

ANIME DRAWING

BETWEEN AMERICA AND JAPAN

FROM WALT DISNEY AND TEX AVERY TO TORIYAMA

**U 200 WORKS: DRAWINGS, SKETCHES, PAINTINGS, PLATES AND CELLULOID
BY THE MOST FAMOUS CARTOONISTS IN THE HISTORY OF AMERICAN AND
JAPANESE ANIMATION.**

The exhibition brings together original drawings and celluloid prints by some of the most important cartoonists in the history of American and Japanese animation, including Walt Disney, Tex Avery, William Hanna, Joseph Barbera, Akira Toriyama and Hayao Miyazaki. The exhibition features famous characters such as Mickey, the Pink Panther, Bugs Bunny, Betty Boop, Casper, Tom and Jerry, Popeye, Superman, the Simpsons, the Flintstones, Scooby-Doo, Lucky Luke and Popeye, The Smurfs, Astro Boy, Sailor Moon, Dragon Ball, Bleach, One Piece, Naruto, Neon

Genesis Evangelion, Demon Slayer, Maya the Bee, Goldorak, Candy, Albator - The Space Pirate, Captain Flam...

AN EXCEPTIONALLY SUCCESSFUL INVENTION

The first cartoon in the history of cinema dates back to 1906. It was the work of James Stuart Blackton. This American was fascinated by one of the great inventions of the time: the cinematograph by Auguste and Louis Lumière. The brothers used it to film scenes from everyday life, but Blackton decided to do something different. He filmed a blackboard, on which he drew characters in chalk.

WALT DISNEY

A little later, in 1923, a young cartoonist set up his own cartoon production company. His name was Walt Disney. At first, they were mainly short films for children. Some of them already featured a little mouse who was to become a huge star: Mickey! Walt Disney had the idea, a little crazy for the time, of making a feature film: a cartoon as long as the films with actors. In 1937, Snow White and the Seven Dwarfs was shown to the public for the first time. This first animated feature was a huge success. The crowd applauded on their feet for dozens of minutes!

CARTOONS BECAME A VERITABLE INDUSTRY

New techniques were gradually developed. To avoid having to redraw the scenery for each image, celluloid was used. These are transparent sheets of plastic that can be superimposed. The artists draw the characters on these sheets, using a different position for each celluloid. Then all they have to do is place the characters on the sets. Each position is photographed, one by one, to create the illusion of movement.

THE FIRST AMERICAN MASTERS

The golden age of American animation began with the sound animation of cartoons in 1928 and gradually came to an end in the mid-1960s, when cartoons became popular on television. Many famous characters followed Mickey Mouse: Bugs Bunny, Donald Duck, Daffy Duck, Betty Boop, Casper, Tom and Jerry, Woody Woodpecker, Super-Mouse, Mr. Magoo, the Pink Panther and the first animated adaptations of Popeye, Little Lulu and Superman. Walt Disney, for his part, produced many feature films: Pinocchio, Fantasia, Dumbo and Bambi, The Jungle Book and The Aristocats.

WARNER BROS. THE CREATION OF NEW STARS

On 10 November 1926, Leon Schlesinger founded Leon Schlesinger Productions, which later became the Warner Bros. Cartoons studio. In 1935, he hired a new animation director to revitalise the studio: Tex Avery. Schlesinger put Avery in charge of Looney Tunes, initially on a low budget and in a low, dilapidated old building. The 1940 Oscar-nominated cartoon *A Wild Hare*, directed by Avery, marked the official debut of Bugs Bunny. In 1942, Bugs Bunny became the most popular cartoon character. Warner's short films surpassed Disney's in terms of sales and popularity.

METRO-GOLDWYN-MAYER, BILL HANNA AND JOE BARBERA

In 1939, William Hanna and Joseph Barbera began a partnership that would last for more than six decades, until Hanna's death in 2001. The duo's first cartoon was *Puss Gets the Boot* in 1940, which depicted a mouse's (as yet unnamed) attempts to trick a house cat named Jasper. Although released without fanfare, the short film was a financial and critical success, and won an Oscar nomination for Best Animated Short Subject of 1940. Buoyed by the Oscar nomination and public demand, Hanna and Barbera set about producing a long series of cat and mouse cartoons, soon christening the characters Tom and Jerry. Tom and Jerry quickly became the stars of MGM's cartoons. With the Hanna-Barbera duo, the MGM

cartoon studio was finally able to compete with Walt Disney in the cartoon field. The short films were a hit in cinemas.

HANNA-BARBERA PRODUCTIONS

In the early 1950s, television was beginning to take off and the animation industry was beginning to undergo a metamorphosis. The duo of William Hanna and Joseph Barbera, the creators of Tom and Jerry, decided to set up their own studio. The new Hanna-Barbera Production was born. The famous duo created a number of characters, including The Flintstones, Scooby-Doo, The Flying Fools, Captain Caveman, Satanas and Diabolo and Wally Gator. The studio also produced successful licensed animated TV series such as The Addams Family, Lucky Luke, Pac-Man, Popeye, The Smurfs, The Snorkys and Superfriends. In the 1970s, production gradually declined in the face of the development of Japanese animation.

THE DEVELOPMENT OF JAPANESE ANIME

Often adapted from manga, Japanese animation developed in the 1960s, thanks in particular to the work of Osamu Tezuka, and became popular outside Japan in the 1970s and 1980s. In Japan, animation and manga are closely linked: either the animation is based on a successful manga, or a manga is created from a popular

animation. Sometimes both are created at the same time. Animation and manga enjoy a huge audience in Japan and are easily recognisable around the world. In Japan, distributors use multiple distribution channels: television, video, cinema and streaming.

One of the earliest Japanese television series was Astro Boy in 1963, based on Disney-style animated feature films. The late 1980s and early 1990s saw the success of long-running series with more than a hundred episodes: The Knights of the Zodiac, Dragon Ball, Bleach, One Piece and Naruto. The 1990s were also marked by several masterpieces: Hideaki Anno's Neon Genesis Evangelion in 1995, which tackled philosophical subjects, Oshii's Ghost in the Shell in 1995, Cowboy Bebop in 1998 and Serial experiments Lain, also in 1998. Anime is particularly popular in Japan. In 2001, The Voyage of Chihiro broke the popularity record, beating out the film Titanic. To date, the record is held by another cartoon: the film Demon Slayer: Le Train De L'infini.

SUCCESS IN EUROPE

In the 1970s, the success of Japanese anime spread to Europe. The exhibition features drawings and celluloid prints of Maya the Bee, Goldorak, Candy, Albatore, the Space Corsair, Captain Flam, Olive and Tom, The Knights of the Zodiac, Dragon Ball, the second part, Dragon Ball Z, Juliette je t'aime, Dr Slump, Le Collège fou, fou, fou, Nicky Larson...











1940s

During the 1940s, the comic book industry experienced a significant boom. This was largely due to the war effort, as many young men were serving in the military and looking for entertainment. Publishers like DC and Marvel capitalized on this demand by producing more comics. The war also influenced the content of the comics, with many stories focusing on superheroes fighting against the Axis powers.

Key events of the 1940s include the launch of the first comic book, *Action Comics*, in 1938, and the rise of superheroes like Superman and Batman. The war also led to the creation of the "Golden Age" of comic books, which lasted until the late 1950s.

The 1940s also saw the emergence of the "Silver Age" of comic books, which began in the late 1950s and early 1960s. This era was characterized by a renewed focus on science fiction and fantasy themes, and the introduction of new characters like the Flash and the X-Men.



Small caption text below the artwork.









de l'école de la "Termites Terrace", un quartier légendaire, où il crée des personnages comme "Daffy Duck" et "Porky Pig". Il réalise "A Wild Hare", marquant l'apparition de "Bugs Bunny", qui prononcera la célèbre réplique "Eh, what's up, bub?"

Après des désaccords créatifs avec Warner Bros, Avery rejoint MGM en 1941, où il bénéficie d'une plus grande liberté artistique. Ses cartoons sont plus subversifs, avec des gags rapides, imprévisibles, et souvent un brisement du quatrième mur. L'un de ses films les plus célèbres, "Red Hot Riding Hood", réinvente le conte du "Petit Chaperon Rouge" dans une version parodique et déjantée.

Dans les années 1950, Avery quitte MGM à cause de restrictions budgétaires et de pressions créatives. Il retourne brièvement chez Walter Lantz et crée des films comme "The Legend of Rockabye Point" (1955), mais ses productions n'ont pas le même impact que celles de MGM. Dans les années 1960, il se tourne vers la publicité, créant le personnage du "Frito Bandito", une mascotte controversée mais populaire. Tex Avery décède en 1980, laissant un héritage profond dans l'animation.



Tex Avery vers 1930



Tex Avery discutant vers 1940



Tex Avery dans son bureau vers 1950









A vertical text panel or poster mounted on the wall, containing several small images and text.











