

### Summary

**MICHAŁ SZYMANSKI (Adam Mickiewicz University in Poznań) / Work of art in pictorial dialogue. Modern reception of *Ejiri in Suruga Province* by Katsushika Hokusai**

The paper deals with the reception of one of Hokusai prints, *Ejiri in Suruga Province*, in works of art executed by various Western artists. The woodcut belongs to the series *36 Views of Mount Fuji*, whose influence on Western art is impossible to be overestimated and would deserve a separate description. In the following text the author focuses on the issue of only one print from the series and by applying a few examples of paintings and photography he makes an attempt at demonstrating how contemporary art works performed in various media re-elaborate the composition of Hokusai's classical woodcut. The choice of this very print has been justified by its great impact, which allows us to treat various examples of works inspired by the woodcut as a phenomenon of contemporary reception of Japanese graphic art. The most objective seems to be the thorough comparison of the pictorial structure, and not so much the number and variety of the works. These relations are performed on different levels of composition, starting from direct repetition of a motif from the foreground scene, to more subtle solutions in farther plans of the landscape.

The principle reference point in studies over this inter-pictorial dialogue is a photo by Jeff Wall's, who is the first one to undertake a conscious interpretation of Hokusai's composition, when he included it in his own visual language in a complex way. The photographer approaches the Japanese master's work in his arrangement of figures and some elements of the landscape with the aim of digital technology. The main goal of the analysis is revealing the way in which Wall fulfilled his intention, by indicating the repertoire of quotations and allusions used in the photograph. The detailed list of similarities and differences is not only a formal enumeration, which shows how close to, or how far from Hokusai's woodcut the artist actually is. It also serves revealing differences in quality, which result from the use of a different medium, which eventually leads to discovery of meanings inscribed in the structures of both the works.

In the following part of the paper the area of the woodcut reception is extended by other examples of works which, already with the aim of their titles, suggest the source of reference. The question of inspiration is problematised when we take Wall's photo also into account, as it makes up for complex dependences which force considering the relations between these three art works. As a result, occasionally even less known works, and representing undisputably lower artistic quality than Wall's photography, come as interesting synthesis of viewing experience of both the works, when they show indirect reception. Eventually, there are also works which refer to the chosen inspirations only in single elements, so they simplify the character of inter-pictorial relations.

To state the form of pictorial borrowings such concepts as quotation, allusion and paraphrase have been used; this allowed the author to define the character of some of the references. The terms derived from the theory of intertextuality, although they are certainly problematic in the world of visual arts, and criticised in view of this context, help however define the relations between the discussed works. The comparative analyses presented in the following paper are supposed to bring the image of a process of changes which undergo thanks to new interpretations of a classical work. On the other hand, a synergy that results from the comparison seems to be even more important; it allows to treat the question of reception not in categories of a simple influence of one art piece on the other, but rather as a space for a complex inter-pictorial dialogue.