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films

THE ADVENTURERS OF MODERN ART

TV DOCUMENTARY SERIES 6 X 52'

Writer DAN FRANCK // Directors AMELIE HARRAULT & VERONIQUE LAGOARDE-SÉCOT

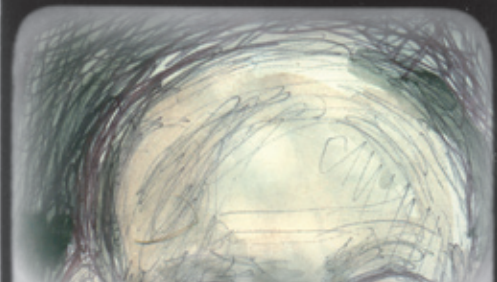
TECHNICAL INFORMATION

Title	<i>The Adventurers of Modern Art</i>
Original Title	<i>Les Aventuriers de l'Art Moderne</i>
Genre	Documentary series
Length	6 x 52 '
Support	Original Illustrations, Animation & Archives
Writer	Dan Franck
Adaptation	From Dan Franck's best-selling trilogy <i>Bohemian Paris, Libertad!, Midnight</i> (Translated in 22 countries)
Directors	Amélie Harrault & Véronique Lagoarde-Ségot
Music Composer	Olivier Daviaud
Language	French / German
Budget	2,5 M €
Producers	SILEX FILMS - Priscilla Bertin, Elisa Larrière, Judith Nora
Co-producer	ARTE France - Arts and Culture Unit
Editing	October 2013
Delivery	December 2014
Broadcast	September 2015 - Sunday / Prime Time

PITCH

Adapted from Dan Franck's literary trilogy *Bohemian Paris, Libertad!, Midnight* – The documentary series made up of six episodes plunges us into Parisian life in the beginning of the twentieth century, a hotbed of artistic creation with the blossoming of Fauvism, Cubism, Dadaism, and surrealism. Through illustrations, animation and original archives, the film will trace the highs and lows, scandals and celebrations, tragedies and the triumphs that shaped the phenomenal period of Modern Art from the basement of the “Bateau-lavoir” in 1900 to the last shudders of World War II.

The main characters are called **Pablo Picasso, Max Jacob, Gertrude & Leo Stein, Guillaume Apollinaire, Ernest Hemingway, Henri Matisse, Jean Cocteau, Kiki...** artists, art dealers, muses who came to France from all over Europe and left an indelible mark on the 20th century. These glorious subversives were adventurers before becoming heroes.



"Artwork of Amélie Harrault"

AUTHOR'S NOTE

Dan Franck

I wrote each of the episodes so that they could be watched as a saga. I had no wish to accomplish the work of a historian, as I have no claim to this title. Instead, using facts, eyewitness accounts and innumerable literary sources, I crafted an imaginary web above the world upon which the protagonists could tiptoe. I described these poets, painters, sculptors, writers, musicians and filmmakers, as one would give form to characters in a novel.

In Montmartre, at the beginning of the last century, they were admirable iconoclasts. With the advent of success, they bought fast cars and discovered the sun and the sea. The Russian Revolution seduced them right up until the first salvos of Stalinism; they were often united by the Spanish Civil war, yet Nazi occupation of France was to cause irreconcilable rifts. They loved and lost, became envious or congratulated each other; some never ceased to move upwards whereas others died from drink or heartbreak. The years turned these people into personalities, shaping their exceptional destinies. They traced the outline of half a century where lives were shaken up beyond recognition by world events. These different strata of meaning are important to me – individual stories acting as tributaries of a larger era, a story - anything but a thesis - of lives scattered between nations, always coalescing in Paris, the capital of the universe at that time.



Nu Allongé
Amedeo Modigliani

SYNOPSIS

Episode 1 // BOHEMIAN

In joyous, early 20th century Montmartre, a band of penniless artists comprising **Max Jacob, Picasso, Apollinaire, Derain** and **Vlaminck**, among others, takes up residence in an old piano factory : le Bateau-Lavoir. Soon enough, anyone who is anyone in the way of painters, writers, and art collectors is rubbing shoulders in the shabby-chic hallways of their warehouse. The bohemian lifestyle that they cultivate revolves around doing work, meeting muses, and making merry.

Meanwhile, on the other side of the Seine, Matisse, known for leading a life of austerity, is busy turning the established order upside down at the Salon d'Automne of 1905, exhibiting works that burst with flamboyant color. Fauvism is born. From within the murky halls of the Bateau-Lavoir, Picasso prepares his response. Paying homage to their respective visions of modernity, the two painters ready their brushes for a contest of canvases.

Episode 2 // GLORY

Picasso responds to Matisse with *Les Femmes d'Alger (O.J. Version O)*. The canvas causes a scandal and ushers in the aesthetic of cubism. Not long thereafter, however, a series of rifts occur. Picasso, now wealthy from record sales figures, leaves the Bateau-Lavoir. Apollinaire moves into the heart of the Saint-Germain neighborhood. The poet Max Jacob, the poorest of them all, is one of the only bohemians to continue living in the hardscrabble misery of Montmartre. When the First World War breaks out, yesterday's friends part ways forever. **Braque**, Derain, and Vlaminck go to the front. Picasso stays in Paris. Apollinaire is wounded on the front lines in 1916.

Episode 3 // MONTPARNASSE

On being released from the hospital, Apollinaire discovers what life is like in Paris during the war. In Montparnasse, foreign artists - most of whom are Jewish, having fled the anti-Semitism of Eastern Europe - are dying of hunger. They form the **School of Paris**. **Soutine**, the poorest of the Russian artists, strikes up a friendship with **Modigliani**, the handsomest of the Italians. In 1917, Apollinaire stages a performance his play *Les Mamelles de Tirésias* using the subheading "surrealist drama." The word "surrealist" is born. It catches on, becoming common currency in art circles around the globe.

One year later, Apollinaire succumbs to the Spanish flu. Modigliani passes away on January 24, 1920. His funeral, attended by all the artists of Montparnasse, brings the age of bohemianism to a definitive end.

Episode 4 // JAZZ

The war has ended, and the streets erupt in celebration. Montparnasse swings to the rhythms of jazz and hops to the buzz of lively cafés. Paris is a movable feast. Conceived as reactions against the absurdity of war, the Dadaist and Surrealist revolutions are underway. Leading the charge are “the three musketeers”: **Breton**, **Aragon**, and **Soupault**, backed by **Man Ray**, **Desnos**, **Tzara**, and many others. In 1919, one of the major works of the Surrealist movement is unveiled : *Les Champs magnétiques*.

The model **Kiki**, revered by every painter of the day and poised to be crowned queen of Montparnasse, has a tumultuous love affair with **Man Ray** before he takes off with **Lee Miller**.

Episode 5 // LIBERTAD !

The interwar period is significant for its tumults of enthusiasm and illusion. Communism is a tempting alternative, and the desire for social, moral, artistic, and political revolution hangs in the air..

In 1936, war erupts in Spain. **Malraux** and **Hemingway** are covering the Republicans’ struggle as journalists, and photos by **Capa** and **Gerda Taro** get published in the international press, fostering a broader awareness of the conflict. In April 1937, the Guernica massacre inspires Picasso to create a monumental canvas symbolizing the violence perpetrated by Franco’s supporters and by fascism more generally. The Spanish Republic is lost, and one war ends as another begins.

Episode 6 // MIDNIGHT

World War Two erupts, and France mobilizes its war effort. After the debacle of June 1940 and the Occupation of Nazi Germany, Europe is in tatters, and artists and intellectuals flee in droves. Old friends among those who stay behind are eventually torn apart. Some manage to get comfortable with the new normal. **Sacha Guitry** acts in shows. **Cocteau** makes up for Vichy’s hatred of him - for his overt penchant for pederasty, for his publicly known addiction to opium - by winning his occupier’s sympathy. Malraux eats lobster in the South. **Arletty** and **Coco Chanel** jump into bed. **Trenet**, **Chevalier**, and **Piaf** sing. **Céline** avows a consubstantial anti-Semitism. **Sartre** and **Beauvoir** hold court the Café de Flore and **Robert Desnos** is busy concealing his Resistance activities. Many make do as they can, and others pay for their commitment with their lives. When the war at last is over, Paris reawakens to find that an astonishing work has been created from within its war-torn midst: the film *Les Enfants du paradis*, an homage to freedom written by **Jacques Prévert** and masterfully directed by **Marcel Carné**.



Story intro en peinture animée
(A Brouillon rendu Photoshop)



"Artwork of Amélie Harrault"

Pl 01 [6"]

animation : fumée
de la locomotive -

transition
métamorphose -



in
→
perso

Pl 02 = [5"]

Animation = La foule
marche dans la fumée -

- tout
perso.

transition
métamorphose
dans mouv -



Pl 03 - [4"]

Animation :
l'artiste soulève ses
valises et les pose
sur son épaule.

PRODUCER'S NOTE

Priscilla Bertin, Elisa Larrière, Judith Nora

THE ADVENTURERS OF MODERN ART is primarily aimed at viewers who are passionate about Art, but we are betting on the fact that the modernity and originality of the visuals as well as the narrative approach will also be able to attract a younger audience, fans of TV series, comic books, and animated films.

In THE ADVENTURERS OF MODERN ART, the starting point is the artist. Dan Franck therefore uses a **human point** of view to take us through a half-century of creativity and passion with one ambition: offering an experience for viewers that is both entertaining and enriching. For us, there is no better way to understand this period than to discover who were the real people behind Modern Art and make it understandable for the **whole family**.

The script is an impressive mix of **historical details and novelistic atmosphere**. The series share common references with fiction, using storytelling, cliffhangers and recurring characters. Dan Franck has opted for a personal tone for the commentary. He is sometimes ardent and impertinent, a tad mocking – but always passionate. This omniscient narrator tells the stories of our heroes in the present, “as if we were there.” He is at every party and in every war. He opens for us the doors to painters’ studios and cafés.

An exceptional subject calls for exceptional visuals. To meet this goal, we had to bring together two virtuosos of moving images who operate in two very different – but in our opinion, complementary – domains: Amélie Harrault (for illustrations and animation) and Véronique Lagoarde-Ségot (for archives). Both directors are hard at work turning Dan Franck’s text into images and creating the visual identity of the series. The series will be a mix of **original archives (70%) and traditional animation (30%)**.

The development on the project began in February 2012 with ARTE. We are currently completing the screenplays for all six episodes and researching archive material. Editing will begin in October 2013 and last one year. Simultaneously, Amélie Harrault will concentrate on her storyboard and animatique (an animated storyboard with the near-definitive colours, techniques, and timing). As of January 2014, a team of five people will work on creating the 90 minutes of animation to be used in the series. Our objective is to deliver the broadcasting masters in **December 2014**.

For a long time, Dan Franck had refused offers to adapt his trilogy. He told us he had waited for an original and unprecedented proposal. Together, we have patiently built up our dream team. Now, the adventure can begin.



THE TEAM

WRITER // DAN FRANCK is a Golden Globe winner (Best Miniseries or Motion Picture Made for Television) for his work on the series *Carlos* by Olivier Assayas, which also premiered at the Cannes Film Festival in 2010. He is a prolific novelist and one of the most successful scriptwriters in France. The trilogy has been published in more than 22 countries.

DIRECTOR // AMELIE HARRAULT first studied at the Fine Arts Academy of Toulouse (Les Beaux Arts) then at EMCA, the animation school of Angoulême. Her first professional short film, *Mademoiselle Kiki et les Montparnos* has been praised by the animation community and is now travelling all around the world in the most prestigious festivals.

DIRECTOR // VERONIQUE LAGOARDE- SÉGOT has already a noteworthy career as a film editor for Cinema and TV, as lately *Braddock America* directed by Jean-Loïc Portron (ACID selection - Cannes 2013) and *5 Broken Cameras* by Emad Burnat and Guy Davidi (IDFA Award 2011 / Sheffield & Sundance awards 2012 /nominated for Oscar 2012).

COMPOSER // OLIVIER DAVIAUD is an experienced musician, music composer and arranger over 80 albums of well known French artists. Recently, he has been the composer for Joann Sfar's films: *Gainsbourg a heroic life* (Cesar-best first film 2011) and *The Rabbin cat* (César-Best Animated Film 2012) He has composed the original score for *Mademoiselle Kiki et les Montparnos* by Amélie Harrault.

SILEX FILMS

Based in Paris, SILEX FILMS is an independent film company created and run by Priscilla Bertin, Elisa Larrière and Judith Nora, with an eclectic line up of features, TV fictions, creative documentaries, multimedia and art works. The three producers have had different career paths and share complementary experiences in both the French and International markets. They produced jointly all their films, but Judith Nora will be the point-person for this particular project.

Graduated from the Tisch School of the Arts (NYU), Judith made her debuts in production at Miramax in New York, before creating and running the production department of Ad Vitam where she produced *Sangre* by Amat Escalante (Cannes 2005), *To Die Like a Man* by Joao Pedro Rodrigues (Cannes 2009), *Going South*, by Sébastien Lifshitz (Berlinale 2010) and the documentary *An American Journey* by Philippe Séclier, theatrically released in the US. The first feature of Silex Films: *Last Winter* by John Shank was presented at the 68th Venice Film Festival.

In 2010 Silex was part of “the 10 producers to watch” according to Variety magazine.

TEASER

TEASER

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