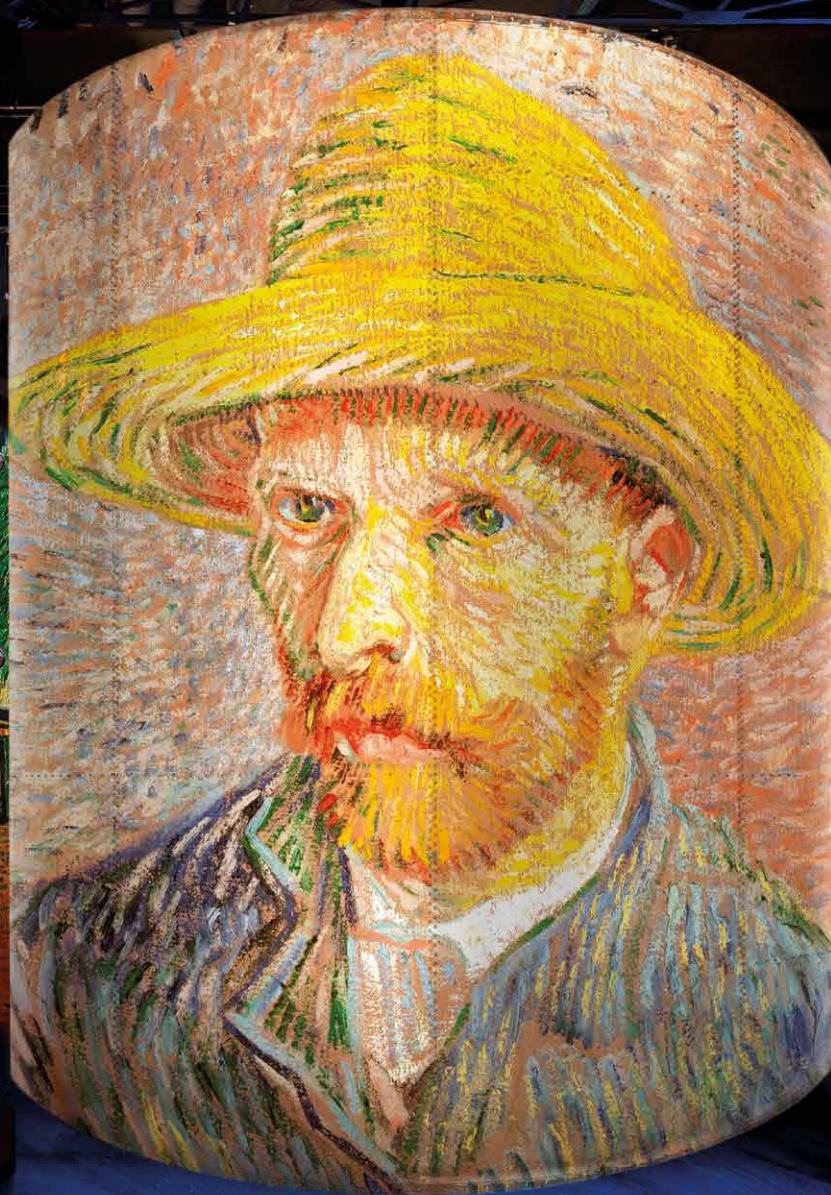


ATELIER DES LUMIÈRES

PARIS

PRESS KIT



VAN GOGH

STARRY NIGHT

A GIANFRANCO IANNUZZI
RENATO GATTO - MASSIMILIANO SICCARDI CREATION

22 FEBRUARY – 31 DECEMBER 2019

 **culturespaces**
PARTAGER LA CULTURE

 **AM IEX**
IMMERSIVE ART

 **BARCO**



Vincent Van Gogh, *Terrasse du café le soir, Place du Forum*, 1888, 81 x 65,5 cm
Oil on canvas, Rijksmuseum Kroller-Muller, Otterlo © Bridgeman Images

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PRACTICAL INFORMATION

THE ATELIER DES LUMIÈRES

The first digital art centre in Paris, established in a former nineteenth-century foundry that has been entirely restored, the Atelier des Lumières holds monumental digital exhibitions that immerse visitors in the pictorial world of the greatest artists.

Since it opened in April 2018 with an exhibition devoted to Gustav Klimt, the Atelier des Lumières has become one of the most important cultural sites in Paris, using the digital revolution to promote artistic creativity.

Using the AMIEX® (Art Music & Immersive Experience) technology, which coordinates thousands of quality and extremely precise images on a large scale, visitors are completely immersed in the images and music. With 140 video projectors and a spatialised sound system, this multimedia equipment is used on a surface area of 3,300 m², extending from the floor to the ceiling, with walls up to ten metres high.

The Atelier des Lumières also has an alternative visit in Le STUDIO, where the work of several contemporary digital artists is displayed.

Proposing a new, emotional, and dynamic approach to art, the Atelier des Lumières welcomes every member of the general public and of all ages.

SOME FIGURES:

An old foundry established in **1835** by the PLICHON family;

2 areas for visitors: LA HALLE (1,500 m²) and LE STUDIO (160 m²).

140 laser video projectors

50 speakers

3300m² of projection surface

10 metre-high walls

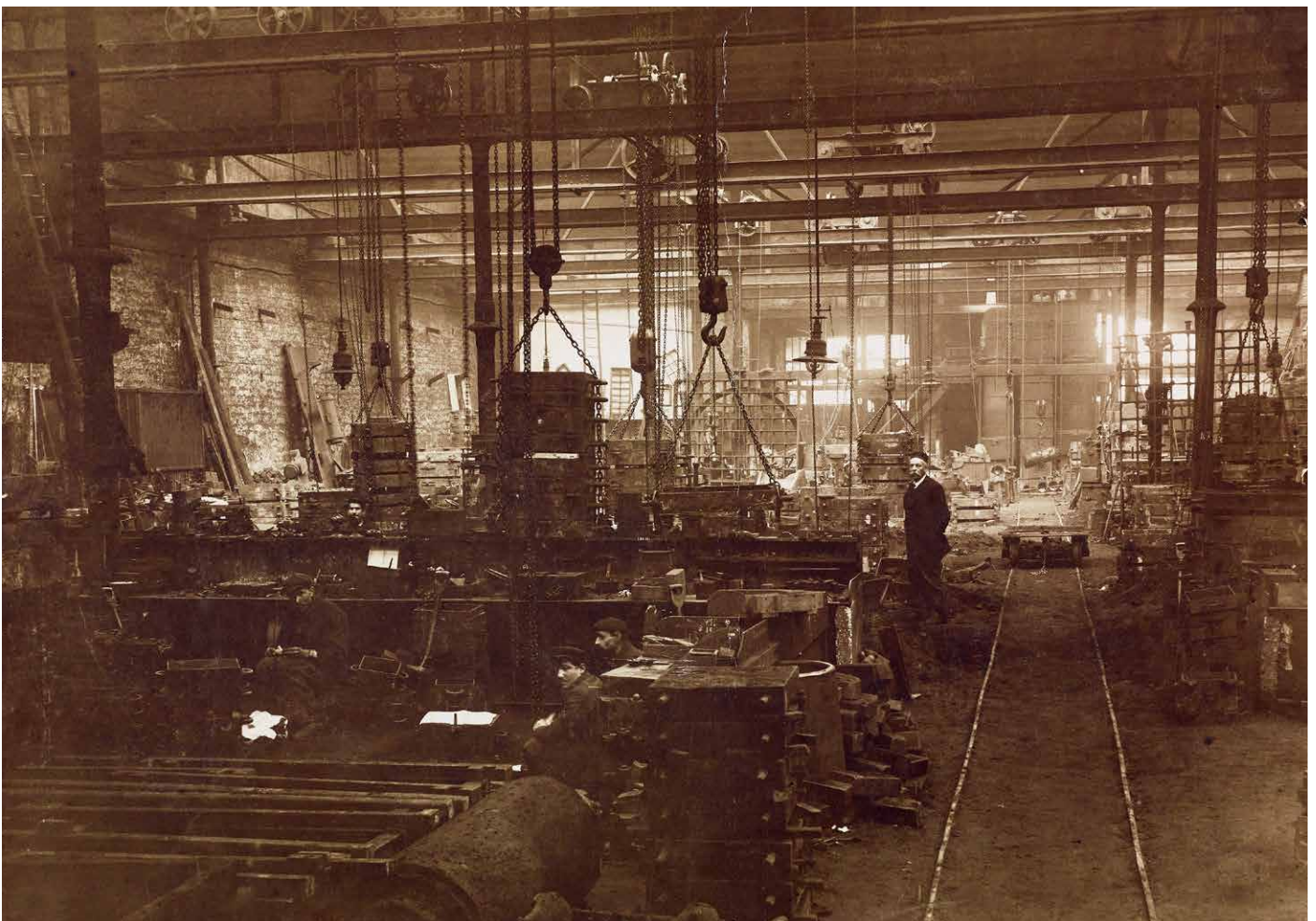
Open 7 days a week

A FORMER 19TH CENTURY FOUNDRY:

The ATELIER DES LUMIÈRES is also about the restoration of a heritage site—that of the former PLICHON iron foundry. Established in the nineteenth century in the heart of the east of Paris and currently undergoing restoration, the foundry is for Culturespaces an essential part of the artistic experience. Rather than being a mere complement, the venue—with its spaces, history, and industrial character—has forged the identity of the project.

Thanks to its monumental architecture, highlighted by the original metal structure that spans the great hall, the former iron foundry provides the ideal setting for these digital experiments.

In La Halle visitors find various monumental elements (a chimney, drying tower, pool, water tank, etc.) that have been converted to enable the visitors to enjoy interactive experiences.



The Chemin Vert iron foundry in 1891 © Culturespaces / Famille Plichon

ENTRETIEN AVEC BRUNO MONNIER

How would you describe the Atelier des Lumières?

The Atelier des Lumières is a digital art centre devoted to immersive exhibitions. We introduce visitors to a novel way of understanding art via the latest technologies. For each project we commission artists to create an original work that relates to the greatest artists. In Le Studio, the area for exhibitions of contemporary art, we give carte blanche to experienced and emerging artists.



© Culturespaces / Sofiacome

Why did you choose this foundry?

I wanted to acquire a venue in Paris that had a history and an identity: that's why we selected a former foundry in the heart of the eleventh arrondissement. This is a central district in Paris that used to be the home to many factories and workshops and even today it's a very dynamic district.

After two years of searching for the right place, we discovered this iron foundry that was established by the Plichon family in 1835 and which was active for 100 years. The Atelier des Lumières is therefore—like the Carrières at Les Baux-de-Provence—a very authentic place that has its own history and identity.

Why did you establish the Carrières de Lumières and subsequently the Atelier des Lumières?

Combining music with aesthetic pleasure, the immersive digital exhibitions are an original way of (re)discovering the most important artists and emerging contemporary artists. They provide an entertaining introductory approach to art appreciation and have become an excellent stepping stone to a greater understanding of works of art. This is why we created the very first digital art centre in Paris. Our aim was to offer the general public an innovative model and a more emotional experience that would enable visitors to discover classical, modern, and contemporary artists from a new perspective. The success of this approach was evident in the Carrières de Lumières, which has been visited by almost 600,000 persons each year.

Are you planning to open other digital art centres in France or abroad?

Definitely. A digital art centre opened at the end of 2018: the Bunker de Lumières, in South Korea on the Island of Jeju. We have also been fortunate because the City of Bordeaux has entrusted us with managing part of its famous submarine base, where we will be opening the Bassins de Lumières in 2020.

What do the visitors see in the Atelier des Lumières?

Entirely immersed in the images and music, thanks to very large-format projections that cover the floor and the ceiling in high definition, the visitors are right 'inside' the work, and are transported by a sensorial, musical, and aesthetic experience. Children and parents alike are spellbound by the images. The best thing to do is to see it for yourself.

Why is digital technology important?

The combination of art and digital technology are complementary ways of exploring the works of art. The format is suitable for all types of visitors from every generation, especially young persons, for whom digital technology is part of everyday life: to listen to music, read the papers, and watch the television. Digital exhibitions also enable the general public to see in just one venue major works in the history of art, which are sometimes too fragile to be transported elsewhere.

Culturespaces also manages traditional museums in Paris and different regions that hold traditional exhibitions. Evidently, visitors have not stopped visiting museums, and that is a good thing. We are simply offering the public another approach, as a complement to that used in museums.

Why did you decide to focus on van Gogh in 2019?

We wanted to hold an event about van Gogh for some time. The paint, colours, lines, and motifs in his works are perfect for an immersive exhibition. In fact, in just ten years, van Gogh painted more than 800 pictures and made over 1,000 drawings: this was an enormous output that provided us with the works to create a substantial digital exhibition. Van Gogh's paintings transformed art history and digital technology can be an excellent way of understanding his world.

What is the link with 'Dreamed Japan: Images of the Floating World'?

Van Gogh was influenced by Japanese art. In Paris, he frequented Impressionists who admired japonisme. The Japanese prints and the ukiyoe (literally 'Images of the floating world') had a lasting impact on his own works. When he moved to Provence, he hoped to find the culture of the Land of the Rising Sun. He wrote to his brother Théo: 'I'm in Japan here'. To highlight van Gogh's fascination with Japanese art, we commissioned the Danny Rose Studio to present an original piece about the imaginary works and scenes of Japan.

IMMERSIVE EXHIBITIONS IN THE ATELIER IN 2019

The public can visit two distinct areas in the Atelier des Lumières: **LA HALLE** and **LE STUDIO**.

IN LA HALLE:

- Long programme: 'Van Gogh: Starry Night'

The immersive exhibition retraces Vincent van Gogh's creative years that transformed the history of art and painting. From sunny landscapes to nightscapes, portraits, and still lifes, masterpieces evoke the highly emotional and poetic inner world of the artist, who was unrecognised during his lifetime. This is a visual and musical journey that offers a fresh insight into van Gogh's painting and chromatic richness.

By Gianfranco Iannuzzi, Renato Gatto, and Massimiliano Siccardi.

With the musical collaboration of Luca Longobardi.

- Short programme: 'Dreamed Japan: Images of the Floating World'

The Danny Rose Studio will be presenting an ongoing immersive exhibition about the imaginary Japanese works and scenes that held such fascination for van Gogh. From the iconic Great Wave by Hokusai to the ephemeral beauty of cherry blossoms, visitors are invited to have a contemplative experience in van Gogh's imaginary Japan.

By the Danny Rose Studio.

IN LE STUDIO:

- Verse: an original production for the Atelier des Lumières

Exclusively created for the Atelier des Lumières, Verse transports visitors into the centre of the universe. Representing the infinitely large, spectacular images evoke the poetic and visual power of the cosmos and the stars. The result is a hypnotic and metaphysical stellar journey.

By Thomas Vanz.

In an area dedicated to contemporary works, Le STUDIO gives digital artists carte blanche to give vent to their creativity. Light snacks are available in the bar.

VAN GOGH

LA NUIT ÉTOILÉE ('STARRY NIGHT')

22 FEBRUARY - 31 DECEMBER 2019

PRODUCED BY CULTURESPACES

CREATED BY GIANFRANCO IANNUZZI, RENATO GATTO AND MASSIMILIANO SICCARDI

– WITH THE MUSICAL COLLABORATION OF LUCA LONGOBARDI

The new digital exhibition in the Atelier des Lumières immerses visitors in the paintings of Vincent van Gogh (1853–1890), a genius who was not recognised during his lifetime and who transformed painting. Projected on all the surface of the Atelier, this new visual and musical production retraces the intense life of the artist, who, during the last ten years of his life, painted more than 2,000 pictures, which are now in collections around the world.

The exhibition explores van Gogh's numerous works, which radically evolved over the years, from *The Potato Eaters* (1885), *Sunflowers* (1888) and *Starry Night* (1889) to *Bedroom at Arles* (1889). The Atelier des Lumières highlights the Dutch painter's expressive and powerful brushstrokes and is illuminated by the bold colours of his unique paintings. Warm hues give way to sombre colours. The immersive exhibition evokes van Gogh's highly emotional, chaotic, and poetic inner world and highlights the constant interplay of light and shade.

The thematic itinerary retraces stages of the artist's life, and his sojourns in Neunen, Arles, Paris, Saint-Rémy-de-Provence, and Auvers-sur-Oise. Visitors are transported into the heart of his works, from his early to mature years, and from his sunny landscapes and nightscapes to his portraits and still lives.

This is complemented by a new educational device inside the tank located in the centre of the Atelier: a selection of van Gogh's famous paintings are represented in their entirety and accompanied by commentaries about his oeuvre and the museum in which it is exhibited.

The visual and musical work produced by Culturespaces and directed by Gianfranco Iannuzzi, Renato Gatto, and Massimiliano Siccardi, highlights the chromatic richness of his palette, as well as the potency of his drawings and his use of impasto.

This journey into van Gogh's greatest masterpieces, which are turned into moving images via the AMIEX® (Art & Music Immersive Experience) system, gives the colours a renewed impact.

ITINERARY OF THE IMMERSIVE EXHIBITION



Vincent Van Gogh
Le semeur
1888
Oil on canvas, 73 x 92 cm
Rijksmuseum Kroller-Muller, Otterlo
© Bridgeman Images

1 - PROLOGUE

The digital exhibition begins with the artist's palette. This palette, with its dense and thickly applied colours, highlights the expressive strength that characterised his works throughout his life. The painter's pictorial technique, with its highly visible and decisive brushstrokes, will be projected onto all the walls. Van Gogh's penetrating stare will appear, captivate visitors, and invite them to enter his inner world.

2 - THE PROVENÇAL LIGHT

The first sequence is set in the heart of Provence, from the Alpilles to Saint-Rémy. The Provençal sun will fill the canvases and the space with its light. The captivated visitors will be immersed in the heart of the works that van Gogh painted at the end of his life. Admitted to the asylum of Saint-Paul-de-Mausole (from May 1889 to May 1890) for treatment, he drew and painted around 150 of his most well-known works in that year. The blinding light of the South of France contrasts sharply with the sombre light of the Netherlands, the artist's native country. Here, the colourful skies of Provence inundate the exhibition space, and wheat fields are set ablaze at sunset: van Gogh's talent found its full expression in the Provençal landscapes that he enhanced through the interplay of light and colour.

Sower at Sunset, painted in Arles in 1888, shows the extent of the power and modernity of his palette: he was inspired by Jean François Millet's *The Sower* (1850), his artistic role model, but gave the theme a new tonality, through the use of bright and contrasting colours. The wheat field was largely painted in various shades of blue and the sky in yellow: the inversion of the colours shows the degree of freedom with which he treated the landscape. Visitors will be immersed in his mature works and will feel the warmth of the sun, which will gradually invade the entire space, eliminating any human presence.



Vincent Van Gogh
Les Mangeurs de pommes de terre
1885
Oil on canvas, 82 x 114 cm
Van Gogh Museum, Amsterdam
© Bridgeman Images

3 - THE EARLY WORKS

The second section looks at the artist's early works: the northern monochromatic landscapes, painted in the Netherlands, his native country. The sombre palette, clouds, and rain contrast with the warm colours that characterised the works executed at the end of his life.

In 1874, Van Gogh discovered *The Angelus* (1857-1859) of Millet. It's a revelation: 'It's beautiful, it's poetry,' he wrote to his brother Theo. He will feed until his death a haunting fascination for Millet who is for him the incarnation of the modern artist. From his beginnings in Holland, he practiced drawing from the rural scenes of Millet and read passionately in 1882 the biography of Alfred Sentier *Life and the work of J. F. Millet*.

Here, the grey tones and the theme of workers reflect van Gogh's early, more austere works.

This sequence presents the artist's less well-known works, which contrast sharply with the explosion of colour in the first part. Portraits of fishermen and peasants represent the harshness of their daily lives. Many figures move across the walls, followed by their villages and houses, represented at nightfall.

Visitors will then discover the interiors of the houses: the famous *The Potato Eaters*, painted in April 1885, with their coarse faces and bony hands, will appear, illuminated by an oil lamp.

This masterpiece by van Gogh, exhibited in large format on the walls of the Atelier des Lumières, will be visible in great detail and highlight the painter's style, which was influenced by the social realism of the Hague School during this period.

'We must paint the peasants as if we were one of them'. - Letter to his brother Theo.



Vincent Van Gogh

Tournesols,

1888

Oil on canvas, 92 x 73 cm

Neue Pinakothek, Munich

© Bridgeman Images

4 - LA NATURE

'*The Sunflowers*', a series of seven still lifes painted in Arles in 1888, will entirely cover the walls: the flowers will be brought to life and regain their radiance. The Provençal heat will be felt through an explosion of bouquets and multicoloured petals, in which various shades of yellow are the dominant colour.

The golden colours will gradually be transformed into colourful flowerpots and intense violet-blue iris fields. The seasons will come and go in this field of flowers, where the vivid *Blossoming Almond Tree* will gradually appear; van Gogh painted the work at the end of his life (in 1890) to celebrate the birth of his nephew Vincent Willem.

The composition and colours of this masterpiece, which is now held in the Van Gogh Museum in Amsterdam, show the influence of Japanese prints on van Gogh's work. Heralding spring, the almond tree—which symbolises the renewal of life—also reflects the artist's artistic freedom.

The almond tree branches will invade the space and the petals will be blown into the air by the wind.



Vincent Van Gogh
Le Moulin de la Galette
Automne 1886
Oil on canvas, 38 x 46,5 cm
Berlin, SMB, Nationalgalerie
© akg-images

5 - THE PERIOD IN PARIS

This immersive exhibition takes a look at van Gogh's period in Paris. In Paris, the painter became acquainted with several artists at the end of the nineteenth century and painted the Paris of yesteryear; he preferred to paint more rural scenes—from Asnières to Montmartre—than urban scenes. After his early sombre works in the Netherlands, van Gogh's palette became lighter in Paris, influenced by the Impressionists, Symbolists, Pointillists, and Japanese art.

Van Gogh depicted the development of the city before urbanisation, through a series of paintings of Montmartre executed in 1886, when he lived with his brother Théo. The Moulin de la Galette became one of the favourite subjects of the artist, who continually renewed his pictorial style, from the north of Europe to the South of France.

'In Anvers, I did not even know the Impressionists; now I have seen them, and although I am not yet part of their club, I have admired many of their paintings.' - Letter to his brother Theo.



Vincent Van Gogh
Terrasse du café le soir, Place du Forum
1888
Oil on canvas, 81 x 65,5 cm
Rijksmuseum Kroller-Muller, Otterlo
© Bridgeman Images

6 - ARLES

A town in the South of France that left a lasting mark on van Gogh's entire oeuvre, Arles enabled the artist to fully develop the treatment of light in his paintings. This section will present the most famous paintings from his Arles period: cafe terraces, the Place du Forum, cafes at night, his yellow house, and his bedroom.

The famous night scene of *Cafe Terrace at Night* (1888) will emerge on the walls. The forms and the colours in shades of yellow evoke the perception of van Gogh, who, influenced by Impressionist painting, sought to go beyond it. Invited to enter the cafe, visitors will discover mysterious characters drinking absinthe, illuminated by oil lamps. These summertime nocturnal paintings are in a warmer hue, in which red and yellow are the dominant colours.

The 'yellow house', where the artist lived, and his legendary bedroom—which were immortalised in October 1888 and symbolise the painter's solitude and inner consciousness—create a serene and soothing atmosphere.

The exhibition space will gradually be filled with portraits of the sitters who van Gogh encountered throughout his life. The walls of the Atelier will darken: the correspondence between van Gogh and his brother Théo, illustrated with his sketches, will move across the walls.

'Making simplicity with bright colors is not convenient and I think it can be useful to show that we can be simple with something other than gray, white, black and brown.' - Letter to his sister Wilhelmina.

'It really amused me to do this interior without anything' - Letter to Gauguin.



Vincent Van Gogh
La chambre (détail)
1888
Oil on canvas, 72 x 90 cm
Musée Van Gogh, Amsterdam
© Bridgeman Images



7 - OLIVE TREES AND CYPRESSES

Olive trees and cypresses are recurrent motifs in the artist's oeuvre. A series of cypress trees was painted in Saint-Rémy-de-Provence in 1889, during van Gogh's stay at the Saint-Paul asylum, when he painted everything around him. The wheat ripples on the rounded hills of Provence, the clouds stream across the sky, and the trees grow to the rhythm of the music and draw the viewer's eye. Van Gogh reinvented the landscape genre by representing both the beauty and the turmoil that he saw in nature.

The sublime and ominous atmosphere is found in the work *Starry Night* (1889), which he painted from his window in the Saint-Paul asylum—there is a mysterious sinuous black cypress in the picture.

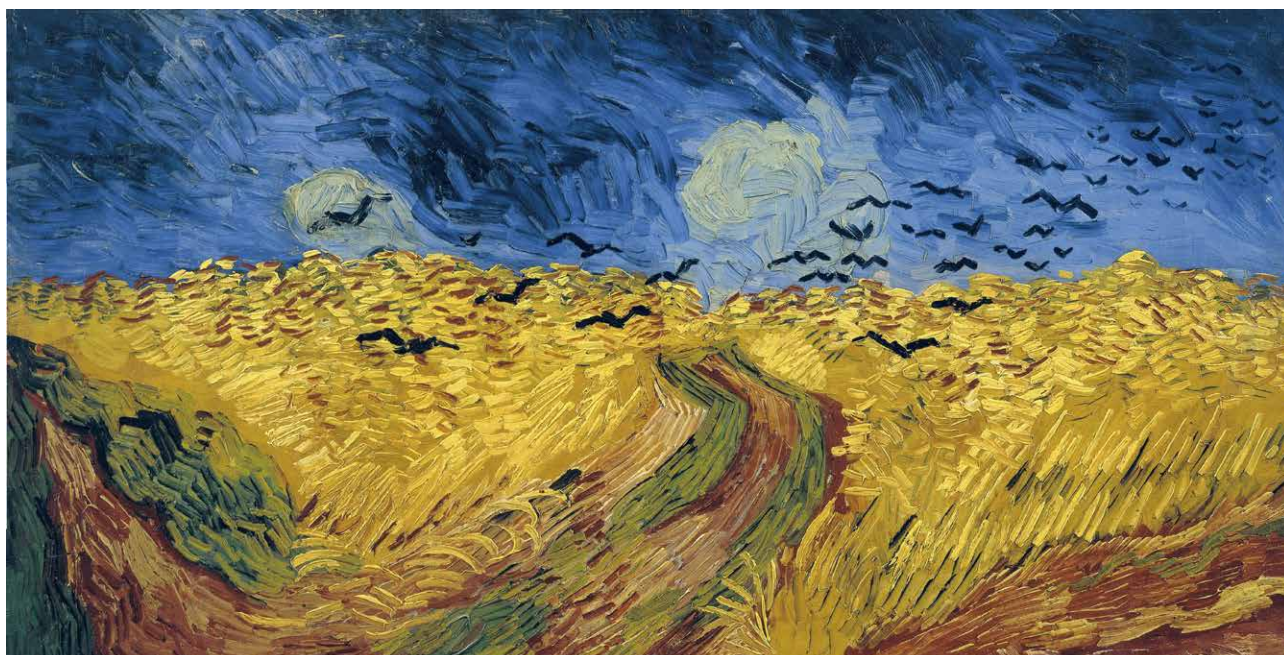
Van Gogh's instantly recognisable starry sky will fill the space with various shades of blue. The sky, rendered with spiralling brushstrokes, reflects the tormented state of the painter.

In *Starry Night Over the Rhone* (1888), the light of the stars and town is reflected in the water and attests to van Gogh's painstaking work on rendering the intensity of light.

'It is obvious that, to paint a starry sky, it is not enough at all to emit white dots on blue black' - Letter to his sister Wilhelmina.

1. Vincent Van Gogh
La nuit étoilée
juin 1889, Oil on canvas, 73,7 x 92,1 cm
Museum of Modern Art, New York
© Bridgeman Images

2. Vincent Van Gogh
La nuit étoilée
1888
Oil on canvas, 73 x 92 cm
Musée d'Orsay, Paris
© Bridgeman Images



8 - SAINT-RÉMY

Captivated by the exterior, the well-ordered garden, and the asylum's rows of plane trees, van Gogh painted the nightscapes inside the Saint-Paul asylum in Saint-Rémy. This part of the exhibition is devoted to the series of self-portraits depicting van Gogh with an ominous stare: the brushstrokes, used to reflect the artist's emotional state, express how the painter viewed himself. His tormented soul is reflected by the energetic brushstrokes and the intensity of the colours.

9 - THE PLAINE D'AUVERS

The show ends with a complete immersion in van Gogh's major landscapes, followed by the emergence of a stormy sky and rainfall, which becomes increasingly heavy. *Wheat Field with Crows* (1890), one of the artist's last works, shows an ominous sky that contrasts sharply with the golden hues of the wheat field. The crows take flight and invade every part of the picture, until the sky is obscured.

10 - EPILOGUE

The painter's self-portraits reappear in the sky, in the middle of blossoming almond trees. It is a message that symbolises the rebirth and the continuous and timeless renewal of art.

Vincent Van Gogh
Champ de blés aux corbeaux,
1890

Oil on canvas 50,5 x 103 cm
Musée Van Gogh, Amsterdam
© Bridgeman Images

VAN GOGH, KEY DATES

VAN GOGH (1853-1890)

'Every time Van Gogh moves to another city, there are some changes in his art.' Vincent Wilhelm van Gogh, nephew of the artist, in 1965.

30 March 1853 : Van Gogh is born in the village of Groot-Zundert in the south of Holland. He is the son of a Protestant pastor.

1869 : Van Gogh is employed in the Goupil & Co art gallery in The Hague.

1872 : He engages in correspondence with his brother Théo; they exchange letters throughout their lives.

1876 : Van Gogh tenders his resignation and attends the evangelical school in Brussels with a view to becoming a pastor.

Novembre 1880 : He enrolls at the Académie Royale des Beaux-Arts in Brussels and works in the studio of the painter Anthon van Rappard (1859–1892). He subsequently moves to The Hague, where he receives lessons from the painter Anton Mauve (1838–1888), a cousin by marriage. At first, Van Gogh paints mostly landscapes and reproductions of paintings by Jean-François Millet (1814-1875). He is also influenced by painters: Eugène Delacroix (1798-1863), Jozef Israëls (1824-1886), Adolphe Monticelli (1824-1886) and Pierre Puvis de Chavannes (1824-1898).

1883 : He lives in Nuenen where he shares the extremely harsh living conditions of the mining community. Influenced by the painters of the Hague School, his canvases are very sombre and represent peasant scenes. He stays there for two years and paints around two hundred pictures during this period.

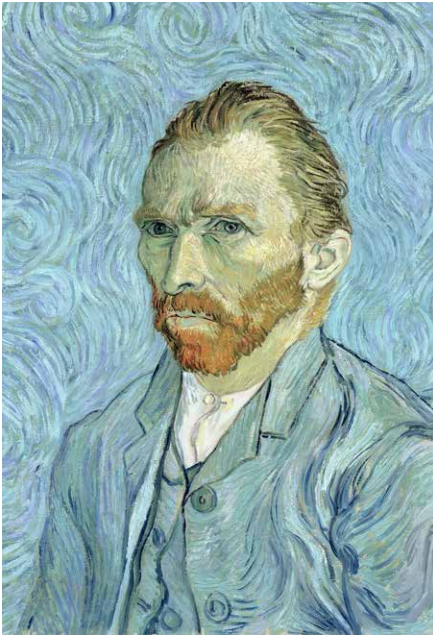
26 mars 1885 : Van Gogh's father dies

1886 : Van Gogh joins his brother in Paris and becomes acquainted with the painters Gauguin, Toulouse-Lautrec, Camille Pissarro, and Émile Bernard. He also discovers Japanese prints and frequents the shop of the merchant Julien Tanguy, «father Tanguy». Under their influence, his pictures become more colourful.

February 1888 : Van Gogh leaves Paris and settles in Arles. In the Provençal light, his canvases are filled with intense yellows, greens, and blues. He moves into the 'Yellow House'.

May 1888 : Il réalise une série de tournesols pour décorer son atelier.

October 1888 : Paul Gauguin joins van Gogh in Arles in order to paint and work with him.



*'It is said - I believe it very willingly - that it is difficult to know oneself
- but it is not easy either to paint oneself.'
- Letter to his brother Théo*

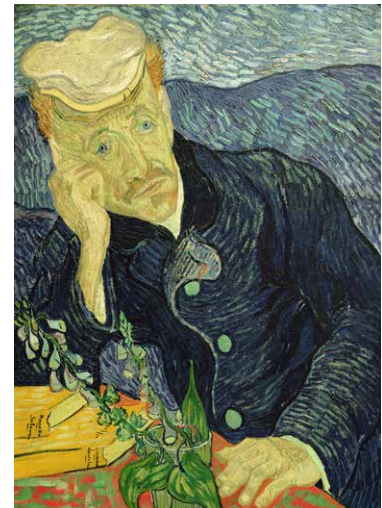
Vincent Van Gogh, *Autoportrait*, 1889
Oil on canvas, 65 x 54,2 cm
Musée d'Orsay, Paris © Bridgeman Images

23 December 1888 : The famous conflict between the two artists: van Gogh threatens Gauguin with a razor and mutilates his left ear. Van Gogh is interned in Arles hospital following a petition from his neighbors who consider him dangerous.

1889 : Van Gogh admits himself to the asylum at Saint-Rémy. He continues to paint, makes some copies of paintings by Millet and Delacroix but also realizes several paintings and drawings of the garden and the park of the asylum.

19 May 1890 : On the advice of his brother Théo, Van Gogh leaves the asylum to get closer to Dr. Gachet, also a painter and patron. He moved to Auvers-sur-Oise and spent whole days in front of his easel.

27 July 1890 : Van Gogh shoots himself in the chest and dies on 29 July at the age of 37; his oeuvre is composed of more than 2,000 works, comprising around 900 paintings and 1,100 sketches.



Vincent Van Gogh, *Portrait du docteur Paul Gachet*, Oil on canvas, 67 x 56 cm
Collection privée © Bridgeman Images

THE 'VAN GOGH, STARRY NIGHT' SOUNDTRACK

– 'Prologue' sequence –

Jean-Baptiste Lully : *Le Bourgeois Gentilhomme* LWV 43: Overture (1670)

Luca Longobardi : *White Room*

– 'The Provençal light' sequence–

Janis Joplin : *Kozmic Blues*

– 'The early works' sequence -

Sofia Gubaidulina : *String Quartet No. 4*

Edvard Grieg : *Peer Gynt Op:23, NO 18. Solveigs sang (Solveig's Song)*

– 'Nature' sequence –

Bedřich Smetana : *Smetana: Má Vlast - 2. Vltava*

– 'The period in Paris' sequence –

Giacomo Puccini : *Gianni Schicchi: O mio babbino caro*

– 'Arles' sequence –

Miles Davis : *Ascenseur pour l'échafaud*

Moses Sumney : *Doomed*

– 'Olive trees and cypresses' sequence –

Antonio Vivaldi : *The Four Seasons, Violin Concerto No. 2 in G Minor,*

V 315 « Summer »: III. Presto

Mozart Recomposed de Luca Longobardi

– 'Saint-Rémy' sequence –

Nina Simone : *Don't let me be misunderstood*

– 'The Plaine d'Auvers' sequence –

Luca Longobardi : *Elegie I*

– 'Epilogue' sequence –

Johannes Brahms : *Piano Concerto No. 2 in B Flat Major, Op. 83*

Luca Longobardi : *Elegie I (reprise)*

TEAM PROJECT



GIANFRANCO IANNUZZI

Gianfranco Iannuzzi creates immersive spaces and exhibitions. He redesigns and artistically restores the exteriors and interiors of many venues. His work is based on images, sound, and light, which are used as vehicles for sensorial expression.



RENATO GATTO

Renato Gatto is a drama teacher and assistant director. He runs the Accademia Teatrale Veneta, a professional acting school in Venice. He is a teacher of vocal technique and participates in the Educational Project at the Gran Teatro La Fenice in Venice.



MASSIMILIANO SICCARDI

Massimiliano Siccardi is a video maker and multimedia artist. He has developed research and production activities that integrate new technologies into installations and immersive exhibitions. His work focuses on moving images and their integration into artistic and theatre performances.



LUCA LONGOBARDI

Luca Longobardi is a pianist and composer. He has opened up classical music to electronic experimentation. He mainly composes music for contemporary dance, artistic performances, and multimedia installations.

INTERVIEW WITH GIANFRANCO IANNUZZI, ARTISTIC DIRECTOR

'I want to take visitors away from the traditional passive viewing experience by taking them into the very heart of the works—onto an enormous stage where they become an integral part of the immersive exhibition.'

Gianfranco Iannuzzi

Why did you choose Van Gogh?

Because of his life and work, van Gogh is definitely one of the most important painters who ever lived. The new exhibition produced for the Atelier des Lumières highlights the artist's unique pictorial approach. We realised it was important to show the thickness of the paint medium and the impact of the colours, and focus on the decisiveness of the brushstrokes and use of line, all of which are so characteristic of van Gogh's works.

How did you create your digital exhibition?

We want to show visitors all of van Gogh's creative power and enable them to gain an understanding of his work in an aesthetic and sensorial way, rather than in a chronological way. We began with a selection of around 500 works. With that as a basis, it took us about a year to create the immersive exhibition: historical and iconographic research, producing the storyboard, computational image processing and production, video animations, the creation and arrangement of the soundtrack, trials and adjustments, and so on.

In addition to the research and creative work, there is of course the space in which the project is developed. It's a fundamental element of the project, as the space dictates what the final version of the exhibition will be like. *

We are presenting a digital exhibition that I would describe as 'tailor-made'. And all this has been achieved by using cutting edge audiovisual equipment.

How do you use the technology?

We orchestrate the 140 projectors in the area as we would musical instruments. We use them to create a symphony of images that interpret the score that makes up the scenario.

However, technology is always a double-edged sword. You can do amazing things with it, but it can also impede creativity; as it's constantly evolving, each new immersive exhibition needs to match the expectations of the visitors, who are ever more curious, connected, and demanding.

How did you select the soundtrack?

The soundtrack was created at the same time as the scenario. We did not set out to create a predefined sequence to music, but rather to produce a unique piece. This is what we did with Luca Longobardi, as we wished to express the spirit and impact of van Gogh's pictures.

To achieve this we alternated classical and contemporary pieces, concerts and symphonies, and jazz and pop music—echoing the artist's life—with darker phases and more positive phases, as is evident in his works.

What were the aims of this latest production?

Each production must satisfy the following objectives: it must be an original work that corresponds to the artist's oeuvre, and which can be integrated as far as possible into the venue, and an immersive experience for visitors who are immersed in his oeuvre. This isn't about replacing museums or art books, but rather adopting an alternative approach to art appreciation, based on a personal and sensorial experience.

DREAMED JAPAN: IMAGES OF THE FLOATING WORLD

AN IMMERSIVE JOURNEY INTO JAPANESE ART

Between two screenings of 'Van Gogh: Starry Night' there will be a short programme focusing on Japanese art.

'Dreamed Japan: Images of the Floating World' offers visitors a journey into the Japan of the collective imagination—the Japan of the geishas, samurai warriors, and spirits. This production was inspired by the Japanese prints that began to circulate in Europe in the second half of the nineteenth century, when trade opened up between the West and Japan.



The discovery of Japanese art had a profound effect on Western art: the painting of the Impressionists and the avant-garde artists, and also the decorative arts, music, and dance.

Among them, van Gogh gave free reign to his interest in japonisme. In Paris, he studied and bought Japanese prints from the art dealer Siegfried Bing. The culture of the Land of the Rising Sun influenced the use of line and colour and composition in his works. In Provence, he told his brother Théo that 'everything has become Japanese in the southern light'.

This production by the Danny Rose Studio, which highlights van Gogh's fascination with Japan, is a contemplative and audio journey into the environment of the masters of Japanese prints.

The term ukiyo-e refers to pictures, prints, and paintings, which represent daily life and the wonders of nature, and translates as 'images of the floating world', as explained by Asai Ryoi, a Japanese writer, in 1665:

*Living only for the moment,
Turning our full attention to the pleasures
Of the moon, the snow, and the cherry blossoms
And the maple leaves ... caring not a whit
for the pauperism staring us in the face
Refusing to be disheartened
Like a gourd floating along
With the current: this is what we call the floating world ...*

The ephemeral beauty of the cherry blossoms is replaced by a magical and mysterious forest inhabited by the 'yokai', the spirits of Japanese folklore, and then by the sea: Hokusai's iconic great wave submerges the Atelier des Lumières accompanied by music by Claude Debussy.

The faces of the charming geishas, dressed in their kimonos decorated with elegant and colourful motifs, emerge from behind the rice paper screens as in nature, where everything is about contrasts; after all this ethereal beauty, visitors are captivated by a samurai warrior dance and eventually brought back down and carried away by the wind, among the lanterns floating in the night sky.

The Danny Rose Studio provides a glimpse of the great diversity, richness, and modernity of these works (the Japanese artistic movement known as *ukiyo-e*, which began in the seventeenth century and did not end until the nineteenth century) and their authors (some of whom are well known by the general public, such as Hokusai, and others less so, such as Kuniyoshi, Utamaro, Kunisada, etc.). The Danny Rose Studio also carried out considerable production and creative work in order to bring to life the imaginary Japan evoked by these works for visitors.

Particular attention was paid to the choice of music, from Ryuichi Sakamoto to Claude Debussy's *La Mer* ('The sea'), inspired by Hokusai's *Great Wave*, and the incredibly fast rhythms of Japanese drumming.

THE SEQUENCES OF DREAMED JAPAN: IMAGES OF THE FLOATING WORLD:

- **'The cherry trees'** sequence
- **'Japanese spirits'** sequence
- **'The sea'** sequence
- **'Ballet of the fans'** sequence
- **'Japanese elegance'** sequence
- **'The samurai warriors'** sequence
- **'Japanese lanterns'** sequence

THE DANNY ROSE CREATIVE STUDIO:

Danny Rose is a visual creation studio that creates and produces immersive audiovisual works, in various contexts such as architectural projection, interactive installations, museography, the theatre, music, the opera, and the animation of public spaces. The studio is a collective of multidisciplinary artists.

Initiated by Sergio Carrubba, a designer and director, and Paola Ciucci, an artistic director and projection designer, in the 1990s, the collective has brought together visual artists, plastic artists, musicians, composers, actors, code artists, and 3D designers. The studio's creative core is composed of Sergio Carrubba and Paola Ciucci, co-founders of Danny Rose, and the visual artists Cédric Péri and Lucia Frigola.

The Danny Rose Studio's artistic approach focuses on the creation of immersive experiences, by developing a concept of sensorial narration and using the latest video screening and sound spatialisation technologies in order to transform and animate the exhibition space, and take the general public right into the heart of the works.



Dreamed Japan: Images of the Floating World © Culturespaces / Danny Rose

RECENT DANNY ROSE CREATIONS:

- REFLECTIONS - Guangzhou International Light Festival
Interactive generative installation.

- INSIDE PLASMA - CENTRE POMPIDOU - PARIS

An immersive, generative installation that explores the world of plasmas by representing them in a poetic and spectacular way. Nominated for the AEAFF Awards in Sydney.

- PLASMA REFLECTION – CENTRE POMPIDOU – PARIS

A generative work of art that enables visitors to see their own reflection in the fourth state of matter. Nominated for the AEAFF Awards in Sydney.

- FLOWER POWER – CARRIERES DES LUMIERES 2018

A journey into the heart of pop culture that provides an overview of the various movements of the sixties. The work won the Bronze AEAFF Award in Sydney.

- ORGANIC VIBRATIONS – VIVID SYDNEY 2017

Digital art installation on the facade of the Museum of Contemporary Art in Sydney. The work won the AEAFF GOLD Award.

- A DAY IN THE LIGHT – VIVID SYDNEY 2017

Immersive installation in an urban environment. The work was nominated for the AEAFF Awards in Sydney.

- THE BODY OF THE SEA – i LIGHT MARINA BAY - SINGAPORE

3D mapping installation at 360° on the Merlion statue in Singapore. The work was nominated for the AEAFF Awards in Sydney.

- THE MATTER OF PAINTING – VIVID SYDNEY 2016

Digital art installation on the Museum of Contemporary Art in Sydney.

- MECHANISED COLOUR ASSEMBLAGE - VIVID SYDNEY 2015

Digital art installation on the facade of the Museum of Contemporary Art in Sydney, which won the Silver AEAFF Award.

- PLAY ME ! - VIVID SYDNEY 2014

3D interactive mapping on the facade of the Customs House Building in Sydney, which won the Judges Choice Award at the 2015 DIGI Awards in New York City. It was also presented at the 2014 Guangzhou International Light Festival and won the Creative Award.

- MOVE YOUR BUILDING - VIVID SYDNEY 2013

Interactive 3D mapping installation on the facade of the Customs House Building.

VERSE BY THOMAS VANZ

CREATION FOR THE STUDIO

A new piece created specifically for Le Studio in the Atelier des Lumières, Verse is a hypnotic and metaphysical journey. Astrophysics discoveries have always fascinated people and raise questions that may never be answered. Verse explores the role of man in this universe and highlights the beauty of the infinite space around us.

Thomas Vanz's spectacular images demonstrate the poetic and visual beauty of the cosmos and the stars. Plunged into the impenetrable and mysterious universe, visitors are able to observe the harmonious movements of the stars to the sound of an orchestral piece composed in conjunction with the violinist Jonathan Fitas.

In three acts, Verse explores the themes of birth, death, and resurrection:

PART 1: creation, birth, and emergence

PART 2: death, the end, and silence

PART 3: the return, resuscitation, and resurrection

This oneiric and cosmic experience evokes the infinite, which is invisible to the human eye, through all the scales and states of matter. Thomas Vanz deforms space and time and reconstitutes supernovae, with colossal explosions of reliefs and colours.

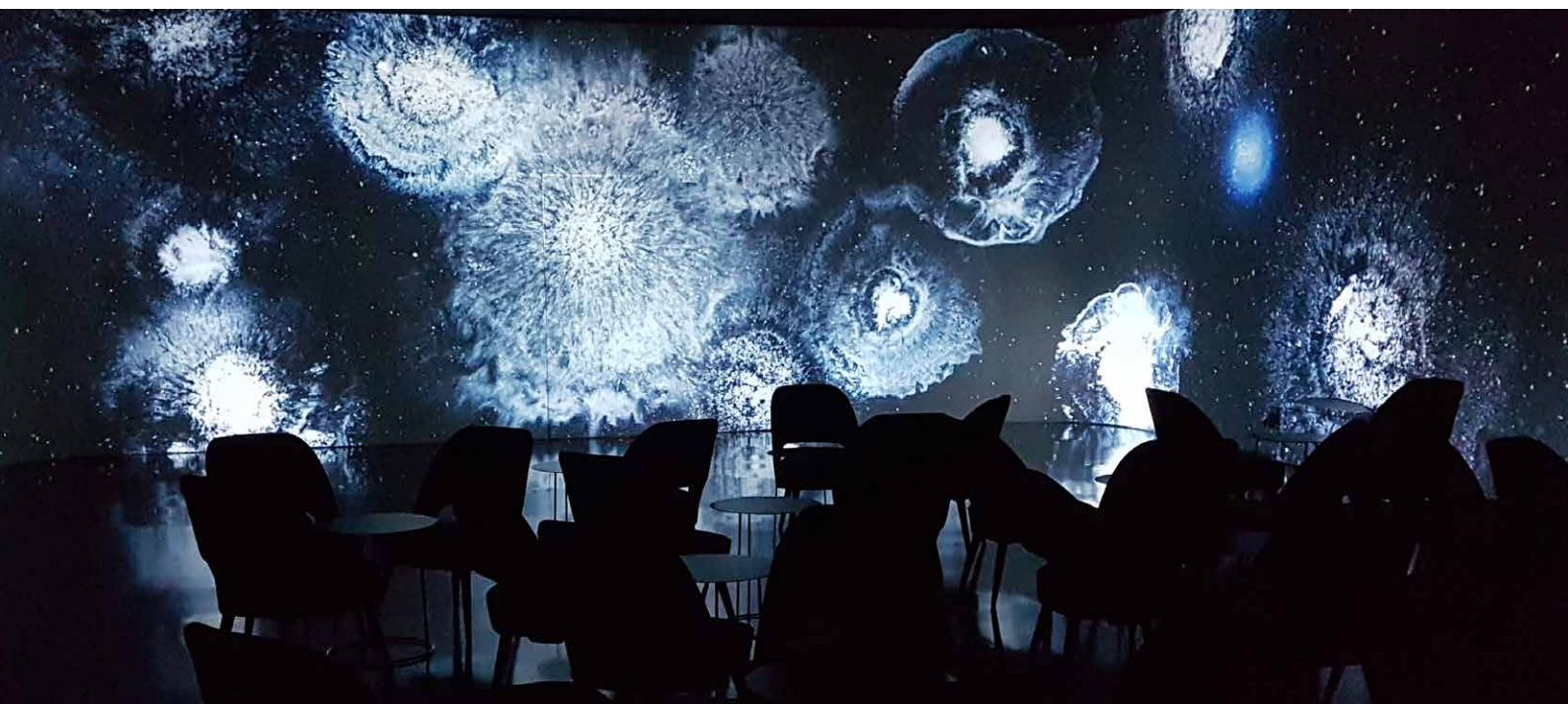
Duration : 15 minutes

The immersive experience will be projected continuously; there are no fixed viewing times.

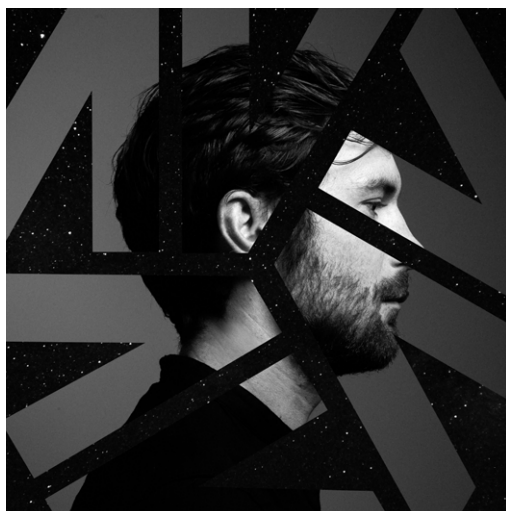
Free admission, included in the entry ticket for the immersive exhibition on van Gogh.

The trailer of Verse will be screened in La Halle, for 3 minutes.

For further details please consult the website: www.thomasvanz.com



Verse © Culturespaces



© Thomas Vanz

THOMAS VANZ

Thomas Vanz is a film-maker and composer who has specialised since 2015 in representing cosmic events and metaphysical questions, based for the most part on real images filmed in the studio.

In his works, which are based on various chemical reactions, Vanz aims to represent the infinitely large, from the surface of a star to the interior of black holes, and the enormous explosion of a supernova.

In 2016, he made his first short film, *Novae*, representing the various phases in the death of a star and the emergence of nebulae. It was selected by Vimeo for the Staff Pick Award and won many prizes, including at the prestigious Quantum film festival presided by Brian Greene, which gives awards to science-based films.

The following year, he made a short film in tribute to Christopher Nolan's film *Interstellar: Intra*, and this time viewers were taken on a journey into a black hole, an object whose mystery and inaccessibility fascinate the scientific world. The project was shortlisted in many festivals, and also received the Staff Pick Award.

Working in the world of music, and as a complement to his short films, he made two clips, one for the DJ Darius, for whom he illustrated the last piece from the album 'Utopia', and another for the DJ and biologist Max Cooper, with whom he developed a project, which this time explored the incredible mechanisms of the human brain for his first single *Hope*.

AMIEX® (ART & MUSIC IMMERSIVE EXPERIENCE)

'The role of an art centre is to decompartmentalise artworks, and that is why digital technology is so important in twenty-first-century exhibitions. Used for creative purposes, it has become a formidable vector for dissemination and is capable of creating links between eras, adding dynamism to artistic practices, amplifying emotions, and reaching the largest possible audience.'

Bruno Monnier, President of Culturespaces

In 2012, in the Carrières de Lumières, Culturespaces presents monumental immersive exhibitions, which are an entirely novel way of exploring the great masters of the history of art.

To achieve this, Culturespaces developed the AMIEX® (Art & Music Immersive Experience) technology, which uses unique video and music installations piloted by the most advanced software and technical equipment. This digital technology coordinates on a massive scale thousands of quality video images accompanied by music.

Perfectly adapted to the venues in which they are held, the AMIEX® exhibitions are projected onto enormous surfaces and are based on the idea of an original multimedia experience combined with artistic creation.

As soon as the first musical notes are heard, technology gives way to aesthetic emotion, in a poetic scenario. Completely immersed in the images and music, visitors are taken on an unforgettable sensorial and artistic journey.

'I'm convinced that people are increasingly learning about art through these immersive experiences and the emotions they generate. The marriage of art and digital technology is, in my opinion, the future of the dissemination of art among future generations.'

Bruno Monnier

In April 2018, Culturespaces opened the Atelier des Lumières in the eleventh arrondissement of Paris and held a digital exhibition devoted to Klimt and the Austrian artists. In 2017, Culturespaces was the third French institution to receive a Thea Award: the Carrières de Lumières was awarded the prize for the best production of an immersive experience.

With the Bassins de Lumières in Bordeaux scheduled to open in 2020, these sites have now become some of the largest fixed multimedia installations in the world.



CULTURESPACES, PRODUCER OF THE EXHIBITION

'Our vocation is to help public institutions to promote their heritage and develop their cultural and touristic dissemination. Culturespaces also facilitates access to culture and helps children to discover our history and civilisation on remarkable cultural sites.'

Bruno Monnier, President of Culturespaces

With **more than twenty-eight years of experience and four million visitors** a year, Culturespaces—founded in 1990 by Bruno Monnier—is the leading private operator in the management and promotion of monuments, museums, and art centres. Since 2012, Culturespaces is also a pioneer in the creation of digital art centres and immersive digital exhibitions.

Sites promoted and managed by Culturespaces:

- the Atelier des Lumières (en 2018),
- the Musée Maillol, Paris (since 2016),
- the Hôtel de Caumont - Art Centre, Aix-en-Provence (since 2015),
- the Carrières de Lumières, Les Baux-de-Provence (since 2012),
- the Maison Carrée, the Tour Magne and Nîmes Amphitheatre (since 2006),
- the Musée d'Art et d'Histoire and the Antique Theatre in Orange (since 2002),
- the Cité de l'Automobile, Mulhouse (since 1999),
- the Musée Jacquemart-André, Paris (since 1996),
- the Castle of Baux-de-Provence (since 1993),
- the Villa Ephrussi de Rothschild, Saint-Jean-Cap-Ferrat (since 1992).

Culturespaces oversees the promotion of the venues and collections, the reception of the general public, the management of staff and all the services, cultural animation, the holding of temporary exhibitions, and the sites' national and international communication.

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

Culturespaces ensures the highest standards for the reception of the general public and its venues are open seven days a week; it offers visitors free audio guides, applications, Wi-Fi, and activity books, as well as discounted admission prices for families, young persons, and the elderly.

SPONSOR



ABOUT THE CULTURESPACES FOUNDATION

Cultural and artistic awareness for vulnerable children

Since 2009, the Culturespaces Foundation has enabled children who are made vulnerable by illness, or suffer from a handicap or social exclusion to have unique artistic and cultural experiences so that they can be stimulated and develop and fulfil themselves. To help children express their creativity, the Culturespaces Foundation creates educational programmes that are suitable for children and implemented in schools in high-priority educational networks, social organisations, paediatric hospitals, and homes for children with disabilities.

Entertaining and interactive experiences are available in nine exceptional cultural establishments:

The Musée Maillol in Paris, the Nîmes Amphitheatre, the Castle of Les Baux-de-Provence, the Carrières de Lumières at Les Baux-de-Provence, the Antique Theatre in Orange, the Villa Ephrussi de Rothschild at Saint-Jean-Cap-Ferrat, the Cité de l'Automobile in Mulhouse, the Atelier des Lumières in Paris, and the Hôtel de Caumont in Aix-in-Provence.

By raising awareness about culture, art, and the national heritage in an inclusive and engaging way, the Culturespaces Foundation has succeeded in reconciling solidarity and creativity. This singular quality means that the Culturespaces Foundation has become a major actor in France in terms of promoting cultural and artistic awareness for vulnerable children.

**Over the last ten years,
the Culturespaces Foundation's work
has benefited:**
16 000 children
560 educational workshops
970 site visits
More than **500** social organisations
75 % of the children visited a cultural
site for the first time.



© Fondation Culturespaces / François Reinhart

The 'Art en Immersion' programme in the Atelier des Lumières

Begun in 2018, the 'Art en Immersion' programme is a novel way of approaching art by offering children a fresh insight into technology. The project aims to develop children's general cultural awareness and creativity through artistic activities before and after the visit of the Atelier des Lumières. Organised in four parts, 'Art en Immersion' is designed to arouse children's curiosity about historical and artistic subjects and the cultural heritage.

In 2019, the cultural and educational programme will involve 2,500 children.

'Art en Immersion' is supported by the Fondation SNCF, the Fondation Engie, Groupe Monnoyeur, and the Fondation Solidarité Société Générale.

Sponsors :

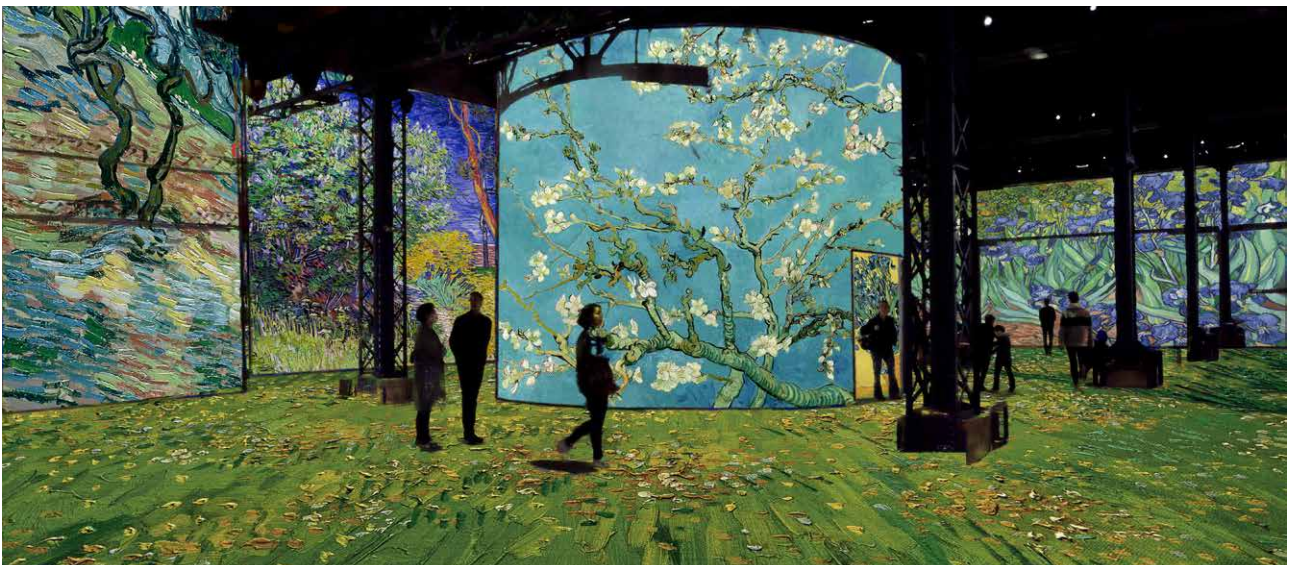


VISUALS AVAILABLE FOR THE PRESS



Simulation Van Gogh, la nuit étoilée © Culturespaces / Gianfranco Iannuzzi

From left to right: Vincent van Gogh, *Couple d'amoureux à Arles*, 1888, collection privée ; *Hôpital Saint-Paul à Saint-Rémy-de-Provence*, 1889, Musée d'Orsay, Paris ; *Arbre devant l'hôpital Saint-Paul à Saint-Rémy*, 1889, Armand Hammer Foundation ; *Self-Portrait with a Straw Hat*, 1887, Metropolitan Museum of Art, New York ; *Peupliers à Saint-Rémy*, 1889, Cleveland Museum of Art ; *Le Jardin de la Maison des Aliénés de Saint-Rémy*, 1889, Museum Folkwang, Essen © Bridgeman Images



Simulation Van Gogh, la nuit étoilée © Culturespaces / Gianfranco Iannuzzi

From left to right: Vincent van Gogh, *Oliviers*, 1889, National Galleries of Scotland, Edinburgh © Bridgeman Images, *Lilas*, 1889, State Hermitage Museum, St. Petersburg, © Bridgeman Images ; *Amandier en fleurs*, 1890, Van Gogh Museum, Amsterdam, © Bridgeman Images ; *Iris*, 1890, Van Gogh Museum, Amsterdam, © Bridgeman Images ; *Iris*, 1889, J. Paul Getty Museum, Los Angeles, © Bridgeman Images



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1 | Vincent Van Gogh, *Le semeur*, 1888, oil on canvas, 73 x 92 cm
Rijksmuseum Kroller-Muller, Otterlo © Bridgeman Images

2 | Vincent Van Gogh, d'après Millet, *La Méridienne* dit aussi *La Sieste*, d'après Millet, 1890, oil on canvas, 73 x 91 cm
Musée d'Orsay, Paris © Bridgeman Images

3 | Vincent Van Gogh, *Nature morte*, 1884, oil on canvas, 30,6 x 41 cm
Collection Privée / James Goodman Gallery, New York, USA © Bridgeman Images

4 | Vincent Van Gogh, *Les Mangeurs de pommes de terre*, 1885, oil on canvas, 82 x 114 cm
Musée Van Gogh, Amsterdam © Bridgeman Images

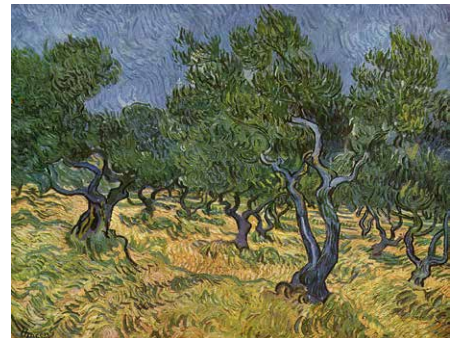
5 | Vincent Van Gogh, *Le Moulin de la Galette*, automne 1886, oil on canvas, 38 x 46,5 cm
Berlin, SMB, Nationalgalerie © Sakg-images



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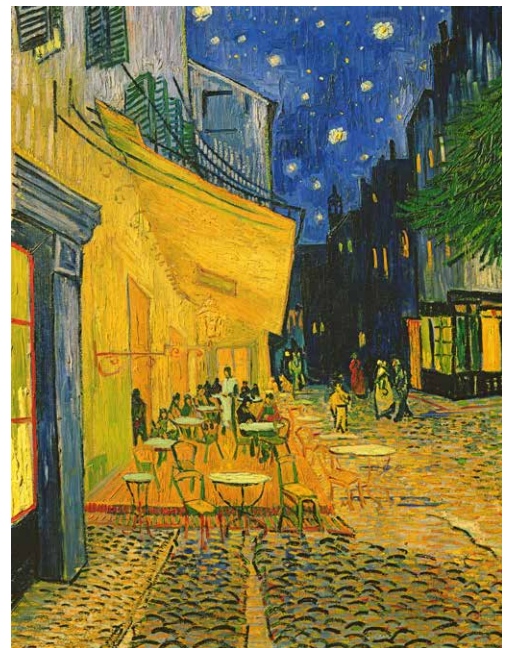
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6 | Vincent Van Gogh, *Tournesols*, 1888, oil on canvas, 92 x 73 cm
Neue Pinakothek, Munich © Bridgeman Images

7 | Vincent Van Gogh, *Iris*, 1890, oil on canvas, 92,7 x 73,9 cm
Musée Van Gogh, Amsterdam © Bridgeman Images

8 | Vincent Van Gogh, *Champ d'oliviers à la fin Juin*, 1889, oil on canvas,
Rijksmuseum Kroller-Muller, Otterlo © Bridgeman Images

9 | Vincent Van Gogh, *Tournesols*, 1889, oil on canvas, 95 x 73 cm
Van Gogh Museum, Amsterdam © Bridgeman Images

10 | Vincent Van Gogh, *Portrait du docteur Paul Gachet*, oil on canvas, 67 x 56 cm
Collection privée © Bridgeman Images

11 | Vincent Van Gogh, *Terrasse du café le soir, Place du Forum*, 1888, oil on canvas, 81 x 65,5 cm
Rijksmuseum Kroller-Muller, Otterlo © Bridgeman Images



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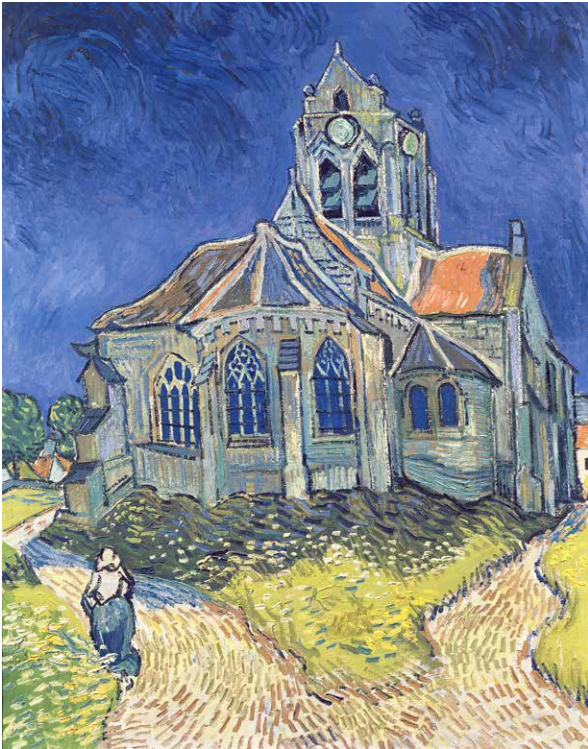
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12 | Vincent Van Gogh, *Les Alyscamps*, 1888, oil on canvas, 73 x 92 cm
Rijksmuseum Kroller-Muller, Otterlo © De Agostini Picture Library / Bridgeman Images

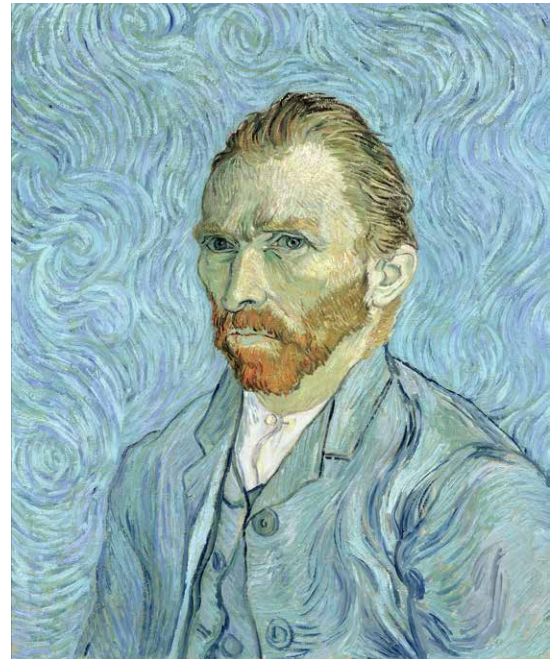
13 | Vincent Van Gogh, *La chambre*, 1888, oil on canvas, 72 x 90 cm
Musée Van Gogh, Amsterdam © Bridgeman Images

14 | Vincent Van Gogh, *La nuit étoilée*, 1888, oil on canvas, 73 x 92 cm
Musée d'Orsay, Paris © Bridgeman Images

15 | Vincent Van Gogh, *La nuit étoilée*, juin 1889, oil on canvas, 73,7 x 92,1 cm
Museum of Modern Art, New York © Bridgeman Images



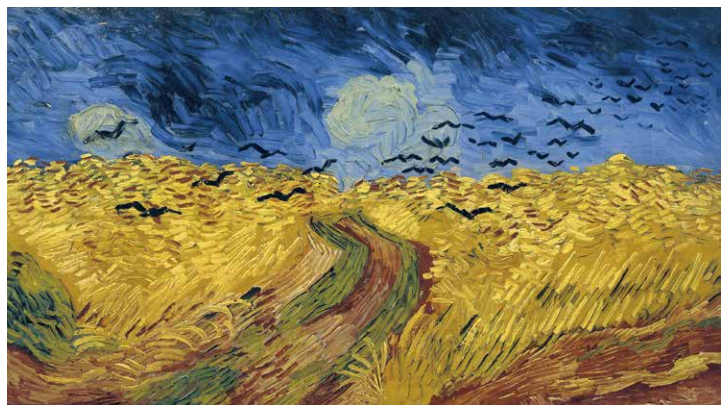
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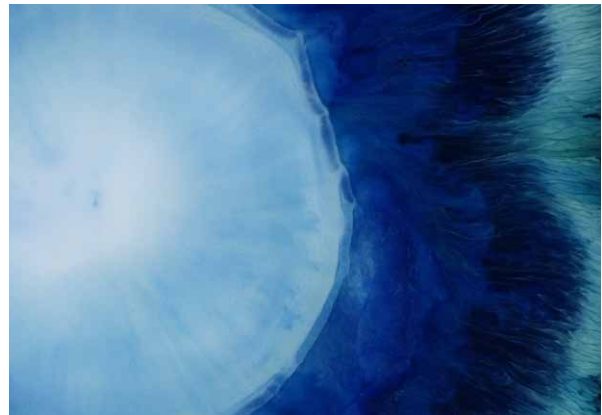
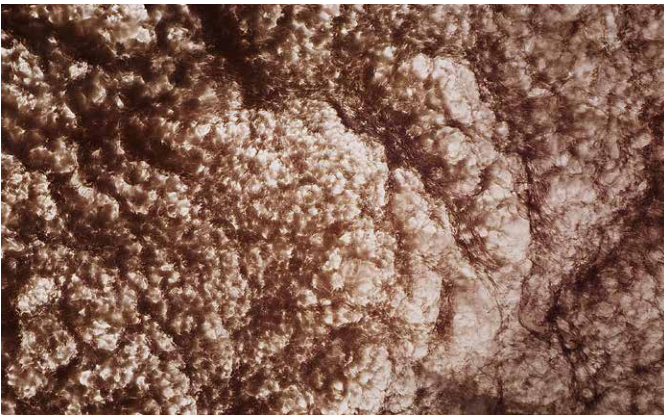
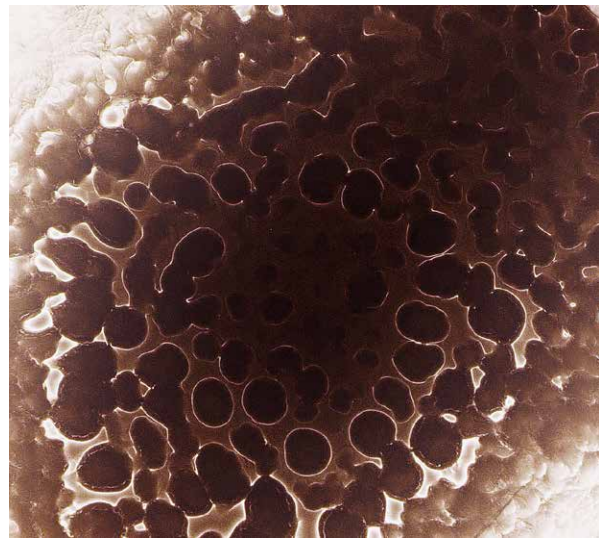
16 | Vincent Van Gogh, *L'église d'Auvers-sur-Oise*, 1890, oil on canvas, 94 x 74,5 cm
Musée d'Orsay, Paris © Bridgeman Images

17 | Vincent Van Gogh, *Autoportrait*, 1889, oil on canvas, 65 x 54,2 cm
Musée d'Orsay, Paris © Bridgeman Images

18 | Vincent Van Gogh, *Iris*, 1889, oil on canvas, 71 x 93 cm
J. Paul Getty Museum, Los Angeles © Bridgeman Images

19 | Vincent Van Gogh, *Champ de blés aux corbeaux*, 1890, oil on canvas, 50,5 x 103 cm
Musée Van Gogh, Amsterdam © Bridgeman Images





INFORMATIONS PRATIQUES

ACCESS

38, rue Saint-Maur
75011 Paris

Metro: lines 9 (Voltaire, Saint-Ambroise), 3 (Rue Saint-Maur), and 2 (Père Lachaise)

Bus: 46, 56, 61, and 69

OPENINGS HOURS

Open every day between 10 a.m. and 6 p.m.

Late night opening on Fridays and Saturdays until 10 p.m.

and on Sundays until 7 p.m.

The exhibitions will be projected continuously: there are no fixed viewing times.

The cultural gift shop will be open during the venue's opening hours.

Online booking for the night late openings, weekends and during school holidays.

A visit app will be available for free to discover comments on fifty works of Van Gogh.

RATES

Full rate: €14,5

Senior rate (more than 65 years old): €13,5

Reduced rate: €11,5 (students, disability card-holders, unemployed and Education Pass holders - on presentation of written proof).

Youth rate (5-25 years old): €9,5

Family offer (2 adults and 2 children): €42

Free for children under the age of 5 (on presentation of written proof).

PRESS CONTACT

For any request for a visit, please contact Agence Claudine Colin Communication:

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WEB

www.atelier-lumieres.com

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