

## Can Immersive Digital Art bring visitors to Museums?

### The Case of l'Atelier des Lumières and the Decor Experience

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## ABSTRACT

This research investigates the immersive art exhibitions at L'Atelier des Lumières in Paris, renowned for projecting intricate details from iconic artworks accompanied by sound designs. While attracting diverse audiences, the venue's approach raises questions regarding authenticity and educational depth. Drawing upon various theoretical frameworks, including experience, hyperreality, and authenticity. The study, based on in-depth interviews with 23 participants, suggests that while lacking in educational depth, L'Atelier des Lumières serves as a potential gateway to art appreciation, particularly for technology-savvy individuals. Findings reveal a spectrum of responses, ranging from full embrace to disappointment, with a notable concept emerging: the 'Decor Experience.' Rooted in hyperreality, this experience offers sensory immersion and cultural pretext, appealing to postmodern audiences seeking easily consumable encounters.

**Keywords:** Decor Experience, hyperreality, immersive art exhibition, authenticity, art mediation

## Introduction

L'Atelier des Lumières in Paris presents immersive digital art exhibitions that project intricate details from renowned artworks onto its walls, accompanied by carefully crafted sound designs. Its core value proposition lies in its celebration of art history's titans, such as Van Gogh, Chagall or Picasso, by providing immersive hyperreal settings that allows visitors to “*explore limitless universes, and let themselves be carried away to the heart of Art*” (Atelier des Lumières, 2024) (Box 1). The public has embraced this innovative concept as evidenced by the figures. Since its opening in 2018, the Atelier des Lumières has experienced a remarkable growth by welcoming 1,3 million visitors in 2019, compared to 400 000 in the first year (Collectif, 2023). In contrast, the Musée de l'Orangerie, which was among the top 10 most visited museums in France in 2018, received fewer than one million visitors (Dicharry and

Beyeklain, 2019). However, l'Atelier des Lumières immersive art exhibitions have encountered substantial criticism within the art industry, especially about their lack of authenticity. One can argue that it treads a fine line with authenticity, offering glimpses of genuine art but not the 'real' artworks themselves.

For museums, the ongoing challenge of drawing in new audiences remains a complex issue, requiring continual innovation and creativity. In light of this context, a research question arises, which holds relevance for art organizations: Does 'L'Atelier des Lumières' foster a meaningful connection with art for its visitors and serve as an introduction to traditional museums?

Our study seeks to address this question by exploring the Ateliers des Lumières experience from the visitors point of view. This research takes an exploratory approach, employing participant observation alongside 23 individual interviews.

*Box 1 L'Atelier des Lumières & Culture Spaces*

The Atelier des Lumières is a digital art center in Paris offering immersive art exhibitions that project intricate details from renowned artworks onto its walls, complemented by carefully crafted sound designs. Established in 2018 in a former steel foundry dating back to the 19th century (Ateliers des Lumières, 2024), the Atelier des Lumières represents the second digital art center that was created by the production company Culture Spaces in France, following the inauguration of les Carrières des Lumières in les Baux de Provence in 2012. Currently, Culturespaces owns nine digital art centers, with three located in France and six overseas (Culturespaces, 2024). This approach attracts audiences who may not typically engage with traditional museums (Guo et al, 2021). L'Atelier des Lumières accessible positioning attracts new audiences such as families, younger generations and tech-savvy audiences who may initially exhibit hesitancy or less inclination towards traditional art forms.



First, we introduce our theoretical framework, which defines key concepts such as experience, aesthetic experience and hyperreality. We then explain our methodology. Following this, we present our findings. Visitors' responses to the Atelier des Lumières experience in Paris vary widely, from embracing it as a culturally enriching encounter to perceiving it merely as a precursor to engaging with 'authentic' art, to leaving disappointed with no desire to return. We conceptualize the Decor Experience as grounded in hyperreality, unfolding within a meticulously controlled and secure environment. Finally, we discuss our findings. We underscore the significance of the Decor Experience, which facilitates immediate immersion and sensory stimulation, requiring minimal effort yet capable of triggering escapism and stimulating the imagination. The value of this research is twofold. On a theoretical level, the conceptualization of the Decor Experience is of interest to marketers as it provides a different way of looking at experience staging. Managerial speaking, the Decor Experience grounded in hyperreality offers experience designers valuable insights for crafting immersive environments that engage audiences. This understanding enables strategic decision-making to align offerings with evolving postmodern consumer expectations.

### Theoretical Framework

From a theoretical point of view, the study uses the concepts of experience, aesthetic experience and hyperreality.

### Experience

Experience serves as a fundamental unit through which we interpret our lives, and it also characterizes the offerings that entities such brands and organizations present in a market. Experience has been defined as an interaction between a subject and an object consumed in a given situation, generating meaning for the person experiencing it, and articulated across four context-independent dimensions related to pleasure/displeasure (hedonic-sensory dimension), the symbolic and social significance of the interaction (socio-cultural rhetorical dimension), the time of the interaction (temporal dimension), and the actions of the subject involving all elements of the experiential context (praxeological dimension) (Roederer and Filser, 2018). Understanding lived experience necessitates considering all dimensions of consumption, including ideological, social, cultural, and symbolic aspects, alongside the pivotal role of emotions. The individual's ability to perceive the object plays an important role. Perception refers to the possession of imagination skills and engagement with the receding backgrounds and appearing foreground - not only by understanding the visuals but also by using other senses. What is worth mentioning is that every person is able to perceive, imagine, reason, will, memorize, and feel albeit with varying intensities. With the body as the root, all processes are connected to one another and lead to the embodied experience (Joy and Sherry, 2003).

Among the spectrum of experiences one can live, aesthetic experiences stand out for being based on the perception and appreciation of beauty. An aesthetic experience captures the artistic value or aesthetic expression of a work or object. Aesthetic experience manifests through a direct and immediate sensation of sensory perceptions that can lead the subject towards transcendence and imagination (Joy and Sherry, 2003). The emphasis on hedonic consumption or the pursuit of pleasure (Hirschman and Holbrook, 1982), has particularly highlighted cultural and aesthetic consumption experiences (Joy and Sherry, 2003).

Aesthetic experience can trigger joy, sadness, nostalgia, wonder, or reflection on philosophical or social issues. It is most often autotelic and focused on the appearance and representation of the consumed object (works of art, monuments or live, live shows). A visit to the Atelier des Lumières is likely to generate aesthetic experiences. The colorful projections of famous artworks create an immersive environment that stimulates the senses. Beyond seeing art, it is about feeling it all around you.

Experiences can be carefully orchestrated to deliver greater value and differentiate an offer (Pine and Gilmore, 1999). To generate experiences, organizations design experiential contexts, which are a blend of stimuli expected to deliver planned experiences. The concept of experiential staging further elucidates the notion of experiential context. Experiential staging pertains to how these contexts are conceived and, more broadly, reflects systems of experience production. Drawing on Goffman's theatrical metaphor, Filser (2002) breaks down the structure into distinct components. Decor encompasses contextual elements and is utilized to underscore a narrative. Intrigue involves the narrative woven around the decor. Finally, the experience culminates with the action component, which involves linking the consumer, viewer, or user to the elements of the decor by establishing a connection with them through the storyline.

### Hyperreality

L'Atelier des Lumières indeed offers a decor that references famous artworks, yet it diverges markedly from a traditional museum visit where authentic art is on display. Here, it presents an evocative experience through a combination of decor and sound, immersing visitors in a unique artistic ambiance.

Hyperreality (Baudrillard, 1976, 1981) refers to a state where the boundary between reality and simulation becomes blurred. Type 1 hyperreality corresponds to an authentic and often "improved" copy of pre-existing material reality. Type 2 hyperreality does not have an original version and is not linked to any preexisting reality (eg. sheer abstraction) (Grillot and Badot, 2006).

The type 1 hyperreality rebuilds a reality with signs. Type 1 hyperreality provides to substitution to real life, with signs that evoke a desirable reality. The signs are sometimes more attractive and seductive than the reality they represent because they simplify reality and focus on its main attributes to enhance it. With the Atelier des Lumières, we are dealing with a type 1 hyperreality. Major artworks are staged,

with scale breaks that result in a detail being projected in a large and repeated manner. Therefore, the aim is to highlight the most representative (known) aspects of an artist, to turn them into a decorative motif, rather than presenting the artwork itself.

In this context, authenticity is called into question, as what appears real may merely be a representation or simulation. Baudrillard argues that hyperreality is prevalent in contemporary society, where simulations often overshadow the genuine experience. This notion is particularly relevant to the Atelier des Lumières, where visitors are immersed in digital reproductions of renowned artworks projected onto walls, blurring the line between the original and the simulated.

While the experience offers accessibility and engagement, it also raises questions about the authenticity of the encounter with art. As Monnier (2018) suggests, the Atelier des Lumières provides a mediated experience, offering glimpses of genuine art but not the 'real' artworks themselves. Thus, the hyperreal environment created within the Atelier des Lumières challenges traditional notions of authenticity in art, inviting visitors to contemplate the nature of their encounter with culture and creativity.

### Research Methodology

This exploratory research seeks to investigate the influence of visitors' experiences during immersive art exhibitions on their connection to art, as well as to comprehend the experiential, symbolic, and sociological dimensions of the Atelier des Lumières experience. We integrated various approaches, including visual ethnographic content (photographic corpus), participatory observation (conducted by four researchers on site), and individual interviews with visitors (Appendix 1). Triangulation of the data involved juxtaposing (1) the information gathered during the observation phase and (2) conducting a content analysis of the individual interviews.

Between January 19 and February 27, 2023, four researchers conducted interviews both online and onsite at the Atelier des Lumières in Paris (Appendix 1: Sample of respondents). (Appendix 3: Interview guide). Additionally, they attended the immersive art exhibition dedicated to Chagall on February 18, 2023, delving deeper into the environment to gain firsthand insights and collect a photographic corpus (30 pictures). The interviews were meticulously audio-recorded and transcribed. Subsequently, a thematic content intra- and inter-analysis of the corpus of 23 interviews was undertaken.

The sample respondents spanned ages 21 to 68, with an average age of 33, and exhibited a gender distribution of 73% women and 27% men. Participants showcased diversity in terms of museum attendance and professional background (Appendix 1).

### Findings

Our results indicate that at l'Atelier des Lumières, the decor experience dominates and offers an immersive experience with minimal effort and high intensity. Our findings are organized into three parts:

first, we describe the phases of the sensory journey that takes place, then, we focus on the cognitive dimension of the experience, and finally, we propose a conceptualization of the decor experience.

### A sensory journey

Based on the in-depth interviews, the immersive art exhibitions presented at Atelier des Lumières offer visitors a sensory journey, evoking a wide range of emotions that are deeply rooted in both iconic and expressive authenticity (Beverland and Farelly, 2010, Dutton, 2003). Leveraging sound design alongside captivating projections of artifacts, these exhibitions stir strong emotions within participants, fostering an atmosphere of genuine engagement.

Over half of the respondents are visiting Atelier des Lumières for the first time, sharing the experience with friends or family, and becoming aware of the Atelier des Lumières through them or through social networks and advertisements. The majority have little or no specific expectations about the immersive art exhibition, the space, or how the music and lights will interact. Others expect something special because of the price of admission and are "*curious to see how this exhibition is transforming those paintings I could see in other museums before in a more lively way*" (#1, M, 22). Thus, the interviewees describe their emotions and feelings already at the beginning of the interview and compare them without being asked about a visit to a classical museum.

Hence, the emotions before the exhibition were already partly answered by the expectations. However, when asked again based on the heat map of emotions, more intense emotions were described once more. The adjectives "*curious*", and "*enthusiastic and excited*" were mentioned most frequently to describe the visitors' emotional state before the exhibition. In comparison with the emotions after the immersive exhibition, it becomes clear that not only the adjectives are used, but entire emotional states are described in more detail. The majority felt "*surprised and happy*", "*proud*" and "*excited*" after the exhibition. The emotions were sometimes so strong that people felt feelings "*like a burst of heat in the solar plexus, a kind of inner woad, goosebumps*" (#9, F, 23). Again, an unasked comparison with a classical museum was used, underlining that "*less emotion*" (#21, FM, 6265) was felt more than in a classical museum.

The fact that the music is part of the immersive art exhibition in the Atelier des Lumières was also intensively perceived. The music chosen to accompany the artists, their works and colors is mostly appreciated in a positive and unanimous way. Some emphasize that it was the best part of the exhibition, changing the whole atmosphere and evoking strong emotions and engagement. A very strong feeling of "*almost therapeutic*" (#19, F, 68) is also described.

With the music already evoking some engagement in visitors, respondents were also asked to describe their own behavior during the exhibition. Almost five participants described that they were overwhelmed at the beginning how to behave and where to look first because of all the colors, projections, and

impressions. Thus, it took finding the right "*rhythm of changing locations*" (#2, F, 25) and to get moving. After a while, however, everyone emphasized that they had moved "*to admire all the points of views*" (#18, F, 64).

Regarding capturing moments through photos and videos, behaviors were very split. The younger generation increasingly posted something on social media "*to make publicity and share the moment with friends*" (#5, M, 23) or sent it to relatives. Others, however, "*just wanted to enjoy the moment, so no pictures, just listening and watching*" (#16, F, 21). One respondent even emphasized that "*it's a shame to watch such a show through a screen*" (# 13, FFM, ).

Visitors' responses to the experiential context of Atelier des Lumières can be categorized into three distinct receptions:

- 1) A large majority of visitors fully embrace the proposition of Atelier des Lumières as an enjoyable yet culturally enriching venue in Paris. They perceive the experience as self-contained and immersive, deriving pleasure and enlightenment from the fusion of art and technology.
- 2) Another group examines their visit as a prelude to exploring 'real' art in traditional settings. While they appreciate the aesthetic allure of Atelier des Lumières, they express a desire to return to conventional art environments for a more profound artistic encounter.
- 3) Some visitors leave the experience feeling disappointed, with no intention of revisiting it. Their dissatisfaction may stem from unmet expectations or a perceived lack of authenticity and educational components within the immersive setting (Appendix 1).

Based on the results, one could argue that the visitors' experiences unfold across *three* quadrants of Pine and Gilmore's (1999) four realms of experience. Beginning with absorption and passive participation in the *entertainment realm*, visitors display curiosity and anticipation for the unexpected. Upon entering the showroom, their experience transitions to the second stage, the *aesthetic* quadrant where they experience both passive participation and immersion. The amount of time it takes for participants to transition from passive to active participation underscores the pivotal role of immersion. Continuing the experiential journey, participants enter the *escapist* quadrant remaining in the immersion phase and becoming actively engaged. In this stage, by being in an environment saturated with stimuli that need to be absorbed and understood, participants are experiencing embodiment (Joy and Sherry, 2003) enabling them to become active participants, engage in conscious reasoning, and take different actions. This is the most significant part of their experience, and the extent to which they can connect to the immersive art exhibition affects their final impression of the experience, as well as determines their opinion regarding the connection to the artist and their artworks. Consequently, after leaving the



exhibition, visitors conclude their experience with the first quadrant that they have started with: *entertainment*.

#### Lack of cognitive inputs

However, our research reveals a significant gap in the educational component of the experience (Appendix 2), which hinders visitors' ability to establish a comprehensive connection with the artworks. Based on our results, most people did not perceive it as a genuine museum experience; instead, they likened it to cinema due to a weak perception of the authenticity of the art. This is why, although many visitors felt a closer connection to the artist and some even identified with the artists themselves, the experience was more entertaining than educational for the vast majority. Some participants applauded once the show concluded, as if it were a performance in a theater or cinema. Furthermore, the dramaturgical framework (Moisio and Arnould, 2005) highlights the significance of narrative engagement in influencing visitor perceptions and behaviors. Without an educational context, visitors may find it challenging to place the immersive experience within a broader artistic and cultural framework, thereby limiting their capacity to extract deeper insights from the artworks. Guo et al. (2023) stress the crucial role of educational components in digital museum experiences, suggesting that contextual information and interpretive materials bolster visitor engagement and appreciation of the artworks.

#### The Decor Experience : an effortless immersion

Beyond these varied receptions, our analysis suggests that Atelier des Lumières cultivates what we propose to conceptualize as a 'Decor Experience,' drawing inspiration from Goffman's drama metaphor (Moisio and Arnould, 2005, Manning, 1991). This experience is characterized by its hyperreal nature, unfolding within a controlled and secure environment. Centered around specific themes, the Decor Experience offers limited contextual information about the artworks, prioritizing sensory immersion over narrative engagement. It capitalizes on cultural pretexts, such as the celebrated art giants, inviting visitors to derive personal meaning from the experience. The breaking of scale, favoring enlargement and the repetition of motifs, diverted from specific details of the referenced artwork, create an artifact different from the original work. However, it still references it, transcending it and making it more spectacular. This is achieved through elements like clever use of light, motifs size and total occupation of space (Appendix 2).

Drawing upon Roederer and Revat's semiotic square (2019), we argue that the Decor Experience is intentionally designed to provide comfort and celebration, offering an effortless encounter with art. This curated experience resonates strongly with postmodern audiences, particularly those inclined toward technology, as it serves as a gateway to the world of art (Wolny, 2017).

## Discussion

### Authenticity and hyperreality: towards hyperreal authenticity

We posit that the Decor Experience holds what we propose to call hyperreal authenticity. Certainly, the chosen theme for the exhibition can only be evoked since authentic artworks are, in most cases, displayed in museums. However, the way the decor is constructed through video mapping on the walls of the Atelier is itself an artistic work that can claim a form of authenticity and its own aesthetics.

The iconic authenticity (Beverland and Farely, 2010) is undeniable in the content presented by the Atelier des Lumières. Indexical authenticity is merely present through a few explanatory panels offered to visitors (Appendix 2). However, in terms of art around lights, the Atelier can claim what we call hyperreal authenticity, which combines signs that refer to an external reality while respecting a form of iconic authenticity, to offer an aesthetic work through the proposed decor.

The Decor Experience must have a strong visual impact. Video mapping shows (Roederer and Revat, 2019) hold a visual presence that cannot be ignored by the viewer. Combining two senses, sight and sound, in the Decor Experience enhances its power in terms of stimuli. It involves evoking, with impressive dimensions and encompassing visuals, a universe that is not present but reconstructed. It is about creating an atmosphere around a great master of painting, or more recently, considering the current programming of the Atelier des Lumières, around the great pharaohs of Egypt.

Our results show that the Decor Experience allowed subjects to invest in three out of the four realms of Pine and Gilmore's (1999) matrix. The analysis also revealed that the experience was lived through sensations rather than knowledge, that it is easy and effortless. But it did not prevent individuals from reflecting on what they had seen in relation to a future or past museum practice.

The Atelier des Lumières provides a form of reenchanted consumption of a famous artist, or of an era (Pharaohs). This form of reenchantment relies on an entry key accessible to the broadest audience. It can be seen as a lowbrow proposition that allows everyone to access content that are otherwise difficult for non-specialist to access. It certainly matches postmodern consumers' expectations (Lyotard, 1979). There is an idea of questioning established institutions (such as traditional museums) strongly linked to postmodernity. Additionally, there is an idea of erosion between the usual distinctions between elite culture and popular culture. So the Decor Experience is indeed postmodern in the way that it takes and transforms established art into artifacts that people come to see for a short period of time, seeking immersion and sensory stimulation.

Some visitors may remain on the surface of the scenery, some may see it as an introduction to a future museum experience, and some as a form of art in its own right, because it creates an aesthetic experience without betraying its essence as a backdrop,- intense, well-designed and pleasing the eye.

## Conclusion

This research was dedicated to explore the consumer behavior during an immersive art exhibition and to understand if the Atelier des Lumières was fostering a meaningful connection with art for its visitors. The underlying issue was to evaluate the potential of the digital center to become a good mediation tool to go to classical museums. Visitor's responses to the experience were contrasted but three distinct receptions were identified: visitors who considered it as an autotelic experience, visitors who perceived their experience as instrumental to go to a classical museum and visitors who felt disappointed by the experience. It is also worth mentioning that the combination of projections and music generate strong emotions for visitors, fostering a connection to art rooted in iconic authenticity (Beverland and Farely, 2010) for some even holding expressive authenticity (Dutton, 2003). It has to be outlined that the education aspect was lacking, preventing visitors from creating a deeper connection to art.

The paper also contributes to conceptualize the Decor Experience occurring at Atelier des Lumieres in reference to Goffmann's drama metaphor (Decor- Intrigue- Action (Moisio and Arnould, 2005, Manning, 1991)) as rooted in hyperreality and taken place in a controlled and secure environment. The storytelling about the former foundry is highlighted in the narrative and is also pointed out during the projections, allowing visitors to feel privileged and unique during the experience. Roederer and Revat's (2019) semiotic square enables to conceptualize the Decor Experience even further by considering the immersive art exhibition designed to celebrate and provide comfort for visitors, delivering an effortless encounter. The democratization of art through an entertainment strategy tends to captivate the postmodern visitor seeking a quick and easily consumable escape. Consequently, it can serve as a potential gateway to the world of art, particularly appealing to technology-savvy audiences who may initially exhibit hesitancy or less inclination towards traditional art forms.

The research also has several limitations. Indeed, the sample was not representative enough of the population at large. Mostly students and women were interviewed. Future research should include a broader range of the population and a higher number of experts' points of view and more recent opinions to have a better overview of the proposed mediation. Furthermore, our research only focuses on one digital center in France: Atelier des Lumières in Paris, nevertheless future research can include more digital art centers in France or abroad to compare experiences in different immersive art exhibitions. Lastly, instead of using a heatmap of emotions that measures subjectively the visitor's feelings after the experience, techniques from neuromarketing such as eye tracking or facial coding could be used to understand more objectively the visitor behavior during an immersive art exhibition.

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## Appendix 1 Corpus of informants

Exhibition and Visit at Atelier des Lumières						
	Exhibition	Name	Gender	Age	Type of Reception	Verbatim
1	Dalí & Gaudi, June 2021	Justus	M	22	Cat. 2	<i>“It is more a show and mostly interpretation of existing art work than just showing paintings.”</i>
2	Cézanne & Kandinsky, January 2023	Paula	F	25	Cat. 1	<i>“This full experience was not as “educating” as it probably would have been when going into a regular art museum”</i>  <i>“You have to be way more attentive because the pictures disappear and do not come back”</i>  <i>“definitely...recommend to other people”</i>
3	Van Gogh Exhibition	Alexis	M	25	Cat. 1	<i>“...not the classical museum, but maybe a modern museum could be”</i>  <i>“ I prefer Atelier des Lumières it's an immersive exhibition experience »</i>
4	Cézanne & Kandinsky, 2022	Lucie	F	23	Cat. 1	<i>“I wouldn't go to a museum but I would prefer to go the Atelier des Lumières again”</i>
5	Cézanne & Tintin, December 2022	Nicolas	M	23	Cat. 1	<i>“ I had the same feeling as after a cinema session, the feeling of disconnecting from reality. I think it's because they really create a special mood/atmosphere with video, music and a small space.”</i>

6	Dalí & Gaudi, 2021	Romain	M	36	Cat. 2	<p><i>“It was a performance”</i></p> <p><i>“It's really focused on something, on a particular work of Salvador Dali”</i></p>
7	Chagall opening vernissage, February 2023	Perrine	F	23	Cat. 3	<p><i>“It’s true that sometimes we associate this type of experience with an instagrammable experience, with the overconsumption of art, etc. I’m not sure indeed that people come to the Atelier des Lumières to really immerse themselves in the works of art.”</i></p> <p><i>“...more of a sensory experience, an immersive experience related to culture, but I find it hard to say that it is a museum.”</i></p>
8	Cézanne & Kandinsky	Louise	F	26	Cat. 2	<p><i>“you project yourself into these paintings you have the impression of being in them”</i></p> <p><i>“authenticity of art, it wasn’t there for me”</i></p> <p><i>“I see it more as a family outing”</i></p>
9	Dali & Gaudi, 2022	Léa	F	23	Cat. 1	<p><i>“I felt like a burst of heat in the solar plexus, a kind of inner wow.”</i></p>
10	Cézanne & Kandinsky	Julie	F	23	Cat. 2	<p><i>“didn’t feel the need to read the panels, I wanted to live the immersive experience more.”</i></p> <p><i>“they’re projections, so it’s not a work of art at all”</i></p> <p><i>“you see all these works at once and it makes sense”</i></p>

11	Dali & Gaudi , October 2021 and Tintin, January 2023	Eugénie	F	23	Cat. 1	<p><i>“the exhibition is really immersive”</i></p> <p><i>“Atelier des Lumières stands out from classic museums because here, the work goes beyond the frame, it goes from floor to ceiling, and we’re in the middle, it’s great!”</i></p>
12	Dali & Gaudi, 2022	Catherine	F	58	Cat. 2	<p><i>“ After the exhibition, (...)it really piqued my curiosity and I did an exhibition dedicated to the artist at the Musée d’Orsay a few months later to find out more”</i></p> <p><i>“I didn’t feel authentic, I felt more like being in front of a montage, a film “</i></p>
13	Cézanne 2022, Chagall, February 2023	Different Generations	FFFM	-	Cat. 2 and 3	<p><i>“It really made me want to revisit some of the artist’s works indeed.”</i></p> <p><i>“It doesn’t make me want to go more to the museum”</i></p>
14	Cézanne & Kandinsky , January 2022	Marie-Léa & Louis	FM	23, 23	Cat. 2	<p><i>“impression of being in the picture but the fact that it was cut into small pieces didn’t give me the impression of authenticity.”</i></p> <p><i>“artistic performance, as a show, rather than a real exhibition.”</i></p>
15	Chagall, February 2023		FFF	24, 21, 23	Cat. 1	<p><i>“I feel like more connected to the Art.”</i></p> <p><i>“it’s immersive with the music and the music matches with the artwork”</i></p> <p><i>“easier to enjoy the art”</i></p> <p><i>“music helps to understand like, the feeling of the painting more “</i></p>

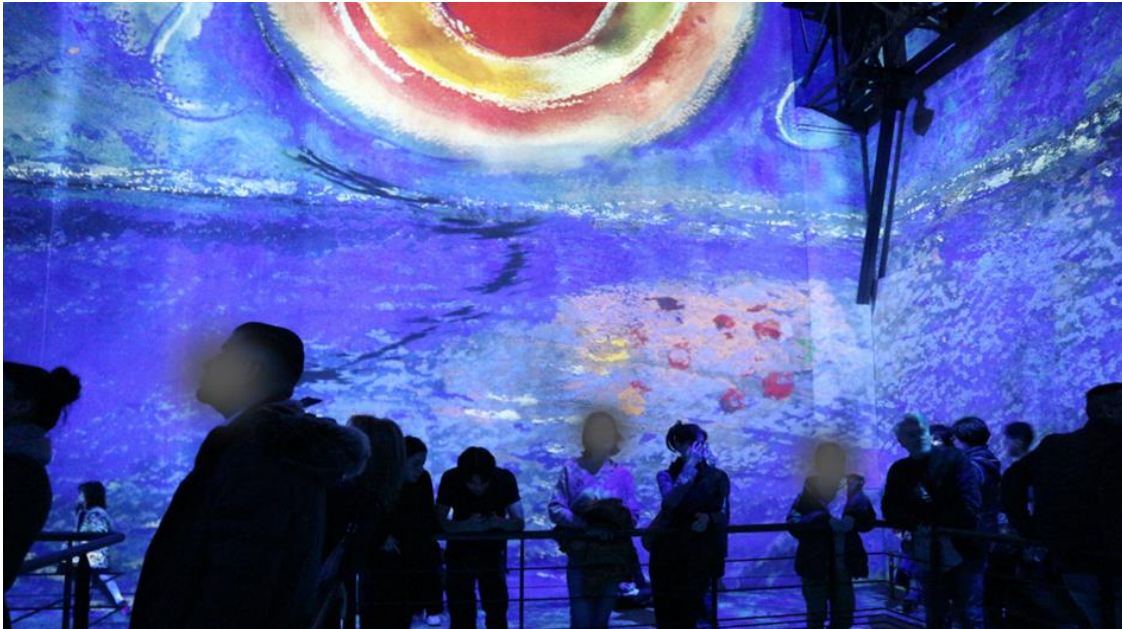


16	Chagall, February 2023		F	21	Cat. 1	<p><i>"I was curious"</i></p> <p><i>"prefer like the music than the art."</i></p> <p><i>"I prefer like doing this than going in a classic Museum."</i></p>
17	Chagall, February 2023		M	27	Cat. 3	<p><i>" I wouldn't think more about it, but the atmosphere was really nice.. "</i></p>
18	Chagall, February 2023		F	64	Cat. 1	<p><i>"we really had time to immerse ourselves in his works."</i></p> <p><i>"It is a complete sensory experience compared to the classical museum"</i></p>
19	Chagall, February 2023		F	68	Cat. 2	<p><i>"It was really beautiful, almost therapeutic"</i></p> <p><i>"But it really made me want to go see Paul Klee's paintings, we'll probably go to Pompidou to see them. "</i></p>
20	Van Gogh, Gaudi & Dali, Chagall February 2023		F	57	Cat. 1	<p><i>"you really felt like you were in his works."</i></p> <p><i>"harmony between the projections and the choice of music."</i></p> <p><i>"we go to observe it is a little more passive I would say."</i></p>
21	Chagall, February 2023		FM	62, 65	Cat. 2	<p><i>"It was impressive to be inside the paintings, you felt like you were inside the works, that you were part of the set."</i></p> <p><i>" It is very beautiful, the musical arrangement is very nice but I felt less emotions than in a classical museum precisely because of the lack of relief."</i></p>

22	Klimt Exhibition 2018	Delphine	F	33	Cat. 3	<p><i>“spectacular exhibitions, very Instagrammable”</i></p> <p><i>“you disconnect yourself from reality, you are quite passive, you are in contemplation.”</i></p> <p><i>“nice but I found it very hollow.”</i></p> <p><i>“Everything is done so that you are in the emotion and not in the intellectualization. We are just in the aesthetic side.”</i></p> <p><i>“What bothers me is the intellectual imposture with the term "exhibition", to be clearer by saying that it's a cinema projection, or an immersive show but it's not an exhibition. It is a cultural experience that is no less interesting than a concert or a film.”</i></p>
23		Antoinette	F	32	Cat. 1	<p><i>“there was a small Emily in Paris Effect”</i></p> <p><i>“emotion is stronger than in a traditional museum with educational information.”</i></p>

**Appendix 2 Corpus of pictures taken on site**

**Photos of people looking at digital projections, February 2023**



**Photo of child following the lights and animations, February 2023**



Photos of people exposed to mediation to the artist's life, February 2023



Photos of people who took picture, February 2023



Appendix 3 : Interview guide

Theme: Tell us about yourself (and feelings before the exhibition):

- what's your age, what you are doing
- Do you visit art museums in general ? If yes, how often and why ?
- How did you know about l'Atelier des Lumières? (Social Media, ...)
- Is it the first time you visit here ?
- Which exhibition did you see and when?
- Why did you decide to go to l'Atelier des Lumières?
- How did you feel before the exhibition, what were your expectations?  
→ Show heatmap of emotions

Theme: Let's talk about your experience during (the immersive art exhibition in) l'Atelier des Lumières:

- How did you feel during the exhibitions? How did you feel about the paintings and the music? Did you enjoy it, or did it bother you?
- Did you move during the exhibition, or did you stay or sit at one place?
- Did you read the artwork descriptions?
- Did you take pictures/videos during the exhibition? If yes, why?

Theme: let's talk about the artist and the art authenticity:

- How much did you know about the artist and their artworks before? Did you feel closer?
- Do you want to know more about the artist and the paintings?
- Did you feel connected to the art and the artist?
- *Did the immersive art make you think deeper of what you are seeing (analyze what artist wanted to express by it) or were you just observing the creative performance without deep analysis?*
- Did you feel that it's an authentic art (an original and unique piece of art)? Is it a mediation device to lead a museum or to an amusement park ?

Theme: Let's talk about your experience after the immersive art exhibition in l'Atelier des Lumières

- How did you feel after the exhibition? What are your feelings/emotions about the exhibition?  
→ Show heatmap of emotions
- Did you buy something at the museum shop after the exhibition? Why yes/Why not?
- Are you planning on coming again? Do you recommend the exhibition? If yes, what would you say to recommend ?
- Do you feel the same after the exhibition in l'Atelier des lumières and after a classical museum? Do you think this museum exhibition/experience is similar to a classical museum?
- What do you think about the price ? Is it worth it according to you?