

DREAMS OF JAPAN

FROM PRINTS TO MANGA

U 300 WORKS: PAINTINGS, DRAWINGS, PRINTS AND RARE AND EXCEPTIONAL OBJECTS FROM THE EDO PERIOD.

A unique dialogue between traditional prints, impressionist works, animation and contemporary manga, revealing unsuspected artistic connections through works from private collections: prints, pastels, etchings, drawings, original celluloid and objects. The works presented in Dreams of Japan engage in dialogue across the ages: a landscape by Hokusai resonates with a pastel by Monet and an original Dragon Ball plate, revealing a little-known artistic continuity. This innovative approach offers a fresh look at works we thought we knew, and reveals unsuspected influences between artists separated by two centuries. Dreams of Japan is an invitation to celebrate the encounter between different cultures, a tribute to the power of art as a bridge between knowledge and eras.

The idea of this exhibition is to show how Japanese prints revolutionised the Western gaze at the end of the 19th century, while also explaining how this same graphic tradition fuelled the emergence of modern manga after the Second World

War. By presenting these works side by side, nearly two centuries apart, "Dreams of Japan" aims to offer a fresh look at creations that we thought we knew only too well, and to understand the unsuspected influences between artistic universes that are usually compartmentalised. The exhibition is divided into four main sections.

THE FLOATING WORLD

THE GOLDEN AGE OF JAPANESE PRINTS

This first section presents the masterpieces of ukiyo-e ("images of the floating world") created by the great masters of Japanese prints: Hokusai, Hiroshige and Utamaro. These works, created between the 18th and 19th centuries, form the starting point for our story. Here we discover the major themes of printmaking: landscapes of Edo Japan (present-day Tokyo), scenes of daily life, depictions of actors and courtesans, as well as creatures from Japanese folklore and legendary heroes. This section also explains Japanese printmaking techniques, characterised by fluid lines and asymmetrical compositions, and how they spread to the West, notably at the Paris World Fairs.

THE SHOCK OF JAPONISM

WHEN THE WEST DISCOVERED JAPAN

The opening up of Japan to the West during the Meiji era (1868-1912) marked a turning point. Japanese prints had a profound influence on European artists. In this section, works by Claude Monet, Vincent Van Gogh, Edgar Degas and Henri de Toulouse-Lautrec are brought into dialogue with their Japanese sources of inspiration. We discover how these artists borrowed from Japanese prints their asymmetrical compositions, bold framings, unusual points of view and approach to colour and line. This section also highlights European artists' fascination with Japanese society and its cultural motifs.

OSAMU TEZUKA

FROM CINEMA TO MODERN MANGA

The third section is devoted to the birth of modern manga under the impetus of Osamu Tezuka (1928-1989), nicknamed the "God of manga". In war-torn Japan, where paper was in short supply, Tezuka revolutionised Japanese comics with "New Treasure Island" (1947), drawing inspiration from both the pictorial tradition of his country and Western film techniques, particularly the style of Walt Disney. Original plates and celluloid animation illustrate how Tezuka created a new visual

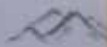
language (close-ups of faces to accentuate emotion, limited animation emphasising expressions, simplified sets, etc.) laying the foundations for a cultural industry that was to conquer the world. This section draws visual parallels between traditional prints and Tezuka's pioneering works, revealing an often unsuspected artistic continuity.

CONTEMPORARY LEGACIES

MANGA AS A GLOBAL ART FORM

Today, manga has become a global phenomenon and one of Japan's most important cultural industries. Manga creators such as Akira Toriyama (Dragon Ball), Hayao Miyazaki (Studio Ghibli) and Masashi Kishimoto (Naruto) continue this narrative tradition, enriching it with their own worlds. The final section of the exhibition presents contemporary works that bear witness to the vitality of manga and Japanese animation today. Original drawings and celluloid prints from iconic productions such as Naruto and One Piece illustrate how today's creators are perpetuating and reinventing Japanese artistic traditions. This section also explores how manga has become a global phenomenon.

LA DIFFUSION DES ESTAMPES LA CLOTURE POUR SÉDUIRE



Les estampes japonaises ont été introduites en France par le peintre et graveur japonais Kōchōrō Kunisada (1798-1840) qui fut le premier à venir en France en 1827. Il fut accueilli par le peintre et graveur français Jean-Baptiste Debucquoy (1799-1864) qui lui fit découvrir le monde de la gravure et de l'estampage en France. Les deux artistes se lièrent d'amitié et Kunisada fut le premier à utiliser la technique de la gravure sur bois en France. Il fut également le premier à utiliser la technique de la gravure sur cuivre en France. Les deux artistes se lièrent d'amitié et Kunisada fut le premier à utiliser la technique de la gravure sur bois en France. Il fut également le premier à utiliser la technique de la gravure sur cuivre en France.



Text panel on the left wall, partially visible.











THE HISTORY OF THE
CHINESE CERAMICS

The history of Chinese ceramics is a long and rich one, spanning thousands of years. From the early Neolithic period to the modern era, Chinese potters have created some of the most beautiful and durable objects in the world. This exhibition explores the evolution of Chinese ceramics, from the simple earthenware of the Neolithic to the sophisticated porcelain of the Ming and Qing dynasties. It also examines the role of ceramics in Chinese culture and the impact of trade on the development of the craft.

The exhibition is divided into several sections, each focusing on a different period or style of Chinese ceramics. The first section, 'The Neolithic Revolution', introduces the early potters of China and their simple, functional vessels. The second section, 'The Bronze Age', shows the development of more sophisticated techniques and the emergence of the 'Three Kingdoms' of Chinese ceramics: celadon, white porcelain, and blue and white porcelain. The third section, 'The Tang and Song Dynasties', highlights the golden age of Chinese ceramics, when the craft reached new heights of technical and artistic achievement. The fourth section, 'The Yuan and Ming Dynasties', focuses on the production of the world-famous blue and white porcelain, which became a major export commodity. The final section, 'The Qing Dynasty and the Modern Era', examines the decline of the traditional ceramic industry and the rise of modern Chinese ceramics, which combine traditional techniques with contemporary design.











Informational text panel on the back wall, featuring a title and several paragraphs of text. A small graphic of a mountain range is visible at the top right of the panel.





ARTIFIO DI BRONZO
L'OPERA DI BRONZO DI BRONZO

ARTIFIO DI BRONZO
L'OPERA DI BRONZO DI BRONZO

ARTIFIO DI BRONZO
L'OPERA DI BRONZO DI BRONZO







MUSEUMS DE PARIS
LE POËTE DES PAIS



























DE
L'ESTAMPE AU MANGA.
LE JAPON ARTISTIQUE

版画
マンガ

DE
Du l'estampe au manga, le Japon artistique

Il est intéressant de constater que les estampes japonaises du 17^e et 18^e siècles ont des caractéristiques qui les rapprochent de celles des gravures européennes de la même époque. Elles sont en effet destinées à un large public, traitent de thèmes populaires, utilisent des couleurs vives et des compositions dynamiques. Ces œuvres ont influencé le développement du manga contemporain et de la culture japonaise moderne.

DE

DE

UK
From prints to manga, artistic Japan

It may seem surprising to want to compare Japanese prints from the 17th and 18th centuries with contemporary manga. Yet these works share a number of common features: they are part of popular culture, cheap and aimed at a wide audience, and use vibrant colors, dynamic compositions, and graphic stylization. These elements have influenced the development of contemporary manga and its place in modern Japanese culture.

UK

UK

DE
Vom Kupferstich zum Manga, künstlerische Japan

Es mag verwirrend sein, japanische Holzschnitte des 17. und 18. Jahrhunderts mit dem zeitgenössischen Manga zu vergleichen. Diese Werke haben jedoch viele Gemeinsamkeiten: Sie sind Teil der Populärkultur, kostengünstig und für ein breites Publikum bestimmt. Sie verwenden lebhafte Farben, dynamische Kompositionen und grafische Stilisierungen. Diese Elemente haben die Entwicklung des zeitgenössischen Manga beeinflusst und seine Stellung in der japanischen Kultur festgelegt.

DE

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UK



GAKUTEI



Informational text panel with a central illustration and diagrams.





HOKUSAI

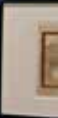








Two panels of text with small illustrations, likely providing context for the artworks.





1. **Introduction**
The exhibition is a collection of Japanese woodblock prints, including the famous 'The Great Wave off Kanagawa' by Katsushika Hokusai. The prints are displayed in a gallery setting, with informational text provided for each piece.

2. **Historical Context**
The Great Wave off Kanagawa is a masterpiece of Edo-period Japanese art. It depicts a massive wave about to crash over three fishing boats and their crew. The print is a reproduction of the original woodblock print, which was part of a series of 36 views of Mount Fuji.



3. **Artistic Style**
The print is a fine example of the ukiyo-e style, characterized by its bold lines and vibrant colors. The use of blue ink for the waves is particularly striking, as it was a relatively rare color in traditional Japanese printing.



Textual information on the left wall, including a large image and several paragraphs of text.





The Historical Context of the [Topic]

[Text describing the historical context of the exhibition, including the role of the [Topic] in the [Location] and the [Time Period].]

The [Topic] in the [Location]

[Text describing the [Topic] in the [Location], including the [Topic] in the [Location] and the [Topic] in the [Location].]

The [Topic] in the [Location]

[Text describing the [Topic] in the [Location], including the [Topic] in the [Location] and the [Topic] in the [Location].]





HÄRSHOF











Informational text panel, likely describing the artworks.



Les premiers studios
The first studios





Informational panels on the wall, including a small map and text.

Informational panels on the wall, including a small photo and text.





Entre dessins animés et mangas
Between cartoons and manga



Informational text or labels on a red wall.



Between ... and manga



Text panel on the wall, likely providing information about the exhibit.



