

# PRESS KIT

## KYOTO - TOKYO

DES SAMOURAÏS AUX MANGAS



**14 JUILLET - 12 SEPTEMBRE 2010**  
**GRIMALDI FORUM MONACO**

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# KYOTO-TOKYO

## FROM SAMURAI TO MANGA

### INTRODUCTION

With all eyes turning on Asia and the Shanghai World Expo in 2010, this summer the Grimaldi Forum Monaco focuses on another economic and cultural giant in that part of the world, Japan, with the avowed intention of surprising the public! Indeed, nowhere else does there exist that intermingling of ancestral customs, still very much alive, within a society dominated by an avant-garde mindset often so futuristically modern as to both puzzle and fascinate the West.

Just as Japan successfully melds the history and culture of past and present in its everyday life, so the Grimaldi Forum's intention is to bring two generations together in a single discourse: the generation that upholds the traditional culture symbolised by the all-powerful samurais, and the generation of modern-day consumers who revel in the very Japanese mangas and animated films as a means of expression. The unusual juxtaposition reveals all the mysteries of this civilisation with so many facets.

So the Grimaldi Forum Monaco's next summer extravaganza, running from 14 July to 12 September in its 4000m<sup>2</sup> Espace Ravel, takes us from the 8th century up to the present day and from Kyoto to Tokyo along the historic Tokaido road that links Japan's ancient and modern capitals.

First Kyoto in medieval times, with its artistic wealth and the key figures who ensured its supremacy until the 16th century: the samurais, the monks and the men of letters who produced some of the finest gems of Japanese literature.

Then the historic Tokaido, still the communication link between the two hubs forming the country's beating heart, with on the horizon the emblematic view of Mount Fuji that down through the centuries has continuously inspired artists of every type.

Lastly Tokyo:

- To start, the post-war period (1950 to 1964) symbolised by Japanese cinema with its mythic directors such as Mizoguchi and Kurosawa, and in parallel the reconstruction as a prelude to the emergence of great architecture dominated by the figure of Kenzo Tange.

- Then from 1965 the technology revolution enters the scene, with the development of robotics in particular, accompanied by the renewal of popular culture and especially the mangas that were quickly transposed into animated films, shown in their dual role both cultural and entertaining.

- Finally, the very sudden return to ecological thinking after 1995, manifested through a concern for the environment and an interest in design, following economic recession and the trauma of the earthquake that destroyed Kobe.

The exhibition concludes by looking at contemporary art in a country where the cultural scene very rapidly fused genres and traditional aesthetics with ubiquitous technology, as if to create stronger links between past and modernity.

Some 600 exhibits will illustrate this history, among them works of the highest quality, classed as cultural heritage, from the collections in Tokyo's and Kyoto's national museums as well as additional loans from Western institutions – Victoria & Albert Museum in London, Musée Guimet in Paris, Musées Royaux d'Art et d'Histoire in Brussels, Museo Stibbert in Florence, the Oriental art museums in Venice and Turin, the Asian art museums in Berlin and San Francisco – and of course numerous private collectors.

For Jean-Paul Desroches (head curator of Musée Guimet) who is curating the exhibition *Kyoto-Tokyo, from Samurais to Mangas*, it represents a new challenge: "Over and above a succinct reading of history thanks to the huge variety of exhibits selected, this exhibition is intended to offer an unprecedented peregrination through Japanese culture, using an avant-garde museographic approach since the fundamental aim is to show a Japan that is now one of the essential players in modernity," he states.

In this he has the advantage of working with eminent specialists in Japanese culture and of knowing the Grimaldi Forum and its workforce intimately since he has already curated the GFM's two previous Chinese exhibitions, *China, the Century of the First Emperor* with the wonderful terracotta warriors of Xian (2001) and *China, Treasures of Everyday Life* (spring 2004), as well as working with Brigitte de Montclos on *Imperial Saint Petersburg* in 2004.

# PRACTICAL INFORMATION

The exhibition **“Kyoto-Tokyo, from Samurais to Mangas”** is produced by the Grimaldi Forum Monaco.

**Curator:** Jean-Paul DESCROCHES

**Co-Curator:** Hiromu OZAWA

**Scientific committee:** Julien BASTIDE, Hélène BAYOU, Jérôme GHESQUIERE, Greg IRVINE, Thierry JOUSSE, Brigitte KOYAMA-RICHARD, Fabrizio MODINA, Jean-Baptiste CLAIS.

**Scenography:** Bruno MOINARD

**Place:** Espace Ravel of the Grimaldi Forum Monaco  
10, avenue Princess Grace – 98000 Monaco

**Internet site :** [www.grimaldiformum.mc](http://www.grimaldiformum.mc)

**Dates:** from July 14 through September 12, 2009

**Hours:** Open every day from 10am to 8pm (except closing day, Tuesday August 10).

**Evenings:** Thursdays until 10 pm

**Full price entrance fee:** 12 €

**Reduced fee:** Groups (+ ten people) = 10 €. Students (-25 years on presentation of card) = 8 €. Children (up to 11 years) = free

**Ticket office Grimaldi Forum**

Telephone: 377-99-99-3000- Fax: 377-99-99-3001

Email: [ticket@grimaldiformum.mc](mailto:ticket@grimaldiformum.mc) and in **FNAC stores**

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# JOURNEY INTO THE HEART OF THE EXHIBITION

The exhibition is divided into four sections

- I - Kyoto
- II - Edo
- III - Tokaido
- IV - Tokyo

## I – KYOTO

*The traditional capital, the one of spirituality*

The first city of Kyoto, built between 794 and 805, was created by the decision of the Emperor KONIN. Its construction followed a checkerboard plan of Chinese design: the Kamo River dictated its north-south orientation. Nine large roads, each one 300 meters from the other, intersected five large avenues at right angles. The whole was built on a plain surrounded by a “necklace” of wooded hills.

The Imperial Palace and the temples were regularly destroyed by fire until the 16<sup>th</sup> century. During that same century Oda NOBUNAGA and especially Toyotomi HIDEYOSHI—administrator, town planner, temple builder as well as a valiant general—restored it to its earlier splendour. In 1699, the city had half a million inhabitants; today it has three times as many. In Kyoto, traditional professions are still practiced, above all the treatment of silk, weaving and dying, but also ceramics, metalwork, paper, lacquer work etc. There are still more than two thousand temples, sanctuaries, sites, museums, palaces but this exhibition is not to be in any way just a tourist itinerary.

The first section shows the ancient imperial capital which is the real heart of Japan's traditions. Medieval Kyoto—image of a feudal Japan so often represented in the mangas—was a city rich in works of art, some of the most beautiful examples of which are present in the exhibition: religious statuary, illuminated scrolls, masks and kimonos from the Noh theatre, gold leaf screens illustrating the *Matsuri*, popular festivals which every year at specified dates enlivened the city, not to mention the charismatic figures of Japan which have ensured its supremacy since the 16<sup>th</sup> century: the monks and the scholars, authors of some of the most beautiful creations of Japanese literature, and the samurais, evoked by armour, helmets and sabres.

This section unfolds around five themes:

1. Buddhism
2. Monks and scholars
3. Noh theatre
4. Matsuri
5. Samurais

# 1. Buddhism

The wrathful divinity "FUDO MYO-O" is a manifestation of esoteric Buddhism and is classified "Important cultural property." Associated with fire and anger, his name means "immovable." He holds a sword in his right hand with which he cuts down obstacles and in his left hand he holds a lariat which enables him to tie up hostile forces.

This statue has never before been shown in the West. A monumental sculpture, like a threatening apparition, this figure surges up out of the midst of flames. The force which exudes from the work, its visionary aspect, is in a certain way a prelude to the world of the samurais...a context which can be found in particular in reference to the Guardian Kings with their flexed muscles, seized in the fire of action, in vivid contrast to the serenity of the tutelary image of the Buddha AMIDA "Infinite light which reigns over the paradise of the West" enhanced with gold leaf.

# 2. Monks and Scholars

The monks, repositories of intellectual knowledge and religious prestige, have been subject of pious painted or sculpted representations obeying a strict and codified iconography. It is they who incarnate spiritual values and in particular those of Zen, heritage of a doctrine originating in China. Their role is not limited to a religious one, they are also creators, and were at the origin of flourishing of artistic practices such as painting, calligraphy, prose and poetry.

These figures ended up competing with the deities of the Buddhist pantheon. By the fact of their reincarnation, the saint monks came to be considered equal to the divinities. Their sacred clothing, the *kesa* in particular, is venerated. Carried during the liturgy, the pieces of clothing are treated with a great devotion that is transmitted from generation to generation.

It was indeed within the walls of the ancient capital that, thanks to the scholars, flourished the most beautiful treasures of Japanese literature. The novel emerged out of the medieval court of Kyoto with the invention of a specific written form, the *kana* which was more adapted to the expression of sensitivity than the Chinese characters. The difficult art of short poems, the *haiku*, based on *sabi* (simplicity) and on *shiori* (suggestion) reached its highest degree of perfection during the 17<sup>th</sup> century. To display these works, calligraphies were gathered together either as pages of albums or in the form of *kakemono*.

# 3. Noh Theatre

Noh theatre is a typical expression of the Japanese genius. It usually shows a rather bare stage setting with masked actors who are dressed in splendid costumes made of gold or silver thread. A collection of masks and costumes are being displayed together in a specific space of the exhibition to show these splendours. This section comes just after the world of monks and scholars, and precedes the room devoted to the *Matsuri*.

## 4. Matsuri

The popular festivals which every year enliven the city at precise dates are illustrated by a series of screens on this theme. These screens are most often made up of six panels functioning by pairs, with representations of the interminable processional parades painted on gold leaf backgrounds.

## 5. Samurais

The samurais, guarantors of the public order, were called upon for their fighting skills to take over the reins of power while at the same time holding administrative positions. We are only concerned here with those who brought the city to its zenith during the second half of the 16th century and early 17<sup>th</sup> century and with their heritage, documenting their feat of arms through their military equipment, *katana*, *tsuba*, armour. Thus the screen of the battle of ICHINOTANI and YASHIMA illustrates one of the most famous episodes of their saga. *Jimbaei* costumes and various kimonos are included to show the luxuriousness of their dress. This caste gave rise to an extraordinary creativity within traditional Japanese society.

The “samurai” and his “contemporary” mirror are an illustration of how all the values which samurais represented have remained tangible and living still today and how present their image remains in Japanese society. One has only to observe the present-day copies of their armour and in particular their helmets—in the *Kamen Riders*, which fascinate the younger generation. They truly constitute one of the strongest links existing between traditional culture and its contemporary expression. In the same way, the *mangakas* Hiroshi HIRATA and Kazuo KAMIMURA through their heroes *Soul of Kyudo* or *Lady Snowblood* participate in this heritage. The transition between ancient works and these modern examples is illustrated by the back projection of the excerpt of the film *Seven Samurai* by KUROSAWA.

## II - EDO

### *The city of the shogun and of the ordinary people*

Although Kyoto was built in the middle of fields, the urban zone of Japan’s new capital developed along the estuary of the Sumida River, on the east coast of Honshu, the main island of the archipelago and right about in its centre. The Imperial Palace, considered as the centre of the city, was built at the location of the shogun government which had been created by Tokugawa in 1603. Surrounded by 17<sup>th</sup> century moats—its blueprints and elevations, as well as various objects, bear witness to this past—it is today the most imposing evidence of the city’s past. As early as 1840, Tokyo was, after London, the second biggest city in the world. The lack of urban space very quickly forced the town councillors to extend the land by filling in part of the bay, a process which continues today.

The Edo period lasted from 1603 to 1867, dominated by a great family, the Tokugawa, who controlled the whole city. This section is devoted to evoking this



family, the architecture of its castle, court life, the habits and customs of the ordinary people. Thus one will discover successively,

1. The Shogunate
2. The Edo castle
3. Court art
4. The city
5. The works inspired by it today.

## 1. The Shogunate

Objects from the Tokugawa family have been gathered together in the exhibition to document this powerful body which settled in Edo. The objects have come either directly from the Tokugawa descendants or are on loan from museums. They can all be identified by the presence of a *mon*, or family arms.

## 2. The Edo Castle

Although the castle no longer exists today, and all that remains of it are a few vestiges of its foundations in Cyclopean masonry its blueprint and elevation can be guessed at by written documents. A short 3D film evokes in great detail this royal architecture with its many ground floors covered by *tatami*, with its *fusuma* or sliding doors that were richly painted on gold backgrounds, its magnificent lacunar ceilings; all this décor in the middle of gardens created in a fortified enclosure surrounded by moats.

## 3. Court art

The Court art is illustrated both by paintings and by decorative arts. A group of twelve scrolls illustrating the twelve months of the year done by one of the masters of the Kano School, loaned by the Edo-Tokyo Museum, is shown here for the first time outside of Japan. Porcelain, cloisonné enamels, metal pieces, delicate silk embroideries coming from the Khalili collection complete this ensemble.

## 4. The city

Along with the map of the city, a selection of prints from *Famous Views of Edo* loaned co-jointly by the London Victoria and Albert Museum and the Paris Guimet Museum illustrate the picturesque places of the city. The most beautiful prints have been chosen. They are grouped with a few paintings such as the famous "Scroll of the Fire" as well as some clothing from that period.

## 5. Contemporary works

The prestige of the city of Edo, its unusual climate, its verve, its colourfulness, but also its elegance, its sense of refinement has not ceased to inspire contemporary artists. To illustrate this, pages have been selected from two

contemporary *mangakas*, Hirako SHIGURA who favours female representations, and Jiro TANIGUSHI with his famous work entitled *The Times of Botchan*.

### III - TOKAIDO

#### *The road of the two capitals*

The Tokaido, historical road, is the axis of communication between the two great plains of Japan, the Kanto and the Kansai, Tokyo and Kyoto, the two centres which are the heartbeat of the country. In this geographical zone which is no doubt the most populous in the world, there has been a constant flow of traffic over the some 500 kilometres which separate the two capitals, as described already in 1681 by Engelbert Kaempfer; with at its horizon the obsessive perspective and elegant silhouette of Mont Fuji, master of the space, towering over it at a height of 3776 meters.

Heart of historical Japan, it is the passageway from tradition to modernity, with the Mont Fuji rising out of this axis so vital to the current of exchanges, which inspired the techniques of Japanese print-making and of photography. The journey ends with the opening of the first high speed railway line, the Shinkansen. Four sequences are provided for the visitor,

1. A magic mountain
2. The Ukiyo-e prints
3. Meiji photography
4. The Shinkansen

#### 1. A MAGIC MOUNTAIN

Mont Fuji is the sacred mountain par excellence. It is the one to which every member of the archipelago aspires to make a pilgrimage and who in doing so accomplishes a religious rite, carrying out and completing it at sunrise. He communes with nature, the sky, the spirits, beauty and the very essence of the Nippon country, literally the country of the "rising sun." More than 150,000 people climb its slopes every year. It is the most visited summit in the world. Mont Fuji whose topography was determined by volcanic activity forms a nearly symmetrical cone of thirty or so kilometres at its base. The history of the volcano is very well known with its two spectacular eruptions over the course of history, one in 864 and the other in 1707. The last one began forty-nine days after a terrible earthquake. These violent cataclysms of the earth's crust are fundamental for understanding the autochthones. These recurrent cycles of nature continue to profoundly influence mentalities. Mont Fuji, because of its beautifully balanced configuration, and the Tokaido road in general have both continued to inspire creators, painters, engravers, photographers, film-makers over the course of the centuries...

Paintings, prints but also kimonos illustrate this fascination for that magic mountain, and indeed, its monumental silhouette will be evoked at the heart of the exhibition.

## 2. THE UKIYO-E PRINTS

The Ukiyo-e prints date from the Edo period (1615-1868). These little masterpieces of the art of engraving, rediscovered by the impressionist painters, form series and are perfectly in accordance with the chronological development of our subject. The complete series called *Thirty-six views of Mont Fuji*, which was begun in 1829 by Katsushika HOKUSAI (1760-1849), is shown in the exhibition.

The Tokaido Road has always had a highly symbolic importance. During the Edo-Meiji epoch, this road linking the two capitals was a pilgrimage route which left from Edo and arrived in Kyoto and was followed by the aristocrats as well as by the ordinary people.

There is a simple way of discovering the ancient Tokaido road—in “taking it” through another illustrated series, done a few years afterwards by HOKUSAI’s young rival, Ando HIROSHIGE (1797-1858) and entitled, *The Fifty-three stages of the Tokaido*. A genuine illustrated guidebook published beginning in 1834; it shows the fifty-three stages which line this picturesque route. Here too the whole series needs to be seen together. It is moreover easier to have the whole series as there have been some ten editions of it published since 1857. A first echo of these same themes as illustrated in the series of prints produced by the two greatest masters of the 19<sup>th</sup> century, HIROSHIGE and HOKUSAI, can be seen through the presentation of eleven albums of photographs taken by view cameras, as well as other works: screens with gold backgrounds, painted kimonos. A second echo, this time from the present-day, must also be mentioned, that of the *mangaka* Shigeru MIZUKI whose renown work entitled *The Yokaido Road*—literally *The Road of Demons*—can be considered as a humorous contemporary transposition of HIROSHIGE’s work.

These fifty-three stages with their original pages will be shown in the exhibition. And we are taking the opportunity of this occasion to focus particularly on the work of one of the undeniable masters of manga who has always known how to associate the past and the present, the picturesque and the autobiographical with inexhaustible talent, notably in *Gege No Kitaro*.

## 3. MEIJI PHOTOGRAPHY

Photography is the direct heir of this specific atmosphere of Ukiyo-e, literally “images of the floating world”. The sense of the fleeting is admirably adapted to the photographic impression made up of a series of snapshots. The first to adhere to this approach was the Venetian Felice BEATO who lived in Japan from 1863 to 1868. But very quickly a purely Japanese school appeared with talented artists such as KASAKABE (1841-1934). Some of the earliest prints by him on albumin paper are shown in the exhibition.

## 4. THE SHINKANSEN

In the 20<sup>th</sup> century, the Tokaido Road took on again all its importance since it became the route of the Shinkansen, the first high speed train in the world. The Shinkansen was inaugurated in 1964 and was created for a major event which

marked the opening up of Japan to the world: the 1964 Olympic Games in Tokyo. This technological prowess began to reveal an avant-garde Japan. The new line was inaugurated on October 1, 1964, a few days before the opening of the Olympic Games. Today it is not only the oldest high speed train line but also the most used with some 144 million passengers a year travelling between Tokyo-Kyoto-Osaka. The display of railway posters is like the opening of many windows on that journey, in the same way as are the Ukiyo-e prints and the Meiji albumin prints which come before them, the railway posters carrying on the tradition.

This double event is illustrated by diverse examples from the time: railway objects, posters, lay-outs, Olympic torches and medals, and particularly, by a filmed report of the launching of the train line and of the opening ceremony of the Games.

## IV - TOKYO

### *The 21st century megalopolis*

With its some thirty-five million inhabitants, Tokyo is the largest of all the cities on earth. More than a great centre surrounded by suburbs, Tokyo is a conglomerate of cities linking less populated and neighbourhoods located at lower elevations. An immense chaos, disorderly, contradictory, which both shocks and charms, Tokyo is an uninhibited mixture of provincial streets and ambitious architectural works. However, what strikes one above all is the incredible vitality which reigns in every district, at every minute of the day or night.

One of the most remarkable aspects of the city is its nightlife with its immense facades covered with neon signs or gigantic advertising billboards, a scene unequalled anywhere else in the world for its imagination, fantasy, technology, mobility, glamour. This is in harmony with the character of the Edoko, the Tokyoites, based on a love of activity, a lively spirit, an insatiable appetite for culture and novelty.

Japan lost the war and emerged blood white and humiliated by what it had endured. Tokyo was in ruins with some three hundred thousand dead beneath the rubble. In silence, abnegation, dignity, the country was rebuilt, all the while vaguely seeking to renew with its fundamental values. An echo of this drama is portrayed in the films of gifted directors such as MIZOGUSHI or KUROSAWA who created unforgettable images, unconsciously assuring the links with their predecessors, the photographers of the Meiji period (1868-1912) and TAISHO (1912-1926). This underground work would soon be stimulated by the perspective of holding the Olympic Games. This dynamism rapidly propelled the whole country to the rank of superpower. High technology began to dominate all areas of life and under its power, man was transformed. Beginning in the 1980s, one can begin to speak of a robotic transformation. We propose to approach this generation in the company of creators who have tried to understand this new man and his rival the robot. The Kobe earthquake of 1995 was a fatal blow to the prevailing optimism and deeply shocked the country. That blind faith in science and in its eternal progress began to be doubted. New values came into vogue.

They took root in a new dialogue with nature, bringing back into current fashion the old Shinto beliefs.

Ecology became the unifying principle as shown by the Kyoto Protocol. This ecological Tokyo of the Third Millennium has brought new and original architecture into the picture using new materials, phenomena which we will follow in particular with the creations of Shigeru BAN.

This last chapter draws a portrait of the Japanese capital beginning in the second half of the 20<sup>th</sup> century in emphasizing its extraordinary creativity in all the domains of the art of science and technique whose boundaries it has abolished, going on to create new frontiers.

Five sequences will be successively developed,

1. Architecture from Kenzo TANGE to Shigeru BAN
2. Japanese films in the 20<sup>th</sup> century
3. The world of manga and animation
4. The time of the robots
5. Contemporary Japanese art

## 1. Architecture from Kenzo TANGE to Shigeru BAN

The reconstruction of post-war Tokyo was the first priority. Kenzo TANGE (1913-2005) was to play a determinant role in that huge worksite and it is to him that we owe the new plan of the city, developed in 1960. One can see in fact two periods of his career, a first period during which he was strongly attached to tradition, and a second period during which he was resolutely committed to international trends. However, the site which shows the full measure of his talent remains the Olympic park for the 1964 Games. His futurist ideas had considerable influence on the new international architecture. To illustrate the work of the master, we plan to display blueprints, lay-outs and drawings, most around the most spectacular of his last achievements: the Tokyo-Shinjuku City Hall.

The return to ecology after the 1995 earthquake which destroyed part of the city of Kobe, one of the places which was supposed to be one of the best protected of the archipelago, led to a profound traumatism through-out the whole Nippon society. In some ways, it was nature exerting its prerogative which corresponds completely to the Shinto spirit. Right away the dominant capitalist values began to be questioned in favour of a new ethic based on ecology. If nature continues as before to be a source of great inspiration, as can be seen with the recent galleries of Omote Sando Hills built in the centre of Tokyo by ANDO Tadao, its preservation has become the heart of daily concern. One of the main architects of this new orientation is Shigeru BAN. Following the Kobe catastrophe, he conceived of paper tubes made of recycled paper for the building of paper log shelters for the victims. Then a little later, he went on to develop that technique and to built a church for Filipino immigrant workers. This current is evoked mainly with design creations coming primarily from the National Modern Art Museum of the Pompidou Centre with a back projection of film excerpts on Tokyo using trailers from *Front Mission*.

## 2. 20<sup>th</sup> century Japanese cinema

Post-war 1950-1964

Post-war Tokyo expressed itself by a double attitude: maintain a link with tradition and restore a country in ruins. The first of these tasks was carried out through film making with powerful artistic personalities and increasingly dynamic production. Kenji MIZOGUSHI (1898-1956) very often refers to history in his scripts, *The Loyal 47 Ronin*, or *Utamaro and His Five Women*. In 1946, he made his masterpiece, *Tales of a Pale and Mysterious Moon After the Rain (Tales of Ugetsu)*. In 1954, he received a Silver Lion from the Venice Film Festival. Akira KUROSAWA (1910-1998) also became renown with films in line with ancient traditions such as *Rashomon* in 1950, and *Seven Samurai* four years later but he also filmed free adaptations of some of the works of the great Western authors such as SHAKESPEARE or DOSTOEVSKY. A corpus of films dedicated to the film-making of the 1950s through the 1980s bears witness to the creativeness of the Japanese cinema.

## 3. The world of manga and animation

Japanese mangas and animation films are popular world-wide today. A large section is devoted to them which is both cultural and playful and presents a complete panorama of the history of manga and animation from its origins to the present-day.

To do this, we have called upon the most famous contemporary *mangakas* such as MIZUKI Shigeru or SUGIURA Hinako who have continually incorporated the culture of past centuries into their works. However we are particularly celebrating the pioneer of this adventure, the brilliant TEZUKA Osamu, inventor of Astro Boy, with a significant display of his work. After that come the main heroes created by the great animation studios over the past fifty years.

Goldorak 1975

Saint Seya 1986

Dragon Ball 1989

One piece 1999

Digimon Adventure 1999

Naruto 2000

Les Clamp 1990s

The aesthetic of *Reservoir Chronicle* by CLAMP, four women scriptwriters and cartoonists, is evoked through the presentation of their process of creation.

Finally, for the young public, specific places will be set up where they can consult cartoon books and where animation films will be projected. There will also be a place for video games.

### AMANO

Yoshitaka AMANO is a prolific and many-sided contemporary artist. A completely self-taught painter, he participated in the creation of animated cartoons (including *Maya the Bee*), in the illustration of Western and Japanese novels and in the graphic environment of video games (*Final Fantasy* and *Front Mission*) until the contemporary art (Eve, the black panther).

His emblematic work which tackles a variety of genres plunges us into a fantastic and imaginary universe which brings together animation and robotic worlds, phenomena which will be taking on a more and more important place in the public eye thanks to technological inventions and the rapid growth of animation films. The dazzling progress of technology these past years indicates that we are going to have to prepare ourselves for the coexistence of man and the robot, the latter travelling freely in different dimensions. The artist leads us to ponder this through his latest illustrated creations both in his graphic work as well as in the sculptural with *The Black Panther and Eve*, android robots who live beyond the frontiers of the real and who frequent a multidimensional space.

## 4. The time of the robots

It must not be forgotten that the Japanese remain deeply attached to animist thinking. For them, even unanimated things have a soul. So even more so when they become animated like robots. Furthermore, beginning in the 18<sup>th</sup> century with automates, these inventions have been considered as alter egos.

Tokyo, in the forefront of these cybernetic fantasies, renders it necessary, in order to represent the genius of the city, to create a specific place "Electronic Town" dedicated to robots in contemporary Japanese culture which will be illustrated through an installation of toy-robots and, as a counterpoint, several state-of-the-art robot video games the most known of which are promoted under the Banda-Nanco and Sega licenses.

- Mobile Suit Gundam Battlefield Record
- Mobile Suit Gundam MS Front 0079
- Super Robot Taisen xo
- SD Gundam G Generation Wars
- Virtual On

## 5. Contemporary Japanese Art

The Japanese artistic scene very soon began to contemplate the fusion of genres and cultures. The imprint of the traditional aesthetic, the oppressing presence of a dense urban environment, the omnipresence of technology and the very rapid growth of animated cartoons and science-fiction are some of the key challenges of a rich and original production which we will evoke at the end of the itinerary through a choice of artists representative of contemporary Japanese art: Chiho AOSHIMA, Aya TAKANO, Takashi MURAKAMI, and BOME whose sculptural work inspired Takashi MURAKAMI. Their artistic practice is in keeping with the aesthetic concept Superflat theorized about by Takashi MURAKAMI in 2001, and attempts to blur the borders between popular art and great art. The absence of perspective, the bi-dimensionality of ancient art penetrates all the supports: painting, sculpture, wallpaper, animation films, and accessories.

Thanks to the commitment of these artists to this project and to the active support of the Emmanuel PERROTIN gallery, these unpublished works will be exhibited in Monaco. Some six hundred works organized around four chronological poles linked to one another—Kyoto, Edo, Tokaido and Tokyo—will enable the general public to establish a bridge between traditional Japan and an avant-garde Japan motivated by the same fundamental values.

## Jean-Paul DESROCHES

### CURATOR

Honorary professor of the *Ecole du Louvre*, after having held the chair of Far East Arts for twenty years.

General curator of the Guimet Museum where he has been in charge of the Chinese department since 1977.

Archaeologist, participating in the underwater excavations in the China Sea between 1988 and 1993. In 1994, following the making of a CD-Rom about these excavations, he received a Milia d'Or (Golden Milia) at Cannes.

In 1999, he set up the National Museum of Filipino People in Manila. He has been director of the French archaeological mission in Mongolia since 2000 and travels every summer to the site of the royal necropolis of Golf Mod, a project which continues to be faithfully backed by the Grimalkin Forum.

In 2005, following his research there, he received the title Doctor Honoris Causal.

In 2006, he became vice-president of the Mongol Cultural Heritage. He has been commissioner for many exhibits around the world: New York, Sao Paulo, Tokyo, Beijing, Hong Kong, Berlin, Madrid etc. And in particular, in Monaco at the Grimalkin Forum in 2001 when he presented *China, the Century of the First Emperor* and then in 2004, *China, Treasures of Everyday Life*.

Last summer he organized the exhibit *Treasures of Buddhism from the Country of Genghis Khan* at the Nice Asiatic Arts Museum, and in the autumn, the exhibit *Sons of Heaven* at the Brussels Fine Arts Museum. In March this year he set up the retrospective of the *Painter Chu Teh-Chun* at the National Art Museum of China in Beijing, in April the exhibit *Of Snow, Gold and Sky Blue* at the University Museum in Hong Kong, and he is preparing the exhibit *Forbidden City in the Louvre* for 2011.

His passion for Asia has also led him several times to Japan where in 1979-1980 he worked as a guest curator at the Kyoto National Museum. A few years later, following the presentation of the exhibition *Kesa, Mantle of Clouds* in Paris at the Guimet Museum, the city of Kyoto called upon him to present the same exhibit in that historic city.



## ENCOUNTER WITH Jean-Paul DESROCHES

### CURATOR

#### 1) In what way is this exhibition original?

It is truly original because I think that for the first time within the framework of a patrimonial exhibition, we have decided to build a bridge between tradition and modernity, one going beyond the status of works, a bridge between Kyoto and Tokyo; in other words, to give voice to what constitutes the inalienable essence of the permanent genius of Japan, a specific and original pathway which links the centuries and unceasingly adapts itself to human evolution without ever disintegrating.

The evocation of such an experience and of such constancy through-out such a long history so full of transformations and with such a significant collection of objects seems to me to have never yet been the subject of such a rich exhibition program.

It is true that with the thousands of square meters of the Ravel space, the Grimaldi Forum offers us an exceptional opportunity to develop a structured discourse, backed up by a sufficiently convincing body of works. And indeed there are some six hundred works which will be gathered together and presented.

To this first point, let me add a second. The Grimaldi Forum celebrates its tenth anniversary this year. And since its founding, it has managed over the years to create a genuine scenographic design. This original idiom which brings together the rigor of museums without its rigidity, the staging of a show, however, without indulging in inverse excess, not only charms the visitor but gives the commissioner additional advantages, abolishing pedagogic aridity in favour of a undeniably convivial approach, even playful in some cases.

The samurai-manga binomial can thus be fully developed. On one side, the cold, dry, rigorously authoritarian world of the *bushido* aristocracy, on the other, the human, swarming, popular, even trivial and imaginative world of the city's ordinary people. Cuirasses, weapons, cartoons and animation get along well together and we are going to demonstrate how they come from genius, from the same people who during the medieval period were very present in painting. And this, for example, whether its screens with gold backgrounds showing the saga of the samurais or those which illustrate the *Matsuri* attended by the ordinary people.

#### 2 ) What is the connection between the figure of the samurai and the contemporary heroes illustrated by the mangas and the animation films?

This connection comes down through the centuries, follows the evolution of techniques. This is one of the reasons we have chosen to evoke the Tokaido Road, this historical passageway linking the ancient capital to the new capital. Thus the iconography of this route is shown first on the Momoyama screens of the 17<sup>th</sup> century, then in the Edo prints of the 18<sup>th</sup> century, then after that

becomes a part of the world of the Meiji photographers in the 19<sup>th</sup> century, then is shown in the film-making of the 1960s and in the animation films of the 1980s.

The real adventures of the samurais of historical times via theatre actors are illustrated in the prints, and then subsequently by photographs. KUROSAWA sublimates them in his films. With the *mangaka*, they enter into the collective imagination. Animation and robotics transform them again by sending them out into the planetary world, with AMANO and other contemporary artists giving them the status of works of art.

What goes for the samurais goes also for the ordinary people. It must be recognized that the samurai remains an actor of contemporary Japan as do its ordinary people. Today one must look for the samurai in the world of industry, and the ordinary people continue to make their way through that metropolis of 35 million unique inhabitants where everything and nothing seems possible. It is enough simply to have the keys to it. This is, in fact, what we are trying to transmit. Let's stop putting visitors into categories, some in Zen, others in the prints, others in the cinema, others in mangas. It's the same rich, complex, generous, creative world, a world to be discovered at the Grimaldi Forum Monaco.

## Hiromu OZAWA CO-CURATOR

Professor and director of urban history at the Edo-Tokyo Museum. He received his doctorate from the University of Meiji in 1979. He is director of the International Association and member of the International Committee of Ukiyo-e.

He has written a number of books: *Kano Eitoku* in 2007, on the great Japanese painter; *Edo and the History of Landscapes of Japanese Cities* in 2002; and *History of the Japanese Image* in 1998.

His main theses: "Art and Aesthetic at the Summit of the Great Edo Culture" and "Kidai Shoran", published in *Ethno Arts* (vol. 22) in 2006; "Kimono and Edo Fashion" in *Edo Fashion* published by the National Museum of Japanese History in 1999, and "Culture of Textile Arts" in *Fuzoku* (vol. 32-4) in 1994.

He has also contributed too many works published in Japan.

He received First Prize from the International Association of Ukiyo-e in 2008.

## **A BRITISH EXPERT IN THE SCIENTIFIC COMMITTEE**

### **Greg IRVINE** **(SAMOURAÏS)**

Gregory Irvine is curator of the Asian Department of the Victoria & Albert Museum. He is responsible for the collections of Japanese metalwork, particularly arms and armour. Formerly a curator in the Department of Japanese Antiquities of the British Museum, he joined the V&A in 1992 and began research into the Museum's extensive sword collection. This collection has its origins in the diplomatic gift of swords from Shogun Tokugawa Iemochi to Queen Victoria in 1860; this gift was in turn given to the V&A in 1865. Gregory has visited Japan on many occasions to carry out research into swords and armour at museums, temples and shrines. He is particularly interested in the philosophies and social background behind the use of weaponry in Japan's historical period and is the author of 'The Japanese Sword, the Soul of the Samurai'. His other main area of research is in the use of masks in Japan's religious ceremonies and rituals, in folk performance and in the traditional theatre and is working towards both a publication and exhibition on this subject. He is a practitioner of kyudō, the Japanese 'Way of the Bow'.

## WORDS FROM THE EXPERTS

### THE TOKAIDO

by Hélène BAYOU

#### Origin of the landscape prints in the 19<sup>th</sup> century: views of Edo, the Tokaido Road.

If the origin of the print, or more widely of *Ukiyo-e* (literally “Images of the Floating World”), making allusion to a worldly reality which by essence is illusory and transitory according to the Buddhist interpretation of the term, and then referring beginning in the 17<sup>th</sup> century to a clearly hedonistic position confronted to the brevity of life), was rooted in Japan in a culture that was above all urban, it was only beginning in the 1830s that the description of this urban landscape as an established subject, of and to itself, began to be asserted. And the paradox of this relatively late apparition makes up probably one of the major links in the history of the print in Japan.

In fact it was the culture, the spirit of the city of Edo—themselves originating from a singular social and urban dimension—which constituted the soil of signs of cultural expression requiring long development, such as the Kabuki theatre, certain literary forms (see in particular the novel as developed by IHARA Saikaku) or xylography. The latter, developing in the heart of the new capital in the last quarter of the 17<sup>th</sup> century at first so as to add to the creation of the more expensive painted images, became in the 18<sup>th</sup> century descriptive of various fashions, of the two major poles of social and artistic activity of the new capital, emblematic of the innovative development of this culture unique to the class of *chonin* (citizens): the districts of the Kabuki theatres and the closed world of Yoshiwara. The works created through-out those decades, in particular between 1765 (origin of *nishiki-e*) and 1801 (death of UTAMARO), were to favour a humanist interpretation of these poles, showing above all else the actors of the places, involved in a complex game of social interactions whose codes are thus revealed to us.

Beginning in the 1830s it is a whole other cartography which one must take account of in the *Ukiyo-e*. Around 1800, Edo was established as one of the most populated cities in the world, with nearly one and a half million inhabitants. Organized in practically concentric circles around the Shogun’s residence, with the different districts connected in part by a complex network of canals, and divided between Yamanote, the plateau where the *daimyo* residences were located, and Shitamachi, the lower city, residential districts further away from the centre, the city provided a geographic, architectural and social framework which did could not long leave the most talented artists of *Ukiyo-e* immune. Edo was to become in just a few years the main subject, the principal model of these creators.

Several factors contributed to the advent of this artistic phenomena: along with the desire to show contemporary reality, there was also the influence exercised

by two exceptional artistic personalities, Katsushika HOKUSAI (1780-1849) and Andô HIROSHIGE (1797-1858) who beginning in the 1830s and continuing on until the middle of the 19<sup>th</sup> century established themselves as the talented and prolific painters of that reality. Finally, beyond the famous views of Kyoto and Edo (essentially developed by HIROSHIGE and making up the main thematic note of his work), the landscapes created as a series by both artists (the *Thirty-Six Views of Mount Fuji* conceived between 1830 and 1832 by HOKUSAI and the *Fifty Three Stages of the Tokaido* the first version of which was created between 1832 and 1834 by HIROSHIGE) reflected a recently occurring keen interest for travel, for peregrination in the largest sense of the word, which echoes in fact the intense development of pilgrimages or journeys within the archipelago begun around the beginning of the 19<sup>th</sup> century. Contemporary literary creation of course at the same time brought evidence of that new opening at the same time, and the work of JIPPENSHA Ikku, published in 1802, is the most famous example: the *Tokaidochu hizakurige*, (translated in English as *Shank's Mare: Japan's Great Comic Novel of Travel and Ribaldry*) recounts in great detail the adventures of two comrades travelling on the Tokaido, and very quickly opened the way to graphic illustrations of that reality.

The vision HIROSHIGE gives us of that peregrination is profoundly innovative and rich in information both about the places described as well as about the aesthetic personality of that artist whose biography provides little detail of his life.

If the first, and the most famous, version of the series was therefore published between 1832 and 1834 by HOEIDO (*Tokaido Gojusantsugi*), these 55 views (the 53 stages plus the departure stage, Nihonbashi to Edo, and the arrival stage, the Sanjo Bridge in Kyoto) were the object even during HIROSHIGE's career of innumerable interpretations, the success of the first series, and the subject being propitious to multiple renderings of each scene. Thus until the end of his life, he continued varying the points of view: the compositions but also the choice of different lighting and atmospheric rendering, with the subtlety which characterized all his work. The changing of formats, passing from verticality to horizontality but also from the classical *ôban* to the rarest fan format *uchiwa*, also initiated compositions which sometimes were radically new.

From this fertile imagination, capable of combining the memory of a concrete experience (it is thus probably that HIROSHIGE travelled the Tokaido a short time before 1832) to a creativity full of graphic innovations originated several series of the Tokaido, and beyond that, a unique conception of the landscape—very different from the practically universal visions of nature proposed by his elder HOKUSAI. HIROSHIGE communicated better than anyone else a subtle emotion of atmosphere, poetic shading, almost impressionistic, of the landscape. The recurrent integration of figures, more silhouetted than individualized, at the centre of his landscape series, clearly participates in that attempt to describe as accurately as possible the landscape, ever-recurrent through the urban reality of the great cities or through the more traditional prism of famous places (*meisho*). Proceeding by allusive touches rather than by a fundamentally realist quest, it was rather the proposition of a new interpretation of the real, interpretation which extended beyond his contemporaries and the borders of his own country to attract the Western painters beginning at the end of the 19<sup>th</sup> century.

# THE SAMOURAI

By Greg IRVINE

The sixth-century tomb figures known as haniwa provide evidence that well-armed warriors were a notable feature of society in Japan. By 792 A.D. the imperial court had abandoned their policy of conscripting military support and left peace-keeping in the hands of local militia, the kondei. The kondei were all but disbanded by about 950 when groups of warriors known as bushidan, with loyalties based on kinship began to evolve in the provinces. These military gentry were a fighting unit only so long as the campaign required, their members returning to their farmlands as soon as possible after fighting.

The Taira and Minamoto families (both of imperial descent) were given provincial appointments but some members preferred to stay in Kyoto, leaving administration to their own appointees: others, seeking opportunities for advancement, moved to the provinces. In the remote countryside a lord/vassal relationship developed from generation to generation and in time a clearly defined military class evolved with their allegiance to local family groupings rather than with the remote court in Kyoto. By the eleventh century, these clans had become a more permanent feudal entity with relationships not always based on blood ties. It is from these allegiances to the regional feudal lords that the samurai, literally 'one who serves', began to emerge as a distinct class. The term 'bushi' (military gentry) is also applied to the military class and is interchangeable with 'samurai'.

The Taira and Minamoto were the main protagonists in the succession and power struggles that raged throughout the later part of the Heian period (794-1185). The Minamoto in eastern Japan established themselves as exceptional fighters, and so powerful was Minamoto Yoshiie (1039-1106) that many lesser samurai families commended their lands to his protection. The court in Kyoto, fearing for its safety, favoured the Taira clan, who grew in strength and influence. The Minamoto consolidated and expanded their warrior legacy and in a nationwide conflict from 1180-1185 they defeated the Taira at the Battle of Dan no Ura. In 1185 Minamoto Yoritomo established his military government at the eastern town of Kamakura - well away from Kyoto - and was appointed shōgun (an abbreviation of 'Sei tai Shōgun' - Barbarian Conquering General) by the Emperor in 1192, thereby beginning almost 700 years of military rule of Japan.

The Kamakura period (1185-1333) saw authority divided between the Imperial court in Kyoto and the Shōgun in Kamakura. Yoritomo and his successors tried to limit their authority to military matters but it was to the shōgunate that the population turned for solutions to their problems. The further development of lord/vassal relationships strengthened the power of the Shōgunate as land was apportioned directly to family members and to loyal followers. The Muromachi period (1333-1573) saw the Ashikaga clan form a hereditary shōgunate based in Kyoto. The tensions between the military and the court were such that the last century of the period was riven with almost constant fighting and is known as The Age of the Warring States. The shōgunate held a tenuous control over the provincial daimyō (warlords) whose loyalty to the Ashikaga shōgun was questionable.

Among the feuding daimyō of the late Muromachi period, Oda Nobunaga came to prominence through a series of conquests and skilful alliances; he dealt ruthlessly with his enemies, but rewarded allegiance through the allocation of fiefdoms. From 1567 the seal used by Nobunaga read 'tenka fubu' - the realm under the military. In 1568 Nobunaga occupied Kyoto in the name of the Emperor and installed the Ashikaga shōgun, Yoshiaki. Nobunaga fought to unify the warring daimyō, but in 1582 he was attacked by one of his followers, Akechi

Mitsuhide, at Honnoji, a Buddhist temple in Kyoto. Fighting until severely wounded, Nobunaga finally committed seppuku, (ritual suicide) in the burning temple rather than be taken alive.

Toyotomi Hideyoshi, one of Nobunaga's generals, a peasant who had risen from the ranks, seized power and redistributed strategic fiefs to trustworthy allies, thus drastically reducing the powers of the provincial daimyō. By 1585 he had assumed all civil and military power in the name of the Emperor and was appointed Kampaku (Regent). By policies such as his sword-hunt in 1588, whereby all non samurai were deprived of weapons, the likelihood of armed rebellion was greatly reduced and the separation of the samurai class from the peasantry was increased. The centres of the samurai power structure now lay in castle towns rather than in the agricultural world. The population census of 1590 bound the peasants even further to the land and their local lords and Hideyoshi established the four social classes which underpinned Japan for the next 300 years; namely, samurai, farmers, artisans and merchants.

On Hideyoshi's death a power struggle broke out amongst the remaining daimyō; the most powerful of these was Tokugawa Ieyasu who in 1590 had accepted Hideyoshi's offer of the new fief of the Kanto in eastern Japan, based at the then small town of Edo. In 1598 Ieyasu had pledged allegiance to Hideyoshi and his son Hideyori but in 1600, the western daimyō supporting Hideyori clashed with the eastern forces of Ieyasu at the Battle of Sekigahara. The battle was won only after the defection to Ieyasu's side by five of the western daimyō; Ieyasu was proclaimed Shōgun in 1603. In the winter of 1614 and spring of 1615 Ieyasu stormed Osaka Castle, the last stronghold of Hideyori who committed suicide rather than be taken, and his 7 year old son Kunitatsu was beheaded. Japan was now united under the Tokugawa family whose shōgunate lasted until 1867 and effectively at peace after centuries of internal warfare.

The Tokugawa shoguns recognized that the provincial daimyō could still present problems, and they too established family, relatives, vassals and those who pledged loyalty in positions of authority. The shōgun developed his castle in Edo into a magnificent symbol of power and it became the central focus of the developing new metropolis. The samurai now had no battles to fight and were in danger of lacking any direction or purpose. Many were employed ruling in the provinces, but others, particularly in the large cities, found themselves acting as administrators and surviving on official stipends of rice.

In 1615, Ieyasu laid down a series of rules of behaviour for the military; these were the 'Buke Sho-Hatto' - Laws of the Military Houses. From the twelfth century there had been codification of laws relating to the warrior houses which governed their behaviour and that of their vassals. Ieyasu took these ancient laws and enlisted Confucian and Zen Buddhist scholars to help with the preparation of codes of behaviour more suited to modern times. The principal articles of these laws required the samurai to study both military arts and civil learning and to be of sober demeanour in their daily life and in their actions thereby setting an example to all other classes.

The first of these regulations stipulated that '*The study of literature and the practise of the military arts must be pursued side by side.*' Ieyasu's own words describe the developing dual nature of the samurai:

*'The Way of letters and of arms, of archery and of horsemanship must be cultivated with all the heart and mind. In times of order we cannot forget disorder; how then can we relax our military training? The sword is the soul of the warrior. If any forget or lose it he will not be excused.'*



Under the Tokugawa shōgunate the samurai had little opportunity to test their fencing skills or the efficiency of their blades in battle. Schools of kendō developed to test the former, and blade appraisers tested the latter.

Many rōnin (wave man, a masterless samurai) emerged in the early Tokugawa period when their lord lost power through having backed the 'wrong side' at Sekigahara or from being otherwise disgraced and thereby deprived of their vassals and chattels. Some rōnin fitted into acceptable society, others became mere vagabonds or grouped together in robber bands: some tested their blades on innocent passers-by in the practise known as tsuji-giri (cutting at the crossroads). Respectable samurai took their blades to professionals who tested them on the corpses of criminals in various prescribed ways, the cutting attestations being inscribed on the tang of the blade.

The warrior's life was spent in duty to his master and he was expected to be ready at all times to lay down his life or kill for his master and there had long been conflict between the requirements of the warrior and the principles of Buddhism and Shintō. In the Edo period many works were written which dealt with the condition of the samurai.

*'The fighting man is an ill-omened instrument: the Way of Heaven has no love for him, yet has to make use of him... ten thousand people are oppressed by the wickedness of one man, and by killing that one man the other ten thousand are given new life. So there the sword which kills is indeed the sword that gives life. There is righteousness in using the arts of fighting in this way. Without righteousness, it is merely a question of killing other people and avoiding being killed by them.'* Heihokadenshō (A Book of Strategy and Tactics in Victory and Defeat, c.1630).

Under the prevailing intellectual climate codes of behaviour evolved founded on Confucian beliefs and the Japanese tradition of absolute loyalty and willingness to die for one's master. This led eventually to the development of Bushidō - The Way of the Warrior. This term was first used by the neo-Confucian scholar Yamaga Sokō (1622-1685) who questioned the non-productive nature of the samurai, but justified it by the example which the samurai must present to others. His wish was that the educated class of samurai would apply their traditional ideals of loyalty to the newly emerging nation state and take an active part in the running of the nation's affairs. The samurai should

*'... lead a life in which even the most insignificant gesture is dictated by his sense of righteousness and justice, and thus to constitute, in his person, a mode of morally correct behaviour for the common people.... The business of the samurai consists in reflecting on his own station in life, in discharging loyal service to his master... and with due consideration of his own position, in devoting himself to duty above all...'*

One of the greatest exponents of bushidō was Miyamoto Musashi a master swordsman and devotee of Zen Buddhism who wrote the famous treatise on strategy and the arts of war - 'Go Rin no Sho' - A Book of Five Rings (c.1645). This work entreated the samurai to maintain a physical and spiritual readiness in all circumstances. Bushidō represented the complete acceptance of one's fate, and Musashi wrote:

*'The way of the warrior is frequently said to lie in the resolute acceptance of death... The true distinction of bushi lies in applying military strategy to overcome other men whether in single combat or mass encounters thus gaining glory for his lord and himself.'*

To restrict threats further, a system called Sankin Kotai (alternate attendance) was introduced by the shōgunate; this required daimyō to reside in Edo on alternate years to attend the Shogun at his court. Daimyō were required to

maintain both their provincial estates as well as residences in Edo where their families were held as little more than hostages. The cost of maintaining these two residences and of the annual processions to and from Edo was a substantial drain on a daimyō's annual income and of course a financially depleted daimyō was less likely to challenge the shōgun. An incidental outcome of Sankin Kōtai was the stimulation of the nation's economy along the major routes; in particular the Tōkaidō, the long-established coastal route, which ran from Edo to Kyoto, flourished and many ancillary services grew up along its length.

The size and splendour of the Sankin Kotai processions were outward indicators of a daimyō's power and wealth and were impressive affairs with the retinue resplendently attired with fine armour and swords. Armour was now used purely for these processions and for ceremony and was accordingly lighter and more comfortable than the purely functional. Daimyō had copies made of splendidly decorated armour in the style of the Heian period but despite the outward appearance of a fully functional suit they were often made of lacquered leather rather than iron. Sections of these suits were made of iron and helmets, the most important part of armour, were both decorative and effective defences.

Along with armour weapons would be carried, the most important of which was the sword. There are two distinctive ways of mounting and carrying the Japanese long sword: the tachi is worn slung from the waist with the cutting edge facing down, the katana thrust through the sash with the cutting edge uppermost. The tachi is for formal wear and with armour, but in the Edo period the katana, worn with daily clothes was paired with a shorter sword in a combination known as the daishō ('large and small'). Despite sumptuary regulations many swords were mounted in a particularly luxurious fashion, especially when away from the shōgun's court. Scabbards were richly decorated with fine lacquer and adorned with superbly crafted metal fittings produced by the emerging studios of the provincial carvers of soft metal sword-fittings who were not restricted by those formal styles required for the daishō when worn at the shōgun's court.

There was a demand for good blades from earlier periods and many tachi were cut down to a more manageable length and re-mounted as katana. The practise of carving decoration such as dragons and Buddhist deities on the surface of the blade became popular. During the eighteenth century there was a significant decrease in the production of swords which was inextricably linked to the decline in the real purchasing power of the samurai class together with the almost complete decline in the demand for functional or stylish swords.

By the early 19th century the shōgunate was losing its effectiveness as a ruling power. Forces from the West and Russia were making inroads into the country and Japan's National Seclusion Policy of 1637 was proving ineffectual. In 1853 Commodore Perry arrived in Edo bay with a squadron of ships in an attempt to open up trade, and from this moment the shōgunal system was under even grater threat. In the 1860's, pro-imperial forces, notably from south-west Japan, pressed for the restoration of power to the Emperor on the grounds that the Tokugawa shōguns were unfit to rule.

Ultimately the shōgun submitted to these pressures and in 1868 the Emperor Meiji was restored to full authority and moved the Imperial Court from Kyoto to Edo, now renamed Tokyo. Those involved in the Imperial restoration could not have foreseen that their wish to recreate an ideal past would result in the demise of the samurai as a class. Most of the emergent leaders in the new government were samurai, but many realized that there was no place in the modern world for the warrior class. The elite status of the samurai was also inconsistent with the demands for a national conscripted army, although most of the new officer class were of samurai descent. The samurai as a class was officially abolished in a

series of measures between 1873 and 1876, when the wearing of swords was also prohibited.

There were power struggles within the Meiji oligarchy, and some samurai leaders who had either been excluded from government positions or had taken offence at the disestablishment of the samurai class undertook armed rebellion. The Satsuma Rebellion of 1877 was a test of the new conscript army, now armed with modern weapons against traditionally armed Satsuma samurai. The rebels in some instances refused to use guns, preferring to maintain the mystique of the sword but they were soon defeated and their leader Saigo Takamori took his own life. It is indicative of the Japanese respect for the samurai spirit that in 1891 Saigo was posthumously pardoned, had his full honour restored and emerged as a hero of modern Japanese nationalism.

The samurai heritage is perhaps best summarised by the Japanese neo-Confucian scholar, Hayashi Razan (1583-1657):

*'To have the arts of peace, but not the arts of war is to lack courage. To have the arts of war, but not the arts of peace is to lack wisdom. A man who is dedicated and has a mission is called a samurai. A man who is of inner worth and upright conduct, who has moral principles and mastery of the arts, he is also called a samurai.'*

## FILM-MAKING

By Thierry JOUSSE

From the time of silent movies, Japanese film-making has been traditionally divided into two major genres, the *jidaigeki* which covers historical costumed films, mostly samurai films, and the *gendaigeki*, which includes all the films with contemporary subjects. This repartition between the two major genres which structures Japanese films partially echoes the division between the two main cities of Japan: Tokyo and Kyoto. On the one hand, Kyoto, because of the major film studios located there, was for a long time the traditional city of costume films. On the other hand, Tokyo, representing a certain modernity, remained the city of contemporary films, even if it has become more and more difficult to film there. The presence of films in the exhibition Kyoto-Tokyo also echoes this traditional opposition between the two major Japanese cities, to which the city of Hiroshima must be added. Hiroshima, the accursed place of the explosion of the H bomb on August 6, 1945 at 8:15 in the morning, represents an essential rupture in the history of Japan, and a paradoxical entrance into modernity that of course could not be ignored by Japanese film-makers.

On its traditional side: the samurais films called *chambara* in Japanese. It is the classic *Seven Samurais* by the great Akira KUROSAWA which alone will represent Kyoto and the costume films. Through a long excerpt of the final battle, all the choreographic violence and humanism of the film will be shown, as a symbol of the tradition of Japan and its film-making. It must be remembered that *Seven Samurais* (1954) was the first Japanese samurai film to achieve international success, to come out of a period—the immediate post-war period—during which the genre had been forbidden by the American Occupation authorities because of its exaltation of the warrior spirit.

Before arriving in Tokyo—the major section of the exhibition regarding films—we will make a detour through Hiroshima with an excerpt of the film *Black Rain* by Shohei IMAMURA who in 1989 in a very impressive prologue staged the atomic explosion, then went on to question the infinite consequences of the catastrophe. An excerpt of that prologue plunges us directly into that fundamental Japanese traumatism, staged in an extraordinary way by one of the main representatives of the New Wave of the 1960s, Shohei IMAMURA, double Golden Palm in Cannes, in 1983 for *The Ballad of Narayama* and in 1997 for *The Eel*.

As for Tokyo, it is obviously the film city par excellence. Through a series of film excerpts dating from the end of the 1940s to the present-day, we will see the metamorphosis of the city at work, as well as that of Japanese film-making, in the development of a realism which doesn't exclude touches of the fantastic (another important genre of Japanese film making). In this domain, KUROSAWA also dominates as one of the major film directors with in particular *Stray Dog* (1949), influenced by Italian neo-realism. This film presents a hallucinating vision of a Tokyo devastated by post-war poverty. In the 1950s, Yasujiro OZU became the great painter of contemporary Tokyo, notably with *Tokyo Story* (1953), only discovered by the West at the end of the 1970s or with *The Flavor of Green Tea over Rice* (1952). At the end of the 1950s, the Japanese New Wave shattered the codes of Japanese film-making and also took over the capital of

Japan to show a world marked by a growing presence of youth and uncontrolled modernity, as shown in *Cruel Story of Youth* (Nagisa OSHIMA, 1960) or in the little-known films by Seijun SUZUKI, specialist of *yakuza* films, who was able to convey the strident rhythm of Tokyo of the 1960s and even recreate the feverish postwar Tokyo during the American army occupation (*Gate of Flesh*, 1964). We will conclude this journey through Tokyo films with a few eminent representatives of the generation of the years 1990-2000, Takeshi KITANO, Kyoshi KUROSAWA (*Kairo*, *Tokyo Sonata*, film on contemporary Tokyo in the throes of a financial crisis), Hirokazu KOREEDA (*Nobody Knows*) which portrays the wandering of four children in Tokyo, and not neglecting the Taiwanese outsider HOU Hsiao-Hsien who, in *Café Lumière* (2004), pays homage to OZU while at the same time presenting an extraordinary vision of the Tokyo of today, criss-crossed by its innumerable train lines which intertwine through-out the whole city.

# PHOTOGRAPHY

By Jérôme GHESQUIERE

## Photography encountering the Tokaido Road

Located less than a hundred kilometres from the foot of Yokohama, Mont Fuji is still the favourite pilgrimage place for the Japanese, whatever their religious affiliation. Innumerable artists have been fascinated by its shape, almost geometric, cut out against the sky. Their works have contributed to the renown of the site and to the symbolism it represents. Hakone on the banks of Ashinoko lake, a little spa town at the foot of Mont Fuji in the southeast district some ten hours walk from the mountain, is host to many pilgrims and travellers who have come to the region or simply who are on their way to the next stage of the Tokaido Road. It is not surprising that because of the grandiose nature of the surrounding landscapes but also because of the relative proximity of Yokohama, an important foreign concession since 1859, this place has been the destination of many European and Japanese photographers.

Felice Beato, of Levantine origin although naturalized English, made artistic and documentary photographs which influenced the first photographic studies in the archipelago, transmitting that heritage to his successors. Japanese photographers however left their own mark on photography which can be found in a variety of forms, identifiable in the rigorous framing, the soberness of staging, the originality of the subjects treated or the mounting of folding albums accompanied by case covers of silks in colored motifs or richly decorated lacquer with incrustations of ivory or mother of pearl.

The collection of ancient Japanese photographs from the Guimet Museum, preserved in the department of photographic archives, is for this reason representative of the diversity of the studios which were active during the second half of the 19<sup>th</sup> century in Japan. More than three hundred albums make up this collection, with more than twenty thousand photos by the main European photographers including A. Beato, Stillfried & Andersen or A. Farsari but also Japanese such as K. Uchida, Yamamoto, K. Tamamura, S. Usui or K. Kusakabe, to cite only a few.

This exhibition presents for the first time thirty-six photographs divided up among eleven albums from this unique collection. The Tokaido Road is shown in photographs from Kyoto, Tokyo and the Hakone region.

# The origins of manga and Japanese animation

By Brigitte KOYAMA-RICHARD  
(Professor at Musashi University, Tokyo)

Profound pictorial similarities have existed through-out the centuries in Japan from the oldest caricatures to painted scrolls and brocade prints all the way to the modern comic books and contemporary manga. The Japanese pictorial tradition remains rooted in the drawings of manga authors (*mangakas*) as talented as MIZUKI Shigeru, SUGIURA Hinako, CLAMP etc and can also be found in contemporary Japanese animation.<sup>1</sup> This exhibition provides a unique opportunity to discover the origins and development of manga and Japanese animated cartoons which have been so successful around the world.

## The beginnings of Japanese cartoons

Painted scrolls are today considered by all specialists as the ancestors of manga and comic books. Most of those illuminated scrolls were created to illustrate religious or literary scenes but others, humorous, sometimes irreverent, were also wide-spread during the Edo period. There exists also another genre, highly prized, evoking the supernatural world and that of the *yokai*, these good or bad monsters who have invaded Japanese literature since ancient times and whose first pictorial compositions appeared in the 12<sup>th</sup> century. A very fine example of this is shown in this exhibition with *The Procession of the Hundred Demons*. The painted scrolls were precious and intended for the aristocracy, the religious community, or very wealthy people.

The situation only changed beginning in the Edo period (1603-1868). The growing wealth of the merchant class encouraged the dawning of a new and abundant culture. Japanese prints *Ukiyo-e* originated in this context ((the term *Ukiyo-e* includes both paintings and prints). Promotional, playful, educational etc., the popular success of the richly graphic and technically skillful prints endured until the beginning of photography in the 19<sup>th</sup> century.

Sold by pages in specialized shops (*ezoshiya*), the subjects of the prints were actors, beautiful courtesans dressed in the latest fashion, famous landscapes etc. Their price and their lightness made them the favourite gift for those from the provinces who came to the capital or for those who were travelling in the provinces. This is also one of the reasons that many prints of famous landscapes were created.

The origin of the word manga, now used world-wide, is attributed to Katsushika HOKUSAI (1760-1849). He used this word for the volumes of drawings on diverse subjects, which were intended for his disciples but also for all those who wanted to learn how to draw.

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<sup>1</sup> See the two works by the author: *Mille ans de Manga* (A thousand years of Manga), Flammarion, 2007, and *L'Animation japonaise* (Japanese Animation), Flammarion, 2010.

## **The dawn of the Japanese cartoon**

The first major Japanese dailies appeared at the beginning of the 1870s, and caricatures developed at the same time. The genuine pioneer of Japanese comics was KITAZAWA Rakuten (1876-1955). Trained in traditional painting, his encounter with the foreign caricaturists led him toward comic books.

Then came many adventure mangas such as *Norakuro* by TAGAWA Suihō, *Shōchan no bōken / The adventures of Shochan* by KABASHIMA Katsuishi. The robot mangas, in particular, *Tanku Tankuro* by SAKAMOTO Gajō whose hero is considered the ancestor of *Astro Boy* or of *Doraemon* also stirred the passionate interest of readers.

## **The rise of manga**

Manga was used for propaganda purposes during the war and it was only at the end of the war that manga came into its own again and, thanks to TEZUKA Osamu, took the prominent place it has today in the publishing world. This creator of genius influenced all the *mangakas* who followed and all the great names of manga and of animated cartoons, such as CHIBA Tetsuya or RINTARO are lavish in their praise of him.

Several *mangakas* are present in this exhibition. Two of them, SUGIURA Hinako and MIZUKI Shigeru, through the nature of their mangas, form a link between the Edo period and contemporary Japan.

We will discover the work here of other talented *mangakas* such as TANIGUCHI Jiro and CLAMP which has enthralled readers far beyond the borders of the archipelago.

## **The long road of Japanese animation through-out time.**

In all civilizations, people have always dreamed of expressing movement and giving life to their drawings and to the objects which surround them. However it took centuries of research before the birth of cinema and the first animated films.

We've given a prominent place in this exhibition to TEZUKA Osamu, considered as the God of manga and as the father of animated cartoons for television in his country. We are also presenting Toei which from its origins to the present-day has created major cartoons for television and the movie screen which continue to enchant viewers the world over.

We cannot present the history of Japanese animation without also evoking the animation of puppets or dolls. KAWAMOTO Kihachirō of international renown shows us here some of his marvelous puppets which have their own museum in Japan.

Almost ten centuries separate the first painted scrolls from 3D Japanese drawings. If the technique has evolved, man has not ceased to explore and exploit the features, the movement, the light, the creative sources of eternal beauty which Japan has continued to seek and of which this exhibition is the reflection



## A NEW POPULAR LITERATURE

By Julien BASTIDE

When Motoichi "Athos" TAKEMOTO, a young Japanese living in Switzerland, published the first issue of the magazine entitled "The Cry which Kills" in 1978, he was far from suspecting that he was the precursor of a movement which was going to turn the European book market upside down. If one excludes the publication of some of Hiroshi Hirata's stories in the martial arts magazine "Budo" beginning in 1969, it was in fact in "The Cry which Kills" where for the first time Japanese cartoons were published in a voluntaristic manner for a Francophone public. But the magazine was not successful and publication was ceased in 1981 after six issues. It wouldn't be until the beginning of the following decade that Japanese cartoons would take off and become best-sellers in Europe, promoted in particular by the editor Jacques Glénat after the tremendous success of the series *Dragon ball* by Akira TORIYAMA, the cumulated sales of which in France have reached more than 15 million copies at this date.

With hindsight, this irruption of manga in the domain of European cartoons seems inevitable: as the number one worldwide producer of cartoon literature, Japan could not keep such a wealth of literature forever within the confines of its borders. However, if the first attempt to introduce manga in Europe was the initiative of a Japanese, after that it was European companies which took on the adventure. Following on Glénat's heels, there are around thirty Francophone editors today publishing cartoons translated from Japanese, the leaders of this market being Kana (subsidiary of the Dargaud group, number one publisher of cartoons in Europe), Glénat, Pika and Kurokawa (subsidiary of the Editis group). It is estimated that the number of new mangas translated from Japanese for the year 2009 was more than 1500 titles, which represents about 40% of the cartoons published in Francophone countries. One can also estimate the number of series translated from Japanese since the beginning of the 1990s as more than 800.

Even if the Francophone manga market seems to have slowed somewhat since 2008, there is no doubt that Japanese cartoons have become the new popular literature, evolving progressively from the status of a marginal sub-culture to that of a vast generational phenomena. And so the specialized convention Japan Expo attracted almost 14,000 visitors in 2009. More generally, this success illustrates the growing role of Asian culture in Western ways of life—literature, cinema, gastronomy, martial arts etc.—and for this reason, the Japanese cartoon for what it transmits of the Nippon way of life and thought, is an enthralling door opening onto Asia.

But that alone would not be enough to explain the success of mangas in Europe. The spread of manga was greatly aided at the beginning because the animated cartoons from which they have often been adapted had been shown on television since the late 1970s. But the keen interest in them can also be attributed to the fact that the books published in French target in large majority the adolescent public, abandoned by Francophone production since magazines such as *Pilote* or *Le Journal de Tintin* ceased publication. In fact today most of the mangas translated in French are primarily intended for adolescent boys and girls. These are also of course the books, which are among the best sellers in France: each

new volume of the saga *Naruto* by Masashi Tanaka narrating the adventures of young ninjas has a print run of more than 250,000 copies.

The attraction of a feminine public which has not been traditionally attracted by Franco-Belgian comic books or comic books in general is another factor not to be discounted. Added to all this are considerations of format, price and rhythm of publication: the Japanese cartoons are usually presented as paperback books, soft-cover, in black and white and having between 150 to 300 pages, which means they can be easily transported and read while taking public transportation. An album costs from five to nine euros, thus attracting a public with limited financial means, and new volumes of each series appear regularly, every two or three months, encouraging the reader's addiction. Generally speaking, from their conception, mangas are designed to last and to captivate. Obeying the rules of serialization inherited from Alexander Dumas, they favor above all dramatic action: a chapter of 20 pages, pre-published each week in Japan, will almost inevitably end in unbearable suspense, in the same way as an episode of a televised series, in order to keep the readers coming back week after week. This necessity to captivate at all cost influences all the stages of creation: the scenario, the lay-out, the effectiveness and dynamism of situations etc.

The works chosen to be presented in the exhibition *Kyoto-Tokyo: from Samurais to Mangas* reflect the astonishing diversity of the Japanese cartoon and its popular vocation. Thus homage will be paid to the tutelary figures such as OSAMU, TEZUKA and Shigeru MIZUKI whose works have contributed to creating graphic and narrative codes characteristic of Japanese cartoons.

The continuity between old and new Japan will be shown by the works of Kazuo KAMIMURA and Hiroshi HIRATA. The first, whose refined drawing inevitably evokes the art of Japanese print-making, is notably the author of *Lady Snowblood*, the main source of inspiration of *Kill Bill* by Quentin TARENTINO. The second dedicated his life to reconstituting with passion and precision the way of life and of thought of the famous warriors of medieval Japan.

Finally, the present-day "stars" of manga are not forgotten since the exhibition is also presenting examples of pages by Akira TORIYAMA (*Dragon ball*), Masashi KISHIMOTO (*Naruto*) and CLAMP (*Tsubasa Reservoir Chronicle*) whose sagas which are popular all over the world are inspired by the Japanese literary and religious patrimony.

## ANIMATION

By Fabrizio MODINA

Animations of Japanese origin whose experimental phase began in the first decade of the 20<sup>th</sup> century have considerably evolved since 1958, date when *Hakujaden*, the first film entirely in colour was produced by Toei Doga for the movie screen.

In the years to follow, the studio entered into the world of fantastic literature and popular local legends, developing a steady and well-appreciated body of work conceived for film entertainment.

But the first year of Japanese animation is often considered to be 1963, with the first black and white animated series made for television. Osamu TEZUKA adapted one of his most original creatures for the TV screen, *Tetsuwan Atomu* a child robot with graphically naive features, perfectly rooted in a context of children's science fiction, bearer of tolerance and ecology.

Exported to the United States under the name Astro Boy, the mechanical "rascal" with huge dreamy eyes and brilliant hair in a fussy style conquered the Western public and became at the same time in his country of origin the symbol of the animation industry, icon of a product which was to become the mirror of the nation in the eyes of the rest of the world.

The same year another major character of this mosaic moved from the cartoons to television: *Tetsujin 28 Go* by M. YOKOYAMA, freely adapted from Mary Shelley's *Frankenstein* and the legend of the Prague Golem. He was the first giant robot in the history of Japanese animation, precursor of those Super Robots which a little while later would be the incarnation of the New Wave of a resolutely Nippon fantasy world.

A watered-down parable of the wrong use that can be made of science, *Tetsujin 28* is a metal colossus first created to be used as an offensive weapon against the American invaders during World War II (never used) and recuperated years later by the young son of his creator who controls him from a distance to preserve law and order in a country in reconstruction and in major industrial development.

It was already evident right away that animated series from the Country of the Rising Sun, going from comedy/soap operas to the sports, humour and educational genres, would find fertile soil in the science fiction and fantastic genres, interpreting and renewing the ideas and visions which seemed to be the monopoly of the Anglo-Saxon culture, and establishing the foundations of a solid contemporary mythology based on a mix of advanced technology, chivalrous ideals, silhouettes of samurais and extraterrestrial exoticism.

The Super Heroes figures had appeared in Japan as early as 1930 in the novels and cartoons of the troubling *Ogon Bat* by I. SUZUKI and T. NAGAMATSU, then transformed into animation in 1967—but it was with *Cyborg 009* by S.

ISHINOMORI that they reached the summit of creativity with three televised series and as many other full-length movie features.

Cyborg 009 is a collective work which tells about the extraordinary lives of nine individuals (seven men, one woman, and incredibly, a new born) submitted to cybernetic transplants which give them super powers. The novelty of the story revolves around the different origins of the characters who have come from all over the world and no longer exclusively from Japan as had been the tradition until then.

The Japanese animation boom which during that time took the name "Anime", the contracted form of the English word "Animation" took place in the first half of the 1970s, mainly with the work by the controversial manga author Go Nagai, known for his irreverent approach of violence and eroticism and who in 1972 with *Devilman* made his dazzling entrance into the world of animation, although the lugubrious and masochistic excesses of the original cartoon were greatly watered-down by Toei Doga, the studio-producer of the televised series.

But his main work remains *Mazinger Z* (the steel giant) which not only led to a sequel (*Great Mazinger*) but engendered an interminable generation of Super Robots which despite their development (often to excess) remained visibly under the influence of narrative and graphic schemas which had placed the *mangaka* creature into the Pantheon of national heroes of Nippon imagination.

*UFO Robot Grandizer*, final chapter to the Mazinger saga, has flown beyond Japan's borders to conquer Europe where, under the name of *Goldorak* in France and *Goldrake* in Italy it changed forever the public vision toward animation and formed the dreams and imaginations of a whole generation

If with *Cutie Honey*, sensual android heroine of avant-garde nudity (for 1973), Go NAGAI explored with an indiscreet eye the alternatives to traditional science fiction, his work remains nevertheless linked to the stories of robots: the robot which can be dismantled *Getter Robot* (who evolved over thirty years to *Getter Robot G*, *Getter Robot Go*, *Shin Getter Robot*, *Neo Getter Robot* and *Shin Getter Robot Remodel*) made up of three shuttles fitted together, with diverse solutions for the sky, the earth and the sea; *Kotetsu Jeeg*, the magnetic, in which the main hero Hiroshi Shiba becomes the very head of a robot. *Daiku Maryu Gaiking* (neglecting to put the name of Nagai on the credits signaled the end of his fruitful collaboration with Toei) is an artificial space dragon who gives life to a mechanical warrior. This led to minor sequels such as *Groizer X*, *Psycho Armor Goujian* and *God Mazinger* (not very successful trials, but at least graphically linked with the much more famous *Mazinger*).

It's an established fact that, excepting *Tetsujin 28 Go* (TCJ Production) and the naive *Astroghanger* (Knack from 1972), Toei Doga can be proud to have produced in addition to *Mazinger Z* the majority of the titles of animated series devoted to Super Robots in the 1970s and 1980s. But it was in the little studio Sunrise that the animation colossus found a prolific partner, one rich in young talents, and dedicated to renewing a genre which, although of recent conception, was already being seriously outdistanced.

Survivors of the experience of the co-production of *Yusha Raideen* for Tohokushinsha, the Sunrise team entrusted the first series for Toei, *Chodenji Robot Combattler V* to the director Tadao NAGAHAMA which was an immediate success with the public and made possible the creation of three other animations: *Chodenji Machine Voltes V* (considered as a copy of its predecessor), the romantic *Tosho Daimos*, and the baroque *Mirai Robot Daltanious*, precursor on the subject of the ethic of cloning.

The 1980s opened with the ambiguous and original *Uchu Taitei God Sigma*, followed by the feline *Hyakujuo Golion* (renamed *Voltron* for the American market), *Kikokantai Dairugger XV*, robot made up of almost 15 vehicles and *Kosoku Denji Albegas*—but then a slow but inexorable decline began which despite *Video Senshi Laserion* (1984) and its first experiments with computer graphics, was the swan song of Toei's great robot classics.

As for Sunrise, it had broken free, and had contributed to the maturing of the genre since its first independent work, signed by the promising Yoshiyuki TOMINO. *Muteki Chojin Zanbot 3* in 1977 marked a turning point for the studio, substituting for the repetition of plots a continual crescendo of scenes and adult concepts which were strongly dramatic, sometimes even extreme for the targeted public.

The definitive revolution came two years later with *Kido Senshi Gundam*, the first robot animation to eliminate impossible extraterrestrials and improbable transformations, concentrating on a war of succession between the Earth and the other space colonies, in the shadow of extremely passionate human dramas and characters defined with expertise tri-dimensionality.

Sunrise production at that period alternated complex and controversial series such as *Densetsu Kyojin Ideon*, *Soko Kihei Votoms*, *Jiusenki L Gaim*, and the fantastic ones, *Sei Senshi Dunbine* and *Kikokai Galient*, with lighter, even strongly ironic ,animations: *Muteki Kojin Daitarn 3*, *Muteki Robot Trider G7* among the best known.

The exceptional *Chojiku Yosai Macross* (1982), a Big West-Tatsunoko co-production reached the perfect balance between action and introspection, realism and imagination, microcosm and macrocosm, sealing a new vision of the relationship between man and the machine which signaled the decline of the earlier robotic series.

Tatsunoko Production, an animation studio founded in 1962 entered into this panorama thanks to a creative journey distinguished by its extremely dramatic subjects or exaggeratedly humorous ones. A style which is echoed in the graphics and animation, studded with characters with nervous realistic features, confronted to caricaturized and ridiculous figures

The interminable saga of *Time Bokan* is the best expression of TATSUNOKO's crazy and biting humor. In its first seven classical episodes, it brought to the screen a very colourful world full of journeys through time, historical paradoxes, mechanical animals and troubling femme fatales.

A whole other genre is the aforesaid *Tatsunoko Heroes*, super heroes based on the American model, ready to sacrifice themselves to save the Earth and its inhabitants.

Famous through-out the world under the name of *The Battle of the Planets*, (*Kagaku Ninjantai Gatchaman*), the reworked American version coming after the success of *Star Wars*, is the most outstanding of the genre: a heterogeneous team of young people who possess super powers, whose names and clothing are inspired by birds and who have, at their disposal, a good dose of technology.

If the melancholy *Shinzo Ningen Cashern* is ready to sacrifice his own humanity to confront the invasion of an army of robots, the dynamic *Hurricane Polymar* uses his powers of metamorphosis and a good dose of karate to thwart the plans of so-called criminal organizations, while *Uchu No Kishi Tekkaman* concentrates the action in outer space.

More than any other manga and animation author, Leiji MATSUMOTO has been able to integrate the memory of the past and the visions of the future, impregnating his own works with a palpable melancholy, attenuated by an epic story of great emotion.

In Japan, his most celebrated work, *Uchu Senkan Yamato*, tells the adventures of a military cruiser—really used during World War II—dug up from the depths of the seas and transformed into a floating fortress to make a journey of innumerable light years away in quest of a remedy for the Earth devastated by radioactivity.

During three televised series and five films, the commander and his courageous crew achieve their goals, thanks to the support of ethereal and ultra-powerful extraterrestrial queens, delicate figures with long golden hair: pivotal creations of Matsumoto's imagination.

With *Uchu Kaizoku Captain Harlock*, the charismatic and taciturn space pilot who sails freely on board his spaceship, the *Arcadia*, half galleon, half space ship, the author brings to life a world of new characters, destined over the space of years to meet each other, to separate, and to be subject to many modifications.

The *Arcadia* often crosses the route of *Ginga Tetsudo 999*, an old steam engine train which defies all the laws of physics and good sense to drive its passengers into space where they can achieve their dreams. A metaphor of youth which one only lives once, 999 is the means of transportation for the enigmatic Maetel, princess from the glacial planet Lamethal and daughter to *Sennen Joo*, the Queen of a Thousand Years. Her sister Emeraldas, female double to the space pirate, represents the third point of a now legendary triangle composed of the biome dearest to the author, man (Harlock, Maetel and Emeraldas) and the machine (*Arcadia*, *Galaxy Express 999* and *Queen Emeraldas*), inseparable and complementary entities.

A case apart by his extreme originality, Masami KURAMADA takes the sources for the story of his famous *Saint Seiya* from ancient Greek mythology, moving away from science fiction subjects to delve into an unprecedented imaginary world.

Shown for the first time on TV in 1986, the series is a mythological astrological pastiche of undeniable charm which thrilled its fans thanks to the heroic actions by Seiya, Shiryu, Hyoga, Shun and Ikki, very young, pure and fearless horsemen, ready to confront all hardships for the love of the reincarnated goddess Athena.

With their magic armour inspired by constellations, Seiya and his companions, aided by the sacred Golden Horsemen, bearers of the writings of the zodiac signs, find themselves in bloody crusades against every one of the pagan divinities: Poseidon, Hades, Apollo but also Lucifer and Asgard's Northern warriors.

If on the one hand classical literature and pulp literature are used as sources of inspiration, as for example the new interpretation of Homer's *Odyssey* in the Franco-Japanese production *Uchu Densetsu Ulysses XXXI*, or *Captain Future* by Edmond Hamilton, a remake by Toei Doga, and *Lensman* by E. E. "Doc" Smith, on the other hand, the animation authors are unpredictably avant-garde in their way of interpreting dreams and nightmares of reality and science fiction, transforming them in the series in a totally spontaneous manner.

The three decades 1960-1970-1980 in retrospect are acknowledged to have been periods of great creativity and a generating model of ideas, stories and sagas both vivid and modern, not only apt at inspiring young artists but also entertaining new generations, thanks to productions adapted to a ever more mature and demanding public.

# JAPANESE VIDEO GAMES

by Jean-Baptiste Clay

Video games have become an essential vehicle for the spreading of Japanese "pop-culture" through-out the world in the same way as manga and anime. Everyone knows Mario, Sonic, the mascots of Nintendo and Sega. However, the video game in Japan has a number of specific aspects little known in the rest of the world,

The distinctive feature of the Japanese video game market is the historical importance taken by the video game known as "arcade" and its innovative role. At the beginning of the 1970s, Japan had a large number of game machines in large rooms called arcade galleries and also called Game Centers: flippers, jukeboxes, and electromechanical games, the immediate precursors of video games.<sup>2</sup>

The first video game which became a smash hit with the public, *Pong*, came out in the United States in 1972.<sup>3</sup> From 1973 on, it was copied or licensed for import by Japanese companies of game machines who quickly converted to video games like SEGA or Nintendo which worked at the time in this field.<sup>4</sup>

Around 1975, the first video games came out in the States which included colours and animated objects and with several sounds. Japan was at that time behind technically but would quickly catch up.

Although the console video game market collapsed in 1983 because of the mediocrity of the American productions which dominated the market, two Japanese brands would launch them again in coming out with new colour consoles: Nintendo and Sega.<sup>5</sup> The games improved visually. The animated objects became more refined, though continuing to be drawn. In solid colours, very pixellated. However the figures were starting to be recognizable. Thanks to that, the publishers of the games could adapt the visual worlds (science fiction, fantastic) created in animes and mangas and inversely. These console games were taken from games which had come out as soon as 1979 in arcade galleries.

Beginning at this time in fact and until the middle of the 1990s, the games on arcade machines and on microcomputers were always more innovatively advanced than the games produced for the home game consoles.<sup>6</sup> So at first the

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<sup>2</sup> Brian Ashcraft, Jean Snow, *Japan Arcade Mania: The Turbo-charged World of Japan's Game Centers*, Pix'n Love, 2008, p.132-166.

<sup>3</sup> It is especially simple, made up of large blurred squares which are generally shown in white on a black background. It has only a single sound, a bip. Very few objects move on the screen, generally a ball shown by a white point and one or several rackets. On this subject see: Steven L. Kent, *The Ultimate History of Video Games*, Prima Publishing, 2001.

<sup>4</sup> Thus SEGA began as a Japanese subsidiary of an American company specialized in slot machines and electromechanical games. It was the same for other companies popular with players such as Nintendo which was involved in the arcade game market among other things. The same is the case for Taito and Namco. Cf. Florent Gorges, *The History of Nintendo*, Pix'n Love, 2008.

<sup>5</sup> The NES by Nintendo (1983) and Master System by Sega (1985).

<sup>6</sup> At the time, electronics took up a lot of space. The size of an arcade machine or of a computer enabled them to incorporate voluminous systems and so have more extensive games than possible in a home console. However the miniaturization of electronic elements was very rapid at the time. And so when a game came out in the arcade, in the two years which followed, a new generation of memory chips and processors enabled them to be incorporated into a home console. Personal communication from Philippe Dubois, engineer, president of the association Mo5.com



games came out on these supports. Those which were successful were then reintroduced as soon as the technical capacities of home consoles had sufficiently progressed.

The Japanese market began with that generation of games which we call its "golden age" particularly for the arcade. Japan became the creative leader in the field. Most of the concepts of the games which would dominate until the arrival of 3D video games in the mid-1990s were invented there. The first "mascots" and successful series appeared.<sup>7</sup> However, not all the concepts of Japanese games were exportable abroad. Some in fact were only locally successful for many years. Examples of such among others are the reflection games, games of simulation/with accessories and a purely local production, never exported the erotic games.

New generation consoles came out in Japan beginning in 1987.<sup>8</sup> The games of that generation would mark the summit of two-dimensional graphics in the video game. The pixel drawing became particularly polished to such an extent as to create a new aesthetic still current today, "pixel art."<sup>9</sup>

The fourth generation of video games began with the Sony Playstation. It was characterized by the arrival of 3D<sup>10</sup> beginning in 1993. With the first 3D games it became possible to present an object in movement in space, but not yet to show it with sharpness. The appearance remained rough.

Around end of the 1990s the consoles had become so powerful that the arcade could no longer offer more visual value compared to them and declined. And so the arcade began to be oriented toward new experiences, in particular regarding accessories, games with fishing poles, tambourines, maracas, guitars, guns, skateboards, dance mats.

Beginning in 2000 consoles called "Next-Gen" appeared.<sup>11</sup> The graphics were even more precise than before. The graphics were even more precise than before. It became possible to finely depict objects in 3D in different styles: styles more round and colored for children's games (sometimes in a "retro" style recalling the first video games), styles close to photographic realism for action

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<sup>7</sup> Mario, Alex Kidd, Megaman, Kirby, Fantasy Star, Final Fantasy.

<sup>8</sup> This new generation of console appeared with PC-Engine by NEC (1987) which dominated the Japanese market for several years. It was very renown for its shoot'em up taken from the arcade and its role-playing, a type of game which could practically not be found in the arcade. Its first competitor was Sega MegaDrive which came out in 1988 in which Sega launched a new mascot, Sonic which became the main rival of Super Mario. It was followed in 1990 by Super Nintendo, brought out in 1990.

<sup>9</sup> It was the game *Metal Slug* in particular which came out on the NeoGeo console (1991) which marked the aesthetic summit of 2D. Cf: François Houste, *Push Start—30 ans de jeux video*, Editions Alternatives, 2006, p. 118-120.

<sup>10</sup> This was made possible by the greater power of the machines but also by the generalization of CD-ROM as support for the games: it could contain a lot more data than the precedent supports. It was with Playstation by Sony (1995) that the large public had access to 3D on a home console. Playstation very quickly offered numerous quality games with popular successes such as *Tekken*, *Rayman*, *Final Fantasy 7*, *Wipeout...* It dominated its rivals like Sega Saturn (1995) less efficient in 3D but on which many Sega arcade games such as *Sega Rally* could be played. *Nintendo 64* (1996) with its analog joystick offered the possibility to see the décor at 360 degrees, inaugurated with *Mario 64* (1996) and which afterwards became widespread.

<sup>11</sup> Two consoles were directed toward a young adult public. Playstation II, brought out in 2000, was quite successful and became the most sold console in history. It included a huge catalogue of games covering almost all the subjects, types and visual styles of video games. Its rival, the American consol XBOX by Microsoft (2002) sold very little in Japan.

games or sports games aimed at a male adult audience. The game publishers sought to enlarge their public and diversify the types of games, attracting women and older people.

Through-out their history, Japanese video games have been developed under the combined effects of the flow of imagination which is particularly strong in Japan coming from manga (science fiction, fantastic medieval style...), purely local practices (love of arcades) and a context of intense technological development which have led to a particularly far-reaching production, always in the vanguard, developing many ideas which have durably marked world production and have contributed to the spread of contemporary Japanese culture.

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# SCENOGRAPHY

## Bruno MOINARD

**Bruno MOINARD**

**Architect-designer-scenographer**

Bruno Moinard, an architect-designer-scenographer of well-established reputation, has made a name for himself with his sense of elegance and the purity of his conceptions, thought out to the tiniest detail. Possessed of a profound artistic temperament—he is also a painter—his creativity is immediately communicated at his first encounter with his interlocutors by sketches of brilliant jet black and gold which already give an idea of his vision of the future.

After graduating from the *Ecole Nationale Supérieure des Arts Appliqués et des Métiers d'Art* and a first experience at Roanne with Hubert Cornier for the Troisgros restaurant owners, his drawing talent enabled him to join the Andrée Putman and Jean-François Bodin team in 1979 at Ecart and Ecart International where he worked fifteen years, becoming Andrée Putman's main associate and participating on important projects such as the Concorde airplane, Thierry Mugler, Yves Saint-Laurent and Karl Lagerfeld's boutiques, on hotels such as Morgan's in New York, the Lake in Tokyo, offices for the Minister of Culture Jack Lang, the 5 Arte television channel, Air France...museums and foundations, private homes for Karl Lagerfeld, Jean-Paul Goude, Pierre Boulez. In partnership with Philippe Stark, he decorated President François Mitterrand's Elysée apartment. From 1985 to 1995, he was in charge of the Ecart research consultancy made up of a team of fifteen people.

In 1955 he founded his own agency, 4BI Bruno Moinard Agency, and put on several exhibitions, primarily for the Rodin Museum, the Carnavalet Museum, the Opéra Comique, the National French Library and the Cartier Foundation. This later work was the beginning of a long collaboration with Cartier in France, an international collaboration 220 Cartier boutiques to his credit at the moment and more in the works. In 2003, he completed the Roland-Garros Tennisium for which he completed the René Lacoste scenography that opened to the public on May 27, 2008. In 2002, François Pinault commissioned him to design the Château Latour interior wines and spirits storehouse.

In 2005-2006 he worked on the Hall and rooms 17, 18, 19 and Art Déco of the Museum of Decorative Arts, the interior decoration of the Spink (the Mint) in London as well as the boutique and reading room of the George Sand home in Nohant which he renovated with intelligent modernity imbued by a great cultural past.

2007 was a year of new perspectives for the 4BI Bruno Moinard Agency which signed the conception and achievement of the new Paris office headquarters of Paris Hermès International. The Turkish jewellery brand Gilan asked him to develop a worldwide concept and this is how the first boutique was created in Istanbul.

The Mediterranean Club of Villars sur Ollon in Switzerland commissioned a restaurant and spa for its clients, signed Bruno Moinard. And then, Sainte-Anne de la Butte aux Cailles church commissioned a completely new crypt from him. That year also marked the beginning of an important relationship with the private Swiss bank Julius Baer which wished to develop a new concept whose key word would be "excellence", with the collaboration of 4BI Bruno Moinard.

2008 was a year of large-scale worksites such as the new space consecrated to "Luxury" and to "Designers" at the Galleries Lafayette department store, the designing of the French television channel TF1 office space, the opening of a Sephora Boutique in Dubai etc....

In 2009, the agency continued its collaboration with Cartier, Julius Baer, Gilan, and turned toward other horizons with: the development of a Parker and Waterman concept: the opening of a multimedia bookstore in the Garnier Opera; the achievement of a licensed furniture showroom in Hangzhou; the design of spaces dedicated to the Virgin Mary in Nazareth; and furniture and lighting collections...

Bruno Moinard received a Janus in 2003 for the design of a new Cartier concept. In 2004, he received the *Summet du Luxe et de la Création, le Talent de l'Élégance* in Paris. In 2005, he received the NASFM Design award for the Cartier Boutique "Royal Hawaiian" in Honolulu.

In 2007, he was awarded the medal of the Architecture Academy for the whole of his work and the Architectural Commission of the City of Beverly Hills gave him the design award for the Cartier Boutique in Beverly Hills.

## SCENOGRAPHIC ITINERARY

Establishing bridges between the history of the samurais of time past and that of the mangas of today, transmitting a heritage, unveiling a mystery, showing how a country with a thousand-year old history can also be one of the most modern ones of today....such is the challenge which 4BI Agency has met in creating the scenography of this exhibition presenting six hundred pieces (scrolls, masks, kimonos, screens, armour, helmets, costumes, saddles, paintings, palanquins, mangas...) coming from many Kyoto and Tokyo museums as well as those from around the world.

To create such a link between the past and the present without falling into banalities, to be "pedagogic" without being didactic, to tell stories without them becoming anecdotal, all resides in the scenography. And here more than ever, the latter is played out with simple parameters: darkness, light, and signals. Playful and serious, it does not however exclude some spectacular effects such as these two statues of warriors which greet the visitor, next to a splendid Fudo, one of Japan's divinities. But it does all this discreetly and efficiently, stepping aside before the subject.

### Light and darkness

Inside the Forum Grimaldi, everything revolves around light or rather, its absence. The option of plunging the two thousand six hundred square meters of exhibition room into darkness was therefore chosen. Why darkness? Because it symbolizes the ocean which surrounds Japan, but also the dawn of time, the mystery of the Nippon culture, its visionary aspect. This darkness is perhaps also that of the dark rooms of the seventh art, underlining the cinematic aspect of the demonstration, also illustrated by videos and films such as *Seven Samurais*.

This darkness is then transpierced by rays of light focused on the exhibited pieces, thus enhancing the strong points of the exhibition, creating surprises, revealing the clash between the past and the present. The works are presented on stands in a lighted theatrical way, but also in wall display cases placed on bases. The whole is indicated with vertical signals, as if one were in a Tokyo street.

### A journey through the arts and through time.

Thus orchestrated, the exhibition *From Samurais to Mangas* is a journey through time which is divided into four sections:

**Kyoto:** exhibiting scrolls, masks, kimonos, armour...evoking Buddhism, the Noh theatre, the *Matsuris*—those popular festivals of the ancient imperial capital, centre of the traditional feudal culture.

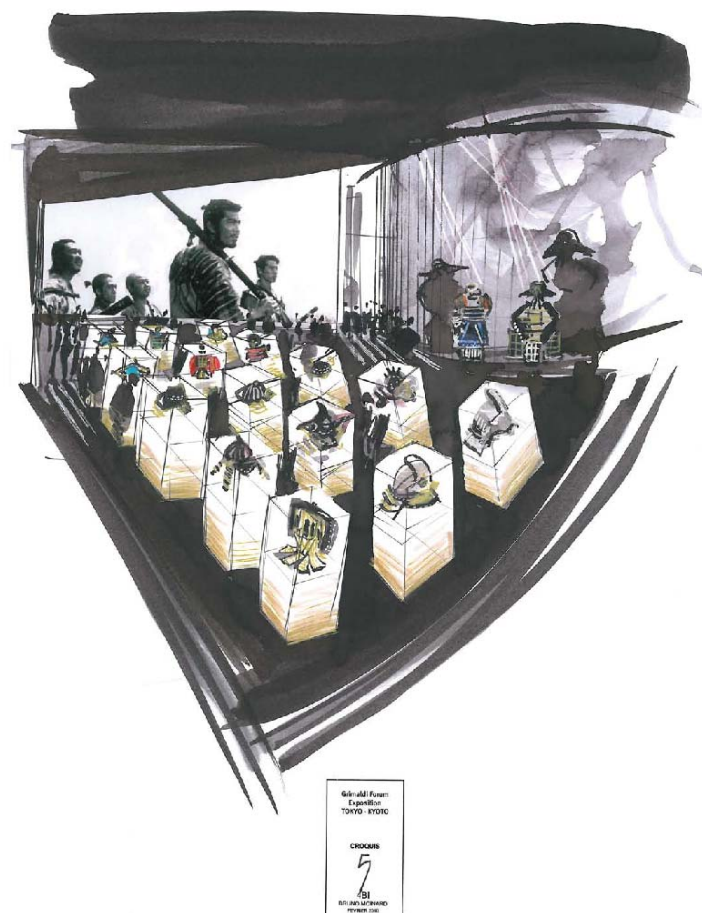
**Edo:** recounting the period which extends from 1600 to 1867, illustrated by plans of castles and by videos reconstituting the city, and paintings from the Kano school.

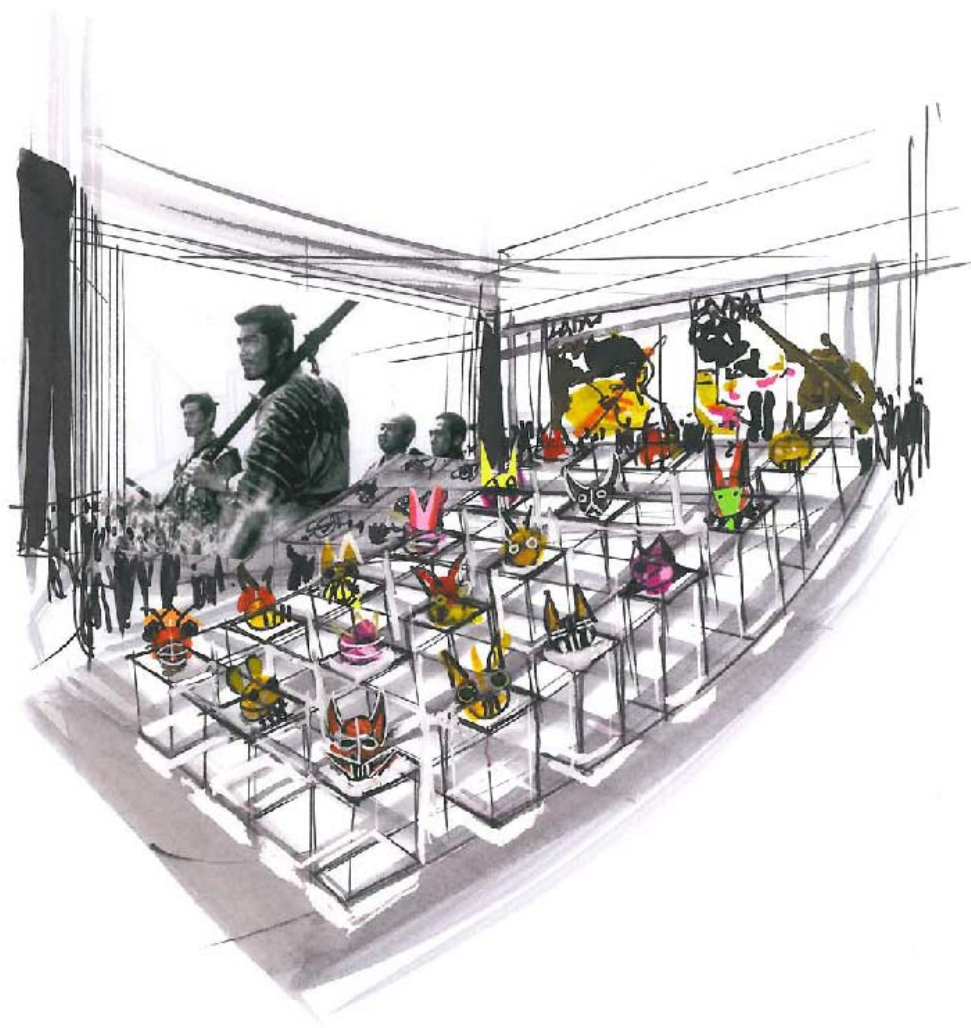
**Tokaido:** exhibiting 19<sup>th</sup> century prints, photos... With an amphitheatre and an uneven ground which thus gives the impression of floating, this space without separations, surrounded by multiple Fuji landscapes, blurs the tracks and nourishes the interaction between the past and the present.

**Tokyo:** approaching the 20<sup>th</sup> century through the city's architecture (by Kenzo TANGE and Shigeru BAN), its films, its culture, and of course, its mangas.

In each of the four sections, the mangas (examples of pages by HIRATA and Kazuo KAMIMURA; works by Jiro TANIGUSHI, *The Times of Botchan*; creations by Shigeru MIZUKI, *The Yokaido Road*; posters, story board pages, figurines...) are exhibited in kiosks, sort of urban "islets" inspired by those of the large Japanese cities. Covered on the outside with silver plate, painted in vibrant colours inside, some of these little places evoke the world of today, colourful and playful, but not less enchanting than that of yesterday.

**A few sketches....**



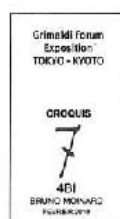


Grimaldi Forum  
Exposition  
TOKYO - KYOTO

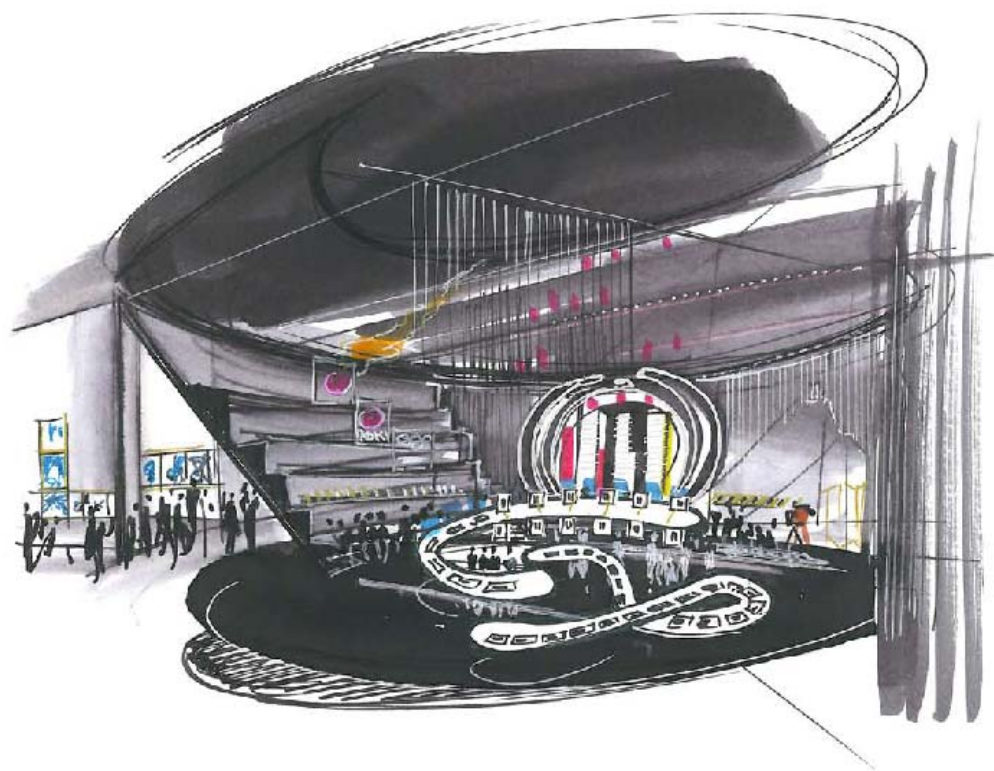
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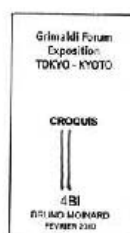
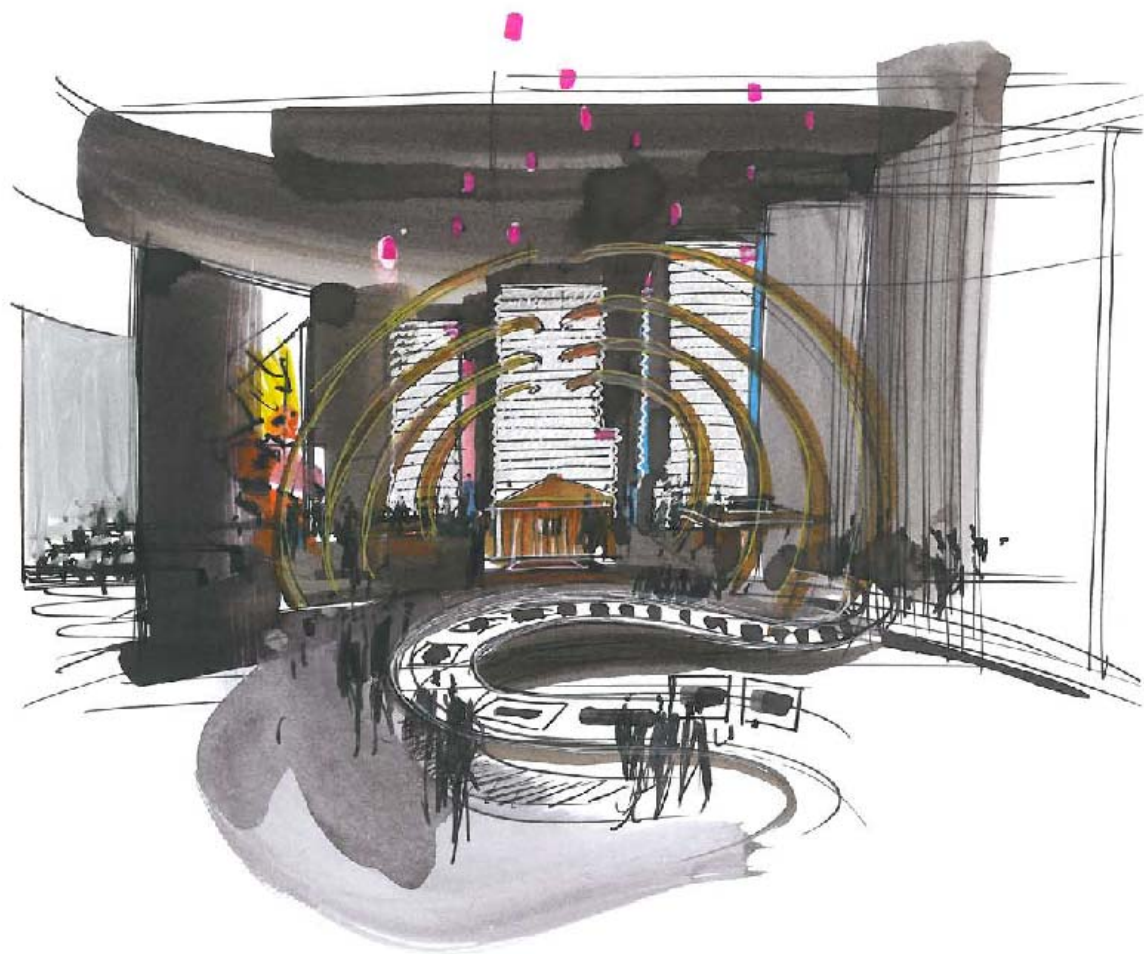
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## The symbolic works of the exhibition

### THE FUDOMYO (11 Th century)

A Buddhist deity associated with fire and anger. His name means "immovable" and is one Shiva's names, god from whom he's borrowed a number of features. In his right hand he holds a sword and in his left hand a lariat. He is represented in his wrathful form with protruding teeth.

His strength recalls that of samurais. Masterpiece of medieval sculpture, he is classified "Important cultural property." This is the first time this monumental sculpture has been shown in the West.



### THE JION DAISHI, SEATED (11th century)

This gilded statue enhanced by polychrome represents the Chinese monk Guiji (632-682), famous patriarch of the Hosso sect which settled in Japan and founded one of the six sects of Japanese Buddhism. The monk is represented seated in *zazen* and his expression is of profound meditation.



### THE LARGE ALBUM OF TWELVE PAINTINGS FOR FANS

This work, typical of the Ripa School, was painted by the famous Ogata KORIN (1658-1716), and loaned by the Berlin Oriental Art Museum. With its twelve varied themes painted in ink, enhanced by light colors with gold and silver on paper, it displays that elegance unique to Japanese art with a consummate sense of ellipsis which attests to why KORIN is considered as one of the major artists of his century. Born into a rich family of merchants in Kyoto, he studied under the auspices of the Kano, in particular TSUNENOBU. Influenced by Hon'ami KOETSU and Tawaraya SOTATSU, he quickly achieved an original style characterized by a quest of simplicity and a tendency to idealization.



### Kawari – Kabuto

The *kabuto* is a sort of helmet traditionally used in Japanese armour, generally made using metal plates riveted together and articulated. The front part represents a *shachi-hoko*, meaning fish. This type of helmet, tall and showy, enabled one to identify the wearer from a distance. Here we have an example of a truly



artistic creation. Very popular at the end of the 16<sup>th</sup> century to the end of the 17<sup>th</sup> century, these easily identifiable works would be taken up by the descendants and copied until the 19<sup>th</sup> century.

### Kimono (Kosode)

Costume from the Noh theatre of the *atsuita* type, that is, used for male roles. Created using gold thread (*kinran*), it dates from the end of the 18<sup>th</sup> century. Its soberness and rigor contrasts with the technical virtuosity and decorative over-embellishment typical of 19<sup>th</sup> century creations. Ancestor of the kimono, this *kosode* is intended to be worn under the *choken*, a light and transparent jacket through which one glimpses the pattern of the *kosode*. The pattern is made up of wavy lines which evoke rising steam, while the peonies and butterflies evoke the fashion at court during the Heian period (794-1185). This costume would seem to correspond to the role of a young nobleman.



### SCREEN

Screen with six panels illustrated by a view of the city of Kyoto. In the 17<sup>th</sup> century, the aristocracy of the city of Kyoto took pleasure in having luxurious screens or *byōbu* made for them. The characters used to write the word *byōbu* indicate that these objects were primarily used to keep out wind and air currents, although the luxurious screens were certainly used as decorations during special occasions such as festivals and poetry gatherings. Many screens were decorated with gold leaf. The reflecting surfaces of these "golden screens" or *kinbyōbu* were associated with representations of the Buddhist paradise and underlined the ritual function of these objects. These luxurious screens were very appreciated and, in the 15<sup>th</sup> and 16<sup>th</sup> centuries and were used exclusively as diplomatic gifts for Korea and China.



Representations of the city of Kyoto and its surroundings make up a separate genre among the illustrations enhancing the screens, and starting in the late 17<sup>th</sup> century, these were known as *rakuchū rakugai zu*. The main sites of the city and its surroundings were depicted in bird's eye perspective in the middle of gold leaf gilded clouds. These clouds served several purposes: they separated the different elements of the view of the city and led the viewer toward the important places in the composition. The illustrations appearing on the six panels which should be "read" from right to left, in accordance with Asian tradition, show us the Kamo-gawa River which ran from the north to the south, and crossed the eastern part of the city. Between the clouds appear the main buildings, mostly temples and palaces. In the lower part of the fourth panel from the right, one can recognize the corteges of large chariots taking part in the Gion *Matsuri*, a festival which took place in the sixth month. Beginning in the Edo period, the processions of this summer festival whose origin goes back to the 9<sup>th</sup> century took on more and more importance in the ceremonies. Through the intervention of rich merchants of the city, the chariots became larger and more richly decorated.

### HIROSHIGE PRINT

One of the most well-known works by HIROSHIGE from *The Fifty-Three Stages of the Tokaido*. This print by HIROSHIGE the *uchiwa* format is of the Kawaguchi lake in Kai province with the powerful and beautiful sacred mountain, the Mont Fuji, illuminated in the background. HIROSHIGE communicated better than anyone else a subtle emotion of atmosphere, a poetic shading, almost impressionistic, of the landscape. He has created a changing and vibrant portrait of that magic mountain, source of inspiration and meditation for the poets and painters. This mountain has been deified; it is the object of a real cult whose origin is the animist background of a Shintoist Japan. The absence of contoured features breathes into it an unprecedented vital energy.



### SCROLL FROM THE KANO SCHOOL

Painting on silk, the series of the twelve months of the year. The very subtle and poetic one exhibited, that of the festival of Flowers, corresponds to the months of February and March.



### Méiji

MEIJI PAIR OF VASES FROM THE KHALILI COLLECTION, approximately 1883 Cloisonné enamel worked in gilt and silver plate mounted on gilded metal. Attributed to the Namikawa SOSUKE studio. Decorated with drawings in the Onishi CHINNEN style (1792-1851), an artist specialized in the painting of birds and flowers. Among the decorative flowers on the vases, there are also peonies, Chinese bellflowers and pampas (*susuki*). All during his career, Namikawa SOSUKE (1847-1910) constantly developed an enamel technique which imitated the work of painters and illustrators. From his earliest beginnings, he was successful in rendering the wires invisible at certain places. These vases were exhibited at the 1883 Amsterdam World Exhibition where SOSUKE and the Nagoya Cloisonné Company received the gold medal. The president of the company, M. MARAMATSU was decorated by the king of Holland.

These are among the first enamels attributed to SOSUKE, and were exhibited just three years after the branch of Nagoya Cloisonné was established in Tokyo.





## THE LENDERS

### Japan

Kyoto National Museum, Kyoto  
Collection Gai Nishimura, Kyoto  
Tokyo National Museum, Tokyo  
Seikado Bunko Art Museum, Tokyo  
Edo-Tokyo Museum, Tokyo  
KUMON INSTITUTE OF EDUCATION Co. Ltd  
The Railway Museum, Japan  
MIZUKIPRO  
The Kawamoto productions, LTD  
Masaya Suzuki / Hiroko Suzuki  
Tokugawa Memorial Foundation  
Toei Animation Co., Ltd.  
Kaikai Kiki Co., Ltd  
KAIYODO Co., Ltd.  
Collection Yoshitaka AMANO en coopération avec Shibuya International Co., Ltd.  
SHUEISHA Inc.

### Europe

Asian Art Museum, National Museums in Berlin  
Musées royaux d'Art et d'Histoire – Bruxelles  
Collection musée Nicéphore Niépce- Ville de Chalon-sur-Saône, France  
Musée Stibbert, Florence  
Musée Olympique, Lausanne  
Victoria and Albert Museum, London  
Collection Pierre Nouvion-Rey, Monaco  
Musée départemental des Arts asiatiques, Nice  
Musée Guimet- Musée national des Arts asiatiques, Paris  
Fonds National d'Art contemporain  
Musée national d'Art moderne- Centre Georges Pompidou, Paris  
Galerie Emmanuel Perrotin, Paris  
Museum of Oriental Art, Turin  
The Venice Museum of Oriental Art  
Collection Fabrizio Modina  
Editions Kana  
The Khalili Collections

### USA

Asian Art Museum of San Francisco, San Francisco

# LE GRIMALDI FORUM MONACO

The place for all the cultures



## One place, many exhibitions:

Poised between sea and sky, the Grimaldi Forum Monaco is an unparalleled venue delivering a culture programme focused on three major themes: exhibitions, music and dance.

Every summer the Grimaldi Forum Monaco puts on a big theme exhibition devoted to a leading arts movement, a heritage or civilisation topic or indeed any subject that expresses the revitalisation of creativity. It is an opportunity to valorise its assets and unique features by making 4000m<sup>2</sup> of exhibition space available for creating without restriction, putting the most efficient technological tools at the service of display design and mobilising the best specialists in every field so as to ensure the technical quality of the exhibitions.

The efficacy of this alchemy has already been proven by the immense enthusiasm of the press and general public.

- *AIR-AIR* in 2000
- *China, the Century of the First Emperor* in 2001
- *Jours de Cirque* in 2002
- *SuperWarhol* in 2003
- *Imperial Saint Petersburg, from Peter the Great to Catherine the Great*, from the collections in the Hermitage Museum and the Academy of Fine Arts, in 2004
- *Arts of Africa*, from traditional arts to the Jean Pigozzi contemporary collection, in 2005
- *New York, New York*, 50 years of art, architecture, cinema, performance art, photography and video, in 2006.
- *Grace Kelly years, Princess of Monaco*, in 2007.
- *Queens of Egypt*, in 2008
- *Moscow, Splendours of the Romanovs*, in 2009
- *Kyoto-Tokyo, from Samourais to Mangas* from July 14<sup>th</sup> to September 12<sup>th</sup>

The Grimaldi Forum Monaco works with the world's greatest cultural institutions – museums, foundations, galleries – which acknowledge its success by loaning important artworks.

Having a dual vocation, which makes it so unusual; the Grimaldi Forum Monaco is also a congress and trade show centre hosting some 100 corporate events each year (congresses, trade fairs, conventions etc).

For the second Festive Season in succession, the Grimaldi Forum put on its themed event **Place des Arts**: an exhibition and conferences open to the public free of charge. After the Manufacture de Sèvres porcelain factory in 2007, the Grimaldi Forum devoted its recent **Place des Arts** to Baccarat.

In spring the tradition is to spotlight photography. After Doisneau, Harcourt, and Willy Rizzo the photographer designer in 2009 this year we presented the work of Emilio Ambasz. The internationally acclaimed architect, industrial and graphic designer, acknowledged as "the pioneer of Green Architecture".

The exhibition « **EMILIO AMBASZ: GREEN over GREY** » contained Ambasz's major architectural works. Models, original drawings, photographs and audio visual materials were presented.

The stage in its Salle des Princes, the Principality of Monaco's largest auditorium seating 1800 people, regularly hosts musicals such as *Grease*, international ballet companies (the Kirov and the Bolshoi) and pop and rock concerts (Norah Jones, Mickey 3D, Rokia Traoré, Lou Reed, Black Eyed Peas). Of course it is also the natural venue for Monaco's own long-standing cultural institutions: the Monte-Carlo Ballet, the Philharmonic Orchestra and the Monte-Carlo Opera, which are able to present spectacular productions on its 1000m<sup>2</sup> stage, equivalent to that of Paris's Opéra Bastille.

The Grimaldi Forum Monaco's calendar reflects this diversity and its consistent ambition to reach beyond cultural divides so as to bring all forms of artistic expression and the business world together and thereby invite an increasingly wide-ranging public to open their minds to the world through this, the Principality's "prism".

The Grimaldi Forum Monaco offers

35,000m<sup>2</sup> of exhibition and function space comprising:

- Three auditoria: Salle des Princes (1800 seats), Salle Prince Pierre (800 seats), Salle Camille Blanc (400 seats) including 10,000m<sup>2</sup> of exhibition space
- Espace Ravel, 4180m<sup>2</sup> of which 2500m<sup>2</sup> is pillarless
- Espace Diaghilev, 3970m<sup>2</sup>.

It has a turnover of €13 million and a culture budget of €4 million, €2.5 million of which is for the summer exhibition.

It has a permanent staff of 151 employees representing 46 professions.

Since October 2008 the Grimaldi Forum has held ISO 14001:2004 environmental management certification.



## THE PARTNERS



[www.guimet.fr](http://www.guimet.fr)

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The Guimet Museum collections bear witness to all the civilizations of the Asian continent and cover five thousand years of its history. It presents over 4,000 works in a magnificent setting of four floors with 5500 square meters of galleries. Its collections are without equal outside of Asia for their richness and diversity. From Chinese porcelain to Khmer or Afghan statuary to textiles from India to Japanese and Korean painting to Tibetan ritual objects, artistic examples from the past of each culture have their own place in an itinerary rich in masterpieces and propitious for gaining perspective and for the pleasure of contemplation.

### Presentation

The Guimet Museum was created in 1889, at the initiative of its founder Emile Guimet (1836-1918), a well-educated industrialist from Lyon. He had acquired an extensive collection of art objects in his travels in Egypt and Greece and then during a worldwide tour in 1876 with stops in Japan, China and India. Over the years, there were new prestigious donations and today the Guimet Museum has the biggest collection of Asiatic art in Europe. The Museum also includes the adjacent galleries of the Buddhist Pantheon and the Ennery Museum (presently closed for renovations). The Guimet Museum, of scientific excellence, is a "museum in movement", a laboratory of new ideas which has now opened up to contemporary art at the initiative of its new president. The museum is dedicated to treating the whole history of the arts, of cultures, and of Asian knowledge—the Asiatic Question—in an ensemble that gathers together artworks from the dawn of time to the present-day.

### Practical information

**Address :** Musée des arts asiatiques (Guimet Museum)-6, Place d'Iéna 75116 Paris

**Opening hours:** Opened every day except Tuesday from 10am to 18 pm

**Telephone:** 01 56 52 53 00

**Fax:** 01 56 52 53 54

**Access :** Métro : Iéna, Boissière ; RER C : Pont de l'Alma / Bus : 22-30-32-63-82

**Website:** [www.guimet.fr](http://www.guimet.fr)

### Cultural initiatives and auditorium

Adapting to the evolution of the museum world, the Guimet museum organizes cultural events linked to Asian civilizations such as film retrospectives, recitals and concerts, dance and theatre performances, conferences and workshops at the Auditorium and within the museum.

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[www.shibuya-international.com](http://www.shibuya-international.com)

## **SHIBUYA INTERNATIONAL**

Since 2002, Shibuya International Co., Ltd has accompanied private companies and public organizations in establishing themselves in Japan. Ideally located both in the very centre of Tokyo and in the nearby suburbs not far from Chiba's Convention Hall, our offices include a team of ten consultants specialized in economic and cultural relations with Japan. Also present in France, our company provides our clients with all the administrative facilities to optimize their first exploration activities and for settling permanently in Japan.

Our range of services extend from the simple market study to the establishment of a structure of local law and to looking for partnerships. We also are active in many sectors such as green energy, fine chemicals, audiovisual, the ICT, agro alimentation, luxury products etc.

Shibuya International is also very involved in the organization of events. We regularly organize concerts, exhibitions, seminars, and trade fairs related to Japanese culture. Finally, we have also regularly worked for a number of years on major events such as the Annecy International Festival of Animation Film, the Tokyo International Film Festival, the International Film and Literature Forum of Monaco and the Tokyo Game show.

[www.shibuya-international.com](http://www.shibuya-international.com)



## MONTE-CARLO METROPOLE HOTEL JOINS WITH THE GRIMALDI FORUM IN CELEBRATING JAPANESE ART



The Monte-Carlo Metropole Hotel has joined with the Grimaldi Forum to prolong the celebration of Japanese art and culture linked to the exhibition *Kyoto-Tokyo, from Samurais to Mangas*.

From June 18 to September 16, 2010, the Monte Carlo Metropole Hotel will pay homage to the country of the Rising Sun through an ephemeral

atmosphere created by the art director of the hotel in all the living spaces of the establishment. The tone will be given right at the entrance with a wink at contemporary Asian art thanks to an impressive and unusual installation.

Since the opening of Joël Robuchon's first Japanese restaurant, YOSHI, in December 2008, the hotel continues to underline its relationship with that Asian country of which Mr. Robuchon is so fond.

### YOSHI Restaurant

Under the aegis of the chef with the most stars in the world (26 stars in the Michelin Guide), Joël Robuchon, and Christophe Cussac, the executive chef and culinary deputy, Takeo Yamazaki serves typical but modern dishes, emphasizing through an inventive menu the subtlety of tastes and products unique to his native country. Fifteen months since opening, YOSHI has received its first star in the France Michelin Guide 2010.



YOSHI was designed by the French interior architect Didier Gomez who careful to respect both Japanese influences and the elegance of the Monte-Carlo Metropole Hotel, has created a restaurant in a pure and welcoming style. He has used clear colours such as green, ivory and yellow, as well as noble materials such as ebony, stone and silk. The Asiatic atmosphere, light and serene, is in perfect osmosis with the menu.

## YOSHI Qee Bear



Inspired by the urban Asiatic culture and the ARTTOY trend, the Monte-Carlo Metropole Hotel took advantage of the opening of YOSHI in 2008 to present its mascot, the famous doll Qee Bear\* customized with the restaurant logo and genuine symbol of Nippon creativity.

## Jöel Robuchon dinner at the Grimaldi Forum Monaco, July 13, 2010

As a privileged partner of the Grimaldi Forum exhibition *Kyoto-Tokyo, from Samurais to Mangas*, the Monte-Carlo Metropole Hotel has the honour of putting on the July 13 inauguration dinner. Jöel Robuchon and the YOSHI staff will prepare a menu reflecting the Kaiseki cuisine served at the Japanese restaurant, accompanied by a selection of Japanese sakes and green teas selected by the chef sommelier of the Monte-Carlo Metropole.



## The YOSHI Experience



The Monte-Carlo Metropole Hotel continues the theme of Japan with a treatment at the ESPA Metropole, the Yoshi Ki, a treatment using ancestral Japanese techniques, relaxing and energizing, providing a re-burst of vitality, a sensorial intoxication. In Japanese, "yoshi" means "goodness" and "ki" energy of the force of life.

The YOSHI experience includes lunch in the Japanese restaurant YOSHI afterwards, to prolong the benefit of the treatment.

### **THE YOSHI EXPERIENCE – 250 € per person**

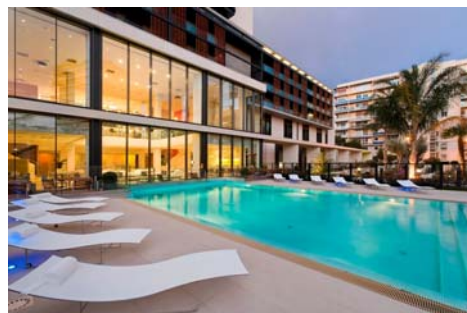
Editor's note: Thanks to Yoshi, the Monte-Carlo Metropole Hotel managed by Jean-Claude Messant has become a genuine "savory destination." In addition to the Japanese restaurant, the hotel also proposes to its local and international clientele the Jöel Robuchon Monte Carlo Restaurant, two stars in the Michelin guide; the Lobby Bar, the hottest place in the Principality; and the swimming pool restaurant, genuine haven of peace in the heart of the Carré d'Or. Opened in 2004, the Monte-Carlo Metropole Hotel was decorated by an interior architect Jacques Garcia who created a "palace of the 21<sup>st</sup> century", a contemporary and distinguished hotel bringing together a glorious past and a Mediterranean freshness. The Monte-Carlo Metropole ESPA which soon after its opening in 2006 joined the very elite circle of "Leading Spas of the World" offers a range of care combining modern techniques and ancestral treatments from around the world for the greatest well-being of the face and the body.

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### **Novotel Monte-Carlo :** **A unique location in the Monaco Principality**

Ideally located in the very heart of the Principality, the Novotel Monte-Carlo, a contemporary hotel, mirror of its times, was built on the former historic site of Radio Monte-Carlo. Only a few steps from the Casino complex and the Grimaldi Forum, 100 meters from prestigious brand name shops in the Monaco business district, and near the train station, the hotel has 218 rooms, including 11 Junior Suites and 40 executive suites some of which have impregnable views over the Rock of Monaco and the sea. For the disposition of its clients, the hotel has a heated outdoor pool, a Turkish bath, a fitness room, a lounge bar, the Novotelcafe, and its restaurant, the *Grandes Ondes*, which offers a southern cuisine full of sun, savors and smells, under the aegis of a great chef.

**Novotel Monte-Carlo**  
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#### **EXCLUSIVE OFFER**

**"Grimaldi Forum Package: *Kyoto-Tokyo, from the Samurais to the Mangas*"**

beginning at 142 €\*

Exhibition at the Grimaldi Forum from July 14 to September 12, 2010

This price includes your entrance fee to the exhibition, your hotel plus breakfast.

Your tickets and program will be available to you upon your arrival at the hotel.

\* Fee for one person (starting at 158 € for two people)

Online reservation at

[www.novotel.com/5275](http://www.novotel.com/5275), room plus activities package



Founded in December 2007, the Monaco-Japan Association promotes and facilitates cultural and economic exchanges between Japan and the Principality of Monaco.

The goal of the association is to strengthen friendship and mutual understanding between Monaco and Japan through encouraging better reciprocal knowledge in the fields of the arts, literature, tourism, sports, as well as in the traditions of the two countries.

It also supports Japanese artists wishing to become known in the Principality, as well as assisting in facilitating connections and integration of Japanese wishing to settle in Monaco.

Finally, it works to establish privileged links and partnerships with other associations based in Monaco or in the region so as to create new currents of activities and make possible the availability of Japanese culture to those of all ages.

On the occasion of the celebration of the Grimaldi Forum Monaco's 10<sup>th</sup> anniversary, and within the framework of the exhibition *Kyoto-Tokyo, from Samurais to Mangas*, the Monaco-Japan Association is helping to support the event by organizing a Koto concert Wednesday July 14 at 5 pm put on by the group "Kinshu Kai", as well as organizing workshops and demonstrations with the participation of the Monaco Bonsai Club, the calligrapher Yoko TAKENAMI as well as with the Martial Arts clubs: Karate, Aikido, Jodo and Iaido, from July 15th to August 15th.

The Japanese Garden will hold themed visits as well as tea tasting and ceremonies in its magnificent natural décor.

**Activities :** origami, calligraphy, ikebana, beginning Japanese, conferences, film projections, exhibitions, trips and stays in Japan, folklore, fashion, gastronomy, botany, sale and publication of works...

**Addresses and phone numbers:** « L'Estoril » – 31, avenue Princesse Grace – MC 98000 MONACO Tél: + 377 97 97 52 17 – Fax: + 377 97 98 47 78  
www.monacojapon.asso.mc - E-mail: contact@monacojapon.asso.mc

**Membership fees:** Adults 30 € / Seniors (+ 60 years) 25 € / Older than 12 years old and students 20 €. Free for children from 4 to 12 years old (except workshops)

#### **MEMBERSHIP ADVANTAGES**

- Invitation to openings of exhibitions and diverse events
- Priority reservation for classes, workshops, trips and events organized by the association
- Reduced price for workshop participation
- Availability of documentation about Japan
- Possibility to consult magazines and specialized works.