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Opposite—
Shield bearing “The Phantom” (Second half of the 20th century, Oceanic, Papua New Guinea, Western Highlands, village of Banz, Wahgi people). Musée des Confluences, Lyon. Acquired thanks to the patronage of the company River Side.
Photo: Olivier Garcin – Musée des Confluences

Cover—
graphic design KIBLIND Agence
With this exhibition devoted to Hugo Pratt (1927 – 1995), the Musée des Confluences pays tribute to one of the greatest comic book creators, by creating a resonance between his works and the cultures and civilisations that inspired him. Displaying his creations alongside almost a hundred museum objects (including weapons, jewellery, clothing, finery and statues) is also a way to extend his imaginary world, explore the sources of his inspiration and illustrate his taste for the unusual and improbable.

“I am fascinated by the desert and sea: I never stop wondering what is beyond the horizon line.”

— Hugo Pratt

The exhibition opens with a biographical account of this artist who lived in Europe, Africa and the Americas. He was influenced by American comics, adventure fiction and Hollywood cinema, and had a taste for poetry, the forgotten people of history and romantic destinies.

This immersive exhibition aims to take visitors on an exploration of territories that were dear to Pratt: the Great Ocean (Oceania), the Jungle Amazons, the People of the Sun (pre-Columbian America, Easter Island), the Africa of masks and warriors, the time of the Indians (of America), and the Great North (of Canada).

For each of these regions of the world, original plates from his works are presented. Some of his drawings are reproduced on a very large scale: giant comic strip panels from which ethnographic objects emerge.

Hugo Pratt, Horizon Lines
Based on an original concept developed by Cong and the Musée des Confluences
From the 7th of April 2018 to the 24th of March 2019
Room 11 – 750 m²

The idea
The research work conducted by the Musée des Confluences illustrates that Hugo Pratt often found inspiration in objects from major Western museums and their printed catalogues. For the first time, this exhibition is bringing together Hugo Pratt’s drawings and other objects, mostly drawn from the museum’s collections, as well as several loans from other major institutions.

Exhibition design
The exhibition was designed by the Musée des Confluences’ in-house teams. Their work was enriched by the perspective of graphic artist Tiphaine Massari (of c-album). The decision to work with a graphic artist was guided by the desire to make drawing the cornerstone. The display windows are designed in the form of panels,
Key exhibition figures

94 objects are presented in the exhibition

130 original plates and watercolours by Hugo Pratt are exhibited

more than 50 reproductions of comic strip panels measuring 3 to 7 metres in height

390 portraits form the gallery of characters created by Hugo Pratt, which are all presented in the exhibition

Painted beaten bark, maro smo
Agus Ongge (Second half of the 20th century, Indonesia, Western New Guinea, Papua province, Lake Sentani). Musée des Confluences, Lyon.

Photo: Olivier Garcin – Musée des Confluences
Project manager
Yoann Cormier, Musée des Confluences

Guest curators
Patrizia Zanotti, executive director of Cong
Michel Pierre, historian and author

Expert consultants
Sergio Purini, honorary conservator of the America collections at the Royal Museums of Art and History, Brussels
Thierry Wendling, anthropologist, researcher at the CNRS

Artistic director
Tiphaine Massari (c-album)

Exhibition design
Gilles Mugnier, Musée des Confluences

Coordination with Cong
Maria-Grazia Lacidogna

We would like to kindly thank the managers of public collections and private collectors for the agreed upon loans.

Musée du Quai Branly – Jacques Chirac, Paris
Cinquantenaire Museum, Brussels (Royal Museums of Art and History)
The Ohio State University – Billy Ireland Cartoon Library & Museum, Columbus (United States)
Denis Buffenoir
Claudine Gay and Gilles Sournies
Nadine Girard
Bertrand Oullon
Sergio Purini
Felix Roelandt
In addition to cultures and civilisations from all over the world, the Musée des Confluences is devoted to all forms of artistic creation. With this in mind, we had the opportunity to focus on the work of Hugo Pratt, without doubt one of the most important bodies of work in the history of comics. He was one of the first to seek out new paths between storytelling and images, to see himself as both an author and cartoonist, and to achieve a rare fusion of text and graphic art.

From his various geographical creations and his travels was born the idea of creating a dialogue between his world and the collections of the Musée des Confluences. Thanks to the involvement of Cong S.A. and the initiative of its director Patrizia Zanotti, we developed the idea of an exhibition in which a comic book page, watercolour or detail from a panel would be linked with an object, image or story that might have inspired it.

Paying tribute to the horizons of Hugo Pratt, illustrating them and deploying them, means exploring a work and legacy of dreams and signs, of memories and forgotten readings, of films that have vanished from our memories.

Hélène Lafont-Couturier
Director of the Musée des Confluences
Hugo Pratt (1927-1995) was a creator whose graphic style and art of storytelling stood out from all the rest. He populated our collective imagination with innumerable faces and enriched our geography with improbable places and horizons.

By bringing together 130 of his works and ethnographic objects, the Musée des Confluences takes a fresh look at a monumental and resolutely modern body of work.
Before delving into Hugo Pratt's geographical creations, the exhibition trail looks at his life, his influences and his sources of inspiration. During his lifetime, he was Venetian, Argentinian, American and European, and curious about all parts of the world.

His openness to the world and his inspiration were enriched by Anglophone adventure fiction (Robert-Louis Stevenson, Jack London), films from the Golden Age of Hollywood (Corto Maltese was inspired by the actor Burt Lancaster) and American comics (those of Milton Caniff in particular).

Hugo Pratt was born in Rimini on the 15th of June 1927 to Venetian parents. He was of British ancestry on his father’s side.

In 1937, his family left for Ethiopia, which had recently been conquered by Italy, and where his father had been posted. Italy’s domination came to an end in 1942 and the young Pratt was sent back to Venice with his mother the following year.

He had a talent for drawing and wanted to make a career out of it. In 1949, he was hired by an Argentinian comic book publisher. He moved to Buenos Aires, where he stayed for the next ten years or so. He then returned to Europe as an author with a growing reputation, staying in London, Italy and France.

In 1984, he moved to Switzerland, near Lausanne, where he spent the last ten years of his life.
**Shaped by Western culture**

The books we read as children and teenagers shape our future adult lives. As a child, Hugo Pratt read adventure stories written mainly by British (Stevenson, Kipling, Haggard, etc.) and American (Curwood, Melville, Jack London, etc.), as well as Italian (Emilio Salgari), authors. His work, which he described as “drawn literature”, was directly influenced by such authors. He was also inspired by French poets (Villon and Rimbaud) and, later, by South American literature (Borges, Lugones, etc.).

**The inspirations of a film lover**

Hugo Pratt created comics in the same way as others made films. He was the scriptwriter, director, camera operator, editor, special effects creator and musical composer all at once. His adventures were constructed exactly like story boards. His panels were like shots, with wide angles, high angles, low angles and close-ups. This legacy is that of his passion for the Golden Age of Hollywood, which began at a very young age. The exhibition features several extracts of films that marked him, including *His Majesty O'Keefe* starring Burt Lancaster, who played a decisive role in the creation of the character Corto Maltese, and *Footlight Parade*, an American musical, which includes an amazing scene that led to the creation of another female character – Shanghai Li.
A kindred spirit: Milton Caniff

Milton Caniff was born in Ohio in 1907 and died in New York in 1988. He was one of the most talented American cartoonists. His series Terry and the Pirates (1934) and Steve Canyon (1947) were translated and published around the world. With his exceptional mastery of black and white, his sense of structuring images and the rhythm of his scenarios, he had a decisive influence on Hugo Pratt. Perhaps his decision in 1945 to anglicise his name from Ugo Prat to Hugo Pratt, with the doubling of the final consonant, was a tip of the hat to the signature of the master cartoonist.

Corto Maltese, birth of a hero

In 1967, Hugo Pratt began publication of The Ballad of the Salty Sea in the Italian review Sgt Kirk. Here, he created the character Corto Maltese, a sailor and adventurer who emerged from the waters, stuck on a raft like a person crucified by the sea, and was picked up by a true pirate – Rasputin. Three years later, Hugo Pratt chose him as the main hero of short episodes that he adapted for Pif Gadget, which gradually made him known in France. This was followed by a cycle including a total of 29 adventures, supposed to be set between 1904 and 1925, which was met with public and critical acclaim.
2. Horizons

This is the heart of the exhibition, which the visitor is free to explore, with ports of call and journeys on land and sea. Hugo Pratt’s work is displayed within a labyrinth, encountering the peoples and cultures that are represented by dozens of works and objects.

Hugo Pratt’s horizons are those of his journeys, stays and experiences. To these realities were added an imagination fed by literature, cinema, reports, scholarly articles and everyday or exceptional encounters. Sometimes, his imagination got the upper hand and muddied the waters. This gave rise to the birth of a “Prattian” geography that was superimposed over real geography.

These territories became ports of call for his characters: the Great Ocean (Oceania), the Jungle Amazons, the People of the Sun (pre-Columbian America, Easter Island), the Africa of masks and warriors, the time of the Indians of America, and the Great North of Canada. These worlds were also those explored by Western travellers, geographers and ethnologists. A dialogue bringing together this legacy and the cultures and civilisations that inspired Hugo Pratt are brought about by these worlds, illustrated by huge reproductions of comic strip panels from which ethnographic objects emerge.

Around the edges of these spectacular installations, 130 original plates and watercolours are displayed in a more linear form.

Albums presented in the exhibition

**Corto Maltese** albums: The Ballad of the Salty Sea; *Corto, toujours un peu plus loin; Under the Sign of Capricorn; The Ethiopian; Fable of Venice; Tango; Mü, la cité perdue

**Captain Cormorant** – Ann of the Jungle – Wheeling – the series of *Sgt. Kirk – Jesuit Joe – Cato Zulù*
The map of "Prattian" geographies

At the heart of his geographies, an interactive audiovisual system shows a map of Pratt’s imaginary world. Like a toposcope, it guides visitors in this labyrinth-like space, bringing them into contact with real or imagined spaces, explored or dreamt up by Hugo Pratt with the populations he placed there. This map is centred on Venice, the point of origin of his imaginary world and his relationship with light and colours.

Map: Tiphaine Massari – c-album
For a long time a mystery in the West, the Pacific Ocean has inspired dreams with the tales told by the great seafarers who have explored it, the peoples that inhabit its islands and archipelagos, and the recurring figures of the cannibal, the Polynesian woman, the warrior and the Maori sailor. It is also a world of sea monsters, volcanoes, storms, shipwrecks and vanished heroes...
From left to right—
Corto Maltese - The Ballad of the Salty Sea (1967) © Cong S.A. Switzerland All rights reserved
Scale model of a double dugout canoe, vëkêkaré (19th century - New Caledonia, L’Île-des-Pins)
Provided by the Œuvres Pontificales Missionnaires de Lyon
Musée des Confluences, Lyon
Photo: Olivier Garcin - Musée des Confluences

From top to bottom—
Corto Maltese - The Ballad of the Salty Sea (1967) © Cong S.A. Switzerland All rights reserved
Mask, kavat (2009, Papua New Guinea, Bismarck Archipelago, New Britain, village of Goaxim, Baining people),
Musée des Confluences, Lyon
Photo: Olivier Garcin - Musée des Confluences
The vast basin of the largest river in the world, described by conquistadores, geographers and explorers, has fired dreams of the female warriors who gave it their name, the cities of gold of Cibola and the kingdom of *El Dorado*. They also told stories of giant snakes, caimans, piranhas, the curses of the forest and encounters with headshrinkers.
Above, from top to bottom—

Tsôrebdzu neckwear
(end of 20th century - Brazil, Mato Grosso, Xavante people)
Donation by Dr. Aldo Lo Curto.
Musée des Confluences, Lyon
Photo: Olivier Garicin – Musée des Confluences
Corto Maltese - Rendez-vous in Bahia (1970)
© Cong S.A. Switzerland All rights reserved

Below, from left to right—

Vase with double neck-handle
(100 - 600 AD - pre-Columbian America, Peru, Nazca culture)
Royal Museums of Art and History, Brussels
Photo: RMAH, Brussels
Corto Maltese - Heads and Mushrooms (1970)
© Cong S.A. Switzerland All rights reserved
The Peoples of the Sun

Olmecs, Mayas of Yucatan, Toltecs, Aztecs of Mexico, Incas of the Andes... all of the great Native American cultures and civilisations have fascinated writers and film-makers for centuries. Pyramids and human sacrifices, sun worship and monumental architectures, wonderful myths, celestial birds, canals and gardens: Hugo Pratt appropriated and blended this world, portraying it with unbridled freedom in Mū, La cité perdue, and creating a long journey dotted with numerous ports of call, like a mysterious map found in San Francesco del Deserto in the Venetian Lagoon.
From left to right—
Corto Maltese - MŪ, la cité perdue (1988) © Cong S.A. Switzerland All rights reserved
Ball lasso (end of 19th century - Argentina, Charrúa people)
Musée des Confluences, Lyon. Photo: Olivier Garcin – Musée des Confluences

From top to bottom—
Copy of the Mixtec Nuttall Codex
(19th century - Mexico)
Musée des Confluences, Lyon
Photo: Olivier Garcin – Musée des Confluences
Corto Maltese
MŪ, la cité perdue (1988)
© Cong S.A. Switzerland All rights reserved
In 1959, *Ann of the Jungle* was the first creation by Hugo Pratt for which he was responsible for both the scenario and drawings. While the influence of American comics can be felt (*Tim Tyler’s Luck* by Lyman Young), his time in Ethiopia as a teenager also fed the creation of the series *The Scorpions of the Desert*. Africa is also present in *The Ethiopian* and *Cato Zulù* with references linked to new travels and readings.
From top to bottom—

*Corto Maltese - In The Name of Allah, The Merciful And Compassionate* (1972)
© Cong S.A. Switzerland All rights reserved

*Dagger, jambiya* (20th century - Yemen)
Loaned by Nadine Girard. Photo: Olivier Garcin – Musée des Confluences

From left to right—

*Headress* (20th century - Ethiopia, Omo Valley, Mursi people)
Donated by Antoine de Galbert. Musée des Confluences, Lyon
Photo: Olivier Garcin – Musée des Confluences

*Ann de la jungle - La cité perdue d’Amon-Ra* (1959) © Cong S.A. Switzerland
All rights reserved
Wheeling is a small town in the state of West Virginia that was marked by the wars of the late eighteenth century. This is where the resistance of Indian nations came up against the inexorable advance of colonists, while the American War of Independence was beginning and traces of the French presence remained. Based on this town and its history, on which he became a remarkable expert over time, Hugo Pratt developed his portrayal of the American West with text and images.
From top to bottom—

**Wheeling** (1962) © Cong S.A. Switzerland All rights reserved

**Bow and arrow**
(19th century – North America, Plains region)

Provided by the Œuvres Pontificales Missionnaires de Lyon

Musée des Confluences, Lyon

Photo: Olivier Garcin – Musée des Confluences

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From left to right—

**Sgt. Kirk - Les faux visages** (1956) © Cong S.A. Switzerland All rights reserved

**Kachina doll, talavai** (20th century - United States, North-east Arizona, Hopi people)

Private collection. Photo: Olivier Garcin – Musée des Confluences
Marked by the works of James-Oliver Curwood and Jack London, Hugo Pratt pays tribute to the Great North of Canada and its mounted police, a very popular geographical theme in adventure novels. In Jesuit Joe, the violence of nature that he portrays is in no way overshadowed by that of men. He delights in drawing the dark mass of forests, the white of the snow and frozen rivers, the gleaming uniforms and Indian objects and clothing, in all their ethnographic accuracy.
From top to bottom and left to right—

Scale model of sled with dogs (end of 19th century - North America, western subarctic region)
Provided by the Œuvres Pontificales Missionnaires de Lyon
Musée des Confluences, Lyon
Photo: Olivier Garcin - Musée des Confluences

Eskimo Malamute
The Man From the Great North (Jesuit Joe) (1984)
© Cong S.A. Switzerland
All rights reserved

Harpoon (20th century - Canada, Nunavut, Kinngait, Inuit people). Musée des Confluences, Lyon. Photo: Olivier Garcin - Musée des Confluences
The art of comics is never that of a fixed image; everything moves, producing sound and movement from one panel and one page to the next. This section of the exhibition aims to illustrate a complete work, in a space designed as a "magic lantern", where silhouettes, stars, moon crescents, shadows and clouds come to life.

Corto Maltese leads a macabre and merry dance. Voodoo reaches a climax. The shaman ventures into the future. Butterflies are gods and the dervishes endlessly whirl.
Hugo Pratt was a great composer of the sounds of adventure. He was fond of dances and trances, the sounds of the wind and the clash of weapons, bagpipes and jazz orchestras, and the bandoneon of the Tango.
4. Library

The last section of the *Horizon Lines* exhibition is a library. Here, Hugo Pratt’s entire body of work can be found, including all of the stories featuring Corto Maltese, as well as the series *The Scorpions of the Desert* and *Sgt. Kirk*, the saga *Wheeling*, the Africa of Cush, *Ann of the Jungle* and *Cato Zulù*, the cangaceiros of *The Man from Sertão*, the faraway climes of Antoine de Saint-Exupéry and the lagoon of Venice as the final setting for Morgan, his last work.

**Portrait gallery**

From all of the books in his vast library, maps pored over, articles discovered and illustrations studied, he imagined hundreds of characters, from main roles to sidekicks, heroines, and extras, on their own and in crowds. Hugo Pratt was undoubtedly the greatest world-builder in comics. For the first time, the exhibition will present all of the 390 portraits in black and white of the characters created and named by Pratt: from Cush, the African rebel warrior, to “Gold Mouth”, the Brazilian witch, Rasputin, Corto Maltese’s evil counterpart, and Jesuit Joe, the mixed-race Indian with an itchy trigger finger....

**A life in reviews**

This teeming world can also be found in the infinite variety of review and magazine covers that he produced during his life. Comics initially became popular through the daily press, as well as magazines and reviews whose success was ensured by their weekly or monthly covers. Hugo Pratt understood this well and produced hundreds of covers throughout his life as an artist. The exhibition offers a glimpse of the multitude of reviews that Pratt published by presenting a wall of original “front covers”: *Misterix*, *Hora Cero*, *Corriere dei Piccoli*, *Sgt. Kirk*, *Frontera*, *Asso di Picche*...

**“Hugo Pratt, trait pour trait”**

This documentary follows the footsteps of Hugo Pratt in Venice, where he spent his childhood, as well as in Africa, Argentina, Amazonia, Brazil, London, Genoa, Paris and Lausanne. Unreleased archives also offer a chance to travel alongside Pratt and hear him talk about his memories.

*Co-produced by Arte, “Hugo Pratt, trait pour trait” by Thierry Thomas was released in 2016.*
Find out more
Contributors to the exhibition

Patrizia Zanotti, guest curator

Patrizia Zanotti is manager and director of Cong S.A., which has overseen the promotion of Hugo Pratt’s work since 1995. She was 17 years old when she began working with Hugo Pratt in 1979. She began by adding colour to his stories in comic strips, and later managed relations with publishers, as well as the graphics and printing of books. She gradually became the curator for all exhibitions devoted to Pratt and Corto Maltese throughout the world, from Buenos Aires to Paris, Venice, Milan, Rome, Sienna and Bologna. In 1994, she founded the publishers ‘Lizard’ in Rome, which is now Rizzoli-Lizard.

Michel Pierre, guest curator

Holder of an agrégation (the highest teaching qualification in France) in history, as well as a degree in art history and archaeology, he specialises in colonial history and has authored many works (including Sahara, le grand récit, Belin, 2014, and Le temps des bagnes, Tallandier, 2017). He was also close to Hugo Pratt, with whom he published Corto Maltese, Mémoires and Les femmes de Corto Maltese (Casterman), and was the coordinator of several special issues on his work for L’Histoire/Marianne, L’Express and Ouest-France.

Yoann Cormier, project manager

Yoann Cormier is the Head of Exhibitions at Musée des Confluences and project manager for the exhibition Hugo Pratt, horizon lines. Over a period of nearly a year, he has brought together many specialists on the work of Hugo Pratt and ethnographic objects, as well as researchers and collectors. Based on this far-reaching research into Hugo Pratt’s work, he constructed the substance and storyline of the exhibition by creating a dialogue between the artist’s drawings and the ethnographic objects. He produced Species - the web of life in the permanent exhibition trail and oversaw the temporary exhibitions Art and the Machine (2015/2016) and Potières d’Afrique (2016/2017).

Gilles Mugnier, exhibition designer

Gilles Mugnier is an exhibition designer and the manager of the technical and cultural department at the Musée des Confluences. For Hugo Pratt, horizon lines, he organised the setting up of the exhibition, working alongside graphic artist Tiphaine Massari (c-album), whose overall artistic proposal he made constructible (design of units, choice of display windows, etc.). The large volumes of the room (11 m high) enabled him to explore new forms of graphic exhibition for the museum, in particular by using large-format canvassed frames. He oversaw the design of the following exhibitions: Le musée des Confluences dévoile ses réserves (The Musée des Confluences opens up its reserves) at Lyon’s Gallo-Roman Museum in 2011, Potières d’Afrique (2016/2017), Notebooks on the Collections (2017/2018), Tuaregs (2017/2018).
Thierry Wendling, expert consultant

Thierry Wendling is an anthropologist and researcher at the IIAC - Institut interdisciplinaire d'anthropologie du contemporain (CNRS - EHESS). His research on recreational practices ranges from international chess (see his work Ethnologie des joueurs d'échecs, PUF 2002) to sled races in Alaska. He is also interested in the history of ethnology and the dialogue that artists and writers create with anthropology. He is the author of several articles on Hugo Pratt and is currently working on an ethnography of Corto Maltese.

Sergio Purini, expert consultant

Sergio Purini is an honorary conservator of the America collections at the Royal Museums of Art and History in Brussels and has been involved in many exhibitions, such as Inca-Perù (Inca-Peru), les Aztèques (The Aztecs), Métropoles mayas (Mayan Metropolises) and Un certain rêve indien (A Certain Indian Dream). Alongside this work, he also conducts various archaeological missions in Peru, Mexico and Colombia. He is passionate about traditional American cultures and is interested in the representation of the "Indian" in comics.

Marie-Paule Imberti, collection expert

Marie-Paule Imberti is in charge of the Americas and Polar Circle collections at the Musée des Confluences and is the scientific expert for the exhibition Hugo Pratt, horizon lines. She researched items that could be included in the exhibition from the collections of the museum, other institutions and private individuals. She also monitored the restoration work of some of the items. Her research led her to discover, for example, that the line of mushroom sculptures in the album Mû, la cité perdue was inspired by the work Plants of the Gods by Schultes and Hofmann.

Tiphaine Massari, c-album, artistic director

Tiphaine Massari, consultant graphic designer, works for the firm c-album. Founded in 1996 by Laurent Ungerer, the firm creates graphics, signage, visual identity and designs for various cultural institutions, such as the Muséum national d'Histoire naturelle and Comédie-Française. She regularly collaborates with La Mèduse, a creator of interactive and audiovisual installations. The Musée des Confluences entrusted her with the artistic direction of the exhibition Hugo Pratt, horizon lines in order to design the overall visual style. Tiphaine Massari has previously worked for the Musée des Confluences, on the inaugural exhibition In the House of Wonders (2014/2016).
The exhibition catalogue and album bring together accounts that offer different perspectives of Hugo Pratt and his work. They immerse the reader in a world of adventures, of both the characters and the author.

The exhibition album
Co-published with the publisher Courtes et Longues, the exhibition album highlights the clear relationship the author had with museums and ethnographic collections. Including drawings and photographs, this work adopts the form of a leporello: it unfolds like an invitation to explore the visual world of Hugo Pratt.

Around a discussion between the Musée des Confluences, Sergio Purini and Thierry Wendling, the album looks back at the many references made in Hugo Pratt's work, as well as his imaginary world and the research he conducted to find his sources.

Selected extracts
These selected extracts are at the heart of the interviews in the exhibition album. They illustrate the interplay Hugo Pratt created between the real and the imagined throughout his works, which forms the common thread of the exhibition.

The background of the exhibition
“The plan for this exhibition was based on thoughts shared by the museum and Patrizia Zanotti, director of the company Cong S.A., which is today responsible for the promotion of Hugo Pratt’s work. We wanted to create a dialogue between his work and the sources of his inspiration in terms of ethnographic objects. Presenting the exhibition at the Musée des Confluences seemed like an obvious choice! The spaces and high ceilings lent themselves wonderfully to its presentation. We then needed to consider how to visually combine Hugo Pratt’s graphic style and the beauty of the museum’s objects. That’s how the project began!”

Yoann Cormier
The exhibition album
48 pages
On sale at the Musée des Confluences and in book shops for €16 (incl. VAT)
Available as of the 7th of April
Seeing the world of Hugo Pratt in the museum’s collections

“At the museum, the idea was to use the work that you had carried out, Thierry, as a basis, and to extend it to the other horizons of Hugo Pratt: mainly Oceania, America and Africa. We could conduct work similar to yours in our collections. So, based on the objects drawn on the plates, we simply tried to find objects that could serve as references in our collections. They are not necessarily identical, but they are the types of objects that influenced Hugo Pratt’s drawing at the time he was creating his various albums.”

Marie-Paule Imberti

Working on his sources

“[...] I can well imagine him putting a lot of work into his sources, but also dreaming a lot. Dreaming and finding in these images, in these photographs of Oceania objects, of places he had not yet visited, inspiration for his day-to-day story-writing. [...] Gathering so many things on a daily basis [...], how did the storyteller that was Hugo Pratt digest and then reproduce them in his own way in his plates?”

Thierry Wending

Between fantasy and reality

“While contributing my analysis of the American world, I made a distinction between two types of work produced by Hugo Pratt. There is that of Corto Maltese, where [...] we enter into dreams and fantasy. [...] And, alongside this, there are works such as Jesuit Joe, Fort Wheeling [...] and even Sgt. Kirk, his first works, which are far more steeped in reality.”

Sergio Purini

The exhibition catalogue

Jointly published by the Réunion des Musées Nationaux (RMN) and Cong S.A., the whole catalogue, which is very immersive, offers an overview of the artist’s work with many original, and sometimes previously unpublished, plates, as well as archives and photographs, taken in particular by the famous Swiss photographer Marco D’Anna, who, with the writer Marco Steiner, travelled through the places visited by Corto Maltese.

Under the direction of Patrizia Zanotti and Michel Pierre.
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vagabonder comme Hugo Pratt
Marco Steiner et Marco D’Anna
Liste des œuvres exposées
Œuvres de Hugo Pratt
Objets exposés au musée des Confluences, Lyon
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Hugo Pratt: reality distilled in an imaginary story

At the heart of the exhibition, certain objects testify to the true fascination of Westerners for the rest of the world, since the great explorations and the establishment of colonial empires in the 18th century.

From this period onward, the Western world hungered for exoticism and mystery, exhibiting the most bizarre objects in cabinets of curiosities. In response to this strong demand, fake objects became increasingly common, providing yet more food for the West’s collective imagination.

This fascination was still very much alive in the 1960s, when Hugo Pratt created the character Corto Maltese…

The crystal skull

The mysteries of forgotten times fascinated Hugo Pratt. He also stirred up our curiosity for the extraordinary by scattering his albums with enigmatic archaeological artefacts. Crystal skulls, which at the beginning of the last century were attributed to Aztec culture and the morbid and spectacular perception that the West had of them, are the perfect illustration of this. In Rendez-vous in Bahia, Hugo Pratt placed one of these fakes, which were actually produced in the 19th century in Europe, into the hands of an obscure sacrificial priest of pre-Columbian appearance.
The tsantsa shrunken heads of the Jivaros

The technique of shrinking enemies' heads (tsantsa), which was practised right up until the 1960s by the Shuar (Jivaro) Indians of the forests of the Upper Amazon is both terrifying and fascinating at once. As of the end of the 19th century, these ritual trophies attracted the curiosity of Western museums and private collectors, encouraging the trafficking of fakes, which were made in particular using the heads of monkeys. The shrunken head is a recurring motif in Hugo Pratt's work.

The Maori tattoo

Practised both among men and women, the Oceanian tradition of tattooing marked the imaginations of people in the West. The first descriptions of Maori tattoos were brought back by the English explorers Wallis and Cook, as well as by the Frenchman Bougainville, during the 18th century. Of divine origin, the moko is a symbol of spirituality and expresses a person's identity: his or her genealogy, social rank and personal achievements. Considered to be barbarian, due to the techniques used (carved bones, shark teeth and wood), the art of tattooing was forbidden by missionaries shortly after 1797. It would not reappear until much later, after the 1970s.

The lines and spirals covering the face of Tarao, a recurring character in the adventures of Corto Maltese, use patterns from this traditional form of body art. They refer to his mastery of the sea.
When Hugo Pratt gave life to Corto Maltese, he was unaware of the extent to which his character would turn his life and the landscape of comics upside down. He first appeared in 1967 in the first pages of *The Ballad of the Salty Sea*. This album became the first in a long series that Hugo Pratt would continue for the rest of his life.

**Your papers please**

When he invented the identity of his hero, Hugo Pratt decided to have him born in Malta, at the centre of the Mediterranean, and live in Antigua, in the Caribbean. Corto Maltese is a sailor in between two islands: between old land of Europe, overrun by invasions, and a new land in the Americas, associated with pirates and privateers. Then, to make anything possible, he gave his hero a father who was a Cornish sailor and a mother who was a gypsy from Gibraltar.

**How do I look?**

The reefer jacket is worn with the collar turned up, but still allowing the ring on the left ear to show. The neck tie is never properly tied and the cap, simply placed on the head, stays on even in the worst storms. With a slender figure marked by a pair of white navy trousers, Hugo Pratt succeeded in giving his hero an immediately recognisable and superbly elegant style.
The seductresses

Hugo Pratt created the most seductive female figures in the world of comics. They are present throughout his works and are particularly drawn to Corto Maltese, tempting and confronting him, moving him, rejecting him, throwing him sideways glances or looking him right in the eyes. They are at the heart of the stories, but rarely in the heart of the hero, who we know was once in love but never learn more.

Corto the collector

Make no mistake: Corto does not lead a life of poverty. He has a grand apartment in Hong Kong, in a neighbourhood “full of villains and pretty women”. A grand piano has pride of place in the middle of his living room and on one of its walls hangs a Modigliani, as well as a Gauguin, for a time at least, until it is stolen by Rasputin. He is also a collector of African masks, precious fabrics and Chinese and Japanese paintings.
Other ways to visit

The museum will be holding gatherings and events around the exhibition, including fun tours for families, discussions about the behind-the-scenes of the exhibition and more...

June 2018

Family tour – “Comme un jeu d’enfants” (Like child’s play)
2nd, 16th and 30th of June / 10.30 am / duration 1½ hrs / ages 6 and above
A fun tour on the theme of the treasure island, with a guide and digital devices.

Fly-by tour
Thursday the 7th of June / 12.30 pm / duration 1 hr / ages 13 and above
An express tour to discover the exhibition during your lunch break.

Special visits
Saturday the 9th and Sunday the 10th of June
Special tours of the exhibition will be held as part of the Lyon Comic Book Festival.

Evening tour
Thursday the 14th of June / 8 pm / duration 1½ hrs / ages 13 and above
Visit of the exhibition with Yoann Cormier, exhibition project manager, and Michel Pierre, historian, writer and guest curator.

Round table – The sequence of the visitor
Thursday the 7th of June / 7 pm / duration 1½ hrs / ages 12 and above
With Yoann Cormier, exhibition project manager, Michel Pierre, historian, and Tiphaine Massari, graphic designer at c-album
A look behind the scenes at the production of the exhibition.
A 'Confluence of knowledge' event

This programme continues throughout the exhibition and is accessible to people of all ages; to be consulted each month at www.museedesconfluences.fr
Lyon BD Festival

The thirteenth edition of Lyon BD Festival (Lyon Comics Festival) will be held on the 9th and 10th of June 2018. Alongside this weekend open to the general public, there will be a special day for professionals on Friday the 8th of June. Throughout the month, the whole city will be buzzing around this comics gathering: fifty or so venues, including the biggest cultural institutions in Lyon and the surrounding area, will be hosting events, exhibitions and shows for the festival’s “off-programme”. An original creation by the authors, this dynamic and contemporary programme on the ninth art features transdisciplinarity, performance, live entertainment, and an international outlook.

More than 200 authors are expected during the festival weekend and 80,000 festival-goers during the month of June.

The full press kit is available upon request to sandrine.deloffre@lyonbd.com www.lyonbd.com

Meeting at the Hôtel de Ville (Lyon City Hall)

In resonance with the exhibition, the Lyon Comic Book Festival will hold an exhibition on Rubén Pellejero and Juan Díaz Canales’ interpretation of the Corto Maltese series. The two authors talk about their story and their personal relationship with the work of Hugo Pratt and the world of Corto Maltese. In addition to displaying original plates, the exhibition tells the story of their work on this series through two albums released in recent years: Equatoria and Under the Midnight Sun (Casterman, French publishing house).

Lyon BD Festival: 9th and 10th of June 2018 - Hôtel de Ville, Place des Terreaux, Opéra de Lyon, Théâtre Comédie Odéon, Galerie des Terreaux, Musée d’Art Contemporain... An exhibition on the work of Rubén Pellejero and Juan Díaz Canales at Lyon City Hall
The musée des Confluences

New to the European museum scene, the musée des Confluences creates dialogue between the sciences in order to understand the history of humanity. Located at the confluence of the Rhône and Saône, at the heart of an architectural structure designed to be a place of meeting and reflection, the musée des Confluences deals with big universal questions: humanity’s origin and future, the diversity of cultures and societies, as well as the place of humanity in the living world. The permanent exhibition trail includes four exhibitions that are unique in offering an interdisciplinary approach for visitors. Walls between the sciences are broken down and dialogue is created in order to unravel the complexity of our world. Through emotion and wonder, the musée des Confluences offers an invitation to learn. With nearly 725,000 visitors in 2017, the musée des Confluences is the most visited museum in France (outside of Paris).
At the same time

Notebooks on the Collections
Until the 9th of September 2018

With an exhibition design that reflects the atmosphere of its reserves, the Musée des Confluences lifts the veil on its ethnomuseology and natural science collections. The exhibition offers a chance to discover how the collections have been formed over time, thanks to scientific expeditions organised by the museum and the donations made by military personnel, colonial administrators, religious missions and traders during the nineteenth century, as well as by various collectors up until the present day. Part of the world’s tangible and intangible heritage, and representations of a weakened biodiversity, these collections continue to grow, in order to begin conserving tomorrow’s heritage today.

Tuareg
Until the 4th of November 2018

The exhibition offers a chance to discover the visual world of the Tuareg people through their clothing and jewellery, artisanal objects and poetry, which play an important role in the construction of the individual and in social relations. The exhibition shows how these objects are a favoured medium for the expression and transmission of Tuareg style, and also how they demonstrate the dynamism of a constantly-evolving society.

Yokainoshima, spirits of Japan
Starting on the 7th of July 2018

The daily lives and collective imagination of the Japanese are populated with divinities, monsters and spirits. Today, the characters of Yo-kai watch games or Miyazaki’s animated films make references to these fantastical spirits. While we are familiar with the images that are transmitted by pop culture, their origin and history are often ignored. The exhibition highlights the links Japanese people create with supernatural worlds, through rituals and festive practices. The exhibition “Yokainoshima, spirits of Japan” was born of a meeting between the collections of the musée des Confluences and the work of contemporary photographer Charles Fréger.
“My father was right, I found my treasure island. I found it in my inner world, in my encounters, in my work. Spending my life in an imaginary world has been my treasure island.”

Corto Maltese - J'avais un rendez-vous (1994) © Cong S.A. Switzerland All rights reserved