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last version

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copy

(3)

GUERNICA

Stock footage of town being bombed during Spanish Civil War with shots that will recreate scene. Explosion. WIPE WITH OPTICAL EXPLOSION EFFECT INTO:

(Short description of Guernica bombing)

1. Guernica mural

NARRATOR: Two days after news of the bombing had been released, Picasso prepared to take an artist's revenge. He began work on a mural commissioned for the Spanish Republic's Pavilion at the Paris World's Fair of 1937.

LONG LAP DISSOLVE TO:

2. MS: A man is sitting at a round café table, his back turned. CAMERA behind and looking over his shoulder at four shorthand studies. CAMERA moves forward showing first study, and the man, following the commentary, points out the characters. Man leafs through to second study. Man leafs through third and fourth studies

The initial studies are stenographic notes on small sheets of paper.

In the rapid scribbles we can distinguish: a bull, a horse, and, leaning out a window, a figure holding a lamp.

From the beginning the theme of the horse stimulates Picasso's imagination,

CUT TO:

3. Two sketches of horse's head on table

and he makes preparatory drawings for a study in oil of the horse's head.

CUT TO:

4. CU: Oil painting of horse's head

The painting itself is in black and white, the first indication that no color will be used in the mural.

FADE OUT

FADE IN ON:

5. CU: First composition study

Here appear four symbolic themes which can be traced through to the final version:

CUT TO:

6. CU: The horse

the dying horse,

CUT TO:

7. CU: The bull

the bull,

CUT TO:

8. CU: Woman at window

the woman at the window

CUT TO:

9. CU: The warrior. CAMERA moves back to take in whole sketch again

and the dead warrior, whose antiquated helmet and spear suggest the ineffectual weapons he had to fight with. A pegasus springs from the horse's side giving some promise of rebirth.

HORIZONTAL WIPE, TOP TO BOTTOM:

10. CU: Second composition study
HORIZONTAL WIPE, TOP TO BOTTOM:

The woman is a witness and holds the lamp of Truth.

11. CU: Third composition study. CAMERA moves RT and in to woman with child

Another sketch introduces victims of the bombing, a mother dragging herself and clutching her baby,

DISSOLVE TO:

12. CU: Pencil sketch of woman with child

the subject of several drawings done during the following days,

DISSOLVE TO:

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2. GUERNICA

13. CU: Ink sketch of woman with child. CAMERA moves in close on head of woman

and the first human motif which Picasso develops.

DISSOLVE TO:

14. CU: Head of woman in sketch of woman on ladder, seen in same position as head in previous sketch. CAMERA revolves sketch to horizontal position, then moves back to reveal entire sketch.

How limp is the body of the dead child, how heavy the mother's leg, how fumbling the clustered fingers, as she tries to escape.

CUT TO:

15. CW: Fourth composition study.

CAMERA pans RT and in close to woman with baby;
CAMERA backs away to reveal entire picture;
CAMERA moves slowly up the the head of the bull

In the most detailed composition study, the action occurs at night. To the original themes have been added casualties of the raid: a building in flames, the mother carrying her baby, the human debris of war. Notice the arm, extended in the defiant, anti-fascist salute of the Spanish Republic; and the bull who stands unmoved, unaffected by the disaster,

DISSOLVE TO:

16. CU: Sketch of human-like head of bull

the bull whose features at times assume a human likeness.

CUT TO:

17. CU: Sketch No. 1, May 1
QUICK WIPE, UPPER LEFT TO LOWER RIGHT:
18. CU: Sketch No. 1, May 2
QUICK WIPE, TOP TO BOTTOM:
19. CU: Sketch No. 2, May 2
QUICK WIPE, TOP TO BOTTOM:
20. CU: Composition, May 8
QUICK WIPE, RIGHT TO LEFT:
21. CU: COMPOSITION, MAY 9

These preliminary studies were done during a period of ten days. They are variations rather than revisions. Picasso expands his subject, plays one theme against another.

FADE OUT.

FADE IN SLOWLY ON:

22. FS: First mural photo

CAMERA moves in toward the bull, pans RT to include horse and tilt down for warrior

On the eleventh day he began work on the mural itself. Here the composition is outlined on the canvas. Picasso repeats the four symbolic themes: the bull, the horse, the fallen warrior,

CUT TO:

23. MS: Woman with lamp

and the woman with the lamp. Picasso also shows victims of the bombing:

CUT TO:

24. MS: Woman falling from building

a figure falls from a building,

CUT TO:

25. MS: Woman with young girl

a woman carries a young girl,

CUT TO:

26. MS: Woman lamenting over baby

a mother grieves over her baby.

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3. GUERNICA
- CUT TO:
27. MS: Warrior's upraised arm
The warrior raises his arm in the anti-fascist salute.
DISSOLVE TO:
28. MS: Identical part of second mural photo showing upraised arm with blades of grain clenched in fist.
His fist, framed by a sun, holds blades of grain.
CAMERA trucks back quickly to reveal entire mural photo
As Picasso begins to block out the composition in terms of black and white, he makes several revisions.
DISSOLVE TO:
29. FS: Third mural photo
He changes the warrior's position and eliminates the upheld arm.
CAMERA moves in toward center of photo for the gash
The diamond-shaped wound, now a gash in the horse's side, suggests that the horse has been gored by the bull.
CAMERA tilts up and close to sun
Above, an eye-like oval replaces the sun.
CUT TO:
30. MS: Left half of the fifth mural photo
Here Picasso drastically revises the figures of the horse and bull. He swings the bull's body around to the left, so that he can raise the horse's head. A spear pierces the horse and comes through its side.
CAMERA moves in toward horse
CAMERA moves back and to the RT to reveal entire mural photo
DISSOLVE TO:
31. FS: Seventh mural photo
Picasso recasts the location of the scene, and places the action upon a stage with a squared floor.
CUT TO:
32. MS: Lower left hand part of mural, with warrior's outstretched hand
He makes another radical change in the figure of the warrior who now lies broken like a fallen statue.
CUT TO:
33. CU: Warrior's head. CAMERA rotates head to upright position, then backs off to include outstretched arm and hand
His head is turned upwards, his eyes do not focus, and on his hand appear life-lines, markings of fate.
34. CU: Hand holding broken sword and flower
From the hand which holds the broken sword, springs a small flower. Picasso decided not to use the winged horse and upraised arms, so that the flower is now the only hope for rebirth, the only growing thing amidst chaos and destruction.
CUT TO:
35. CU: Head of screaming woman
The image of the screaming woman haunted Picasso.
CAMERA pans L to wall of Museum gallery showing several of weeping heads series framed and moves in on first
While painting the mural, he began a series of weeping women's heads. The theme so obsessed his imagination that after the mural had been finished, he continued these studies, postscripts to the mural.
DISSOLVE TO:
36. CU: Same sketch, very close. Hold momentarily, then a quick series of wipes through 12 of the women's heads
Picasso's lines are schematic yet vivid and intense. Eyes are dislocated, eye-lashes and eyebrows appear as scattered tufts of hair.

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4. GUERNICA

Teeth and tongues protrude from open mouths, and tears shaped like nails furrow lines in the cheeks. The women are convulsed by overwhelming anguish and despair.

QUICK FADE OUT

SLOW FADE IN ON:

37. FS: The Guernica mural

Picasso worked with tremendous energy and speed, completing the mural in June, only five weeks after the first studies were begun.

The mural's size suggests a huge screen upon which the kaleidoscopic action is projected. Angular transparent planes shatter the surface, describe shadows, signify direction.

Black, grey and white, shades of mourning, darkness and tragedy fitting the disaster, are the only colors.

The scene suggests great confusion, an explosion, a terrific upheaval.

CUT TO:

38. MS: Door at extreme RT

At the extreme right a door opens into the scene.

CAMERA pans L to shrieking woman and tilts down quickly

From a burning building falls a shrieking woman. Her arms are rigid and straight, her dress on fire.

CAMERA backs away to reveal woman rushing in from RT

Bewildered and dazed, another woman rushes in, her arms flung apart.

CUT TO:

39. MS: Woman crying over baby

At the left, a mother cries aloud over the limp, lifeless body of her baby. Above hovers ominously the head of the brutal, implacable bull.

CAMERA tilts up and backs away to include the head of the bull

CUT TO:

40. MS: The horse

The horse screams and falls to its knees.

CUT TO:

41. MS: Warrior's head and upraised arms. CAMERA pans RT to include all the pieces.

On the ground lie hollow fragments of the sculptured warrior.

CUT TO:

42. CU: Wounded bird. CAMERA moves in for detail.

In the background on a table is a wounded bird, its wings spread, its beak open.

CUT TO:

43. MS: Woman in window
CAMERA pans L, tilts up, and moves in on electric light

From a window a woman, aghast at what she sees, holds the lamp of Truth. Over all shines a radiant eye with an electric light bulb for a pupil, symbolizing night.

CAMERA starts to draw back very slowly to reveal entire mural, then holds on mural

The human characters play an almost subordinate role to the horse and bull. "The bull," Picasso says, "represents.... brutality, the horse the people...the bull is brutality and darkness."

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5. GUERNICA

"The Guernica mural is symbolic... allegoric," Picasso explains. "That's the reason I've used the horse, the bull.... The mural is for the definite expression and solution of a problem and that is why I used symbolism."

VERY SLOW FADE OUT

FADE IN:

44. CU: Paris installation photo; CAMERA close to mural; CAMERA backs away and down to show paving and Calder sculpture

The mural was commissioned for the Spanish Pavilion at the Paris World's Fair of 1937. Notice the squares in the pavement repeated in the mural, and, in the foreground, the fountain designed by the American sculptor, Alexander Calder.

CUT TO:

45. CU: Fogg installation photo

After the Paris World's Fair, the mural was shown in England, New York and Los Angeles.

CUT TO:

46. FS: Other installation shots if possible ending with mural hanging in Museum of Modern Art gallery

Later on it was exhibited in the principal cities and museums of the United States, under the auspices of the Museum of Modern Art. Wherever shown the mural aroused controversy and discussion. It has been attacked and defended. There is no doubt that Picasso felt strongly, that he was deeply moved. But the mural was painted for a public building. It was intended as a public statement to arouse public feeling. Yet, as critics point out, Picasso speaks of world catastrophe in a language not easily understood by the ordinary man. But, obviously, the painting is not a journalistic description of the bombing of a Spanish town. It is a protest against the horror of war, an apocalyptic warning. Picasso's language is cryptic and poetic. And, if his vision of death, ruin and shock seems fatalistic, remember it was also prophetic.

SLOW FADE OUT

DARK SCREEN

SLOW FADE IN:

47. First pencil sketch, May 1

to Picasso's original concept.

DISSOLVE TO:

48. First composition sketch, May 2

As Picasso has said: "It would be very interesting to preserve photographically not the stages, but the

CUT TO:

49. Second composition sketch, May 2

metamorphoses of a picture. Possibly one might then discover the path

DISSOLVE TO:

50. Final composition sketch, May 9

followed by the brain in materializing a dream.

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6. GUERNICA

DISSOLVE TO:

51. First mural photo

But there is one very odd thing - to notice that basically a picture doesn't change, that the first "vision" remains almost intact.....

DISSOLVE TO:

52. Third mural photo

A picture is not thought out and settled beforehand.

DISSOLVE TO:

53. Fifth mural photo

While it is being done, it changes as one's thoughts change.

DISSOLVE TO:

54. Guernica mural

And when it is finished, it still goes on changing according to the state of mind of whoever is looking at it."

CAMERA backs away slowly to show installation in the Museum gallery and people looking at the mural. As CAMERA backs away the spectators are dwarfed by the mural.

T H E E N D

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GUERNICA

Stock footage of town being bombed during Spanish Civil War with shots that will recreate scene. Explosion. WIPE WITH OPTICAL EXPLOSION EFFECT INTO:

1. Guernica mural

LONG LAP DISSOLVE TO:

2. MS: Man at round cafe table, CAMERA behind and looking over his shoulder at four shorthand studies. CAMERA moves forward showing first study, and the man, following the commentary, points out the characters. Man leafs through to second study. Man leafs through third and fourth studies

CUT TO:

3. Two sketches of horse's head on table

CUT TO:

4. CU: Oil painting of horse's head

FADE OUT.

FADE IN ON:

5. CU: First composition study

CUT TO:

6. CU: The horse

CUT TO:

7. CU: The bull

CUT TO:

8. CU: Woman at window

CUT TO:

9. CU: The warrior. CAMERA moves back to take in whole sketch again

HORIZONTAL WIPE, TOP TO BOTTOM:

10. CU: Second composition study
HORIZONTAL WIPE, TOP TO BOTTOM:

11. CU: Third composition study. CAMERA moves RT and in to woman with child

DISSOLVE TO:

12. CU: Pencil sketch of woman with child

DISSOLVE TO:

(Description of Guernica bombing)

NARRATOR: Two days after news of the bombing had been released, Picasso prepared to take an artist's revenge. He began work on a mural commissioned for the Spanish Republic's Pavilion at the Paris World's Fair of 1937.

The initial studies are stenographic notes on small sheets of paper.

In the rapid scribbles we can distinguish: a bull, a horse, and, from a window, a figure holding a lamp.

From the beginning the theme of the horse stimulates Picasso's imagination,

and he makes preparatory drawings for a study in oil of the horse's head.

The painting itself is in black and white, the first indication that no color will be used in the mural.

Here appear four symbolic themes which can be traced through to the final version,

the dying horse,

the bull,

the woman at the window,

and the dead warrior, whose ineffectual helmet and spear indicate, perhaps, the inadequate weapons he had to defend himself. A pegasus springs from the horse's side suggesting some promise of rebirth.

The woman is a witness and holds the lamp of Truth.

Another sketch introduces victims of the bombing, a mother dragging herself and clutching her baby,

the subject of several drawings done during the following days,

*Final date?
Guernica
27/37*

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2. GUERNICA

13. CU: Ink sketch of woman with child. CAMERA moves in close on head of woman
- DISSOLVE TO:
14. CU: Head of woman in sketch of woman on ladder, seen in same position as head in previous sketch. CAMERA revolves sketch to horizontal position, then moves back to reveal entire sketch.
- CUT TO:
15. CU: Fourth composition study.
- CAMERA pans RT and in close to woman with baby; CAMERA backs away to reveal entire picture;
- CAMERA moves slowly up to the head of the bull
- DISSOLVE TO:
16. CU: Sketch of human-like head of bull
- CUT TO:
17. CU: Sketch No. 1, May 1
QUICK WIPE, UPPER LEFT TO LOWER RIGHT:
18. CU: Sketch No. 1, May 2
QUICK WIPE, TOP TO BOTTOM:
19. CU: Sketch No. 2, May 2
QUICK WIPE, TOP TO BOTTOM:
20. CU: Composition, May 8
QUICK WIPE, RIGHT TO LEFT:
21. CU: COMPOSITION, May 9
- FADE OUT.
- FADE IN SLOWLY ON:
22. FS: First mural photo
- CAMERA moves in toward the bull, pans RT to include horse and tilt down for warrior
- CUT TO:
23. MS: Woman with lamp
- CUT TO:
24. MS: Woman falling from building
- CUT TO:
25. MS: Woman with young girl
- CUT TO:
26. MS: Woman lamenting over baby
- and the first human motif which Picasso develops.
- How limp is the body of the dead child, how heavy the mother's leg, how fumbling the clustered fingers, as she tries to escape.
- In the most detailed composition study, the action occurs at night. To the original themes have been added casualties of the raid: a building in flames, the mother carrying her baby, the human debris of war. Notice the arm, extended in the defiant, anti-fascist salute of the Popular Front, the wheel - a symbol of torture - emphasizing the twisted convolutions of the horse, - and the bull who stands unmoved, unaffected by the disaster, the bull whose features at times assume a human likeness.
- These preliminary studies were done during a period of ten days. They are variations rather than revisions. Picasso expands his subject, plays one theme against another.
- On the eleventh day he began work on the mural itself. Here the composition is outlined on the canvas. Picasso repeats the four symbolic themes: the bull, the horse, the fallen warrior,
- and the woman with the lamp. Picasso also shows victims of the bombing;
- a figure falls from a building,
- a woman carries a young girl,
- a mother grieves over her baby.

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3. GUERNICA

CUT TO:

27. MS: Warrior's upraised arm

The warrior raises an arm in the Popular Front salute.

DISSOLVE TO:

28. MS: Identical part of second mural photo showing upraised arm with blades of grain clenched in fist.

His fist, framed by the sun, holds blades of grain.

CAMERA trucks back quickly to reveal entire mural photo

As Picasso begins to block out the composition in terms of black and white, he makes several revisions.

DISSOLVE TO:

29. FS: Third mural photo

The warrior's position is completely altered. His upheld arm is eliminated. The diamond-shaped wound, now a gash in the horse's side, suggests that the horse has been gored by the bull.

CAMERA moves in toward center of photo for the gash

Above, an eye-like oval replaces the sun.

CAMERA tilts up and close to sun

CUT TO:

30. MS: Left half of fifth mural photo

Now drastic changes are made in the figures of the horse and bull. The bull's body is swung around to the left, enabling Picasso to raise the horse's head. A spear transfixes the horse and emerges from its side.

CAMERA moves in toward horse

CAMERA moves back and to the RT to reveal entire mural photo

DISSOLVE TO:

31. FS: Seventh mural photo

Picasso recasts the location of the scene, and places the action upon a stage with a squared floor.

CUT TO:

32. MS: Lower left hand part of mural, with warrior's outstretched hand

A radical change is made in the figure of the warrior. He lies broken like a fallen statue.

CUT TO:

33. CU: Warrior's head. CAMERA rotates head to upright position, then backs off to include outstretched arm and hand.

His head is turned upwards, his eyes do not focus, and on his hand appear life-lines, markings of fate.

34. CU: Hand holding broken sword and flower

From the hand which holds the broken sword, springs a small flower. Like the winged horse and upraised arms, which Picasso introduced and then abandoned, the flower is now the only hope for rebirth, the only growing thing amidst chaos and destruction.

CUT TO:

35. CU: Head of screaming woman

The image of the screaming woman haunted Picasso.

CAMERA pans L to wall of Museum gallery showing several of weeping heads series framed and moves in on first

While painting the mural, he began a series of weeping women's heads. The theme so obsessed his imagination that after the mural had been finished, he continued these studies, postscripts to the mural.

DISSOLVE TO:

36. CU: Same sketch, very close. Hold momentarily, then a quick series of wipes through 12 of the women's heads

The penmanship is vivid and intense, and Picasso pays great attention to linear detail. Eyes are beated and dislocated, eyelashes and eyebrows

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4. GUERNICA

QUICK FADE OUT

SLOW FADE IN ON:

37. FS: The Guernica mural

appear as scattered tufts of hair. Teeth and tongues protrude from open mouths, and tears resembling nails furrow lines in the cheeks. The women are victims of overwhelming anguish and despair. The whole inner organism, convulsed by grief and pain, seems to be revealed.

Picasso worked with tremendous energy and speed, completing the mural in June, only five weeks after the first studies were begun.

The mural's size suggests a huge screen upon which the kaleidoscopic action is projected. Angular transparent planes shatter the surface, describe shadows, signify direction. Black, grey and white, shades of mourning, darkness and tragedy fitting the disaster, are the only colors.

The scene suggests great confusion, an explosion, a terrific upheaval. The squared floor, ceiling and walls indicate an enclosed space.

CUT TO:

38. MS: Door at extreme RT

CAMERA pans L to shrieking woman and tilts down quickly

CAMERA backs away to reveal woman rushing in from RT

CUT TO:

At the extreme right a door opens into the scene.

From a burning building falls a shrieking woman. Her arms are rigid and straight, her dress on fire. Bewildered and dazed, another woman rushes in, her arms flung apart.

39. MS: Woman crying over baby

CAMERA tilts up and backs away to include the head of the bull

CUT TO:

At the left, a mother cries aloud over the limp, lifeless body of her baby.

Above hovers ominously the head of the implacable, bristling bull.

40. MS: The horse

CUT TO:

The horse screams and falls to its knees.

41. MS: Warrior's head and upraised arms. CAMERA pans RT to include all the pieces

CUT TO:

On the ground lie hollow fragments of the sculptured warrior.

42. CU: Wounded bird. CAMERA moves in for detail.

CUT TO:

In the background on a table is a wounded bird, its wings spread, its beak open.

43. MS: Woman in window
CAMERA pans L, tilts up, and moves in on electric light

CAMERA starts to draw back very slowly to reveal entire mural, then holes on mural

From a window a woman, aghast at what she sees, holds the lamp of Truth. Over all shines a radiant eye with an electric light bulb for a pupil, symbolizing night. The human characters play an almost subordinate role to the horse and bull. "The bull," Picassosays, "represents...."

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5. GUERNICA

"..brutality, the horse the people... the bull is brutality and darkness."
 "The Guernica mural is symbolic... allegoric," Picasso explains. "That's the reason I've used the horse, the bull... The mural is for the definite expression and solution of a problem and that is why I used symbolism."

VERY SLOW FADE OUT

FADE IN:

44. CU: Paris installation photo; CAMERA close to mural; CAMERA backs away and down to show paving and Calder sculpture

The mural was commissioned for the Spanish Pavilion at the Paris World's Fair of 1937. Notice the squares in the pavement repeated in the mural, and, in the foreground, the fountain designed by the American sculptor, Alexander Calder.

CUT TO:

45. CU: Fogg installation photo

After the Paris World's Fair, the mural was shown in England, New York and Los Angeles.

CUT TO:

46. FS: Other installation shots if possible ending with mural hanging in Museum of Modern Art gallery.

Later on it was exhibited in the principal cities and museums of the United States, under the auspices of the M.O.M.A.

Wherever shown the mural aroused controversy and discussion. It has been argued, attacked and defended. There is no doubt that Picasso felt strongly, that he was deeply moved. But the mural was painted for a public building. It was intended as a public statement to arouse public feeling. Picasso, however, speaks of world catastrophe in a language not easily understood by the ordinary man.

Taking the destruction of Guernica as a specific manifestation, Picasso, as an individual, expresses his personal indignation against the man made disaster of our time. The painting is not a journalistic description of the bombing of a Spanish town. It is a protest against the horror of war, an apocalyptic warning. If this vision of death, ruin and shock seems fatalistic, remember that it was also prophetic.

*Show mural
begin
with
this*

SLOW FADE OUT

DARK SCREEN

SLOW FADE IN:

47. First pencil sketch, May 1

to Picasso's original concept.

DISSOLVE TO:

48. First composition sketch, May 2

As Picasso has said: "It would be very interesting to preserve photographically not the stages, but the

CUT TO:

49. Second composition sketch, May 2

metamorphoses of a picture. Possibly one might then discover the path

DISSOLVE TO:

50. Final composition sketch, May 9

followed by the brain in materializing a dream.

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6. GUERNICA

DISSOLVE TO:

51. First mural photo

But there is one very odd thing - to notice that basically a picture doesn't change, that the first "vision" remains almost intact.....

DISSOLVE TO:

52. Third mural photo

A picture is not thought out and settled beforehand.

DISSOLVE TO:

53. Fifth mural photo

While it is being done, it changes as one's thoughts change.

DISSOLVE TO:

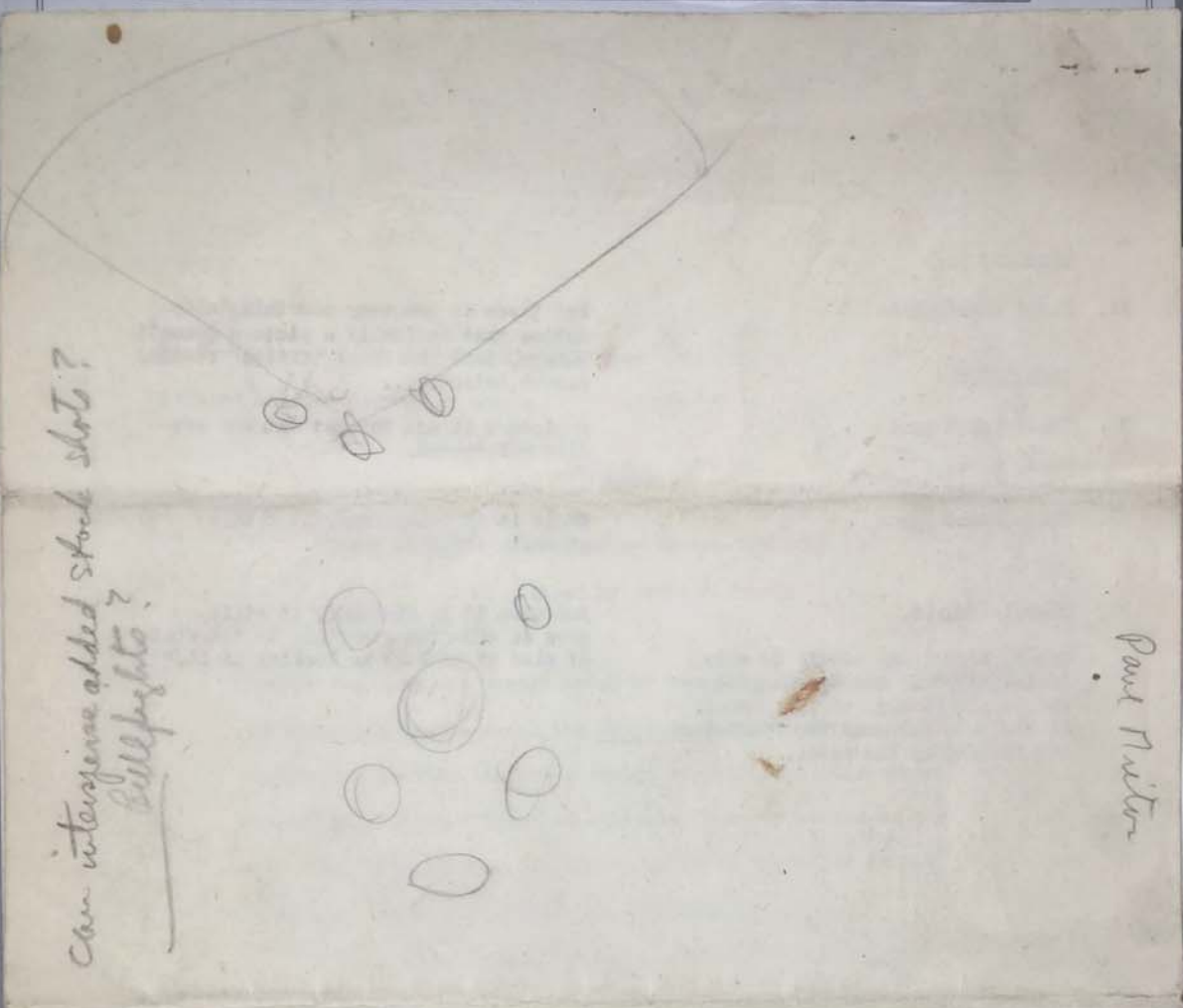
54. Guernica mural.

And when it is finished, it still goes on changing according to the state of mind of whoever is looking at it."

CAMERA backs away slowly to show installation in the Museum gallery and people looking at the mural. As CAMERA backs away the spectators are dwarfed by the mural.

THE END

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Can intense added stock shots?
Billings?

Paul Niter

Prehistoric - most ancient
 Seat of culture -
 Apr 27/1937
 7000 miles
 3000 refugees
 3 hrs 1/4 to front

of old-style map
 Ganga
 Battle pic

Map of Western
 woman from Italy,
 rushing woman
 woman had bird
 woman with child

vs Synthesis
 bull
 woman with lamp
 fallen woman
 (wings, head, etc)
 inside horse?

Sum

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(Copied by Maurice from WSL's files)

Robert Flaherty - DeBrie camera

date?

Victor Solow - 10 Alligator clamp-lights

Richard Leacock - reflex camera

GUERNICA

Photographed by Robert Flaherty

Edited by David Flaherty

Robert Flaherty was deeply moved by the compelling statement of Picasso's famous mural the Guernica. In the Spring of 1949, he planned to film it from a script by William S. Lieberman. Before attempting a detailed analysis Flaherty wanted to try the mural from the various angles as it is installed in the Museum of Modern Art. What you are about to see are a photographer's first experiments in looking at a painting.

The meaning of Picasso's nightmare allagory of the bombing of a Spanish town particularly interested Flaherty. His camera concentrates upon the elements of the bull, the anguished horse, the fallen warrior, the woman with a lamp, a body afire as it falls, a woman panic-stricken and dazed, a mother holding the limp body of her dead child.

The film remained unfinished at Flaherty's death. The present version was edited by his brother, David Flaherty. A tentative study and not a complete film, it consists of exploratory camera movements, some of them several times repeated.

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Paul R. Milton
47 West 55th St
Circle 7-1473

GUERNICA

Outline of Structure

Guernica: shots of a Spanish town being bombed; brief statement of facts about it. Two days later Picasso began a mural now acclaimed as one of world's great paintings. It's importance: the artist's reaction to war. View of full mural.

Artists have always commented on war, savagely like Goya (view of Goya war pictures) or romantically like So-and-So (view of old-style European battle panorama).

This is Picasso's comment, not only on Guernica, but to all war. (His statement on painting as a public document.) He used the symbolism of his personal painting vocabulary: subjects often seen in earlier Picassos; woman on ladder, bull, horse, etc. (Views of such paintings in MOMA, with spectators moving about.)

To understand Guernica, we must see the special meaning of its parts - follow Barr commentary.

First, from left to right, its symbols. (Focus on each subject, leaving it to show some of its preliminary studies by the man-at-cafe-table device or some mother, returning to full mural to remind audience of the particular subject's relation to the whole.)

The bull. Picasso's definition of its meaning and its special significance in Spanish culture; the bullfight as a contest between brute strength and reason. (Views of bullfight: bull and matador only.)

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v The horse. Here a symbol of the people, gashed and screaming. An American artist might have selected another symbol; Picasso's choice seems to have been determined, as with the bull, by his Spanish nationality. In bullfighting, the horse is the helpless predestined victim. (View of horses vs. bull in a bullfight.)

hand only 3 The fallen warrior. The empty leaders (analogy with picadores) or also interpretable as picturing the defenselessness of the soldier.

u The woman with lamp; truth illuminating the scene.

no The sun, with electric bulb.

These embrace the symbols. Further general comment at this half-way point, with view of full mural: the enclosed space; the composition, noting the triangulation from lower corners to the woman's lamp.

Turn now to the representative elements, following the same technique of focussing exclusively on each element in turn, interspersing with views of its preliminary studies or appearance in other Picasso paintings, and of full mural.

From left to right:

The agonized woman with child.

no The wounded bird (also a symbol for the suffering of nature?)

The woman running in terror.

The woman falling from the burning houses.

Closing comment: show some preliminary studies of the full mural, tracing its evolution into the final work. Then, also quickly, rename the component elements, spotlighting each one in turn.

Give something of the history of the picture: first showing, etc., and finish on full view and fade.

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THE MUSEUM OF MODERN ART

Date October 25, 1945

To: Mr. Abbott

Re: Guernica Film

From: Mr. Barr

Dear Dick:

Here are some of the suggestions which I made the other day about the possible Guernica film, with a few others.

1. Guernica and the Ghent Altarpiece.

These are extremely different in technique. The closeup which reveals the marvelous detail of the Van Eyck could scarcely be used in Guernica which is very coarsely painted and intended to be seen at a considerable distance.

2. To compensate for this we have two kinds of extremely useful and interesting material.

- a. Studies
- b. Photographs of the mural at different stages.

3. The studies are three kinds.

- a. Composition studies which record step by step the development of the idea.
- b. Studies for details which often have extraordinary quality and power.
- c. "Postscripts". Certain details, particularly heads which Picasso continued to develop long after he had finished the canvas.

4. The Dora Maar photographs of the work in progress.

There are at least eight of these and they are particularly fascinating because Picasso made radical changes in composition during the actual painting. There are also two or three good shots of Picasso at work on the canvas.

5. Installation Photographs.

Besides photographs of the mural in the artist's studio, there are good views taken in the Spanish Pavilion with the Sandy Calder Mercury Fountain in the foreground. (Does a movie of the Calder exist?) Other views of the mural installed in London, Scandinavia (?) New York, Harvard (beautifully shown flanked by Romanesque capitals), Chicago, etc.

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Guernica Film (Cont.)

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October 25, 1945

6. Retrospective selection of Picasso's art to point out some of the important motives which eventually appear, sometimes 30 years later in the Guernica. Special reference to the Minotauromachy etching.
7. The question of Picasso's symbolism in relation to war and the bullfight.
8. The political implications of the Guernica.
 - a. In the narrow sense it was a powerful blow struck on behalf of the Spanish Republic against Franco and his German allies.
 - b. In the broad sense which Picasso says concerned him far more than the immediate event: a blow struck against power of darkness and brutality.
9. We would be justified not only in emphasizing the Guernica bombing as the first "total air raid" but as the most powerful and famous Twentieth Century prophesy of the horror of aerial war which in the past half year has come to a climax with the atom bomb.

I would quarrel with only one word "schematic". I have not mentioned here the extremely interesting critical problem of the Guernica raised by the question as to whether Picasso has really painted a work which effectively carries out his avowed purpose. This might lie outside the field of a movie. In any case, we have a very big subject here which could be worked into a wonderful scenario beginning perhaps with shots of the town, followed by your suggestion of German military movies of the bombing, etc. which, as you know, occurred just a couple of days before Picasso started work on the mural, so quick was his reaction.

It so happens that the person who in my opinion has most closely and systematically studied the Guernica is Bill Lieberman who has written an extended essay upon it.

P.S. I suppose it would merely ball things up in the public's mind, but it might be interesting to show a brief scene of, say, The Massacre of Seis, which is fully as brutal and SPANISH, FRENCH like real, than Guernica. The romantic would come out in two DIFFERENT countries, etc., and in totally different styles. No, it would confuse people.

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JAMES THRALL SOBY 29 MOUNTAIN SPRING ROAD FARMINGTON, CONN.

Sept. 20, 1946

Dear Bill;

I read your Guernica script at 6:45 this morning, a rather acid test. It seemed to me a fine job all around, and I should think would make an extremely interesting movie.

I would quarrel with only one word "schematic," purely on the grounds that people don't know what it means (at least I used it once in a lecture years ago, and afterwards a girl with blonde hair and no other assets asked me what it meant). Sounds enough like scheme so they ought to know, but they don't. And this is a movie. Otherwise the language seems clear, eloquent and good.

Best. You say no if Hollywood asks for you, now.

Jim

P.S. I suppose it would merely ball things up in the public's mind, but it might be interesting to show a brief shot of, say, The Massacre of Scio, which is fully as invented and arbitrary, really less real, than Guernica. The romantic tumult coming out in two different centuries, etc., and in totally different styles. No, it would confuse people.

The relationship between nations is bad. Franco-German feud.

The Germans take the Maroccan affair as a pretext of trying to break up the Entente Cordiale. This is the beginning of the world crisis

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JUSTIFICATION

To project Guernica on the air means to bring it to the cross-section of public understanding. People contemplating modern art always like to understand the painting. It shocks them, infuriates, or enchants them depending on their own capacity of capturing and editing emotions. What I would like to try to do is to find in the past visual elements, which could explain why this trend developed and what the psychological background of modern painting is.

It is certain that modern art is a reflection of the tremendous change through which human society passed and is still undergoing.

From 1898 in France there was a definite growth of popular education, the surge of socialism, the Dreyfus case, crystalization of opinions. On one side, authority, tradition, aristocracy, clergy; on the other side, defenders of freedom, intellectuals, protestants, free thinkers.

1904 - 1905 - 1906 is an era of big political unrest. Man starts to have a feeling of collectivity. The socialists are for no cooperation with the bourgeois government. Syndicalists are for direct action. Growth of industrial power: The peasant country of France starts to have an industry. Man comes from the village where he lived in a little individual house to live with others in big houses.

The relationship between nations is bad. Franco-German feud. The Germans take the Maroccan affair as a pretext of trying to break up the Entente Cordiale. This is the beginning of the world crisis

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Justification

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which grew to the explosion of 1914.

Unrest, unrest, unrest is the climate of France. Man with an "a" becomes men with an "e". All about mentioned developments are transitions in conception of an individual life. Public life takes up new importance. The sense of security in collectivity and the growth of movements super-impose themselves on private life. Man knows, feels the unrest and the coming catastrophes.

The face of a human being as an individual subject dissolves and integrates itself into patterns. To give a visual example, let us take a little house and a front of a big building with hundreds of windows. Behind those hundreds of windows is still humanity, much more so anonymous. There are still emotions, fears, desires, and human forms and beings. But the pattern of lines, masses, and windows break up the face. Face becomes faces. Individualism becomes collectivism; and patterns of collective life cover up, hide, the individual form, the human reality.

I would like to prove visually to the public that modern paintings, as they evolved with their breaking up of reality, are only a repetition or reflection of normal human surroundings. That psychologically, on the subconscious as well as a reality level, the individual human life is surrounded by patterns so strong and violent that we are sometimes in pain to see the human face of it.

The beginning of the 20th century sees an intense accumulation of production means. There are statistics, use of diagrams, graphs, or everything to simplify and utilize human movement geometrically to the biggest extent to make efficiency of industrial production profitable. Industry eats up individual enterprise. We see the birth and growth

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Justification

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of cartels and trusts. The little artisan, the little shop disappear. Big factories grow; big department stores appear. The country-side vomits men. They come to town. They live behind thick walls. All around them is a new symphony of metal, stone, development, unrest, political instability, evolution towards collectivity, and patterns.

Patterns of life: Designs for living (Bauhaus Dessau), furniture design. Everything is angular. We live amid lines, angles, circles, streamers, machinery, technology, and militarism.

Still bigger political unrest; still bigger mass movements. In Russia: Sovietisation; collective farming; collective thinking; collective education. In Germany: collective psychosis; pattern of uniforms covering up human instability, a brown shirt gives mental satisfaction to its bearer; growth of Nazism; mass production of man and mind. Patterns, patterns everywhere we look.

Picasso's paintings are condensed emotions of the distorted, unrestful humanity, the humanity behind the bars of patterns. It is reality, reality of emotion. "For reality alone, even when concealed, has power to arouse emotion." (Picasso).

"In my case a picture is a sum of distraction. I do a picture, then I destroy it in the end, though, nothing is lost; the red I took away from one place turns up somewhere else."—"Everyone wants to understand art. Why not try to understand the song of a bird? Why does one love the night, flowers, everything around one, without trying to understand them? But in the case of painting people have to understand."—"I want to get to the stage when nobody can tell how a picture of mine is done. What is the point of that? Simply, that I want nothing but emotion to be given off by it." (Picasso)

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GUERNICA

When I started to think what to do about Guernica, how to televise it, the following problem confronted me: When we present an educational film on Guernica to the on-looker, we are faced with a tremendous amount of destroying influence of familiar surroundings. When an individual goes to a theater or movie, he gives his willing attention. When his television set is bringing him any kind of a feature in his home, the best we can expect is to be greeted as a willing intruder.

Before explaining and building up Guernica as a painting in the home, I would like to show visually by taking mostly newsreel and still-life material (material that certainly the library of the Museum of Modern Art has in abundance) to illustrate all those concrete ideas about abstractions of human life which I mentioned in my Justification.

From then on, my ideas of how to film the painting itself are useless. I need a chronological table established by Mr. Barr. Once he gives me this precious indication as he desires to mix sketches of construction with the painting itself, only then, can I make a visual script of the filming of Guernica itself. I am no authority on Picasso and do not pretend to be one. Mr. Barr is one of the best in the world.

If I may make a suggestion: Television is a small screen. The only one definite thing we know about it is that it pays always to show close-ups or, in our case, details of the painting.

The reason I do not want to have any individual human face in my emotional build-up before showing Guernica is that I think that the terrific impact of disaster and emotions which is condensed in the faces and details of Guernica is so big that comparison shots with any living human being or beast would be bad taste and unnecessary. The human and emotional impact of Guernica is what I would like to stress; and, as we capture the emotions of the on-looker, the big artistry of Picasso, I think, will be very easily understood by the on-looker of cross-sectional education in his home. If Mr. Barr thinks so, could we keep away from symbolism and just concentrate on emotion, human tragedy as depicted by

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FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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THE MUSEUM OF MODERN ART

Date July 18, 1945

To: Mr. Barr

Re: _____

From: Mr. Sweeney

Dear Alfred:

I was very interested to see Zervos' letter but I cannot understand his "gripe." It mystifies me. And the tone of his subsequent letter of July 7 is still more incongruous.

I am attaching a cable received yesterday from Zervos regarding the Guernica materials. I told Curt that we need authorization from Picasso for sending the originals off the premises. I do not feel that the attached cable covers the point in any way. It is hard to know whether or not Curt made my point clear to Zervos. In any case, I do not know that a cable such as this over Zervos' signature would clear us should anything happen to the originals. And I am particularly worried in view of the damage to the Klees at the Meriden Press (the same press to which Curt wants us to send these). It seems a very untidy organization. Perhaps I am making a mountain of this. I would appreciate your opinion.

JJS:bk

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THE MUSEUM OF MODERN ART

Date May 21, 1945

To: Mr. Barr

Re: Book on Guernica

From: Mrs. Catlin

Alfred,

Mr. Sweeney has asked me to copy certain parts from Zervas' letter to Curt Valentin:

"Dans votre lettre vous me faites savoir avoir demande a M. Kahnweiler l'autorisation de Picasso pour publier un livre sur Guernica. Vous savez peut-etre que Picasso m'a donne par amitie le droit de photographier toute son oeuvre au fur et a mesure qu'elle voit le jour. Deux fois par mois je fais photographier peintures et dessins realises pendant ce laps de temps.

"Je consentirais donc que vous fassiez un tel livre a condition 1) que le livre soit digne de l'oeuvre de Picasso, qu'il n'y ait pas de textes fantaisistes et anecdotiques 2) que toute la documentation vous soit fournie par les "Cahiers d'Art" y compris des dessins que vous ne connaissez pas afin que ce livre soit absolument complet 3) que vous mentionniez sur la couverture "Editions Curt Valentin, New York ou autre titre "et Cahiers d'Art Paris, car vous n'ignorez pas que nous avons consacre un numero de "Cahiers d'Art" a cette oeuvre de Picasso 4) que vous nous versiez 20% du prix fort de chaque exemplaire pour les droits de photographies, textes, etc. Aux textes publies par nous je pourrais en ajouter d'autres tres interessants.....Il faudrait meme a la fin ajouter les gravures intitulees "Songe et mensonge de France" qui completent Guernica."