich Hundertwasser (1928 – 2000). A painter and architect, he was the inheritor of the Vienna Secession, several decades later. He embodied an artistic revival, which was heavily influenced by the revolution instigated by Klimt. His paintings and architectural work, which are firmly rooted in a respect for nature and man, embody the source of life and the elements. Like Gustav Klimt and Egon Schiele, the artist abandoned perspective, using instead a succession of layers, and, like them, he preferred more expressive lines to the straight line, creating irregular forms. He stated that: 'The straight line is a man-made danger because it is completely alien to mankind, to life, to all creation'.

Hundertwasser's painting is an explosion of colour that embodies the very source of life and the natural elements, in an endless spiral. His artistic work relating to architectural and human uniformity is reinterpreted using computer graphics and video animation techniques. The area within the Phoenix des Lumières is transformed into a fragmented itinerary of digitised images. The artist's ideal city gradually emerges on the Phoenix's monumental surfaces, in a large dynamic fresco that takes shape, composed of forms and colours that appear to the rhythm of the music. Irregular shaped windows animate brightly coloured paintings, and lines create a utopian world. Wandering around the area within the Phoenix, the visitors enter the scene and become part of the work itself through their presence.



Friedensreich Hundertwasser, *632 Missed Spring*, 1966, Mixed technique, 53 x 73 cm, © 2022 Namida AG, Glarus

Contemporary Creation: *Journey*

Direction and Design: Nohlab

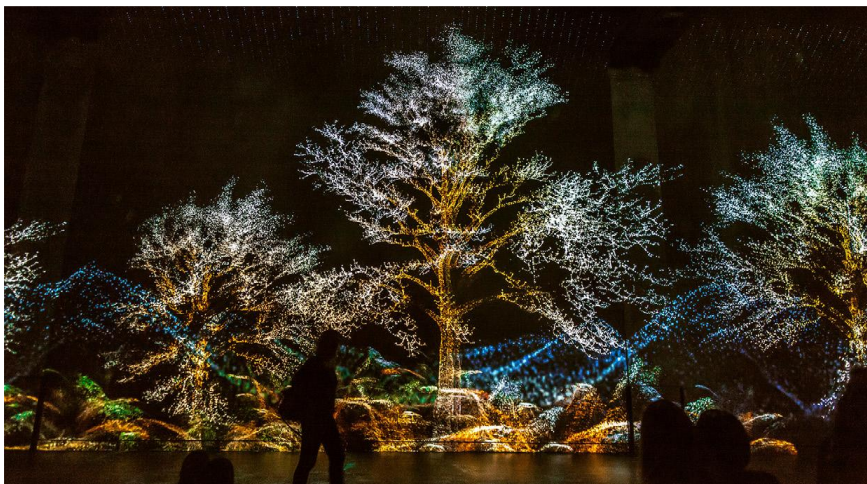
Production: Culturespaces Digital®

The Nohlab production studio has created a digital work entitled 'Journey': an experimental journey whose theme is the creation of photons – one of the elementary particles of light. 'Journey' shows the transition of the photons through every layer of the eye up to the nerve cells, where they are converted into electric signals.

Our journey begins with the formation of photons in blank space, the colored photons approach the eye and we find ourselves in the capillary structure of Iris, the first layer of the eye.

Next stop for the light particles is the Lens, which has a more crystalline form. We find ourselves in a refractive and fractalized environment. With an accelerating pace, we move towards a structure of many capillaries, aka optic nerves, gradually becoming thinner and eventually transmitting light particles towards neurons.

Photons are now signals, transmitted to the Brain by their neuron guides. When they reach the sensory mechanism in the brain, light finally begins to generate explicit forms and images that can be perceived.



'Journey', The Nohlab production studio; © Culturespaces / Eric Spiller

The soundtrack

A series of musical pieces were chosen to accompany the moving images from one sequence to the next and enhance the emotional experience of the two immersive exhibitions presented in Phoenix des Lumières.

‘Gustav Klimt, Gold in Motion’

‘Neoclassical Vienna’ sequence

Overture of Tannhäuser by Wilhelm Richard Wagner

‘Klimt and the Vienna Secession’ sequence

Schneeglöckchen-Walzer, Op. 143 by Johann Strauss

Symphony no. 9 – Choral Symphony by Ludwig van Beethoven

‘Klimt’s use of gold’ sequence

Symphony no. 9 – Choral Symphony by Ludwig van Beethoven

Etude No. 2 – Start Rec Etudes for Piano, Vol. 1, No. 1-10 by Philip Glass

Concerto N°1 in E minor, Op. 11 by Frederic Chopin

‘Klimt’s vision of nature’ sequence

Lied, Ich bin der Welt abhanden gekommen by Gustav Mahler

‘Schiele’ sequence

Cadenza: Concerto for Piano and Orchestra No. 5 by Sergueï Rachmaninov and Alexander Warenberg

‘Klimt’s images of women’ sequence

Giuditta’s Meine Lippen, sie küssen so heiß by Franz Lehar

‘Klimt’s use of colour’ sequence

Madame Butterfly (Humming Chorus) by Giacomo Puccini

Closing Credits

Study no. 2 by Philip Glass

‘Hundertwasser, in the wake of the Vienna Secession’

Memoria by Murcof

Hundertwasser synth-phony 2022, Alex Jaffray & Gilles Facérias

III. Sarma by Kimmo Pohjonen, Samuli Kosminen, & the Kronos Quartett

‘Journey’

Journey by Gökalp Kanatsız – Zelig Sound (Matthew Zelig) – Giray Gürkal

Phoenix des Lumières: facts and figures

Phoenix des Lumières will open its doors in November 2022 in Dortmund, in the Phoenix Halle, a former gas treating plant, part of the famous Phoenix West blast furnace. Located in the core of Phoenix West area, five minutes away from the Phoenix See, 15 minutes away from Dortmund city centre, and less than 1h15 from Cologne, Dusseldorf, Duisbourg and Essen, Phoenix des Lumières will use unique cutting-edge technology to create immersive exhibitions devoted to some of the most famous artists in the history of art.

This new digital art centre will be inspired from Atelier des Lumières, opened in Paris in 2018 (over 1 million visitors per year). The exhibitions will be designed to complement the unique architecture of Phoenix des Lumières, with its 13-metre-high walls and 5600-m²-surface area.

Largest digital art centre in Dortmund

- 2.200 m² of floor space
- 5.600 m² of projection surface
- 110 video projectors, 28 speakers and 10 subwoofers
- 13 m high walls
- An exhibition hall with pavilions, educational areas, small museum and a selfie room



© Gregor Winert

PRESS KIT



Practical Informationen

Opening hours

Sunday to Thursday, from 9 a.m. to 5 p.m.

Friday to Saturday, from 9 a.m. to 9 p.m.

Rates

Regular admission 15 €

Tickets

Tickets will be available for purchase on www.phoenix-lumieres.com.

Access

Phoenixplatz 4, 44263 Dortmund, Deutschland

Arriving by public transport

Subway station from the city centre (10-12min),

alight at either Dortmund Hörde/Rombergpark

Bus 445 or 451, alight at Phoenix Hall/Phoenix

Platz/Am Heedbrink

25min all inclusive from the central railway station

Dortmund Hbf

Arriving by car

Bundesstraße 54 road



Web

www.phoenix-lumieres.com

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www.facebook.com/PhoenixdesLumieres/



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Gianfranco Iannuzzi, Creative Director



"What I love about my work is being able to introduce people to outstanding places; places that have their own soul, their own story, their own architecture. Actually feeling the space is so important, both for myself and for the public. No matter what kind of space I'm working with, my primary focus is preserving its uniqueness, adapting to its architecture and its existing surfaces. Capturing the space's own specific vibe and bringing it to life, using images to enhance it rather than detract from it."

Having spent the last 30 years trailblazing the creation of immersive artistic installations, Gianfranco Iannuzzi has been the creative brains behind numerous exhibitions both in France and overseas.

He has been working with Culturespaces since 2010, helping the firm develop its digital art centres such as Carrières des Lumières in Baux-de-Provence (2012), Atelier des Lumières in Paris (2018), Bunker des Lumières in Jeju, Korea (2018), Infinity des Lumières in Dubai, and Bassins des Lumières in Bordeaux, which is currently the largest permanent immersive multimedia installation in the world.

Venetian-born Iannuzzi initially started out teaching sociology in his hometown, whilst simultaneously honing his passion for social and artistic photography.

In the 1980s, a project based on the fragmentation, deconstruction and reassembly of images prompted him to break out of the box and challenge the boundaries of traditional printed photography. He decided to take part in the International Photography Festival in Arles, and began exhibiting and experimenting with different ways of approaching and staging his images.

In the 1990s, his approach was to fundamentally change on discovering a truly extraordinary site, the Baux-de-Provence quarries, which prompted him to start developing 'XXL' artistic installations built around his own images or works of art by great masters. It is, indeed, a site where he continues to showcase his latest work to this day.

When the new millennium dawned, he continued developing similar immersive art installations, hunting down ever-more impressive locations in which they could be staged: the Atelier Cézanne in Aix-en-Provence, the Lapidaire museum in Narbonne, a disused Thémis solar power station, the Val-de-Grâce church in Paris, caves in the cliffs at La Balme, the San Galgano Abbey in Tuscany, an old thermal power station in Leipzig, Germany, the Atelier des Lumières in Paris, the Bunker des Lumières in Jeju, Korea, and the Bassins des Lumières in Bordeaux.

"By embracing the cutting-edge multimedia technology that is available today, over the years I have been able to create and develop a rich, immersive and interactive musical and visual environment. It has given me the opportunity to play around with different senses and emotions, placing the public at the very heart of the experience and inviting them to move through a multi-dimensional space where they end up becoming an integral part of the work, surrounded by images on the walls, floors and ceilings."

Culturespaces, creator of Phoenix des Lumières

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 firm has also trailblazed 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.

‘DES LUMIÈRES’ digital art centres by Culturespaces:

- Carrières des Lumières, Baux-de-Provence (since 2012)
- Atelier des Lumières, Paris (since 2018)
- Bunker des Lumières, Jeju (since 2018)
- Bassins des Lumières, Bordeaux (since 2020)
- Infinity des Lumières, Dubai (since 2021)
- Fabrique des Lumières, Amsterdam (since 2022)
- Théâtre des Lumières, Seoul (since 2022)
- Hall des Lumières, New York (since 2022)
- Port des Lumières, Hamburg (opening in 2024)

Fully aware of the importance of preserving the world’s artistic and cultural heritage for future generations, Culturespaces also helps fund annual restoration programmes targeting the monuments and collections it manages.

The Culturespaces Foundation, meanwhile, was founded by Bruno Monnier in 2009 to foster access to art and culture for disadvantaged children affected by illness, disability or poverty. One of France’s benchmark foundations, it implements bespoke cultural initiatives, blending culture, education and solidarity.

www.culturespaces.com



Bruno Monnier, Founder and President of Culturespaces



© Culturespaces / Jean Grisoni

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, Dubai welcoming Infinity des Lumières in 2021, the Fabrique des Lumières in Amsterdam and the Théâtre des Lumières in Seoul in 2022.

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.

The Culturespaces Foundation

Mission: Enabling access to arts and cultural education for the most disadvantaged children, to awaken their creativity

The Culturespaces Foundation is a French operating foundation which aims to enable access to arts and cultural education for the most disadvantaged children. It designs arts and cultural education programs together with partners for children affected by illness, disability and/or social exclusion.

Each year, nearly 10,000 children aged 5 to 12 take part in our creative, fun and educative programs, designed in partnership with digital art centres, museums and heritage sites in France.

Created in 2009 by Bruno Monnier, CEO and founding partner of Culturespaces, with the primary objective to promote social inclusion through cultural engagement of the youngest, enabling access to arts and cultural education for disadvantaged children.

In partnership with Culturespaces Digital Art Centres, the foundation launched in 2018 in France 'Art en immersion', a free social and educational programs that embarks children on an emotional, creative and educational journey right into the works of the greatest artists. It places culture and art at the heart of education to promote knowledge of the arts among children and encourage creativity, critical thinking and artistic practice.



© Stéphanie TETU / Culturespaces Foundation 2021

History of the West steel Factory

The Factory

Formerly an agricultural and brewing town, Dortmund experienced a major boom in the 19th century with the industrial revolution. Mining, iron and steel are the main industrial sectors of the city and more widely of the Ruhr area. The Hermannshütte steelworks opened in 1841, followed by the gas blowing room for the steelworks blast furnaces in Phoenix West in 1905. Among the city's most dynamic companies, it produced pig iron using a process that was a landmark of the British Industrial Revolution: the "puddling process", otherwise known as fat puddling. This technique for refining cast iron made it possible to improve production rates and meet the needs of the railways, which accounted for 40% to 50% of the city's economic activity at the time.

Closure (and re-opening)

Dortmund's industrial activity experienced a period of strong economic growth from the 19th to the mid-20th century. In 1913, the city produced 12.2 million tonnes of coal and 3.4 million tonnes of coke, but the successive world wars disrupted the city's economy. Hermannshütte underwent several changes of ownership during this period: first Hörder Berwgs- und Hütten-Verein, then Hüttenwerk Hörde, Hoesch and finally Thyssen-Krupp. In 1958 the waves of redundancies in the mining industry began. The successive closures of the factories were incomprehensible to the local population, for whom the industrial activity shaped the identity of the town. In 1998, the blast furnace gas blowing room was closed and the industrial complex disappeared in 2001.

The reopening and takeover of Culturespaces

The hall was renovated in 2003 and has since become a space for various cultural and artistic events. The Phoenix Hall opened a permanent exhibition presenting the structural change of the city and numerous exhibitions were organised by the Hartware MedienKunstVerein until 2010. The exhibition hall was then converted into a concert hall by the Four Artists Society and became the Warsteiner Music Hall in 2018. The management of this venue was then entrusted to Culturespaces and the building became the Phoenix of Lights in 2022.



Photo credit: **Gustav Klimt**, *Interior of the Kunsthistorisches Museum in Vienna*, detail depicting archway and the spandrel decoration of figures depicting the Italian Renaissance, c. 1890/91, mixed technique, c. 230 cm, © Gianfranco Iannuzzi



Photo credit: **Joseph Maria Olbrich** (architect), *The Secession building*, home of Vienna's Secession Artists' Association. Inscription 'above the door says "To each era its Art – to Art its 'freedom'". The three female heads represent Painting, Architecture, and Sculpture (1897–1898). © akg-images / Erich Lessing

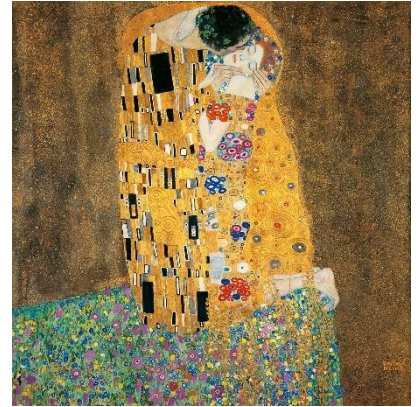


Photo credit: **Gustav Klimt**, *The Kiss*, 1908, oil on canvas, 180 x 180 cm, Österreichische Galerie Belvedere, Vienna, Austria, © akg-images / Erich Lessing

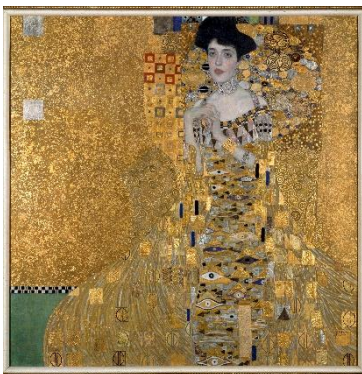


Photo credit: **Gustav Klimt**, *Portrait of Adele Bloch-Bauer I*, 1907, oil on canvas, 138 x 138 cm, Neue Galerie, New York, USA, © Luisa Ricciarini / Bridgeman Images



Photo credit: **Gustav Klimt**, *Judith*, 1901, oil on canvas, 84 x 42 cm, Österreichische Galerie Belvedere, Vienna, Austria © akg-images / Erich Lessing



Photo credit: **Gustav Klimt**, *Beech Forest I*, c. 1902, oil on canvas, 100 x 100 cm, Staatliche Kunstsammlungen, Galerie Neue Meister, Dresden, Germany © akg-images



Photo credit: **Gustav Klimt**, *Apple tree I*, 1912, oil on canvas, 110 x 110 cm, Private collection © akg-images / Erich Lessing

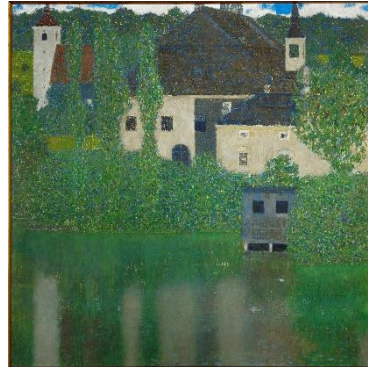


Photo credit: **Gustav Klimt**, *Kammer Castle on Lake Attersee*, 1908, Oil on canvas, 110 x 110 cm, Narodni Galerie, Prague, Czech Republic, © akg-images / Erich Lessing

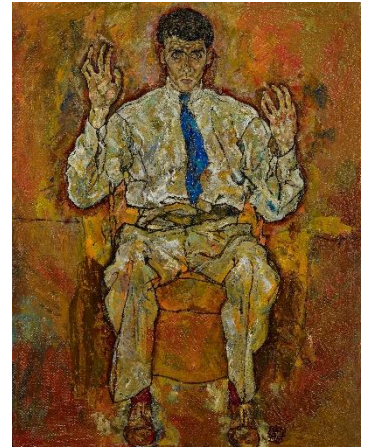


Photo credit: **Egon Schiele**, *Portrait of Paris von Gütersloh*, 1918, oil on canvas, 140 x 110 cm, Minneapolis Institute of Arts, MN, USA, © Minneapolis Institute of Art / Gift of the P. D. McMillan Land Company / Bridgeman Images

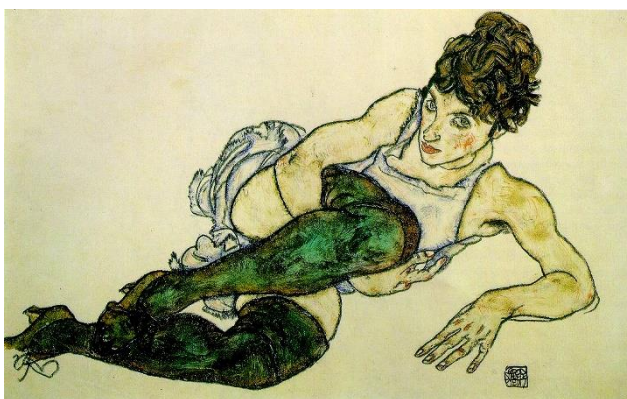


Photo credit: **Egon Schiele**, *The Green Stockings*, 1917, gouache & black pencil on paper, 29,5 x 46 cm, Private collection, © Bridgeman Images

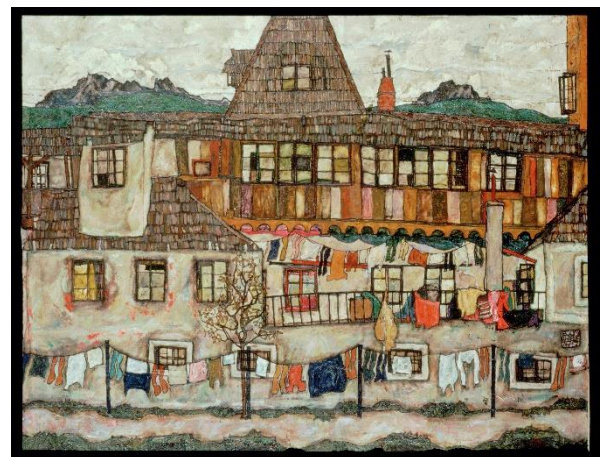


Photo credit: **Egon Schiele**, *Houses with clothes drying*, 1917, Oil on canvas, 110 x 140 cm, Leopold Collection, Vienna, Austria, © akg-images / Erich Lessing

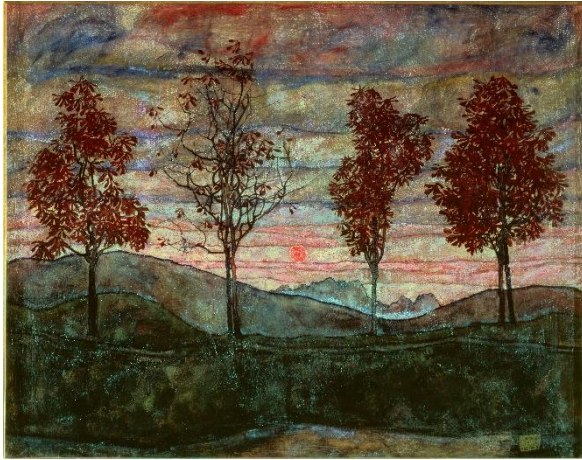


Photo credit: **Egon Schiele**, *Four trees*, 1917, oil on canvas, 110 x 140 cm, Österreichische Galerie Belvedere, Vienna, Austria, © akg-images

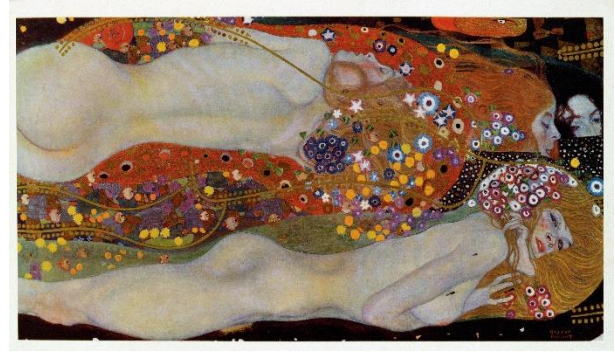


Photo credit: **Gustav Klimt**, *Water Serpents II (Friends)*, 1904-1907, oil on canvas, 80 x 145 cm, Private collection, © akg-images / Erich Lessing



Photo credit: **Gustav Klimt**, *Friends (Water Serpents)*, 1904-1907, mixed technique, gold on parchment, Österreichische Galerie Belvedere, Vienna, Austria, © akg-images / Erich Lessing



Photo credit: **Gustav Klimt**, *The Beethoven Frieze*, Detail: *The Hostile Forces*, 1902, mixed technique, Österreichische Galerie Belvedere, Vienna, Austria © akg-images / Erich Lessing



Photo credit: **Gustav Klimt**, *Virgin*, c. 1913, Oil on canvas, 190 x 200 cm, Narodni Galerie, Prague, Czech Republic, © akgimages / Erich Lessing

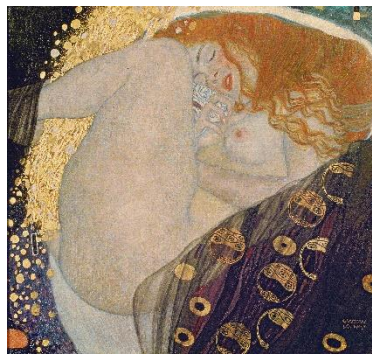


Photo credit: **Gustav Klimt**, *Danae*, 1907-08, oil on canvas, 77 x 83 cm, Galerie Würthle, Vienna, Austria, © Bridgeman Images

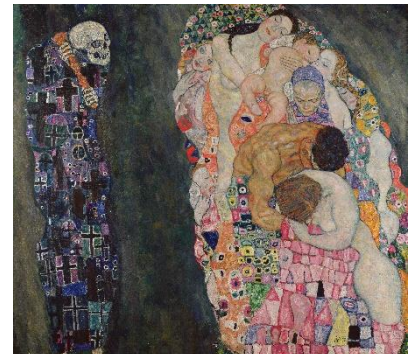


Photo credit: **Gustav Klimt**, *Death and Life*, c. 1911, oil on canvas, 177 x 198 cm, Private collection, © Bridgeman Images



Photo credit: **Friedensreich Hundertwasser**, 691 *Irinaland in Balkans*, 1969, Mixed technique, 36,5 x 51 cm, © 2022 Namida AG, Glarus



Photo credit: **Friedensreich Hundertwasser**, 738 *Grass for those who cry*, 1975, Mixed technique, 65 x 92 cm, © 2022 Namida AG, Glarus

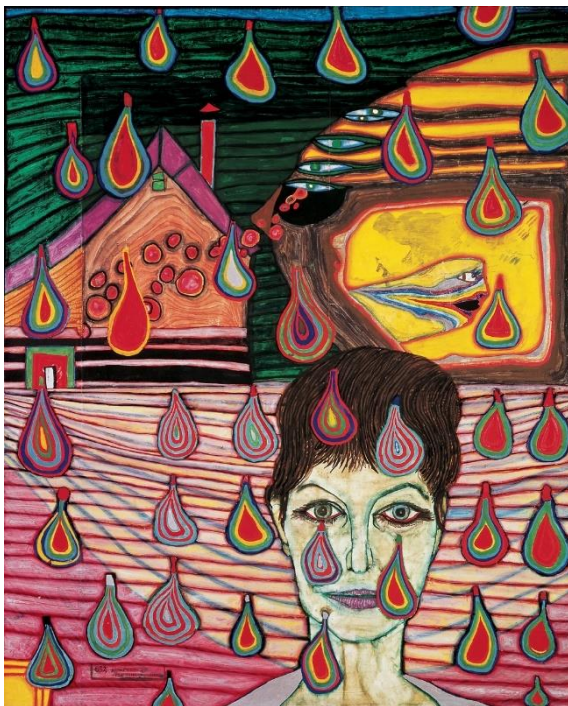


Photo credit: **Friedensreich Hundertwasser**, 632 *Missed Christmas*, 1966, Mixed technique, 32 x 50,5 cm, © 2022 Namida AG, Glarus

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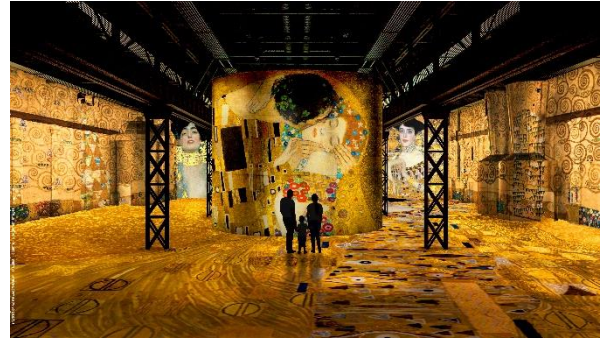


Photo credit: *Working drawing of the Stocklet Frieze (Brussels)* © Peter Will / Bridgeman Images; *Judith (detail)*; *The Kiss (detail)* © akg-images / Erich Lessing; *Portrait of Adele Bloch-Bauer* / © Luisa Ricciarini / Bridgeman Images



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