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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.B.13

Davis

8/10/57

Dear Barr:

Here are some
shots I took of ^{August 12, 1957} ~~the~~

Dear Stuart:

Thank you very much for sending me the photographs. It's hard to decide whether old age or the TV camera is more destructive of one's vanity. However, I'm grateful to you.

My best to Roselle and yourself.

Sincerely,

Alfred H. Barr, Jr.

Mr. Stuart Davis
15 West 67 Street
New York, New York

AHB:bj

Stuart

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8/10/57

Dear Barr:

Here are some
shots I took off the
Electric Picture re
your Camera E CBS
appearance. Hope to
see them on exhibition
on my next trip to
your museum

Walt

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CC

COLUMBIA BROADCASTING SYSTEM, Inc.
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OFFICE OF THE
CHAIRMAN OF THE BOARD
WILLIAM S. PALEY

FRANK
Pn

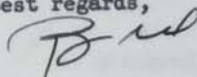
July 10, 1957

Dear Alfred:

Thanks very much for sending me a copy of the letter which you wrote to Mr. Lewis Freedman.

Of course I am delighted that you thought so well of our handling of the show and, from the reports I have heard, congratulations to you are in order. I hope to get a kine-scope of it sometime in the near future.

Best regards,



Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

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COLUMBIA BROADCASTING SYSTEM, INC.

Operating Divisions: CBS Radio, CBS Television, Columbia Records, CBS Laboratories, CBS-Hytron, CBS International

485 MADISON AVENUE, NEW YORK 22, NEW YORK • PLAZA 1-2345

FRANK STANTON
President

July 12, 1957

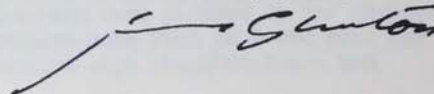
Dear Mr. Barr:

You were indeed thoughtful to send me a copy of your letter to Lewis Freedman. It is most reassuring to have your observations about CAMERA THREE, and I am grateful for them.

Because of conversations you have had with Ralph Colin in the recent past about our news policies, and because of your parenthetical comment in your note, I am enclosing a copy of a talk I made last week before the National Press Club. Parts of it may be of interest to you.

With all good wishes.

Sincerely yours,



Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53 Street
New York 19, New York

W

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Camera III

cc: Mrs. Shaw

WCBS-TV

New York Radio Station for the CBS Television Network

27 June 1957

June 13, 1957

Mr. Alfred H. Barr, Jr.
 Museum of Modern Art
 11 West 53 Street
 New York, New York

Dear Mr. Freedman:

Thank you ever so much for your very reassuring note of June 13. I had had a sense of staggering through the performance and was really astonished to hear through the Kinescope that for the most part I spoke sentences instead of simply stuttering. I of course was a bit nervous, but I think the Kinescope will speak for itself. The Camera III show was a most fascinating and enlightening experience for me. I must say I was impressed by the really high standards which you have had set and by the ingenuity and freshness of your approach and that of Clay Yurkin, but also came up with the solution, and I think the Kinescope will speak for itself. Please do not think that I was disturbed by the reception here in the Museum. It seemed to me on the whole very sympathetic and appreciative, and in the two places where people laughed, they had good reason. I think you would have been pleased by the comments after the show. My colleagues here felt as I did that the camera especially were handled with thoughtfulness and virtuosity.

Yours sincerely,
 Sincerely,
 Lewis Freedman
 Lewis Freedman
 Producer,
 CAMERA THREE

Mr. Lewis Freedman
 Producer
 CAMERA THREE
 185 Madison Avenue
 New York 22, New York

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WCBS-TV

New York Key Station for the CBS Television Network

485 MADISON AVENUE, NEW YORK 22, N.Y. PLAZA 1-2345

June 13, 1957

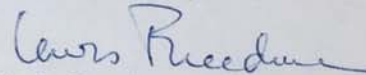
Mr. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53 Street
New York, New York

Dear Mr. Barr:

I would just like to add one more word of thanks to what I told you Sunday morning. Judging from the response, the program was a success indeed, and I must acknowledge that it would have been impossible on so high a level without you. We rarely have had a guest who not only grasped the problems involved in planning such a show, but also came up with the solutions, and I think the kinescope will speak better for your performance than I possibly can.

I hope that the program turned out to be less than a chore and more of a pleasure. If it did, I would like to present another show with you in the fall, something that we could plan in advance and enjoy in the process.

Yours sincerely,



Lewis Freedman
Producer,
CAMERA THREE

LF:ih

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8 July 1957

Dear Mr. Stanton

Dear Ralph:

I was so pleased with the direction, freedom, and general quality of the Camera 3 show on Picasso's Guernica that I sent Lewis Freedman the enclosed fan letter. My chief criticism, expressed verbally to Freedman (and not his fault) was the dependence on only one brief rehearsal for a show of such length, complexity and seriousness. However, as almost always, I felt proud of C. B. S. (unlike Eisenhower!) because of its courage and enterprise.

Sincerely,
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Alfred H. Barr, Jr.

Mr. Frank Stanton, President
Mr. Ralph F. Colin, Managing System
Rosenman, Goldmark, Colin and Kaye
575 Madison Avenue
New York 22, New York

AHB:ma

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AUG 57



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ARCH 500.2

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Extra copy removed 6-67.

Final Draft

COLUMBIA BROADCASTING SYSTEM

CAMERA THREE

June 9, 1957

Picasso - Part II
"Guernica"

TELOP: CAMERA THREE

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TELOP: DIRECTED BY CLAY YURDIN - cameras

TELOP: CAMERA THREE

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VISUAL OPENING

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(CONTINUED)

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SOUND EFFECT OUT ON LAST PHOTOGRAPH

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GUERNICA

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April 28, 1937, London... Guernica, the most ancient Basque city in Spain and center of cultural tradition, was completely destroyed yesterday afternoon by insurgent air raiders.

The bombardment of this open town far behind the

lines occupied precisely three hours and a

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SUPER TITLE

MUSIC

TITLE OUT

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MACANDREW OPENING

MUSIC UNDER AND OUT.

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In front of us is the mural, Guernica, by Pablo Picasso. It was painted exactly twenty years ago this week as a protest against the bombing of the town of Guernica in Spain. It is Picasso's masterpiece and it is considered by many authorities as the outstanding painting of our century. Guernica is more than a mural and a work of art. In a way it was a handwriting on the wall, for this bombing of an undefended city prophesied the destruction of Rotterdam, of Lidice, ~~of Hiroshima~~, and of Coventry in the decade to follow... Certainly in our time no creative artist, whether poet, composer, or painter, has been able to isolate himself from war or the threat of war.

(more)

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Welcome to CAMERA THREE, Mr. Barr.

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"Painting is not done to decorate apartments. It is a weapon
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- significance - military - psychological.

"HOW DID PICASSO REACT?"

May 1st began work

2nd week of June mural installed

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C. (the invention and execution of the Guernica.)

"HOW DID PICASSO ACTUALLY SET ABOUT THE JOB?"

Work in Progress

Date	Work	Larrea <u>Guernica</u> plate number
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(Mural in Progress)

May 11	Mural - "1st state"	(2)
May ?	Mural - "3rd state"	(4)
	-Painting begun	
	-Warrior less important	
	-Sun and Moon	
	<u>(More studies made while painting was in progress)</u>	
May 20	Horse's head	(60)
May 20	Bull's Head	(61)
May 20	Bull's Head	(62)
May 20	Mother's Head	(63)
May 24	Weeping Head ("nails")	(66)
May 27	Weeping Head (face down)	(69)
May 28	Mother and child	(71)
May ?	Mural - "3rd state" (again)	(4)
	Mural - "5th state"	(6)
	- Horse's head raised	
	- Bull swung around	
	Mural - "6th state"	(7)
	⊗ wallpaper	

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June Mural - "7th state (8)

- stage-like setting
- sun an eye with bulb

Mural completed about June 10, 1937 and installed in the Spanish Building at the Paris World's Fair - perhaps 20 years ago this week.

Miro - Calder.

D. (Brief silence)

E. (Since June 1937)

"JUNE 1937 - THAT'S EXACTLY TWENTY YEARS AGO. WHAT'S HAPPENED TO THE PICTURE SINCE?"

1. Crossed the ocean 5 times -
20 different cities in Europe and America
now New York - Chicago - Philadelphia

f. (Public response)

"AND HOW DID THE PUBLIC LIKE IT?"

1. Public baffled
2. Picasso admirers impressed.

"AND THE CRITICS?"

3. Conservative critics attacked style

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4. Communist critics - attacked expressionist style

and obscurity of symbolism - Kamenov

KEMENOV: "When Picasso wanted to portray the suffering of the Spanish people in the war against Italian and German fascism, he painted his GUERNICA - but here, too, instead of heroic Spanish republicans, he showed us the same wretched, pathological and deformed types as in his other paintings. No, it is not in order to arouse hatred for the forces of reaction that Picasso creates his morbid, revolting pictures. His is an aesthetic apologetics for capitalism."

G. (Picasso's own intentions.)

"WHAT IS THE MEANING OF THE GUERNICA? WHAT IS PICASSO

TRYING TO SAY?

1. He said while actually at work on the painting -

"Abhorrence of military caste..."

2. What he said later: - "against brutality and

darkness" - "symbolic, allegorical"

H. (Symbolism)

"YES, BUT DID HE EXPLAIN THE ALLEGORY?"

1. Never explicitly: "paintings should speak for themselves"

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"CAN YOU EXPLAIN IT?"

1. Bull and horse.

I. (Significance)

"ITS SEEMS TO ME THE ALLEGORY IS STILL A BIT OBSCURE AND AMBIGUOUS -
OR AT LEAST INEFFECTUAL" "IS IT THE ALLEGORY, THE SYMBOLISM, THAT
MAKES THE PICTURE GREAT?"

2. real significance - formal

emotional

poetic

prophetic

REVELATION, 9, verses 17-18

And thus I saw the horses in the vision, and them that sat on
them, having breastplates of fire, and of jacinth, and brimstone:
and the heads of the horses were as the heads of lions; and out of
their mouths issued fire and smoke and brimstone.

By these three was the third part of men killed, by the fire,
and by the smoke, and by the brimstone, which issued out of
their mouths.

"WHAT DO YOU THINK AN ARTIST IS?"

"What do you think an artist is? An imbecile who has only his

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eyes if he's a painter, or ears if he's a musician, or a lyre for a heart if he's a poet, or, if he's a boxer, just his muscles?

On the contrary he's at the same time a social being, constantly alive to heart-rending or happy events, to which he responds in every way. How would it be possible for him to feel no interest in other people and by virtue of an ivory-tower indifference to detach himself from life? No, painting is not done to decorate apartments. It is an instrument of war for attack and defense against the enemy."

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to the street -- behind walls it was a shelter

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DO NOT REPEAT ANY OF LAST PHOTOGRAPHS

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STILLS OF
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May 20 Bull's Head (62)

May 20 Mother's Head (63)

May 24 Weeping Head ("nails") (66)

May 27 Weeping Head (face down) (69)

May 28 Mother and child (71)

May ? Mural - "3rd state" (again) (4)

Mural - "5th state" (6)

- Horse's head raised

- Bull swung around

Mural - "6th state" (7)

⊗ wallpaper

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June Mural - "7th state (8)
- stage-like setting
- sun an eye with bulb

Mural completed about June 10, 1937 and installed in the Spanish Building at the Paris World's Fair - perhaps 20 years ago this week.

Miro - Calder.

D. (Brief silence)

E. (Since June 1937)

"JUNE 1937 - THAT'S EXACTLY TWENTY YEARS AGO. WHAT'S

HAPPENED TO THE PICTURE SINCE?"

1. Crossed the ocean 5 times -
20 different cities in Europe and America
now New York - Chicago - Philadelphia

f. (Public response)

"AND HOW DID THE PUBLIC LIKE IT?"

1. Public baffled
2. Picasso admirers impressed.

"AND THE CRITICS?"

3. Conservative critics attacked style

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h. Communist critics - attacked expressionist style

and obscurity of symbolism - Kamenov

KEMENOV: "When Picasso wanted to portray the suffering of the Spanish people in the war against Italian and German fascism, he painted his GUERNICA - but here, too, instead of heroic Spanish republicans, he showed us the same wretched, pathological and deformed types as in his other paintings. No, it is not in order to arouse hatred for the forces of reaction that Picasso creates his morbid, revolting pictures. His is an aesthetic apologetics for capitalism."

G. (Picasso's own intentions.)

"WHAT IS THE MEANING OF THE GUERNICA? WHAT IS PICASSO

TRYING TO SAY?

1. He said while actually at work on the painting -

"Abhorrence of military caste..."

2. What he said later: - "against brutality and

darkness" - "symbolic, allegorical"

H. (Symbolism)

"YES, BUT DID HE EXPLAIN THE ALLEGORY?"

1. Never explicitly: "paintings should speak for themselves"

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"CAN YOU EXPLAIN IT?"

1. Bull and horse.

I. (Significance)

"ITS SEEMS TO ME THE ALLEGORY IS STILL A BIT OBSCURE AND AMBIGUOUS -
OR AT LEAST INEFFECTUAL" "IS IT THE ALLEGORY, THE SYMBOLISM, THAT
MAKES THE PICTURE GREAT?"

2. real significance - formal
emotional
poetic
prophetic

REVELATION, 9, verses 17-18

And thus I saw the horses in the vision, and them that sat on
them, having breastplates of fire, and of jacinth, and brimstone:
and the heads of the horses were as the heads of lions; and out of
their mouths issued fire and smoke and brimstone.

By these three was the third part of men killed, by the fire,
and by the smoke, and by the brimstone, which issued out of
their mouths.

"WHAT DO YOU THINK AN ARTIST IS?"

"What do you think an artist is? An imbecile who has only his

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eyes if he's a painter, or ears if he's a musician, or a
lyre for a heart if he's a poet, or, if he's a boxer, just his
muscles?

On the contrary he's at the same time a social being, constantly
alive to heart-rending or happy events, to which he responds in
every way. How would it be possible for him to feel no interest
in other people and by virtue of an ivory-tower indifference to
detach himself from life? No, painting is not done to decorate
apartments. It is an instrument of war for attack and defense
against the enemy."

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Exhibition ?? Draft I

Mr. Barr

CAMERA THREE

Picasso - Part II
"Guernica"

June 9, 1957

1

VISUAL OPENING

SOUND EFFECTS

STILLS OF BOMBED CITIES

VOICE NO. 1 (over):

August 6, 1945. At 1:45 AM, the B-29, the

Enola Gray dropped an atomic bomb on

Hiroshima.

15 Vanderbilt Ave, 3rd floor, Studio 41
Play 1-2 345 X 641

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STILLS OF BOMBED CITIES
(CONTINUED)

VOICE NO. 2 (over):

May 16, 1940. Rotterdam, Holland..

Rotterdam today sustained its worst air raid
of the war. The entire center of the city was
destroyed. It is impossible at this time to
know the number dead, but panic and starvation
have gripped the city.

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3

STILLS OF BOMBED CITIES
(CONTINUED)

VOICE NO. 1 (over):

November 14, 1940; Coventry, England...

Last night for eleven straight hours,

Nazi bombers dropped over 500 tons of

explosives and 30,000 incendiary bombs on

Coventry in an attempt to destroy this city!

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STILLS OF
BOMBED CITIES (CONTINUED)

VOICE NO. 2 (over):

June 10, 1942...

The world today is shocked over the mass
destruction of the Czech village, Lidice...

All men of over 17 years of age were shot.

The women were sent to concentration camps;

the children to Germany. Then Lidice was put

to the torch --- burned until it was a

charred ruin.

SOUND EFFECT OUT ON LAST PHOTOGRAPH

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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5

GUERNICA

VOICE NO. 1 (over):

April 28, 1937, London... Guernica, the most
ancient Basque city in Spain and center of
cultural tradition, was completely destroyed
yesterday afternoon by insurgent air raiders.
The bombardment of this open town far behind the
lines occupied precisely three hours and a
quarter. The raid on Guernica is unparalleled in
military history. The whole town of seven
thousand inhabitants plus three thousand
refugees, was slowly and systematically
pounded to pieces.

SUPER TITLE

MUSIC

Dresden ?
Nuremberg ?

TITLE OUT

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MAGANDREW OPENING

MUSIC UNDER AND OUT.

MAGANDREW:

In front of us is the mural, Guernica, by Pablo Picasso. It was painted exactly twenty years ago this week as a protest against the bombing of the town of Guernica in Spain. It is Picasso's masterpiece and it is considered by many authorities as the outstanding ^{painting} work of our century. Guernica is more than a mural and a work of art. In a way it was a handwriting on the wall, for this bombing of an undefended city prophesied the destruction of Rotterdam, of Lidice, and of Coventry in the decade ^{of Hiroshima} to follow. Certainly in our time no creative artist, whether poet, composer, or painter, has been able to isolate himself from war or the threat of war.

(more)

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MACANDREW OPENING CONTINUED

MACANDREW (CONTINUED):

X So that their works are not only records of their feelings, but also often predictions of the future of their society. Today on CAMERA THREE, the second of two programs on Picasso. We are going to discuss "Guernica" in detail and we are fortunate to have with us Alfred H. Barr, Jr., Director of Collections for the New York Museum of Modern Art and the foremost American authority on Picasso.

Welcome to CAMERA THREE, Mr. Barr.

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8

MACANDREW AND BARR - I

A. Relate general composition of "Guernica."

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MACANDREW AND BARR - I (continued)

BARR GOES TO MURAL,
INDICATES ELEMENTS

~~BARR GOES TO MURAL, INDICATES ELEMENTS~~

B. History of the Mural

How did Picasso come
to paint the Guernica?

~~C. The reasons Picasso created it.~~

~~In the first section, the beginning of the
first section.~~

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MACANDREW AND BARR - I (continued)

D. The theme: Against all wars...darkness...

despair...

E. The Blue Sketch Pad, the beginning of the

first sketches.

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11

MACANDREW AND BARR - II

PLATES: HORSE AND BULL

SEQUENCES

A. The preliminary sketches - the bull and

the horse, relation to canvas as a whole.

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MACANDREW AND BARR - II (continued)

PLATES: WOMAN AND CHILD
SEQUENCE

B. The woman and child - the sketches -
relationship to entire mural.

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MACANDREW AND BARR- II (continued)

PLATES: STATES OF GUERNICA

C. The stages of completion of the entire canvas---

preliminary sketches to the finished work —

the time involved.

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GUERNICA

MACANDREW AND BARR - III

A. Visual study of "Guernica" without comment.

MUSIC

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MACANDREW AND BARR - IV

A. The symbolism of Guernica...the meaning of

the symbolism...why it is ^aobstruse...the
paradoxical ambiguities.

B. Religious analogy...it is apocalyptic...

Barr relates to Biblical quotes...the
prophets...Book of Revelations.

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GUERNICA

16

VOICE NO. 1 (OVER):

The lion is come up from his thicket and the
destroyer is on his way; he is gone forth from his
place to make thy land desolate: and thy cities
shall be laid waste, without an inhabitant...and
I will kindle a fire and consume the palaces...
Oh daughter of my people, gird thee with
sackcloth, and wallow thyself in ashes: make thee
mourning as for an only son, most bitter
lamentation: for the spoiler shall suddenly
come upon us. They shall lay hold on bow and
spear; they are cruel and have no mercy; their
voice roareth like the sea; and they ride upon
horses, set in array as men for war against thee...
They shall even be consumed by the sword and by
the famine; they shall die, from the least even
unto the greatest by the sword and by the famine.

(more)

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16A

VOICE NO. 1 (OVER): (CONTINUED)

The sword shall devour, and it
shall be satiate and made drunk with their
blood. Therefore her young men shall fall in
her streets, and the men of war shall be cut off
in that day...The young lions roared upon him,
and yelled, and they made his land waste:
his cities are burned without inhabitant.

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17

MACANDREW--BARR CONCLUSION

BARR: (READS THE PICASSO STATEMENT)

What do you think an artist is? A fool who, if he is a painter, has only eyes, if he is a musician, only ears, if he is a poet, only a lyre for all the chords of the heart, or even, if he is a boxer, only muscles? On the contrary, he is at the same time a social creature, always wide-awake in the face of the heart-rending bitter or sweet events of the world and wholly fashioning himself according to their image. How could he fail to take an interest in other people and by virtue of what ivory-tower indifference could he detach himself from the pulsating life they bring near him? No, painting is not made to decorate houses. It is a weapon of offensive and defensive war against the enemy.

per my translation

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MACANDREW:

(IN TWO PROGRAMS ON PICASSO WE HAVE SURVEYED
HIS ART, AND CONCENTRATED ON HIS MASTERPIECE,
"GUERNICA"HOPE THAT WE'VE BEEN ABLE TO
GAIN MORE INSIGHT INTO THIS CONTROVERSIAL
ARTIST WHO IS CONSIDERED BY MANY AUTHORITIES TO
BE THE FOREMOST ARTIST OF OUR CENTURY...

NEXT WEEK...THE AGE OF WISDOM...PROVERBS AND
FABLES...)

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CAMERA THREE

CLOSING CREDITS

JUNE 9, 1957

TELOP: CAMERA THREE

ANNCR: Camera Three wishes to thank the
Museum of Modern Art for its cooperation in
presenting this series on Pablo Picasso...

The voices today were those of Dennis Patrick
and Harry Cramer.

TELOP: SCENIC DESIGNER

TELOP: TECHNICAL CREDITS

TELOP: N.Y. STATE ED. DEPT.

Camera Three is presented in cooperation with
the New York State Education Department.

TELOP: CBS PUBLIC AFFAIRS

This has been a presentation of the Public
Affairs Department, WCBS-TV, in New York.

TELOP: PRODUCED BY LEWIS FREEDMAN - *producer + director*

TELOP: WRITTEN BY GLENN WOLFE - *writer - did introductions #*

TELOP: DIRECTED BY CLAY YURDIN - *Cameras*

TELOP: CAMERA THREE

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COLUMBIA BROADCASTING SYSTEM

CAMERA THREE

June 9, 1957

Picasso - Part II
"Guernica"

TELOP: CAMERA THREE

ANNCR: Camera Three wishes to thank the Museum

of Modern Art for its cooperation in presenting

this series on Pablo Picasso...

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TELOP: WRITTEN BY GLENN WOLFE - writer - did introductory paragraph

TELOP: DIRECTED BY GLAY YURDIN - cameras

TELOP: CAMERA THREE

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VISUAL OPENING CITIES

SOUND EFFECTS

November 14, 1940; Coventry, England...

STILLS OF BOMBED CITIES

Last night for eleven straight hours,
VOICE NO. 1 (over):

Real bombs dropped over 500 tons of
August 6, 1945. At 1:45 AM, the B-29, the
explosives and 30,000 incendiary bombs on
Enola Gray dropped an atomic bomb on
Coventry in an attempt to destroy this city!
Hiroshima.

STILLS OF BOMBED CITIES

VOICE NO. 2 (over):

May 16, Rotterdam, Holland...

Rotterdam today sustained its worst air raid
of the war. The entire center of the city was
destroyed. It is impossible at this time to
know the number dead, but panic and starvation
have gripped the city.

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STILLS OF BOMBED CITIES
(CONTINUED)

VOICE NO. 1 (over):

November 11, 1940; Coventry, England...

Last night for eleven straight hours,

Nazi bombers dropped over 500 tons of

explosives and 30,000 incendiary bombs on

Coventry in an attempt to destroy this city!

the children to Gursary. Then Lidice was put
to the torch -- burned until it was a charred
ruin.

END OF LAST PROGRAM

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4 5

GUERNICA

STILLS OF
BOMBED CITIES (CONTINUED)

VOICE NO. 1 (over):

VOICE NO. 2 (over):

June 10, 1942...

ancient Basque city in Spain and center of
The world today is shocked over the mass
cultural tradition, was completely destroyed
destruction of the Czech village, Lidice...
yesterday afternoon by insurgent air raiders.

All men of over 17 years of age were shot.

The remainder of this spot was far behind the

The women were sent to concentration camps;

kins occupied precisely three hours and a

the children to Germany. Then Lidice was put

quarters. The raid on Guernica is unparalleled

to the torch -- burned until it was a charred

in military history. The whole town of seven

ruin.

thousand inhabitants plus three thousand refugees,

was wholly and systematically pounded to pieces.

SUPER TITLE

WORLD - a photograph on the wall, for the history

of an unspoiled city prophesied the destruction of

SOUND EFFECT OUT ON LAST PHOTOGRAPH

TITLE OUT

to the ground to fall... suddenly to see the

explosion which, within a few minutes, had

been all the people should have seen the ground

of war.

(over)

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GUERNICA

VOICE NO. 1 (over):

April 28, 1937, London... Guernica, the most

ancient Basque city in Spain and center of

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The bombardment of this open town far behind the

lines occupied precisely three hours and a

quarter. The raid on Guernica is unparalleled

in military history. The whole town of seven

thousand inhabitants plus three thousand refugees,

was slowly and systematically pounded to pieces.

SUPER TITLE

MUSIC

TITLE OUT

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MACANDREW OPENING CONTINUED

MACANDREW OPENING

So that their works are not only records of their
feelings, but also often predictions of the future of

MUSIC UNDER AND OUT.

MACANDREW:

Today on GUERNICA EXHIB, the second
In front of us is the mural, Guernica, by Pablo

Picasso. It was painted exactly twenty years ago

this week as a protest against the bombing of

the town of Guernica in Spain. It is Picasso's

masterpiece and it is considered by many authorities

as the outstanding painting of our century. Guernica

is more than a mural and a work of art. In a way

it was a handwriting on the wall, for this bombing

of an undefended city prophesied the destruction of

Totterdam, of Lidice, of Hiroshima, and of Coventry

in the decade to follow... Certainly in our time no

creative artist, whether poet, composer, or painter, has

been able to isolate himself from war or the threat

of war.

(more)

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MAGANDEW OPENING CONTINUED

A. (General description of picture.)
 B. (Ready to go)
MAGANDEW (CONTINUED): DID PICASSO OWE TO
 So that their works are not only records of their
 feelings, but also often predictions of the future of
 their society. Today on CAMERA THREE, the second
 of two programs on Picasso, We are going to discuss
 "Guernica" in detail and we are fortunate to have
 with us Alfred H. Barr, Jr., Director of Collections
 for the New York Museum of Modern Art and the
 foremost American authority on Picasso.
 Welcome to CAMERA THREE, Mr. Barr.
 - significance - military - psychological.
 "DID PICASSO REACT?"
 - My 1st began work
 - 2nd week of June work installed

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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A. (General description of picture.)

C. (The description and caption of the Guernica.)

B. (Background of picture.) "HOW DID PICASSO COME TO

"HOW DID PICASSO REACT? ABOUT THE JUNE"

PAINT THE GUERNICA.....?

- May 1 1. Abetz story. Larrea Guernica photo number
- May 1 2. Civil War in Spain. study (34)
- " 2 3. Picasso a non-political man. (36)
- " 1 "Painting is not done to decorate apartments. It is a weapon
- " 2 for attack and defense..." (43)
- " 8 4. Reaction to war - Director of Prado - Anti-Franco
- " 8 Composition study v. Ball, Horva, (44)
- " 8 comic strip etching.
- " 8 5. Commission for mural; inertia. (45)
- " 9 6. Guernica bombing (46)
- " 9 - significance - military - psychological.
- " 9 "HOW DID PICASSO REACT?" from ladder (49)
- " 10 May 1st began work (51)
- " 10 2nd week of June mural installed (52)
- " 10 Ball with horse head (55)

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C. (the invention and execution of the Guernica.)

May 11 "HOW DID PICASSO ACTUALLY SET ABOUT THE JOB?"

Work in Progress

Date	Work being begun	Larrea <u>Guernica</u> plate number
May 1	Blue paper composition study -Sun and Moon	(34)
" 1	study of dying horse	(38)
" 1	Composition study, panel, I Horse's head	(41)
" 2	Horse's Head (oil) Bull's Head	(43)
" 8	Composition study w. Bull, Horse, Mother and child	(44)
" 8	Horse and Mother & Child	(45)
" 9	Mother and child Weeping Head (face down)	(46)
" 9	Composition study Mother and child	(47)
" 9	Mother and child falling from ladder	(49)
" 10	Studies of Horse Bull's head - half human	(53)
" 10	Bull with human head	(54)
" 10	Bull with human head	(55)

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- June (Mural in Progress) (3)
- May 11 Mural - "1st state" (2)
- May ? Mural - "3rd state" (4)
- Mural completed in 1937 and installed in the ...
 -Painting begun
 -Warrior less important
 -Sun and Moon
 (More studies made while painting was in progress)
- May 20 Horse's head (60)
- May 20 Bull's Head (61)
- May 20 Bull's Head (62)
- May 20 Mother's Head (63)
- May 24 Weeping Head ("nails") (66)
- May 27 Weeping Head (face down) (69)
- May 28 Mother and child (71)
- May ? Mural - "3rd state" (again) (4)
- Mural - "5th state" (6)
- Horse's head raised
 - Bull swung around
- Mural - "6th state" (7)
- wallpaper

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June Mural - "7th state" (8)
 b. Communist critics - attacked expressionist style
 - stage-like setting
 - sunken eye with bulb - Leningrad

Mural completed about June 10, 1937 and installed in the Spanish Building at the Paris World's Fair - perhaps 20 years ago this week. Here, too, instead of heroic Spanish republicans,

Miro - Calder. some warped, pathological and deformed types as

D. (Brief silence) No, it is not in order to arouse hatred for

E. (Since June 1937) on that Picasso invented his lurid, revolting

"JUNE 1937 - THAT'S EXACTLY TWENTY YEARS AGO. WHAT'S HAPPENED TO THE PICTURE SINCE?"
 G. (Picasso's own intentions.)

1. Crossed the ocean 5 times - 20 different cities in Europe and America now New York - Chicago - Philadelphia

f. (Public response) He said he's actually at work on the painting -

"AND HOW DID THE PUBLIC LIKE IT?" military dictators

1. Public baffled
2. Picasso admirers impressed.

H. (Symbolism) "AND THE CRITICS?"

"YES, BUT DID HE EXPLAIN THE ALLEGORY?"
 3. Conservative critics attacked style

1. Never explicitly: "paintings should speak for

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h. Communist critics - attacked expressionist style

and obscurity of symbolism - Kamenov

I. (Significance)

KEMENOV: "When Picasso wanted to portray the suffering of the Spanish

people in the war against Italian and German fascism, he painted

his GUERNICA - but here, too, instead of heroic Spanish republicans,

he showed us the same wretched, pathological and deformed types as

in his other paintings. No, it is not in order to arouse hatred for

the forces of reaction that Picasso creates his morbid, revolting

pictures. His is an aesthetic apologetics for capitalism."

G. (Picasso's own intentions.)

"WHAT IS THE MEANING OF THE GUERNICA? WHAT IS PICASSO

TRYING TO SAY?"

1. He said while actually at work on the painting -

"Abhorrence of military caste..."

2. What he said later: - "against brutality and

darkness" - "symbolic, allegorical"

H. (Symbolism)

"YES, BUT DID HE EXPLAIN THE ALLEGORY?"

1. Never explicitly: "paintings should speak for th

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.B.13

"CAN YOU EXPLAIN IT?"

1. Bull and horse.

I. (Significance)

"IT SEEMS TO ME THE ALLEGORY IS STILL A BIT OBSCURE AND AMBIGUOUS -
OR AT LEAST INEFFECTUAL" "IS IT THE ALLEGORY, THE SYMBOLISM, THAT
MAKES THE PICTURE GREAT?"

2. real significance - formal

emotional
poetic
prophetic

REVELATION, 9, verses 17-18

And thus I saw the horses in the vision, and them that sat on
them, having breastplates of fire, and of jacinth, and brimstone;
and the heads of the horses were as the heads of lions; and out of
their mouths issued fire and smoke and brimstone.

By these three was the third part of men killed, by the fire,
and by the smoke, and by the brimstone, which issued out of
their mouths.

"WHAT DO YOU THINK AN ARTIST IS?"

"What do you think an artist is? An imbecile who has only his

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	AHB	XI.B.13

eyes if he's a painter, or ears if he's a musician, or a lyre for a heart if he's a poet, or, if he's a boxer, just his muscles?

On the contrary he's at the same time a social being, constantly alive to heart-rending or happy events, to which he responds in every way. How would it be possible for him to feel no interest in other people and by virtue of an ivory-tower indifference to detach himself from life? No, painting is not done to decorate apartments. It is an instrument of war for attack and defense against the enemy."