**LES AVENTURIERS DE L’ART MODERNE**

**CONDUCTEUR**

**EPISODE 5**

**LIBERTAD!**

**1930-1939**

**TC : 05 00 47**

**NARRATOR**

In 1919, young poets returning from the war found new weapons in Dadaism and Surrealism. In Moscow, the October Revolution of 1917 had toppled the old world order. Meanwhile, André Breton, Philippe Soupault and Louis Aragon launched their own grenades: they explored dreams and automatic writing, invented games, and founded reviews.

**TC : 05 01 14**

**NARRATOR**

Man Ray immortalized the small band with his camera, before returning to the arms of Kiki. Picasso mixed the colors of Olga with those of Marie-Thérèse. Salvador Dali explored the dark side of his unconscious, and was sidelined by the Surrealists as a result.

**TC : 05 01 31**

**NARRATOR**

In the early 1930s, the fascist threat forced artists to become more politically involved. But which guiding star could they turn to?

**TC : 05 01 42**

**TITRE DE L’EPISODE 5**

LIBERTAD!

1930-1939

**TC : 05 01 54**

**NARRATOR**

Louis Aragon found himself a family. Born to a father who refused to recognize him, he became a son of Stalin, the Little Father of the People. Elsa Triolet gave him her heart and an adoptive fatherland: The Soviet Union.

**TC : 05 02 13**

**NARRATOR**

Thanks to her, he entered the most orthodox Stalinist circles. Aragon learned to speak Russian, to wield the ideological hammer and the political sickle. He was about to betray his old companions once and for all.

**TC : 05 02 36**

**NARRATOR**

Aragon arrived in Ukraine on November 16th, 1930. André Breton had asked him to represent the Surrealist movement at the World Congress of Writers in Kharkov. A panel of writers from around the world had come to consider one major question: What defined the literature of the Proletariat? Who was in and who was out? Or, as Stalin’s subtext might have read, “Where does a bunch of bourgeois writers who are lazy by profession, homosexual by vice, and greedy by nature, get off calling their review *Surrealism In the Service of the Revolution?*” What did they know about the Revolution and the proletariat?

**TC : 05 03 15**

**TEXTE DANS ANIMATION**

*Surrealism In the Service of the Revolution*

**TC : 05 03 18**

**NARRATOR**

The message was clear: the Communists would declare war on the Surrealists, unless of course they started towing the party line. Aragon signed a detailed *mea culpa* stating that the Surrealists had been wrong about everything. They had despicably stood by the idealistic theories of Freud, and had shamefully defended traitors like Trotsky. They had been led astray. Aragon promised they would not have to be told again. From now on, they would submit all of their writing for review by the Party’s magnanimous censor board.

**TC : 05 03 56**

**NARRATOR**

When he returned home, he found Breton devastated by this betrayal. Aragon tried a few evasive maneuvers but their falling-out was inevitable. In 1932, Dali, Éluard, Crevel and a few others published a collective text excoriating Aragon’s intellectual cowardice. The title itself said it all: *Turncoat!*

TC : 05 04 27

NARRATOR

In the conflict between Aragon and Breton, who refused to submit to Stalin’s dictates, many fell somewhere in between. The USSR was a big question mark at that time, and their hearts were torn. As a result, many made the journey to go see for themselves. In 1933, the October Group set sail for the International Olympiad of Proletarian Theater, which was held in the USSR.

**TC : 05 05 03**

**NARRATOR**

Poet Jacques Prévert was the theater troupe’s scribe. With his brother Pierrot, his friends Mouloudji, Marcel Duhamel, Jean-Louis Barrault, and a few others, he put on plays in working-class neighborhoods and factories.

Since Soviet ships were not allowed to dock at French ports, the October Group sailed from London. These rabble-rousers with bad manners immediately made their presence felt on the ship.

**TC : 05 05 36**

**NARRATOR**

They slept in the cargo holds, took over the first class, and chased girls.

**TC : 05 05 43**

**NARRATOR**

When the ship stopped over in German ports, its hammer and cycle flying opposite the swastika flapping in the wind, they would come ashore. The ashes of banned books, burned in giant bonfires in 1933, still hung in the air. Some made contact with persecuted German Communists, while others visited brothels.

**TC : 05 06 13**

**NARRATOR**

No sooner had they arrived in Leningrad than they were greeted by the comrades of the Cobbler’s Marching Band, who were horrified to discover they had forgotten the lyrics to the *Internationale.* Welcome to the USSR. For several weeks, the October Group performed for enthusiastic crowds.

**TC : 05 06 40**

**NARRATOR**

At the Grand Theater of Moscow, Stalin welcomed the troupe in person. They were handed a letter to sign calling Stalin a political, artistic and all-around genius, but they refused. Jacques Prévert was asked why he wouldn’t become a Party member. “They’d lock me up,” he replied.

**TC : 05 07 12**

**NARRATOR**

After Jacques Prévert got home, André Gide prepared to take the reins. For some time, the Soviets had been trying to ensnare him in their web of propaganda. Gide was a household name. At over 60, many considered him to be a moral guiding voice. As one of the founders of the prestigious *NRF* publishing house, he had been active around issues that made him good comrade material: in *Recollections on the Assize Court* he criticized bourgeois justice, in *Voyage in the Congo,* he attacked colonialism. He had traveled to Berlin to defend the Communists accused of setting fire to the Reichstag. He had aligned himself with Moscow on several occasions. In short, Gide would make a pretty poster boy for the USSR.

**TC 05 07 28**

**CARTON DANS ARCHIVE**

*Presents*

**TC 05 07 31**

**CARTON DANS ARCHIVE**

*a Pathé Journal newsreel*

**TC 05 07 45**

**COUVERTURE DE LIVRE DANS ANIMATION**

*Voyage in the Congo*

**TC : 05 08 04**

**NARRATOR**

Gide was a very complex man, revered by some and accused of perversion by others. One had only to visit his home in Paris, on rue Vaneau, to realize there was more to him than met the eye. Male lovers old and new could be found in every corner, living there or passing through. His guests included writers from around the world and the champions of various causes.

**TC : 05 08 45**

**NARRATOR**

Across the hall lived Maria Monnom, Gide’s close friend and confidante, and mother to Elisabeth, the girl Gide had sired a daughter with to secure his lineage. Gide was named the baby’s godfather. Of a generous nature, he made his daughter’s mother a gift of Pierre Herbert, his lover at the time. Nonetheless, Gide would never forget his official wife, a cousin he had married years earlier and whom he had sent to live on a remote property.

**TC : 05 09 38**

**NARRATOR**

In June 1935, the apartment at rue Vaneau was in a state of pandemonium. Four secretaries typed away and the telephone rang off the hook. On the 21st, the International Congress of Writers for the Defense of Culture was to begin in Paris. André Gide had agreed to preside over the Congress with André Malraux.

**TC : 05 10 03**

**PANNEAU DANS ARCHIVE**

*Congress of Writers*

**TC : 05 10 06**

**NARRATOR**

230 delegates, including the big names in world literature, had arrived from the four corners of the globe to denounce fascism. In Germany, Hitler had usurped power, and for ten years now, Mussolini had been crushing Italy in his iron fist.

 **TC : 05 10 36**

**NARRATOR**

Humanist Europe was up in arms against Nazism, dubbed the “Brown Plague,” which had already begun to deport Jews and undesirable artists. Einstein, Brecht, and Thomas Mann fled Germany along with many others. In attendance were Heinrich Mann, Robert Musil, HG Wells, Aldous Huxley, Boris Pasternak and Isaac Babel.

**TC : 05 11 02**

**NARRATOR**

All the speakers were of the same persuasion: committed antifascists. Since the Congress was sponsored by members of the Party, none of the official guests digressed into Trotskyism, anarchism or surrealism.

**TC : 05 11 21**

**NARRATOR**

Louis Aragon played his cards so well he managed to keep André Breton off the roster of speakers. The two men had become sworn enemies. One lectured from the Presidential podium, while the other snickered in the back row.

**TC : 05 11 49**

**NARRATOR**

It was Paul Eluard who was to read André Breton’s speech. He was scheduled to appear at an evening session on the second-to-last day. By the time Paul Eluard got up to speak, the journalists had all gone home and the benches were empty. Eluard concluded with these words, which perfectly illustrated the rift between Communists and Surrealists: “*Marx said ‘Transform the world,’ Rimbaud said ‘Transform life’: for us these two mantras are one and the same.”*

**TC : 05 12 24**

**NARRATOR**

Surrealists and Communists both wanted a revolution, just not the same one.

**TC : 05 12 32**

**NARRATOR**

Eluard gradually distanced himself from Breton, whom he found too overbearing, too intolerant. He left the Hall of the Mutualité, for Faubourg St. Germain, where he could often find an artist critical of Aragon, Breton, and Communism, as well as political meetings in general. On that particular day, Picasso was also sitting in a café.

**TC : 05 12 57**

**NARRATOR**

He couldn’t keep his eyes off a striking brunette seated a few tables away. She kept herself amused by jabbing a sharp knife between her fingers. Within minutes, she was bleeding. Eluard knew the young woman: born to a Croatian father and a French mother, she had grown up in Argentina. She was 27, while Picasso was 55. She had worked with Georges Bataille, and moved in Surrealist circles. She was a photographer. Her name was Dora Markovitch, but she was known to all as Dora Maar.

**TC : 05 13 43**

**NARRATOR**

Two years earlier the painter had secretly fathered a second child: Maya, the half-sister of little Paulo. Picasso finally found a compromise with Olga. He would not grant her a divorce, but would compensate her handsomely.

When Dora Maar entered his life, Picasso made room for her. He opened his homes and his heart to her, and celebrated her in his paintings. He sent Marie-Thérèse to the countryside where she lived in a little house belonging to the dealer Ambroise Vollard. He went to visit her there regularly.

**TC : 05 14 25**

**NARRATOR**

Dora found him a new studio at 7 rue des Grands-Augustins, a spacious loft previously occupied by Jean-Louis Barrault, where the October Group had once rehearsed.

**TC : 05 14 38**

**NARRATOR**

The October Group had returned to the stage. Jacques Prévert and his troupe paid homage to the formation of the Popular Front. They toured striking workshops, department stores and factories.

**TC : 05 14 57**

**BANDEROLE DANS ARCHIVE**

*Renault Strikers*

**TC : 05 15 03**

**AFFICHE DANS ARCHIVE**

*Work and Bread*

**TC : 05 15 12**

**NARRATOR**

The newspapers sent their reporters into the field to cover the 1936 strikes. In Billancourt and Saint-Ouen, at Bastille and Republique, young photographers snapped photographs of parades, balls, and other festivities. These included three close friends whose names were still unknown: David Seymour, Henri Cartier-Bresson, and André Friedmann. Friedmann had taken a young brunette with a man’s haircut under his wing. Her name was Gerda Pohorylle and she was also a photographer. Both Jews, he was Hungarian and she was German. He had opposed the Nazis in Berlin, and she had fled the country in 1933. They crossed paths in Paris.

**TC : 05 16 04**

**NARRATOR**

When they arrived in France, Gerda and André lived on fish caught in the Seine, bread stolen from bakeries, and the few pennies their friend Cartier-Bresson gave them. The two starving artists were young, attractive and in love. In 1934, the magazine *Vu* sent André on assignment to Saarland. When he returned, he bought himself a Leica on credit. It was with this small and inconspicuous camera that the Hungarian covered the general strikes of 1936, the demonstrations, and the victory of the Popular Front.

**TC : 05 16 46**

**NARRATOR**

But the newspapers were not buying their photos, so the young couple devised a scheme to help their chances. They made the rounds of the publishers posing as a photographer’s assistant and sales agent.

**TC : 05 17 01**

**NARRATOR**

- “Who is this photographer?”

- “An American. A hero in his country. Newspapers all over the world are fighting over him.”

- “And this photographer’s name?”

- “Robert Capa."

And that was how André Friedmann came to be Robert Capa. Later, Gerda Pohorylle would chose the name Gerda Taro.

**TC : 05 17 25**

**NARRATOR**

On June 16th, 1936, Robert Capa and Gerda Taro missed one of the day’s big events: André Gide’s departure for Moscow. The Soviets had succeeded in getting the French literary Titan to pay them visit. The event was of considerable importance. Gide was a symbol in the USSR, and winning his support was a major cause.

**TC : 05 17 54**

**NARRATOR**

When his plane landed at the Moscow aerodrome, hundreds of reporters were there to greet him. The crowd offered him flowers and showered him with hugs and kisses. The Soviets spared no expense. An official Lincoln drove Gide to the Metropol Hotel where a deluxe suite was waiting: six rooms with a sumptuous living room, bathroom and piano.

**TC : 05 18 30**

**NARRATOR**

That evening, Gide dined with Aragon, who had arrived from London to welcome him. The two men were not fond of each other. Circumstances, however, required they come to a compromise.

**TC : 05 18 41**

**TITRE DE JOURNAL DANS ANIMATION**

*Maxime Gorki is dead*

**TC : 05 18 42**

**NARRATOR**

Maxime Gorki, a friend of Lenin’s, and the USSR’s most beloved writer, had just died. The country was in mourning. Gide wrote a speech to be delivered on the day of his funeral. But Aragon read it first and, finding it ridiculous, rewrote it. “There was no reason to let a French writer humiliate himself,” he said disingenuously. Gide delivered his speech on the Red Square under the watchful eye of comrade Stalin.

**TC : 05 19 27**

**NARRATOR**

Four days later, Gide took the train to Leningrad. There, he joined his travel companions who had arrived from France by boat, most notably Eugène Dabit, the author of *Hôtel du Nord,* and Jacques Schiffrin, the creator of the *Pléiade* edition of great works*.* Escorted by his retinue, Gide ventured deeper into the country.

**TC : 05 19 57**

**NARRATOR**

They traveled in a special railroad car with compartments, sleeping berths, and a breakfast nook. A motorcar drove alongside them carrying welcome banners for their admirers to wave when they arrived. Everywhere they stopped, the travelers were whisked off to banquets held in their honor. Each meal cost as much as one worker earned in a month. They were always taken to the most luxurious hotels and the best restaurants.

**TC : 05 20 34**

**NARRATOR**

Comrade Gide was uneasy. This isolation had begun to bother him. He wanted to meet the people.

**TC : 05 20 44**

**NARRATOR**

In Tbilisi he discovered the baths. He was overjoyed: “How extraordinary!” Taking care not to be followed, he returned.

**TC : 05 21 01**

**NARRATOR**

As time went on, cracks appeared in the façade. The visitors counted the long lines in front of shops, noted that products were of poor quality and in short supply. The censors redacted the speeches they wrote. They saw poor people by the thousands, but also the beginnings of an industrial bourgeoisie. They saw the emergence of patriotic nationalism, state-sanctioned art, and a new ruling class whose bureaucrats were out of touch with the people. They saw a total war being waged against religion, a puppet press, and an insufferable personality cult.

**TC : 05 21 54**

**NARRATOR**

Stalin was everywhere. The population worshiped, adored and feared him. Gide wanted to speak to him about the condition of homosexuals, who were being deported to camps for treatment. But Stalin refused to open his door.

**TC : 05 22 17**

**NARRATOR**

A few days later, André Gide and his companions left the country. On the plane back to France, the writer imagined the book he could write about his journey.

TC : 05 22 37

NARRATOR

Shortly after his return to France, André Gide had dinner with Clara and André Malraux in a restaurant on the Place des Victoires. Some thought of Malraux as the raider of Khmer riches: in 1925, he was sentenced by the tribunal of Phnom Penh for pillaging seven bas-reliefs from a temple in Angkor. Others thought of him as a friend of the Reds. But everyone knew him the author of *The Royal Way,* winner of the 1930 Interallié prize, and *Man’s Fate*, which garnered the Prix Goncourt in 1933.

**TC : 05 23 29**

**NARRATOR**

Gide was returning from the USSR. Malraux was back from Spain. The two men had plenty to talk about.

**TC : 05 23 43**

**NARRATOR**

Spain was a bloody battlefield. On July 18th, 1936, General Franco, the supreme chief of the Canary Islands and commander-in-chief of the armies of Morocco, rose up against the Republic. The French government sent Malraux to evaluate the scope of the rebellion.

**TC : 05 24 06**

**NARRATOR**

The writer landed in a capital on high alert. Militiamen in blue overalls had armed themselves with hunting rifles or antique guns. On the plazas, loud speakers broadcast news from around the country, and the news was bad: in three days the Fascists had conquered more than a third of Spain. A steady stream of trucks armed with rifles and machine guns flooded the streets. There were those that belonged to the Assault Guard, the Republicans, or the Trotskyites of the Marxist Worker’s Party, but it was the anarchists of the CNT who got the most cheers. For they had just saved Barcelona, and were leaving to mount an assault on cities conquered by the Fascist.

**NARRATOR**

Malraux veritably gushed about the war in Spain, and soon got carried away. The day after the insurrection, the Spanish Prime Minister had sent the French government a distress telegram. Meanwhile Franco had appealed to Mussolini and Hitler, who quickly dispatched bombers and war planes. Weakened by the conservative opposition, Léon Blum had aligned with the British position of non-intervention. The French Popular Front would not come to the rescue of its Spanish sister. Gide asked a few questions, but was quickly swept up by Malraux’s monologue, which he punctuated with big, graceful and descriptive hand gestures that were worthy of a bullfighter’s flourishes.

**TC : 05 26 08**

**NARRATOR**

As the meal wore on, Gide lost ground. He was overpowered by Malraux’s presence. His only concern was not appearing stupid in the company of this brilliant younger man. Besides, what really interested him about Malraux was not his thoughtful interpretation of Spanish anarcho-syndicalism, or the importance of the Moscow trials being kept a secret. No, what Gide wanted to know was the state of André and Clara’s relationship.

**TC : 05 26 38**

**NARRATOR**

Were they still in love? Would they split up? What was the name of the pilot Clara was smitten with? Where would André sleep tonight? Gide was a gossip who loved starting rumors. If he learned, for instance, that Malraux was meeting his mistress Josette Clotis after dinner, all of literary Paris was sure to know too.

TC : 05 27 10

NARRATOR

Malraux had been looking for planes and pilots ever since the war started. His tenacious ability to overcome any obstacle, his contacts at the Air Ministry, his wife Clara’s support, and the Spanish Republic’s gold all worked in his favor. In eight days, he had managed to buy several aircraft and to hire a handful of pilots.

**TC : 05 27 35**

**NARRATOR**

In August, he was named *Coronel* of the Republican Army. His mission was to train and command a squadron of volunteers based in Cuatro Vientos, ten kilometers Southwest of Madrid.

**TC : 05 27 52**

**NARRATOR**

And so the squadron *España* was born. It was made up of Italians, Spaniards, Germans and Russians. They were all adventurers and several were truly devoted to the cause. The crews did not speak the same language, many of the planes were second-hand, and there were no flags, ranks or uniforms. Everyone was on a first-name basis. Instead of the three-finger salute, the soldiers used a raised fist and a hearty *Salud.*

**TC : 05 28 41**

**NARRATOR**

The *coronel* was dressed in a tie and often a cap. He was a reflection of the unit he commanded, more anarchist than commander.

TC : 05 28 56

NARRATOR

On August 17th, the Coronel saw combat for the first time. The squadron’s mission was to hold back the Fascist column, which was getting dangerously close to Madrid. They had to watch out for anti-aircraft artillery, and fly for as long as possible above the cloud cover. The aircraft had no bomb launchers, so they had to make do with their hands. The bay doors swung open, and the men braced themselves as the wind whipped inside. There was a series of explosions; the fascist column had been stopped. The battle of Medellin was the first to be won by the Republican air force.

TC : 05 29 48

NARRATOR

While Malraux fought in Spain, Gide was putting the finishing touches on his own bomb, which he had been tweaking since his return from the USSR. He hoped to publish it soon. What did the book say? That he had made a mistake. Seen from up close, the land of socialism was a hell on earth. The Moscow Trials, which had just begun, made for an even darker picture. For the writer, they were comparable to those the Nazis brought against Communists after the Reichstag fire.

**TC : 05 30 23**

**NARRATOR**

Despite this terrible realization, Gide and all his friends asked the following question: Should it be published? Was it the right time? Most of his entourage recommended he put it off. The book would be used against Spain, where Fascists and Communists were facing off. One final argument: Hitler’s victory and the threat of fascism made supporting the USSR a moral obligation. It was the only country capable of standing up to Germany’s military might.

**TC : 05 30 59**

**NARRATOR**

Gide was ambivalent, so he sent the writer Pierre Herbart to Spain with instructions to show André Malraux proofs of the book.

**TC : 05 31 18**

**NARRATOR**

Herbart landed in Barcelona before rejoining Albacete, where Malraux was stationed.

**TC : 05 31 28**

**NARRATOR**

A strange atmosphere permeated the city, a mixture of anxiety and excitement. The population was awaiting the battle of Madrid.

**TC : 05 31 45**

**NARRATOR**

In a café in Albacete, surrounded by International Brigade volunteers who had been arriving from all over Europe, and military advisors sent by Moscow, Malraux read the proofs of André Gide’s book.

**TC : 05 32 12**

**NARRATOR**

He had reached his verdict before the last page: the work could prove harmful to the Soviets, who had armed Spain. It must not be published. Herbert rushed home to Paris, but he arrived too late. On the morning of November 5th, after making his final corrections to the proofs and without waiting for Malraux’s opinion, Gide had sent them to his publisher.

**TC : 05 32 43**

**TITRE LIVRE DANS ANIMATION**

*Back from the USSR*

**TC : 05 32 46**

**NARRATOR**

Moscow launched its first counterstrike. The *Pravda* informed its readers that, during his journey, the great writer André Gide had seduced a young man who was subsequently deported to Siberia. In Germany, the Nazis made the writer the white knight of the anti-Communist struggle. In France, the Communist press had a field day, while the Right celebrated. Shame and despair!

**TC : 05 33 27**

**NARRATOR**

The reactions were never tepid, no matter what side they came from.

**TC : 05 33 30**

**TITRE LIVRE DANS ANIMATION**

*Return from the USSR*

**TC : 05 33 31**

**NARRATOR**

With *Return from the USSR,* Gide, who was neither a surrealist, nor a militant, nor a politician, became one of the first writers to question the true nature of the Soviet regime. Six months and more than 150,000 copies later, Gide published *Afterthoughts on my Return from the USSR.*

**TC : 05 33 51**

**TITRE LIVRE DANS ANIMATION**

*Afterthoughts on my Return from the USSR*

**TC : 05 33 51**

**NARRATOR**

He had resumed writing after the Moscow Trial. In his first book, he had allowed himself a few overtures. In *Afterthoughts*, he closed all the doors.

*“The USSR is not what we hoped it was, what it promised to be, or what it still pretends it is: it has dashed all of our hopes. We must place them in something else, if we don’t want them to die.*”

TC : 05 34 24

NARRATOR

Photographers, journalists and writers arrived in Spain from around the world to bear witness. They shadowed fighters around Madrid, which was being bombarded day and night.

**TC : 05 34 41**

**NARRATOR**

Robert Capa and Gerda were there. George Orwell also joined the fray. Others fought with their pens, including Klaus Mann and his sister Erika, Pablo Neruda, and Anna Seghers.

**TC : 05 34 59**

**NARRATOR**

Capa and Gerda often went to visit Hemingway in the war-torn Casa Del Campo near the university. Sent to Spain by an American newspaper syndicate, Hemingway became the highest paid war correspondent in history, and an extraordinary symbol for the besieged Republic. He also met Dutch filmmaker Joris Ivens, whose film *The Spanish Earth* Hemingway would write the narration for.

**TC : 05 35 32**

**NARRATOR**

By that time, Gerda was signing photos under her own pseudonym, Gerda Taro. She was lively, cheerful, and magnificently brave. All the war reporters she frequented were in love with her. And she played games with them. She also played games with Capa, and it made him miserable. While he went tracking down war’s many faces, the one that haunted him most belonged to the woman he loved.

**TC : 05 35 59**

**NARRATOR**

They spent time in Barcelona and in Bilbao, and in the mountains between Almeria and Grenade. Nimble and quick, he got as close as possible to the battlefield thanks to his 35mm camera. Nimble and quick, he revolutionized way photography. Meanwhile, despite his best efforts, she loved him less than he hoped.

**TC : 05 36 30**

**NARRATOR**

Photography brought them closer. *Ce soir*, Aragon’s newspaper, published their photo spreads along with *Vu, Regards,* and *Life* magazine*.* They were sometimes signed Capa, sometimes Capa and Taro. But when Gerda asked for her independence, Robert had no choice but to agree.

**TC : 05 36 45**

**ICONOGRAPHIE TITRE DE JOURNAL**

*The Tragedy of Malaga*

**TC : 05 37 05**

**NARRATOR**

In February 1937, after Malaga fell to the fascists, the last two planes of the “*España* Squadron*,*”rechristened the “André Malraux Squadron*,*” took off to protect villagers fleeing before Franco’s columns. The first aircraft was forced to make an emergency landing, the second was ambushed by a pack of Italian fighters.

**TC : 05 37 58**

**NARRATOR**

The André Malraux Squadron was no more.

**TC : 05 38 12**

**NARRATOR**

What was Picasso doing while his country was being ravaged by war? He had made a permanent home in the studio at the rue des Grands Augustins. The artist led a quiet life. He received his dealers and his models, his friends and mistresses.

**TC : 05 38 37**

**NARRATOR**

Close friends were allowed into the master bedroom, where he would linger as late as possible lounging in bed, opening the mail, and reading the morning papers.

**TC : 05 38 59**

**NARRATOR**

He would fill his coat pockets with stones, chestnuts, lighters, buttons and pencils scavenged along the streets and wharves of Paris. Then he would go home to work until the arrival of Dora Maar, who lived only a short walk away.

**TC : 05 39 20**

**NARRATOR**

Picasso was obviously moved by the drama tearing his country apart. He was extremely generous with other Spanish artists, Catalonians in particular, who came to him for help.

**TC : 05 39 35**

**NARRATOR**

The Republican government commissioned Picasso to create a work for the Spanish pavilion at the Exposition Universelle of 1937. The painter agreed, but lacked inspiration. Paul Eluard had spoken to him a great deal about Spain, describing the atrocities committed by Franco against the civilian populations there. On two copper plates, Picasso engraved fourteen drawings which he entitled *Sueño y Mentira de Franco* or “The Dream and Lie of Franco.” But this hardly qualified as a finished artwork.

**TC : 05 40 26**

**NARRATOR**

On April 26, 1937, everything changed.

On April 26, 1937, a plane appeared in the sky over Guernica, a small town in Basque country. It was a German Heinkel of the Condor Legion. At half past four in the afternoon, the plane dropped its payload of bombs. The Heinkel returned later, this time with friends. The squadron destroyed the village one neighborhood at a time, along with the all the surrounding farms within a 10-kilometer radius.

The Lutwaffe had used Guernica to conduct its first experiment in total war: bombing primary targets and strafing secondary ones. Four hours of terror and 50 tons of explosives later, more than a thousand civilians were dead.

**TC : 05 41 38**

**NARRATOR**

The village was of no particular strategic importance. Franco’s objective was to demoralize the civilian population. Meanwhile, Germany and the Condor Legion, the artisans of the massacre, wanted to test new weaponry for the war to come.

**TC : 05 41 57**

**NARRATOR**

This mass murder sparked a wave of outrage throughout the world.

**TC : 05 42 05**

**TITRE DE JOURNAL DANS ARCHIVE**

*Visions of Guernica in Flames*

**TC : 05 42 09**

**NARRATOR**

Four days after the bombing of Guernica, Aragon’s Communist daily *Ce Soir* published photos of the massacre on the front page. Picasso saw the newspaper.

**TC : 05 42 27**

**TITRE DE JOURNAL DANS ANIMATION**

*Visions of Guernica in Flames*

**TC : 05 42 29**

**NARRATOR**

It triggered something in him.

**TC : 05 42 38**

**NARRATOR**

On May 1st, Picasso set to work.

**TC : 05 42 51**

**NARRATOR**

He made the first studies of what would become a hundred studies for the work, all photographed by Dora Maar. They represented panicked people, mauled and screaming. Drawing upon drawing fell to the floor. Picasso tried to introduce a few touches of color, but eventually gave up and chose black and white. Picasso remained in a kind of creative frenzy for the next several days, adding to the mountain of sketches and failed attempts.

**TC : 05 43 36**

**NARRATOR**

On May 9th, a first composition appeared on paper. On the 11th, he hung a giant canvas on the wall of the workshop, angling it slightly so that it fit vertically. Perched on a ladder, he equipped himself with long-handled brushes. He began to paint.

**TC : 05 44 20**

**NARRATOR**

By early June, the work was completed.

**TC : 05 44 34**

**NARRATOR**

On July 12, 1937, *Guernica* was exhibited in the Spanish pavilion of the Exposition Universelle. The public found the work upsetting and disorienting. Many considered the painting abstruse. The Republicans were baffled; the Communists were only moderately appreciative. But the artist couldn’t care less. Once the work was finished and exhibited, he agreed to let it tour around the world on the condition that any revenue would be donated to the Republic. And he decided never to return to Spain so long as freedom had not been restored. Then, letting his defenders and detractors cross swords without him, he climbed into his Hispano-Suiza, and drove Dora Maar, Paul Eluard and Nusch back down to Mougins for the summer, forgetting all about the bombing of Bilbao.

**TC : 05 45 47**

**NARRATOR**

In July 1937, while Capa returned to Paris to sell the couple’s photos, Gerda was covering a vast Republican offensive launched in the direction of the city of Brunete, northeast of Madrid. Gerda wanted her photos to prove to the world that non-intervention was a myth and that the German and Italian troupes were solidly supporting fascists.

**TC : 05 46 28**

**NARRATOR**

Through her viewfinder, the photographer captured the glare of bombs, the mortal dance of airplanes, and the sight of men falling beneath bullets. She also documented the slow agony of the Republican troops.

On July 25th, Gerda stood by the side of a road to Madrid. She was supposed to send her photos before returning to Paris the following day to join Capa.

**TC : 05 47 07**

**NARRATOR**

Gerda waved down a passing car. There were wounded in the backseat, so the young photograph jumped onto the footboard. The driver pulled away. Some ways down the road, a tank appeared. The car swerved out of the way, but the tank sideswiped Gerda’s side. She was brought to an American hospital, where she was operated on that very night. She asked that Capa and the staff of *Ce Soir* be informed.

**TC : 05 47 58**

**NARRATOR**

She died the following day at dawn. She was 27 years old.

**TC : 05 47 59**

**TITRE DE JOURNAL DANS ARCHIVE**

*Miss Taro Was Killed Near Brunete*

**TC : 05 48 11**

**NARRATOR**

Three days later, at 8 o’clock in the morning, Gerda’s flower-bedecked coffin approached the Austerlitz station. Robert Capa watched the approaching train. Soon after, he fled to Amsterdam to mourn his great love in solitude.

**TC : 05 48 39**

**NARRATOR**

On Christmas Eve 1938, the fascists launched their final offensive against the North of the country. After their triumph at Ebro, the fascists traveled up the coastline toward Barcelona.

The Republicans had to get out before the French border closed. Thousands of them took to the roads on foot or in broken-down, overloaded trucks. An official motorcade crossed Barcelona for Le Perthus transporting works by Goya, Velasquez or Titian that the government was sending to Geneva. Josette Clotis and Malraux climbed into one of these cars.

**TC : 05 49 28**

**NARRATOR**

At their feet lay a cardboard box and some bags containing the last reels of a film. It was a movie Malraux had been shooting for the Republicans in Barcelona amidst the bombings, power outages, and food shortages.

Its purpose was to let the entire world know that non-intervention was a mistake. But the film wasn’t finished yet. Only two-thirds of the scenario had been shot. They would finish the vital parts, shoot pickups and retakes, in the south of France. They would edit in studios near Paris.

**TC : 05 50 19**

**NARRATOR**

On January 28th, 1939, André Malraux and Josette crossed the French border at Le Perthus along with 140,000 refugees who would see the last of their hopes die in the French camps.

**TC : 05 51 11**

**NARRATOR**

On February 10th, Franco’s troops sealed the entire border.

On the 27th, France and Great Britain recognized the Franco regime.

Madrid fell on March 28th.

On April 1st,1939, the war against Spain ended.

WWII was about to begin.

**TC : 04 51 38**

**CARTON**

END OF THE FIFTH EPISODE

**TC : 04 51 42**

**GENERIQUE DE FIN**