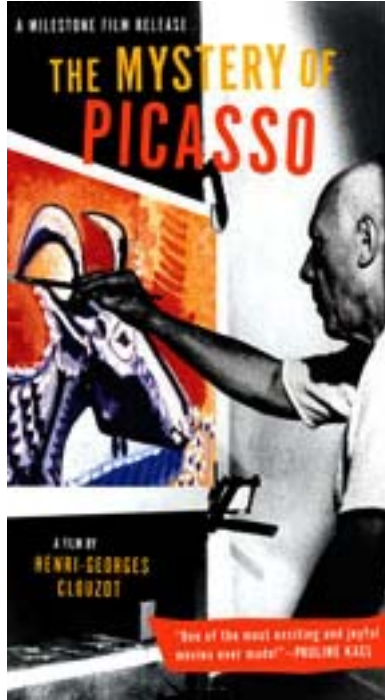


Henri-Georges Clouzot's
The Mystery of Picasso



(Le Mystère Picasso)

"One of the most exciting and joyful movies ever made!"
— Pauline Kael

*"Pure and delightful enchantment — a feast for the eyes.
A film anyone interested in art or the creative process should see."*
— Raymond J. Steiner, *Art Times*

"Amazing. 'Picasso' may be the most original art documentary ever made."
— Newsweek

*"Rare, precious and irreplaceable. This is an unparalleled opportunity to watch
one of the world's most creative minds — the Twentieth Century
equivalent of watching Michelangelo transform the Sistine chapel."*
— Catharine Rambeau, *Detroit Free Press*

Released by Milestone Films
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Credits

The Mystery of Picasso (Le Mystère Picasso). France. 1956. A Filmsonor presentation.
Running time: 75 minutes. MPAA rating: PG. Aspect ratios: 1:1.33 and last reel in Cinemascope.
Black-and-white and Eastman color.

Starring Pablo Picasso
Producer and Director..... Henri-Georges Clouzot
Screenplay Henri-Georges Clouzot
Music Georges Auric
Orchestra Direction..... Jacques Metehen
Director of Photography Claude Renoir
Cameraman Jacques Ripouroux
Assistants Daniel Diot and Maurice Kaminsky
Sound Joseph de Bretagne
Sound Editing Henri Colpi
Photography Editing Henri-Georges Clouzot
Color Spotting..... Claude Leon (LTC)
Production Company..... Filmsonor

Recipient of the Prix du Jury, Cannes Film Festival 1956

Film Description

Like a matador confronting a bull, the artist approaches his easel, his eyes blazing. As he wields his brush, we see *through* the canvas as the artwork unfolds, erupts, *dances* into being before our eyes. Pablo Picasso, the most influential artist of the twentieth century, is making a painting, and Henri-Georges Clouzot, the famous French director (*The Wages of Fear*, *Diabolique*), is making a movie.

In 1955, Clouzot joined forces with his friend Picasso to make an entirely new kind of art film — a film that could capture the moment and the mystery of creativity. Together, they devised an innovative technique — the filmmaker placed his camera behind a semi-transparent surface on which the artist drew with special inks that bled through.

Clouzot thus captured a perfect reverse image of Picasso's brushstrokes and the motion picture screen itself becomes the artist's canvas. Here, the master creates, and sometimes obliterates, 20 works (most of them, in fact, destroyed after the shoot), ranging from playful black-and-white sketches to Cinemascope color murals — artworks which evolve in minutes through the magic of stop-motion animation. Unavailable for more than a decade, *The Mystery of Picasso* is exhilarating, mesmerizing, enchanting and unforgettable. It is simply one of the greatest documentaries on art ever made. The French government agreed — in 1984 it declared the film a national treasure.

Distribution History

Lopert Films, the art-house arm of United Artists, originally released *The Mystery of Picasso* in the United States. The film, which was unanimously awarded the Prix du Jury at the 1956 Cannes Film Festival, premiered in New York in October 1957. The film elicited diverse interpretations from journalists. The *New York Times* said the “film rates better as light entertainment than as a serious art

film;” while the *New York Herald Tribune* wrote “In terms of art, *Le Mystère Picasso* is an important film. In terms of entertainment, it is spotty.” Its theatrical release was brief. In France, where it was hailed as a *success d’estime*, the box office was slightly better. After a few years, the distribution rights lapsed and the film disappeared from sight.

In 1980, plans to create a museum devoted to Picasso prompted Marin Karmitz of the French distribution company, MK2, to wonder about the film’s disappearance and to look into acquiring the international rights. *The Mystery of Picasso* had been out of distribution for more than twenty years. When Clouzot arranged to make the film with Picasso, the artist granted commercial distribution of the picture for five years to the director and Filmsonor. On his part, Picasso agreed to destroy the canvases created once the shooting was completed. At the end of the five years, all rights reverted to the Picasso estate. Jacqueline Picasso, the artist’s widow, had been reluctant to allow the film to return to international distribution. MK2’s contract took two years to complete after wading through 500 pages of legal documents and negotiating with the estates of Picasso, Clouzot, and Filmsonor.

After playing in the 1982 Cannes and Montreal film festivals, *The Mystery of Picasso* had a commercial re-release in France and throughout Europe. Large audiences and enthusiastic critical reception motivated the heirs to ask for a minimum of \$1 million for the American release. After two years of no takers and a reduced asking price, the Samuel Goldwyn Company bought the rights and successfully re-released the film the United States in 1986. The video was then put out through Vestron Video. By the time that Goldwyn sold out to Metromedia in the mid-1990s, Vestron had already gone bankrupt. All rights lapsed and reverted to Madame Clouzot. Together, Milestone and Teledis instigated negotiations with Clouzot’s widow and, after a year, a contract was drawn up. Milestone has made brand-new prints using the original internegative that surpass those of the original release. Now, once again, *The Mystery of Picasso* is available for the cineastes and Picassophiles of North America to enjoy.

The film’s initial box office failure led critic André Bazin to deem it too original to be fully appreciated in its time. In 1984, the French government declared the film a national treasure. *The Mystery of Picasso* today is appreciated, studied and lauded as one of the finest art documentaries and illustrations of creative genius ever made. “When we are all dead, you and me and everyone,” said Clouzot to Picasso, “the film will still continue to be projected.”

Production Details

In a prophetic article that appeared in a 1935 issue of *Cahiers d’Art*, the author Christian Zervos related, from memory, a conversation with Picasso. Zervos paraphrased the artist as stating:

It would be very interesting to record photographically, not the stages of a painting, but its metamorphoses. One would see perhaps by what course a mind finds its way towards the crystallization of its dream. But what is really very curious is to see that the picture does not change basically, that the initial vision remains almost intact in spite of appearances.

Twenty years later, this concept would become a reality in *The Mystery of Picasso*.

Clouzot, who was himself an amateur painter, first met the great artist when he was only twelve. As adults, the men, who were friends and neighbors, had long discussed the possibility of collaborating. However, one thing was certain — they did not want to produce a typical art documentary. Both

relished the idea of capturing the evolution of a painting without the usual cinematic methods (i.e., the artist or experts' commentary, static shots over the painter's shoulder, piecemeal views of the canvas, etc.).

Many films about painting have already been made, and often very good ones. But they all contained the same constitutional flaw. They restricted themselves to analyzing a work in space, leading the gaze of the viewer from one detail to another, thus disregarding the virtue of the pictorial work which is always, and indeed above all, balance. To dismantle a work of art into detached pieces, to shake these fragments about in a bag, pull them out again and fit them together like the pieces of a jig-saw puzzle, can only be compared to butchery, or conjuring tricks. I doubt that this game can achieve an understanding of the canvas. This time, Picasso and I, forbade ourselves any kind of cutting, in both senses of the word. The analysis of drawings and paintings is a chronological analysis, it is the description of the thought patterns of a creator. Having abandoned camera shifts, we have foregone the easiness of the commentary, since we are convinced that words can never intimate abstract values.

(Henri-Georges Clouzot, reprinted in the 1982 Cannes Film Festival catalog)

When Picasso received a promotional bottle of American ink, he discovered that its most interesting feature was that it easily bled through paper, producing a perfect image on the reverse side. *Voilà* — a solution! A camera was mounted on a frame and focused on the back of a semi-transparent canvas. Thus, the actual moment of creation could be viewed, without interruptions.

The small film crew and Picasso assembled at the Studios de la Victorine in Nice, not far from Picasso's villa, La Californie, in Cannes, during the summer of 1955. Editor Henri Colpi, in an article that appeared *Cahiers du Cinéma* (#58, April 1956), wrote: "All of the collaborators of the film, from the most humble to the most important, had the feeling of participating in a unique adventure." From noon until eight in the evening from July through September, Picasso, his ever-fertile imagination overflowing, painted, while the crew watched in amazement. Picasso was overheard saying, "If only the cinema had filmed Rembrandt!" Now, here was a chance to allow future generations the opportunity to watch an influential, artistic genius at work.

Arianna Huffington, in *Picasso: Creator and Destroyer*, describes the atmosphere on the set:

[T]here were all the trappings of adventure in the Victorine Studios: sweat, tension, excitement, exhaustion; the buzzing, booming confusion of soundmen, gaffers and assorted technicians; the sepulchral tones in which Clouzot announced his intentions while feverishly sucking on his pipe: "My intention is to make a pedagogical film for those interested in art." "And to think that I wanted to make a cartoon!" sighed Picasso.

Originally, Clouzot conceived the film as a ten-minute short. After the first rushes though, he and the entire crew were "speechless." Spurred on by Picasso (who arrived on the set everyday with new ideas), Clouzot was determined to raise the funds for a longer project. Afraid that the avant-garde subject would not attract an investor, Clouzot approached George Lourau of Filmsonor, France's largest production company, and backer of Clouzot's previous two films. Lourau agreed and provided enough support for production to continue through the summer and expand beyond the initial concept. Clouzot wrote a section involving himself and Picasso that would explain "the rules of the game" and show what the camera set-up looked like. And when Picasso remarked that he wanted to paint in oil on larger canvases, Clouzot was able to accommodate him — in Cinemascope even! The final large-scale painting, *La Plage de la Garoupe*, took more than eight days to complete.

As Colpi states, the fight between the intentions of the artist and the resistance of the material showed that the creative process did take some effort and was not all divine inspiration as the seemingly improvised sketches might indicate. However, the entire film demonstrates Picasso's unflinching imagination and his famous statement, "I do not search, I find" — success or failure — rings true.

The reverse-canvas set-up would not work with oil paint. However, Clouzot did not want to give up the immediacy of the creative act, especially since the ink sketches were so brilliant and effective. He finally solved the problem by placing a stop-motion camera on the same side of the canvas as Picasso, shooting each brushstroke. This maintained the exclusion of the artist from the frame. Although, in theory, this start-stop process was the complete opposite of the spontaneity of the previous works, Clouzot devised a way that would give the illusion of the painting coming to life before the viewer's eyes. He placed the pieces of film in chronological order and dissolved from one to the next.

At first, the seams were visible. Some reels had over 300 splices. The lab results showed that certain colors often would not hold their position or consistency onscreen. The technicians of LTC went to the United States and returned with the solution: the drifting color would be removed and reinserted in the desired place. The process was dubbed "*presse Picasso*", the Picasso printing method. It is this film lab, and only this lab, which still strikes the prints of the film today.

The director of photography was Claude Renoir, nephew of Jean Renoir — France's leading humanist filmmaker. On the first day of filming, Picasso murmured, "Oh! The grandson of Auguste Renoir!" The film is a black-and-white film printed on a color negative except, exclusively, when the color paintings fill the screen. By shooting the film this way, Clouzot wished that the viewer would come to believe that the real world is in black and white, while painting opens us to a wealth of color.

Except for an introduction and the brief interlude in which Picasso races against the clock, the film contains very little dialogue. Georges Auric, one of France's leading composers and an old friend of Picasso, provided an incredibly expressive score, designed to suit each "visual performance" in mood and length, that added to the film's drama and suspense. At the end of every canvas, he allotted a moment of silent appreciation for the completed picture.

Picasso agreed that after the shooting was complete, he would destroy all the canvases he had worked on for the film. In this way, the motion picture itself became the work of art. In January 1957, ironically perhaps, Ray Bradbury published a short story in *Playboy* magazine titled "In a Season of Calm Weather" (later changed to "The Picasso Summer"), in which a young couple travels to France to meet Picasso. On the beach, an elderly man, possibly Picasso himself, draws large murals in the sand that are washed away with the rising tide.

A couple of the paintings did, indeed, survive the decreed destruction. Leonard Klady, in an informative article on the making of the film that appeared in the March/April 1986 issue of *Film Comment*, reported that Arnold Glimshire of New York's Pace Galleries confirmed the existence of two paintings created for the film — the finale, *La Plage de la Garoupe* and *La Corrida*. Glimshire at one point served as the paintings' American representative, but he no longer knew who owned the elusive works.

Also still in existence is a sculpture that Picasso created on a lark to commemorate the production. Made from a lens box (the head), a light stanchion (the torso), an easel stand (the back legs) and

some old boxes, *The Centaur* can be spotted at the end of the film. Television producer David Wolper, who bought the piece from Picasso's son and estate executor Claude Picasso, donated the sculpture to the Los Angeles County Museum of Art in the mid-1980s. Wolper, in a *New York Times* article (February 11, 1986), said that Picasso allegedly asked Clouzot, "Shouldn't the end of the film have something in it from the film?"

As with all of his films, Clouzot pushed his star to near exhaustion. Forced to work in the presence of a crew in the afternoon (as opposed to his normal, late-night creative bursts), Picasso had to readjust his working methods. Under the intense studio heat lamps that, according to Picasso, "made the sun outdoors seem like Iceland", the artist, clad only in shorts and looking much younger than a man of seventy-five, grew accustomed to the necessary fitful starts and stops.

Picasso's despondency increased in the winter of 1955, during which time, under doctor's orders, he was forbidden to work. He refused to attend a private screening of the film. Jacqueline, his companion and later wife, conveyed the disappointment of Auric and Clouzot, and Picasso rose to the occasion, appearing in an elegant dinner jacket and his favorite hat, an English bowler.

A steady stream of impressive visitors had dropped by the set to see "the star" in action: Jean Cocteau, Jacques Prévert, Luis Buñuel, and others. All of the French Riviera was buzzing about the film production. When the film showed in Cannes, despite the anticipation, a near-riot occurred. The audience reacted with such hostility that Picasso was asked to attend the second screening to pacify the filmgoers. Nevertheless, the film garnered the Prix du Jury.

André Bazin, calling it a film of "incomparable importance", wrote:

The action, if there is one, has nothing to do with the usual dramatic situations; it is a pure and free metamorphosis; it is fundamentally a direct understanding of the freedom of the mind, rendered perceptive by art; it is also the realization that this freedom is a lasting one. Then, the exhibition as such becomes an enchantment when the bold and newly-formed shapes appear before our eyes.

A young critic writing for *Cahiers du Cinéma* also rhapsodized about *The Mystery of Picasso*. François Truffaut wrote in his review: "The film is about poetry and we feel overwhelmed by it ... A work by Picasso created before our very eyes! That is a miracle which, if need be, would justify the greatness of cinema."

A 1961 program note from the Museum of Modern Art, New York, reprinted this Clouzot quote:

Now, art lovers will be able to live through the experience of a genius as they watch his lines merge into forms while shades are blended into brilliant colors. Mind you, even the performance of a master has its ups and downs; both Picasso and I felt it important to record the many difficulties and the fumbling sometimes more significant than the victories ... I hope the public will share in the suspense, as I did when a curve which the artist would like on the right sweeps over to the left side of the paper, and Picasso, a magician in spite of himself, transforms a flower into a bird. With everyone exhausted by the pace, Picasso tirelessly sparked forth veritable fireworks of lines and colors, reflecting all the themes of his lifetime. As the bloody corridas, still lifes and nudes streamed forth endlessly from his fertile brain, he made one think of an old wizard waving brushes and paints.

Picasso and the cinema

Picasso, both the man and his work, had appeared on film before *The Mystery of Picasso*. He participated in Nicole Védres' 1949 documentary *La Vie commence demain (Life Begins Tomorrow)*, which also featured interviews with André Gide, Jean-Paul Sartre, Le Corbusier and others.

Georges Sadoul wrote an essay, "Picasso Cinéaste" (published in a 1961 issue of *Les Lettres Françaises*), an account of his assistance on a 16mm film directed by Picasso in September 1950. Henri Langlois, the founder of the Cinémathèque française, persuaded Picasso to contribute a short motion picture for a special festival at Antibes. Picasso and his small crew playfully shot the film at his studio in Vallauris, a former perfume factory. Picasso whipped together an impromptu sculpture, related how he used to draw little figures on his sisters' arms, transformed his cameraman's face into a living mask, and animated paper cutouts and silhouettes (preliminary examples of ephemeral art created and destroyed for the purpose of capturing it on celluloid). In 1961, when Sadoul wrote his article, the film had never been seen by the public and had disappeared into the artist's villa — a grand old house, stacked to the rafters, that essentially functioned as an early Musée Picasso.

The Belgian director Paul Haesaerts made two films about the artist in 1950: *De Renoir à Picasso (From Renoir to Picasso)* and *Visite à Picasso (Visit with Picasso)*. The latter includes a scene in which Picasso paints mythical creatures on a large glass plate that separates the artist from the camera. The viewer sees the work as it materializes in a perfect reverse image, but unlike Clouzot's film, Picasso is also visible and the eye can choose to concentrate on the glass or on the artist.

Alain Resnais (French director of art-house classics *Hiroshima Mon Amour* and *Last Year at Marienbad*) teamed up with Paul Eluard, the poet and close friend of Picasso, to create the short but powerful film *Guernica*, focusing on Picasso's famous mural of the same name. Quick cuts and dramatic shots of the painting are combined with an Eluard poem about the horrors of war.

Italian Luciano Emmer produced a featurette simply called *Picasso* in 1955. The film goes into more details about the life and work of Picasso from the Blue Period to *Guernica*. It contains a section shot on location in Vallauris in which Picasso, as agile as ever, moves about on ladders in the vault of the Temple of Peace to make a mural described by the biographer Roland Penrose as "representing a gigantic birdlike demon meeting its destruction at the hands of a hero of class nobility." A second episode depicts Picasso building a large statue made of a variety of found objects on the floor of his studio, but again according to Penrose, it has the feeling of being rehearsed.

The Emmer and Resnais films are both important examples of the art documentary. According to André Bazin, "*The Mystery of Picasso* constitutes, in effect, the second revolution of the film on art." The film is a totally original approach that stands as a work of art in its own right."

Henri-Georges Clouzot (1907–1977)

French director, scenarist, and dramatist, Henri-Georges Clouzot was born November 20, 1907 in Niort in the west of France. Poor vision and ill health forced him to abandon plans for a naval career. In hopes of becoming a diplomat, he studied political science and law. Clouzot served as secretary for a right-wing politician for a short time, but this plan was soon abandoned when he decided, at age twenty, to become a journalist.

After working as a newspaper reporter at *Paris-Midi*, he began working as a screenwriter in 1931. That same year he directed a short picture, *La Terreur des Batignolles*. Between 1931 and 1933 Clouzot collaborated on many scripts, mostly for small French films, and worked as assistant director to Anatole Litvak and German director E.A. Dupont. He also worked in Berlin from 1932–33 preparing French versions of German movies. In 1933, his frail health forced a temporary suspension from any activity and he spent several years convalescing in a sanatorium.

Clouzot returned to screenwriting in 1938, and in 1942 he made his directorial debut with the small but effective thriller, *L'Assassin Habite au 21* (*The Killer Lives at 21*), starring Pierre Fresnay. His next film, *Le Corbeau* (*The Crow*), brought him both fame and notoriety — and nearly ended his career. An absorbing suspense drama about a small French town terrorized by an epidemic of poison-pen letters, it commented sharply on the quality of French provincial life. A Nazi-run company produced the film and allegations followed that it was used in Germany for anti-French propaganda. After the Liberation, the film was temporarily banned from exhibition and Clouzot was suspended from any motion picture activity for six months. He did not make another film until 1947.

A skilled craftsman, Clouzot was an acknowledged master of suspense — but unlike the great Alfred Hitchcock, he lacked any sense of humor. His most thrilling and best-known films are *Les Diaboliques* and *Le Salaire de la Peur* (*The Wages of Fear*), both of which were commercial hits abroad and starred his wife, Brazilian native, Vera Clouzot. Clouzot's non-thrillers reflect his pessimistic view of society and its institutions. Even the lovers in such films as *Manon* and *La Vérité* (*The Truth*) are typically amoral and destined to torment one another.

Clouzot usually wrote his own scripts, often free adaptations of successful novels. He was a meticulous worker, planning every shot long before film production began. This fastidiousness earned him the scorn of the New Wave critics and directors in the 1960s. In addition to mastery of suspense, he is known for obtaining high standards of performances (despite his reputation for rough handling) and an experimental visual style. His films won many awards at festivals worldwide, including the Palme d'Or (the top prize) for *Le Salaire de la Peur* at the 1953 Cannes Film Festival and the 1960 Best Foreign Language Oscar® for *La Vérité*.

Soon after his wife's death in 1960, Clouzot married Inez de Gonzales, an Argentinean thirty years his junior. Continuing ill health caused him to abandon several projects in his final years. Henri-Georges Clouzot died in France in 1977 at the age of 69.

Filmography (as both Director and Screenwriter)

La Terreur des Batignolles (short — 1931); *L'Assassin habite au 21* (*The Killer Lives at 21*) (1942); *Le Corbeau* (*The Crow*) (1943); *Quai des Orfèvres* (*Jenny Lamour*) (1947); *Manon* (1949); “*Le Retour de Jean*” [a segment in the film *Retour à la vie*] (1949); *Miquette et sa mère* (*Miquette and Her Mother*) (1949); *Le Salaire de la peur* (*The Wages of Fear*) (1953); *Les Diaboliques* (*The Fiends*) (1955); *Le Mystère Picasso* (*The Mystery of Picasso*) (1956); *Les Espions* (*The Spies*) (1957); *La Vérité* (*Truth*) (1960); *La Prisonnière* (*Woman in Chains*) (1968); also an incomplete documentary, *Brésil* (1950–51), and a feature abandoned due to illness, *L'Enfer* (1964).

“*The only interesting film Clouzot has made is one in which he was seeking, improvising, experimenting, one in which he lived something: Le Mystère Picasso.*” — Jean-Luc Godard (from *Godard on Godard*)

Pablo Picasso

Born October 25, 1881 in Málaga, Spain, on the Mediterranean coast, Pablo Diego José Francisco de Paula Juan Nepomuceno Crispín Crispiniano de la Santísima Trinidad Ruiz Picasso was the son of a painter and teacher. Eventually, he would simply sign himself Picasso, his mother's surname. By the age of 13 he demonstrated such extraordinary talent that his father renounced painting and gave his brushes, canvases and oils to his son. At 15, Picasso had his own studio and was painting ten to fifteen hours a day.

That same year, 1896, he was admitted to the Barcelona School of Fine Arts, after taking one day to complete the entrance exam — most applicants took one month. A year later he entered the Royal Academy of San Fernando (Madrid) as an advanced student. Picasso was not, however, an enthusiastic student and he spent most of his time in the Prado, acquainting himself with the works of such masters as Goya and Velazquez.

Returning to Barcelona, Picasso became associated with a group of avant-garde writers and artists who assembled informally at the Café Els Quatre Gats (The Four Cats), “a Gothic tavern for those in love with the North.” The group discussed painting trends in Paris as well as theater, politics and philosophy. One frequent patron was the anarchist Mikhail Bakunin: “Let us put our trust in the eternal spirit which destroys and annihilates only because it is the unsearchable and eternally creative source of all life.” Picasso would follow this philosophy throughout his long and varied career.

In 1901, Picasso took up temporary residence in Paris, acknowledged as the international center of artistic and intellectual ferment. For the next four years he traveled between France and Spain, developing an expressionistic style that fused such diverse influences as Toulouse-Lautrec, Van Gogh, Munch and El Greco into a monochromatic approach uniquely his own: the Blue Period. Paintings from this time featured melancholic figures, including beggars and blind musicians.

In 1904, Picasso moved permanently to Paris. He lived in a famous ramshackle building in Montmartre that its artist residents dubbed the “Bateau Lavoir” (the laundry boat), named for the laundry barges on the Seine. There he met Fernande Olivier, the first of his long-term mistresses and muses. Her memoirs later described Picasso at that point in his life as:

Small, black, thick-set, restless, disquieting, with eyes dark, profound, piercing, strange, almost staring. Awkward gestures, the hands of a woman, poorly dressed, badly groomed. A thick lock of hair, black and shining, slashed across his intelligent and obstinate forehead. Half-bohemian, half workman in his dress, his long hair brushed the collar of his worn-out jacket.

John Richardson (who has embarked on an extensive, multi-volume biography of Picasso) writes that the more we know about Picasso's personal life, especially his domestic existence and romantic affairs, the easier it becomes to unravel the mysteries of his work. In an essay published in *The New York Review of Books* in 1980, Richardson states: “This is especially true after 1918, when abrupt changes in style imply that one wife or mistress has been substituted for another.”

After meeting Fernande in 1904, the somber, pessimistic style that had haunted his work for the past few years gave way to the brighter figurative paintings of the Rose Period. Circus performers replaced the sick and destitute characters of the blue realm.

In Paris, he quickly met a number of other creative spirits, among them Georges Braque, Henri Matisse, Henri Rousseau and Juan Gris. One of his first patrons was Gertrude Stein. Critics Guillaume Apollinaire and Max Jacob would soon write glowingly of his genius.

Around 1907, Picasso became fascinated with African masks and incorporated his impressions of them in his seminal painting, *Les Femmes d'Alger*. It would not see the light of day for many years. Even members of *la bande à Picasso* were mortified. In this same period, he and fellow painter Georges Braque, who viewed *Femmes d'Alger* as nothing less than a revolution, embarked on a series of formal experiments leading to the style that indelibly changed the art world: Cubism.

The critical storm produced by Cubism was not detrimental to Picasso's career. In fact, in 1909 he felt financially secure for the first time. Working tirelessly, he expanded the Cubist thesis in canvas after canvas and created the first Cubist sculptures — painted constructions of wood and sheet metal.

During World War I, Picasso remained in Paris. He painted throughout the conflict and did not leave his adopted city until 1917. That year, he, Jean Cocteau, and Eric Satie went to Rome to work with Serge Diaghilev's Ballet Russes. Their collaboration produced *Parade*, for which Picasso designed the sets and costumes.

While working on *Parade*, Picasso met Olga Koklova, one of Diaghilev's dancers, and in 1918, they were married. At this time, in one of the radical shifts that characterize Picasso's career, he began making paintings in a spare, cool, neoclassical style. In 1921, Picasso's first son Paulo was born. The painter's initial delight in his family was reflected in a series of affecting images of mother and child, rendered in his new unadorned style. After a turbulent marriage, they separated in 1935.

By 1924 the artist underwent another dramatic stylistic conversion as he explored the hallucinatory universe of surrealism. A chance meeting in 1927 with the striking and athletic seventeen-year-old Marie-Thérèse Walter once again altered his painting style. Marie-Thérèse and her voluptuous sexuality pervade his work of the early thirties. He fell for the intelligent painter and photographer Dora Maar in 1935 (the same year Marie-Thérèse bore Picasso his second child, Maya) and the portraits of her reflect a range of emotions.

When the Spanish Civil War broke out in 1936, Picasso was horrified by the barbarism of the conflict. To protest and commemorate the bombing and destruction of the small town of Guernica, he created a monumental monochromatic painting for the Spanish Government Building at the Paris World's Fair. During World War II, when Nazi officers occupying Paris came to visit the "decadent" artist, he would give them postcards of *Guernica* as ironic "souvenirs."

In 1944, Picasso designed the peace dove symbol subsequently adopted by the United Nations. In 1946, he met Françoise Gilot, who lived with him for seven years. Their children Claude and Paloma were born in 1947 and 1949. The family lived most of the time in the south of France in a series of houses made possible by Picasso's continuing financial success. During this period, the artist began experimenting with ceramics and painted canvases with a lighter, almost playful tone. "It takes a long time to become young," he said. "Now I can really start my youthful work."

Picasso joined the Communist party shortly after the Liberation, "because the Communists are the bravest in France ... as they are in my own country." The Communists (whose doctrine advocated only for Socialist Realism, condemning all else as "bourgeois decadence") enthusiastically embraced

the celebrity in their ranks. Because of Picasso's politics, the United States denied him a visa to attend the giant 1957 retrospective of his work at New York's Museum of Modern Art.

In 1954, Picasso met Jacqueline Roque, whom he married some seven years later. During the last years of his life, he became increasingly reclusive, preferring only to work and be with his wife and a few friends. He continued to work at a pace that would have exhausted a much younger man, sketching and painting throughout the day and often into the night. On April 8, 1973, he died in his home at Mougins at the age of 91.

Georges Auric (1899–1983)

Georges Auric was one of France's finest composers of film music. Born February 15, 1899 in Lodève, France, Auric started composing at 15, and wrote scores not only for film, but also for the stage, concert hall and ballet. With Darius Milhaud, Arthur Honneger, Francis Poulenc, Louis Durey and Germaine Tailleferre, Auric was one of "les Six," young composers who sought to carve out new directions in music in the 1920s. In 1924, Auric was among the Parisian intellectuals who appeared in René Clair's avant-garde film, *Entr'acte*.

In 1930 Auric wrote his first film score for Jean Cocteau's *Le Sang d'un Poète*. He went on to compose scores for nearly 100 films, including all of Cocteau's films as well as motion pictures by directors René Clair, Max Ophüls, John Huston, Jean Delannoy, William Wyler, Alberto Cavalcanti and Henri-Georges Clouzot.

Auric's scores won awards at Cannes, Venice and other international film festivals. Auric's haunting theme from the film *Moulin Rouge* (1952), with lyrics by Bill Engvick, later became a hit in the US. A record of the title music from *Bonjour Tristesse* (1957), with words added by the film's screenwriter Arthur Laurents, was popular for Gogi Grant. In 1962 he was appointed director of the Paris Opéra and Opéra-Comique, but in 1968 resigned most of his official positions in order to compose. Auric published his autobiography, *Quand j'étais là*, in 1974. In his last years, he returned to "pure" music, producing *les Imaginées*, a series of works for small chamber group and *Double-jeux* for the piano.

Selected Filmography (as Composer)

Le Sang d'un Poète (The Blood of a Poet) (1930); *A nous la Liberté* (1931); *Lac aux Dames* (1934); *Gribouille/Hearts of Paris, L'Alibi* (1937); *L'Eternel Retour (The Eternal Return)* (1943); *Dead of Night* (1945); *Caesar and Cleopatra, La Belle et la Bête (Beauty and the Beast), La Symphonie pastorale* (1946); *Hue and Cry, It Always Rains on Sunday, Les Jeux sont faits (The Chips Are Down)* (1947); *L'Aigle à Deux Têtes (Eagle with Two Heads)* (1948); *Les Parents terribles, Passport to Pimlico* (1949); *Orphée (Orpheus)* (1950); *Caroline Chérie, The Lavender Hill Mob* (1951); *Roman Holiday, Moulin Rouge, Le Salaire de la Peur/The Wages of Fear* (1953); *Du Rififi chez les Hommes (Rififi), Lola Montes* (1955); *Gervaise, Le Mystère Picasso* (1956); *Celui qui doit mourir (He Who Must Die), Heaven Knows Mr. Allison* (1957); *Bonjour Tristesse* (1958); *Le Testament d'Orphée (The Testament of Orpheus)* (1960); *The Innocents* (1961); *Le Rendez-vous de Minuit* (1962); *L'Arbre de Noël* (1969)

Claude Renoir (1914–1993)

Born in Paris on December 4, 1914, Claude Renoir was the son of Pierre Renoir and grandson of master painter Auguste Renoir. He began his cinematography career under the direction of his uncle, Jean Renoir, after a period of apprenticeship with Christian Matras and Boris Kauffman. His color

photography, with its sensual effects, has been particularly praised. He is not to be confused with his uncle Claude Renoir (b. August 4, 1901, Paris), brother of Jean and Pierre Renoir and producer or production manager on several of Jean's films.

Selected Filmography (as Cinematographer)

Toni (1935); *La Vie est à nous, Une Partie de Campagne (A Day in the Country)* (1936); *La Grande Illusion (Grand Illusion)* (1937); *La Bête Humaine (The Human Beast)* (1938); *The River* (1951); *La Carrozza d'Oro (The Golden Coach)* (1952); *Eléna et les Hommes, Le Mystère Picasso (The Mystery of Picasso)*, *Crime et Châtiment (Crime and Punishment)* (1956); *Les Tricheurs (The Cheaters)* (1958); *Et mourir de Plaisir (Blood and Roses)* (1960); *Cleopatra* [2nd unit only] (1963); *La Curée (The Game is Over)* (1966); *Barbarella* (1968); *The Madwoman of Chaillot* (1969); *The Adventurers* (1970); *The Horseman* (1971); *French Connection II* (1975); *The Spy Who Loved Me* (1977); *Attention! Les Enfants regardent (Attention, The Kids Are Watching)* (1978); *Le Toubib* (1979)

Henri Colpi (1921–)

Henri Colpi was born in Brigue, Switzerland, on July 15, 1921. He studied film editing at the Institut des hautes études cinématographiques (IDHEC) in Paris. After graduating, he switched to film journalism, as editor of the magazine *Ciné-Digest* and the critical anthology, *Le Cinéma et ses Hommes* (1947). Later, in 1963, he wrote a book on film music, *Defense et Illustration de la Musique dans le Film*.

His film career began in 1950 when he edited or directed several short subjects. Colpi gained prominence as the editor, from 1955–1961, for Alain Resnais' films, including the art-house classics, *Hiroshima Mon Amour* (1959) and *Last Year at Marienbad* (1961). He also edited Charlie Chaplin's controversial, *A King in New York* (1957) and Andrei Tarkovsky's award-winning final film, *The Sacrifice* (1986). In 1961, he directed his first full-length feature film, *Une aussi longue absence*, which won the grand prize — the Palme d'Or — at the Cannes Film Festival. He has since also directed for French TV.

Filmography (As editor)

La Pointe courte (1954); *Nuit et Brouillard (Night and Fog)* (1955); *Le Mystère Picasso* (1956); *A King in New York* (1957); *Hiroshima mon amour* (1959); *L'Année dernière à Marienbad (Last Year at Marienbad)* (1961); *Détruire dit-elle (Destroy She Said)* (1969); *Chantons sous l'Occupation* (1976); *Dilitis* (1977); *Offret (The Sacrifice)* (1986)

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Milestone Film & Video

With more than 14 years experience in art-house film distribution, Milestone has earned an unparalleled reputation for releasing classic cinema masterpieces, new foreign films, groundbreaking documentaries and American independent features. Thanks to the company's rediscovery, restoration and release of such important films as Mikhail Kalatozov's award-winning *I am Cuba*, Pier Paolo Pasolini's *Mamma Roma*, and Alfred Hitchcock's *Bon Voyage* and *Aventure Malgache*, the company now occupies an honored position as one of the most influential independent distributors in the industry. In 1999, the *L.A. Weekly* chose Milestone as "Indie Distributor of the Year."

Amy Heller and Dennis Doros started Milestone in 1990 to bring out the best films of yesterday and today. The company has released such remarkable new films as Manoel de Oliveira's *I'm Going Home*, Bae Yong-kyun's *Why Has Bodhi-Dharma Left for the East?*, Hirokazu Kore-eda's *Maborosi*, and Takeshi Kitano's *Fireworks (Hana-Bi)*, and now, Tareque and Catherine Masud's *The Clay Bird*.

Milestone's re-releases have included restored versions of Luchino Visconti's *Rocco and His Brothers*, F.W. Murnau's *Tabu*, Merian C. Cooper and Ernest B. Schoedsack's *Grass and Chang*, Henri-Georges Clouzot's *The Mystery of Picasso*, and Marcel Ophuls's *The Sorrow and the Pity*. Milestone is also working with the Mary Pickford Foundation on a long-term project to preserve, re-score and release the best films of the legendary silent screen star. In recent years, Milestone has re-released beautifully restored versions of Frank Hurley's *South: Ernest Shackleton and the Endurance Expedition*, Kevin Brownlow's *It Happened Here* and *Winstanley*, Lotte Reiniger's animation masterpiece, *The Adventures of Prince Achmed*, Michael Powell's *The Edge of the World* (a Martin Scorsese presentation), Jane Campion's *Two Friends*, Gillo Pontecorvo's *The Wide Blue Road* (a Jonathan Demme and Dustin Hoffman presentation), Conrad Rooks' *Siddhartha* and Rolando Klein's *Chac*. Milestone's newest classic film, E.A. Dupont's *Piccadilly* — starring the bewitching Anna May Wong in one of her finest roles — played at the 2003 New York Film Festival and is opening theatrically nationwide in 2004.

For 2004, Milestone will also be releasing *The Big Animal*, Jerzy Stuhr's wonderful film parable (based on a story by Krzysztof Kieslowski).

Milestone has fruitful collaborations with some of the world's major archives, including the British Film Institute, UCLA Film & Television Archive, George Eastman House, Museum of Modern Art, Library of Congress, Nederlands Filmmuseum and the Norsk Filminstitut. In 2000 Milestone's 10th Anniversary Retrospective was shown in venues nationwide and Milestone donated revenues from these screenings to four major archives in the United States and England to help restore films that might otherwise be lost.

In 2003, Milestone released an important series of great silent restorations including the horror classic *The Phantom of the Opera*; an early neorealist adaptation of Emile Zola's *La Terre*; and an historical epic of Polish independence, *The Chess Player*. Other video highlights for the year included Roscoe "Fatty" Arbuckle and Buster Keaton's *The Cook & Other Treasures*, and three incredible animation releases: *Cut-Up: The Films of Grant Munro*; *Norman McLaren: The Collector's Edition*; and *Winsor McCay: The Master Edition*.

In 1995 Milestone received a Special Archival Award from the National Society of Film Critics for its restoration and release of *I am Cuba*. Eight of the company's films — Charles Burnett's *Killer of Sheep* (to be released in 2004), F.W. Murnau's *Tabu*, Edward S. Curtis's *In the Land of the War*

Canoes, Mary Pickford's *Poor Little Rich Girl*, Lon Chaney's *The Phantom of the Opera*, Clara Bow's *It*, Winsor McCay's *Gertie the Dinosaur*, and Merian C. Cooper, Ernest B. Schoedsack and Marguerite Harrison's *Grass* — are listed on the Library of Congress's National Film Registry. On January 2, 2004, the National Society of Film Critics awarded Milestone Film & Video their prestigious Film Heritage award for "its theatrical and DVD presentations of Michael Powell's *The Edge of the World*, E.A. Dupont's *Piccadilly*, André Antoine's *La Terre*, Rupert Julian's *Phantom of the Opera*, and *Mad Love: The Films of Evgeni Bauer*."

Cindi Rowell, director of acquisitions, has been with Milestone since 1999. In 2003 Nadja Tennstedt joined the company as director of international sales.

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— William Arnold, *Seattle Post-Intelligencer*

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