

Chagall

l'Envolée Onirique



"On ne sait jamais avec Chagall, lorsqu'il peint, s'il dort ou s'il est réveillé. Quelque part, dans sa tête sans doute, il doit y avoir un ange."

Pablo Picasso

OPERA GALLERY

GENEVE

MARC CHAGALL



Foreword

Marc Chagall is without a doubt one of the most famous artists of the 20th century. This artist left us a considerable number of masterpieces and he was commissioned for more than 50 projects such as stained glass pieces for the cathedrals of Metz and Reims and for the UN headquarters in New York, a mural painting at the Metropolitan Opera House of New York, the decoration of the Opera Garnier ceiling in Paris just to name a few.

The simple mention of his name makes us travel to enchanted and mystical countries. We are transported to a magical world where floating lovers mix with cockerels, goats and donkeys which fly above cities and the countryside, where we breathe the perfume of his multicoloured flower bouquets, and vibrate with his inimitable range of colours.

I am proud to invite you to an exhibition which gathers some of the most characteristic pieces of this artist who for me is a poet of modern painting and even more: a myth. He flirted with different schools and movements such as fauvism, cubism, expressionism or surrealism but he never completely became part of them. His work is unique because it depicts his own life, his experiences and personal feelings.

The preparation of this exhibition which celebrates the 25th anniversary of the artist's death took a very long time. The whole team of Opera Gallery Geneva has been working on it for almost 18 months. Each piece that you can admire today was selected with special care.

Chagall's paintings are part of the most important private and public collections, it is difficult to keep track of all the retrospectives and exhibitions that have been dedicated to his work but such an exhibition has never taken place before in a private venue in Geneva.

Let yourself get caught in Chagall's dream-like universe!

Jordan Lahmi
Director

Avant-propos

Marc Chagall est sans conteste l'un des plus célèbres artistes du XXème siècle et c'est non sans raison. Cet artiste nous a laissé une œuvre considérable, dont plus d'une cinquantaine de commandes publiques tels les vitraux des Cathédrales de Metz et de Reims, un vitrail dans l'enceinte du siège des Nations Unies à New York, la peinture murale au Metropolitan Opera de New York, ou encore la décoration du plafond de l'Opéra Garnier à Paris pour n'en citer que quelques unes.

La simple évocation de son nom nous fait voyager vers des pays féeriques et mystiques. Nous sommes transportés dans un monde où des amoureux flottants côtoient des coqs, des chèvres et des ânes qui volent au dessus de paysages citadins ou champêtres, où nous respirons le parfum de ses bouquets de fleurs et vibrons par sa palette de couleurs inimitable.

Ainsi, je suis fier de vous offrir une exposition regroupant des œuvres caractéristiques de cet artiste qui pour moi, est un poète de la peinture moderne et même plus : un véritable mythe. Il a courtoisé diverses écoles, courants et mouvements tels le fauvisme, le cubisme, l'expressionisme ou le surréalisme mais sans jamais complètement les épouser. Son œuvre est "à part", unique car ce sont sa propre vie, ses expériences et ses sentiments personnels qu'il nous fait partager.

La préparation de cette exposition qui célèbre les 25 ans de la mort de l'artiste fut un travail de longue haleine. Toute l'équipe d'Opéra Gallery Genève y travaille depuis près de 18 mois et c'est avec grand soin que nous avons sélectionné chaque œuvre qui vous est présentée aujourd'hui.

Ses œuvres font partie des plus grandes collections privées et publiques d'art moderne et l'on ne compte plus les expositions et retrospectives qui leur ont été consacrées. Cependant, jamais une exposition d'une telle envergure n'avait été organisée à Genève dans un lieu privé.

Laissez vous happer par l'univers onirique de Chagall !

Jordan Lahmi
Directeur

Marc Chagall was born under the name Moshe Segall in 1887 in Vitebsk, Russia (today’s Belarus). He comes from a very devout hassidicjewish family. From a humble background, his father works for a fishmonger, he however has a happy childhood in a family of nine children. He is his mother’s first and favoured son and the first years of his life are influenced by his trips to his grandfather’s farm, Jewish customs and Russian folklore. He also plays the violin, which is a traditional musical instrument of the Russian Jewish culture.

All the memories from his childhood and teenage years will become strong recurring themes in his work.

When he is 20, he moves to Saint Petersburg where he takes painting lessons with Nicolas Roerich and Leon Bakst with whom he will assert his colourist talents. He becomes interested in the pioneer painters of Paris such as Cézanne, Van Gogh, Lautrec or Matisse.

In 1910, a patron sends him to Paris for a short stay. He settles there a year later, rents a studio at La Ruche which he shares with Modigliani and Soutine. He meets Guillaume Apollinaire, Blaise Cendrars and Fernand Léger who become friends.

In 1914, he goes back to Vitebsk and the war forces him to stay in Russia. He relocates there until 1922, founds a museum and an art school and creates theatre settings. In 1915, he marries Bella Rosenfeld.

The couple moves to Berlin in 1922 and Chagall produces his first etchings published by Cassirer (Illustrations of his autobiography My Life - 1922). Soon he receives a telegram from his friend Blaise Cendrars saying “Come back, you are famous and Vollard is waiting for you” (Ambroise Vollard is one of the most important art dealers).

In 1923, he moves his family back to Paris , “his second Vitebsk”. Chagall sets up a new studio and is acquainted with Sonia and Robert Delaunay, Louis Marcoussis and Juan Gris. He becomes a French citizen in 1937. During this whole period of time, Chagall travels a lot throughout France, Europe and the Middle East.

Upon Vollard’s request he does several series of illustrations : Dead Souls by Gogol, Fables by La Fontaine and the Holy Bible.

The war forces him and his family to flee to New York in 1941 where he stays until 1948. While in America, he designs several ballet settings and costumes but the death of his beloved wife Bella in 1944 affects him deeply and he stops painting for several months.

The MoMA puts together a retrospective of his work in 1946 and a series of solo exhibitions are organized throughout Europe in 1947 (Paris, Amsterdam, Bern, Zurich).

When he comes back to France in 1948, he is famous worldwide. He settles in Vence, South of France, meets Picasso and Aimé Maeght becomes his dealer. He starts using a wider range of techniques: engraving, mosaic, stained glass, murals, ceramics… He is commissioned to create several big projects and the retrospectives of his work are numerous.

He marries Valentina Brodsky in 1952.

His work is exhibited at the Louvre Museum just before the inauguration of the Marc Chagall Museum in Nice in 1973.

Marc Chagall died in Saint-Paul de Vence on the 28th March 1985 at the age of 97.

Marc Chagall lived through the 20th century creating an art which never went with the flow of Modern Art. He considered his painting unrealistic and illogical. However his very distinctive iconography with his hybrids and fantasy animals, his acrobats, musicians and lovers sometimes lit by the moon, sometimes by the sun will inhabit our collective memory. He drew his inspiration from reality, his dreams, his culture and the Holy Bible.

Chagall’s art is a clever mix of visible and invisible, of folklore and legends, of metaphors and symbols. It is an art which is timeless and singular.

Marc Chagall est né Moshe Segall en 1887 à Vitebsk, en Russie (actuelle Biélorussie). Il est issu d’une famille juive hassidique pratiquante. D’un milieu modeste, son père est commis chez un marchand de harengs, il a cependant une enfance heureuse au sein d’une famille de neuf enfants dont il est l’aîné. Il est choyé par sa mère et ses premières années sont marquées par ses séjours à la ferme de son grand-père, la tradition juive et le folklore russe. Dès son plus jeune âge, on lui trouve un grand talent artistique et il étudie le dessin et la peinture. Il pratique aussi le violon, instrument traditionnel de la culture juive russe.

Tous ses souvenirs d’enfance et d’adolescence deviendront des grands thèmes de son œuvre.

Lorsqu’il a 20 ans, il part pour Saint-Petersbourg où il suit les cours de peinture de Nicolas Roerich et de Léon Bakst. C’est auprès de ce dernier que le jeune Chagall affirme sa vision de coloriste. Par ailleurs, il s’intéresse grâce à des revues artistiques, aux peintres novateurs de Paris comme Cézanne, Van Gogh, Lautrec ou Matisse.

En 1910, un mécène lui finance un court séjour à Paris. Il y retourne dès 1911 pour s’y installer. Il loue un atelier à La Ruche qu’il partage avec Modigliani et Soutine. Il rencontre Guillaume Apollinaire, Blaise Cendrars et Fernand Léger qui deviennent ses amis.

En 1914, il rentre à Vitebsk et la guerre le contraint à rester en Russie. Il y demeure jusqu’en 1922, y fonde un musée et une école d’art et conçoit des décors de théâtre. En 1915, il épouse Bella Rosenfeld dont il est très épris et cet amour transparaitra dans nombre de ses tableaux.

Le couple émigre à Berlin en 1922 où Chagall exécute ses premières eaux-fortes chez l’éditeur Cassirer (illustration de son ouvrage autobiographique Ma Vie - 1922). Il reçoit un télégramme de son ami Blaise Cendrars “Reviens, tu es célèbre et Vollard t’attends” (Ambroise Vollard est l’un des plus grands marchands d’art parisien). Avec Bella, il retrouve alors Paris en 1923, “son second Vitebsk”. Chagall s’installe dans un atelier et s’entoure de Sonia et Robert Delaunay, Louis Marcoussis et Juan Gris.

Il obtient la nationalité française en 1937. Durant toute cette période Chagall voyage beaucoup en France, en Europe et au Moyen Orient. A la demande de Vollard, il réalise plusieurs séries d’illustrations : Ames Mortes de Gogol, Fables de la Fontaine et la Bible.

La guerre pousse Chagall à fuir et il se réfugie à New York avec sa famille en 1941. Il y reste jusqu’en 1948. Là-bas il réalise de nombreux décors et costumes de ballet mais son séjour américain est marqué par la mort de son épouse, Bella. Il cesse de peindre pendant des mois.

Le MoMA organise une rétrospective en 1946 et une série d’expositions lui est consacrée à travers l’Europe (Paris, Amsterdam, Berne, Zurich) en 1947.

A son retour en France en 1948, il est célèbre dans le monde entier. Il s’installe à Vence, fréquente Picasso et Aimé Maeght devient son marchand. Ses techniques se diversifient : gravures, mosaïques, fresques, vitraux, céramiques… Les commandes publiques et rétrospectives se multiplient.

Il épouse Valentina Brodsky en 1952.

Il est exposé au Louvre avant d’inaugurer à Nice en 1973, Le Musée National du Message Biblique Marc Chagall.

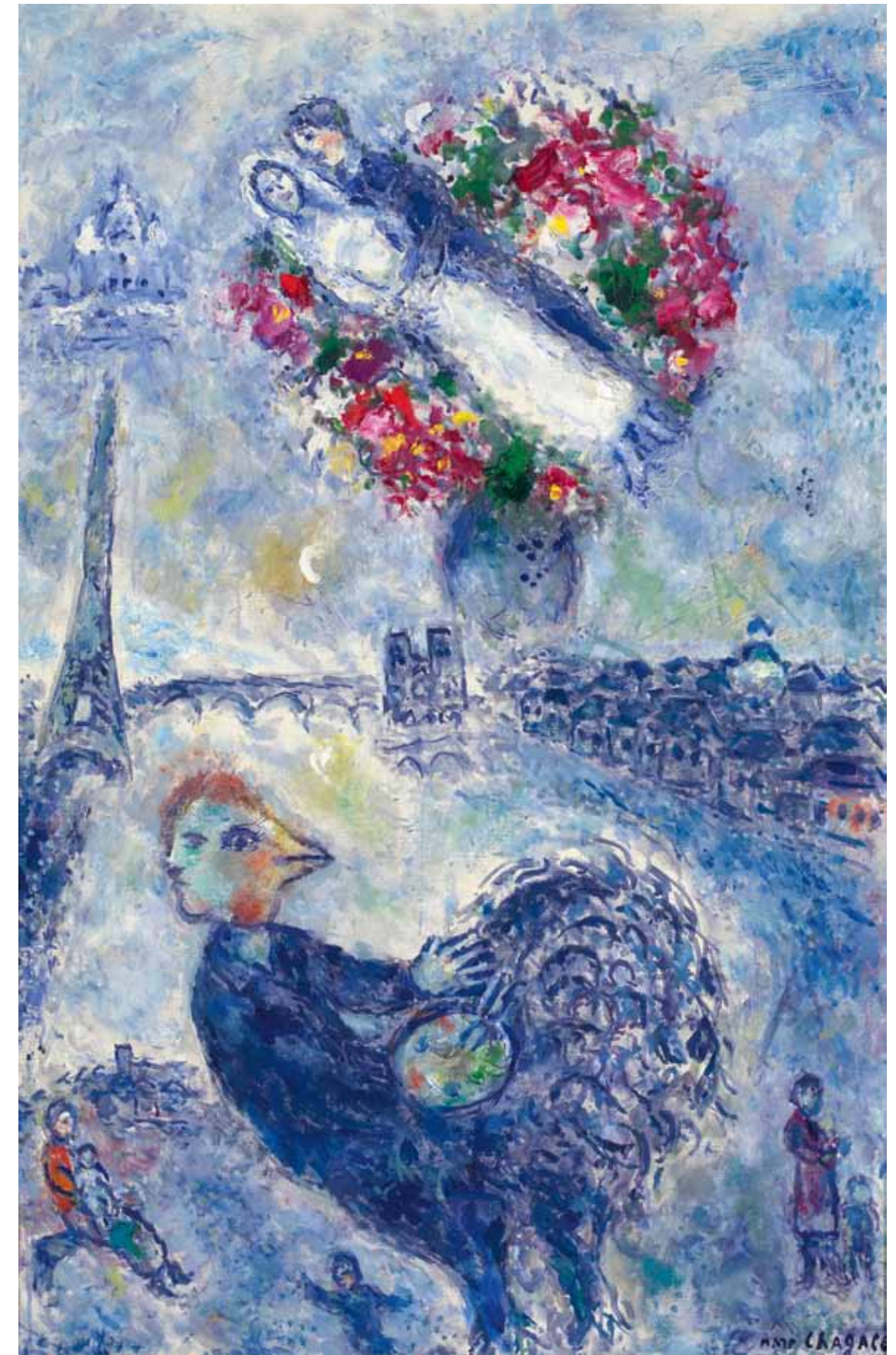
Il s’éteint à Saint-Paul-de-Vence le 28 Mars 1985 à l’âge de 97 ans.

Marc Chagall a traversé tout le XX^e siècle en bâtissant une œuvre à contre-courant de l’art moderne. Il considérait sa peinture comme irréaliste et illogique. Cependant, il a su ancrer dans la mémoire collective son iconographie si particulière, peuplée d’hybrides et d’animaux fantastiques, de saltimbanques, de musiciens et d’amoureux, tantôt éclairés par la lune, tantôt par le soleil. Il a puisé son inspiration dans la réalité, ses rêves, sa culture et la Bible.

L’art de Chagall est un savant mélange de visible et d’invisible, de folklore et de légendes, de métaphores et de symboles. C’est un art intemporel et singulier.

Le coq-peintre à Paris, 1982

Oil and tempera on canvas
91,8 x 59,8 cm - 36.1 x 23.5 in.
Signed bottom right
Price on request



Provenance

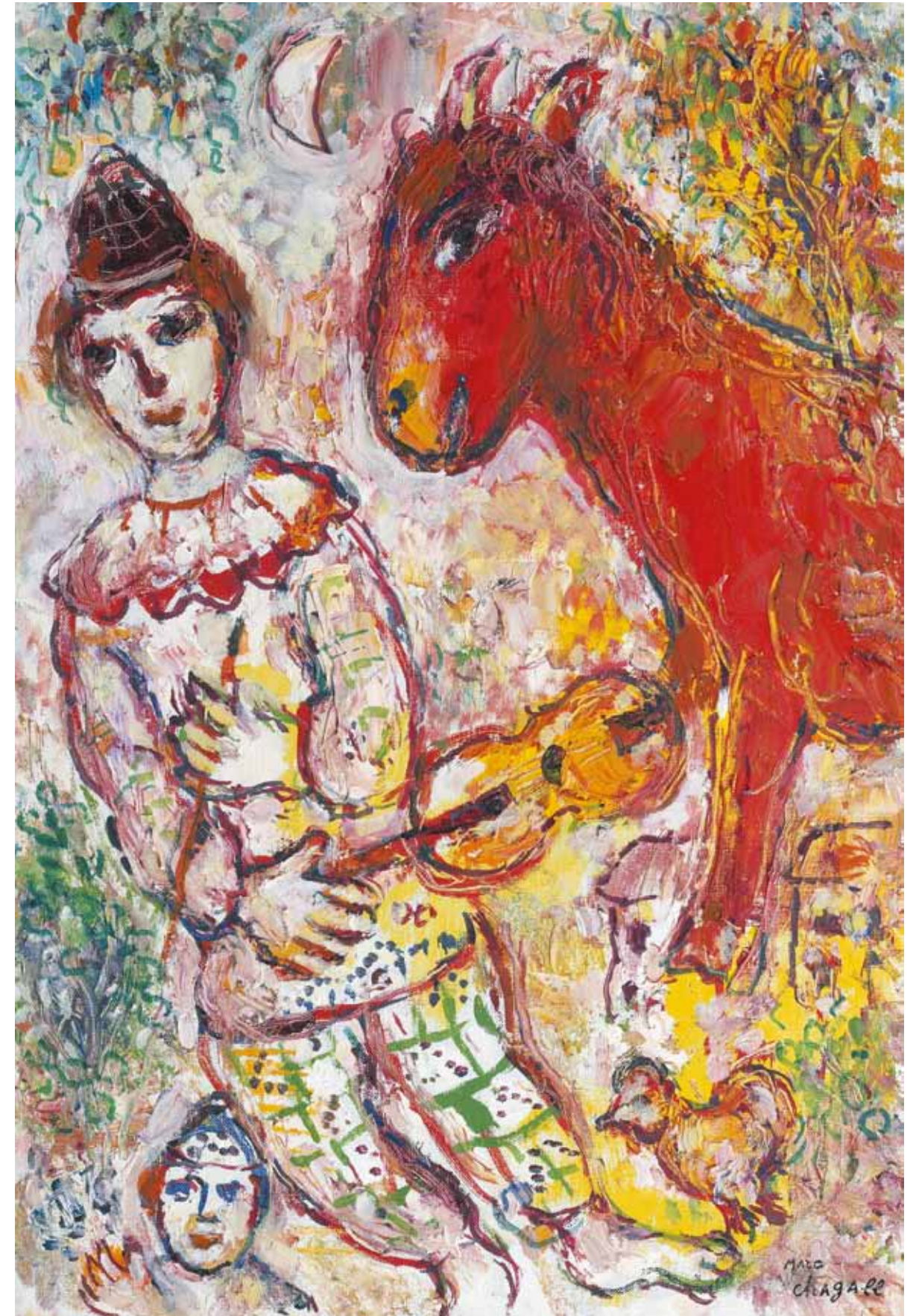
Estate of Ida Chagall

Certificate

The authenticity of this work has been confirmed by the Comité Marc Chagall

Le clown violoniste et l'âne rouge, 1971

Oil on canvas
55 x 38 cm - 21.7 x 15 in.
Signed bottom right
Price on request



Provenance

Estate of Ida Chagall

Certificate

The authenticity of this work has been confirmed by the Comité Marc Chagall

Le grand cirque, 1968
Oil on canvas
160 x 170 cm - 63 x 66.9 in.
Signed bottom right
Price on request

Provenance

Pierre Matisse Gallery, New York
Sotheby's, New York, 1998
Private collection, USA

Exhibitions

Pierre Matisse Gallery, Marc Chagall Recent Paintings, 1966-68
Solomon Guggenheim, New York, 1975
Pierre Matisse Gallery, Marc Chagall a celebration, New York, 1977, no. 11
John and Mable Ringling Museum of Art, The Circus in Art, Sarasota, 1977
Milwaukee Museum of Art
Columbus Museum of Art
Albany, New York Museum of Art
New York Museum, Washington DC
Royal Academy of Art, London
Philadelphia Museum of Art

Literature

W. Haftmann, Marc Chagall, New York, 1972, #43, ill. p.151
F. Le Target, Marc Chagall, Madrid and Apris, 1986, #116
I.F. Walther and R. Metzger, Marc Chagall, 1887-1985, Painting as Poetry,
Cologne, 1993 ill.

Certificate

The authenticity of this work has been confirmed by the Comité Marc Chagall



La révolution, 1939
Oil on canvas
28 x 49 cm – 11 x 19.3 in.
Signed lower center
Price on request



Provenance

Chagall's estate
Private collection, Palm Beach

Certificate

The authenticity of this work has been confirmed by the Comité Marc Chagall

Mariés au village, 1969
Oil, tempera on canvas
46 x 61 cm - 18.1 x 24 in.
Signed bottom left
Price on request



Provenance

Galerie Maeght, Paris
Private collection, London

Public notes

Chagall's native Russian community of Vitebsk provided him with a rich source of imagery throughout his artistic career. The artist's birthplace was a community rich in the age-old religious and cultural traditions of Russian Jewish daily life, and the present work reflects this aspect of the artist's identity and art. The lovers, cows, fish, churches and villages that populate *Mariés au village* are thus recurrent symbols in Chagall's painting, taken from the stock of motifs that have their roots in a life that he left behind when he moved to the cosmopolitan modernity of Paris. Chagall emphasised that these motifs were to be understood not as pictorial subjects, but rather as "the vital mark these early influences leave, as it were, on the handwriting of the artist" (J.J. Sweeney, "An Interview with Marc Chagall", in *Partisan Review*, 1949, vol. XVI, no. 3).

Certificate

The authenticity of this work has been confirmed by the Comité Marc Chagall

Le coq dans le bouquet bleu, 1980
Oil on canvas
60,2 x 81 cm – 23.7 x 31.9 in.
Signed bottom right
Price on request



Provenance

Chagall's estate

Exhibition

Marc Chagall, "Le Pays de Mon Ame", Palais Bénédicte, Fécamp, 26 June - 26 September, 2004, p. 71 of the exhibition catalogue

Certificate

The authenticity of this work has been confirmed by the Comité Marc Chagall

Juif à la Thora, 1973
Oil on canvas
81 x 65 cm - 31.9 x 25.6 in.
Signed bottom right
Price on request

Provenance

Chagall's estate
Private collection

Exhibitions

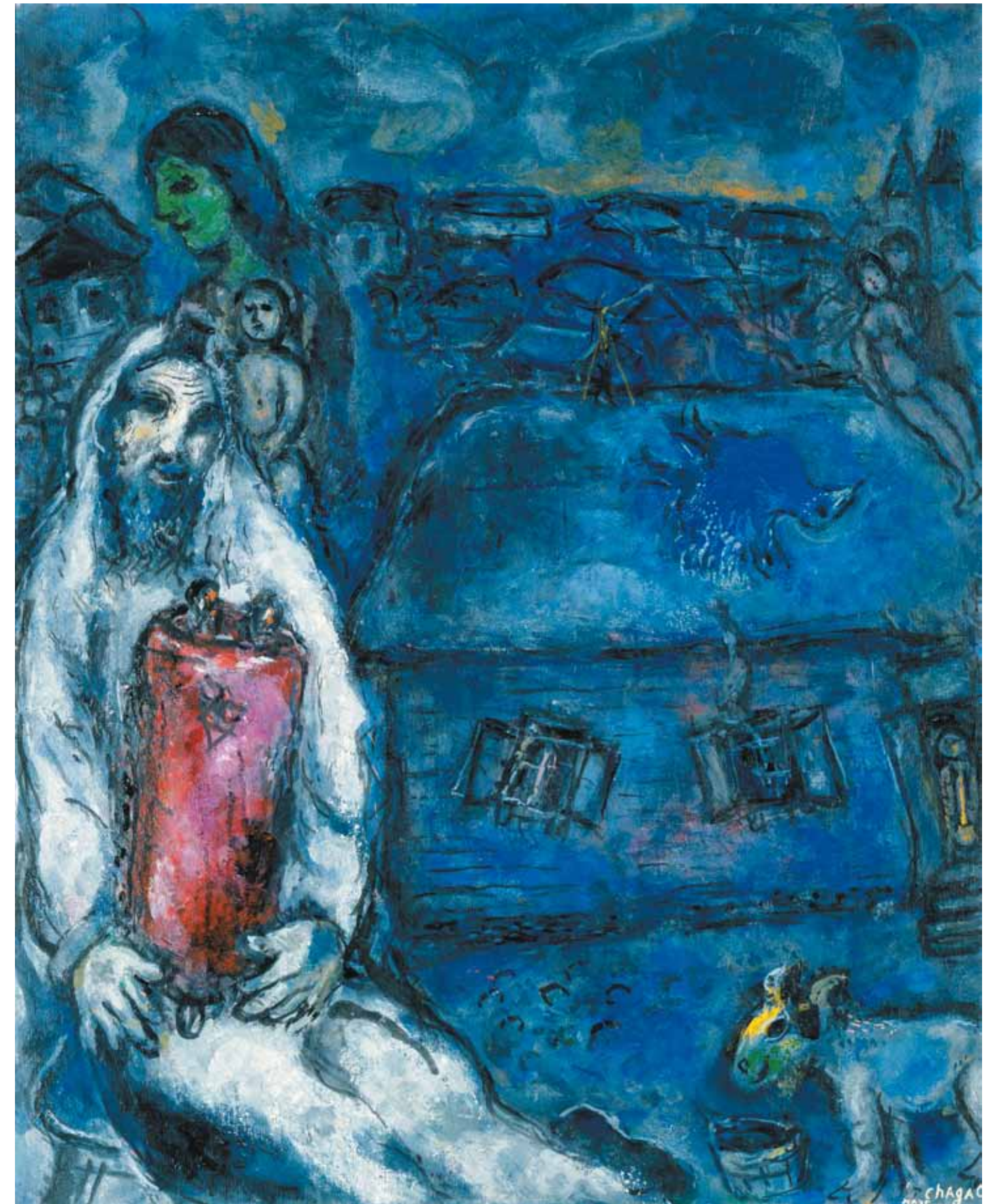
Juif à la Torah is a celebration of the divine creation of life in the context of a stunning dreamscape. Although he denied that he ever intended to use symbolism in his works, Chagall was admired for his representations of the mystic throughout his career. The present work is a strong example of his relationship with religious topics. The all-encompassing blue pigment and the keenly drafted city have a fascinating significance of ethereal beauty and a devotion to the past.

The solemnity of the scene, highlighted by his manipulation of spatial depth, is emphasized in the foreground by the devoted religious figure wearing the traditional white *kittel* and the light red *Torah roll* - an illustration of the divine, and reference to the importance of faith throughout Chagall's life.

Over this dream-like imagery Chagall included several elements of his personal iconography: the woman, the baby and the cockerel evoke the fertility and the abundance of spring time; the goat recalls the fragility of life. What is key to the present work is Chagall's devotion to the past. Chagall reflects on life before the horrors of the first war and the simple but happy life he enjoyed in Vitebsk. Nothing about his work is more important than his memories and his dreams; dreams that he cherishes in works such as this.

Certificate

The authenticity of this work has been confirmed by the Comité Marc Chagall



Les amoureux au carré vert, circa 1970-1975

Oil on canvas
60 x 73 cm - 23.6 x 28.7 in.
Signed bottom left
Price on request



Provenance

Ida Chagall
Private collection, Paris

Exhibitions

Sun Yat Sen Memorial Hall, Taipei, 1993
Fine Art House Of China, Beijing, 1994

Certificate

The authenticity of this work has been confirmed by the Comité Marc Chagall

Scène de village au coq jaune, circa 1970
Oil and gouache on canvas
27 x 41 cm - 10.6 x 16.1 in.
Signed bottom right
Price on request



Provenance

Estate of Ida Chagall

Certificate

The authenticity of this work has been confirmed by the Comité Marc Chagall

Saint-Paul dans la nuit bleue, 1969-1970

Oil on canvas
125 x 106 cm - 49.2 x 41.7 in.
Signed bottom right
Price on request

Provenance

Galerie Maeght, Paris

Exhibitions

Fuji Television Gallery, Magician of Love Chagall, Tokyo, 1973
The National Museum of Modern Art, Tokyo
Municipal Museum of Art, Nagoya, Aichi Prefectural Museum of Art, Chagall, Kyoto,
August - December 1976, no. 134 (illustrated)
Tokyo, Ota, Morioka, Master: Chagall 1980, no. P12
Nagano Prefectural Shinano Museum, Chagall,
A Song in Praise of Love and Lige, April - May 1981, no. XV (illustrated)
Ota Memorial Museum of Art, Tokyo

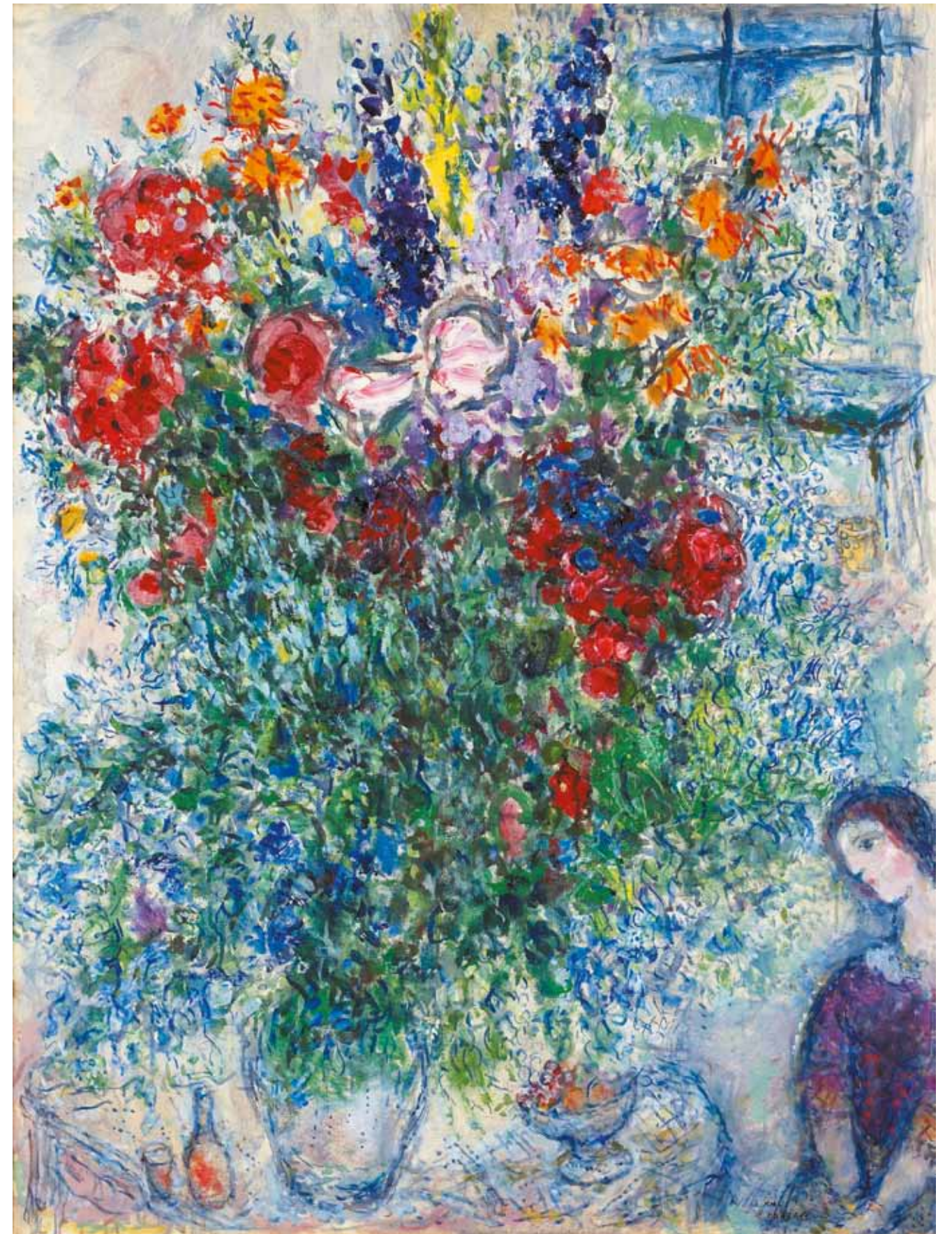
Certificate

The authenticity of this work has been confirmed by the Comité Marc Chagall



Bouquet printanier dans l'atelier de Saint-Paul, 1970

Oil on canvas
112 x 84 cm - 44.1 x 33.1 in.
Signed bottom right
Price on request



Provenance

Chagall's estate

Certificate

The authenticity of this work has been confirmed by the Comité Marc Chagall

Le souvenir, circa 1970-1975

Oil on canvas
73 x 50 cm - 28.7 x 19.7 in.
Signed bottom right
Price on request

Provenance

The artist's estate
Private collection, France

Public Notes

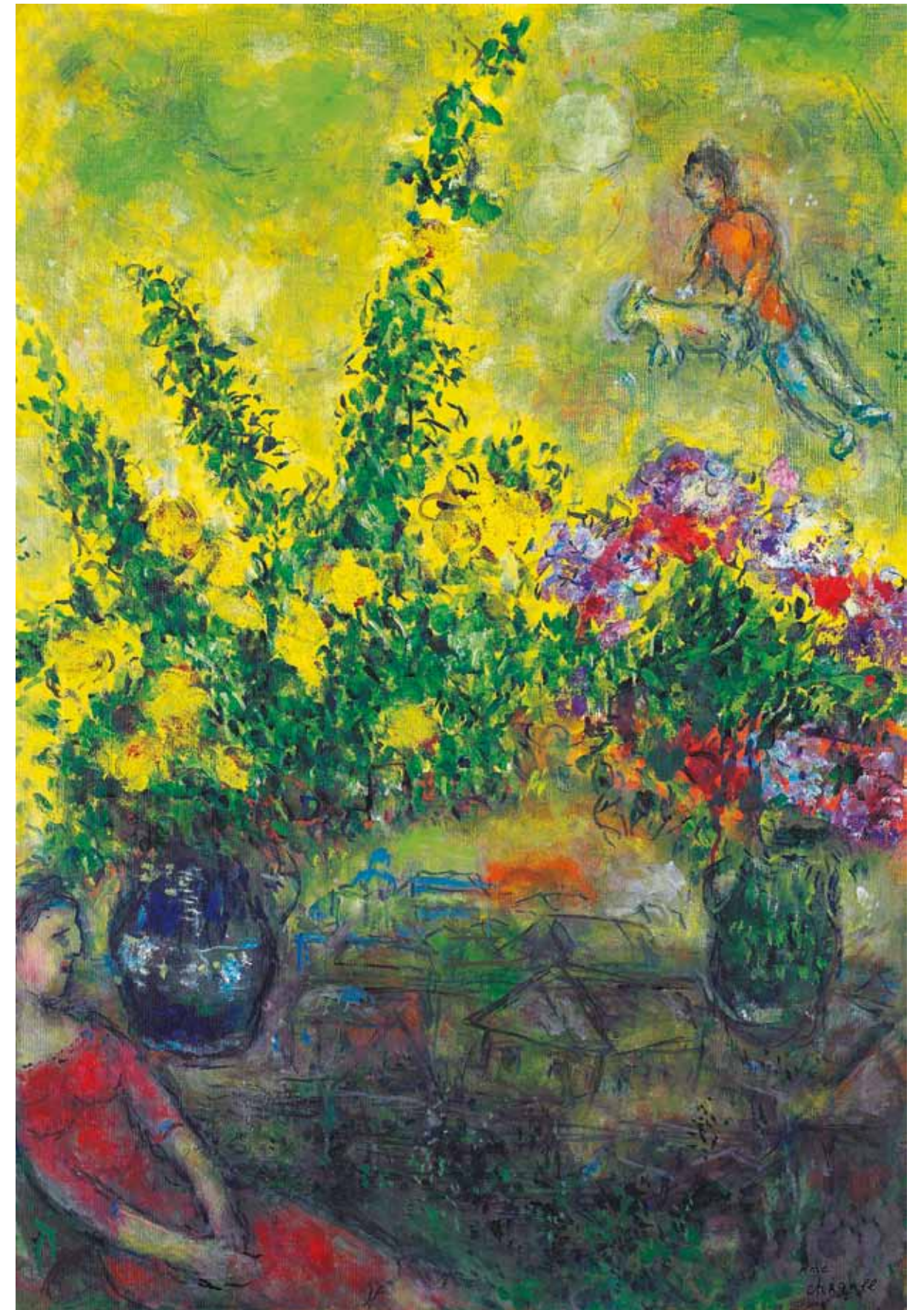
Painted circa 1970-1975

Le souvenir was painted in 1970-75, and is filled with the reignited radiance of Marc Chagall's works of that period. It was in post-war France that Chagall found himself in great demand to design stained glass windows. This was in part because of his unique, whimsical, romantic, nostalgia-infused pictorial universe, which straddled Russia and France, the religious and the secular. The experience of this resulted in a new fire to his palette, reflected both in the vivid colours of the flowers bunched in *Le souvenir* and in the general, hazy sky of the background. This image, with a man floating above a town while a woman sits, contemplative, in the lower left-hand corner, is filled with that sense of magic and romance that makes his paintings sing with both a spiritual and a colourist glow. Flowers, lovers, memories, desires... All these combined to create these visions of beauty. Chagall's inspired visions were profoundly rooted in his early Russian iconography. His native village of Vitebsk became Paris, Paris became Saint-Paul-de-Vence: all 'places of the heart', mental landscapes, epitomising each time his enthusiastic panism. Chagall's chromatic exuberance is the stylistic cypher of his philosophy: a fundamentally optimistic, generous, altruistic *Weltanschauung*, which reached its apogee in his more mature years.

The present picture has all the symbolic syntax of Chagall's magic imaginary world: the explosive bouquets, the silhouette of a village, the lover, and the man-farmer. These remained the archetypes of his best works, particularly in his very productive and inspired years in provence.

Certificate

The authenticity of this work has been confirmed by the Comité Marc Chagall



La nuit enchantée, 1964

Oil on canvas
55 x 66 cm - 21.7 x 26 in.
Signed bottom left
Price on request

Provenance

Galerie Rosengart, Lucerne (acquired from the artist in the late 1960s)
Private collection, Switzerland

Public Notes

La Nuit enchantée of 1964 is a quintessential example of Chagall's mastery in assembling an array of folkloric images in a dense and colourful composition. The work contains several of the most important elements of his pictorial iconography; the bride, the clown-musician, the goat, the bouquet of flowers and the rooster. Each figure is masterfully rendered through a matrix of intense colour and spatial experimentation that epitomised Chagall's work, reflecting his own very personal delight in the act of artistic creation. As Susan Compton writes in the catalogue of the Royal Academy Chagall Retrospective: 'Throughout his life certain themes recur in the work of Chagall: the circus, lovers and peasants take their place beside more sombre scenes of suffering and death [...] For the themes in Chagall's art are timeless, not confined to a single epoch of history, but reminding man of the continuity of life for generation after generation, since the earliest days of recorded time' (S. Compton, Chagall (exhibition catalogue), The Royal Academy of Arts, London, 1985, p. 14).

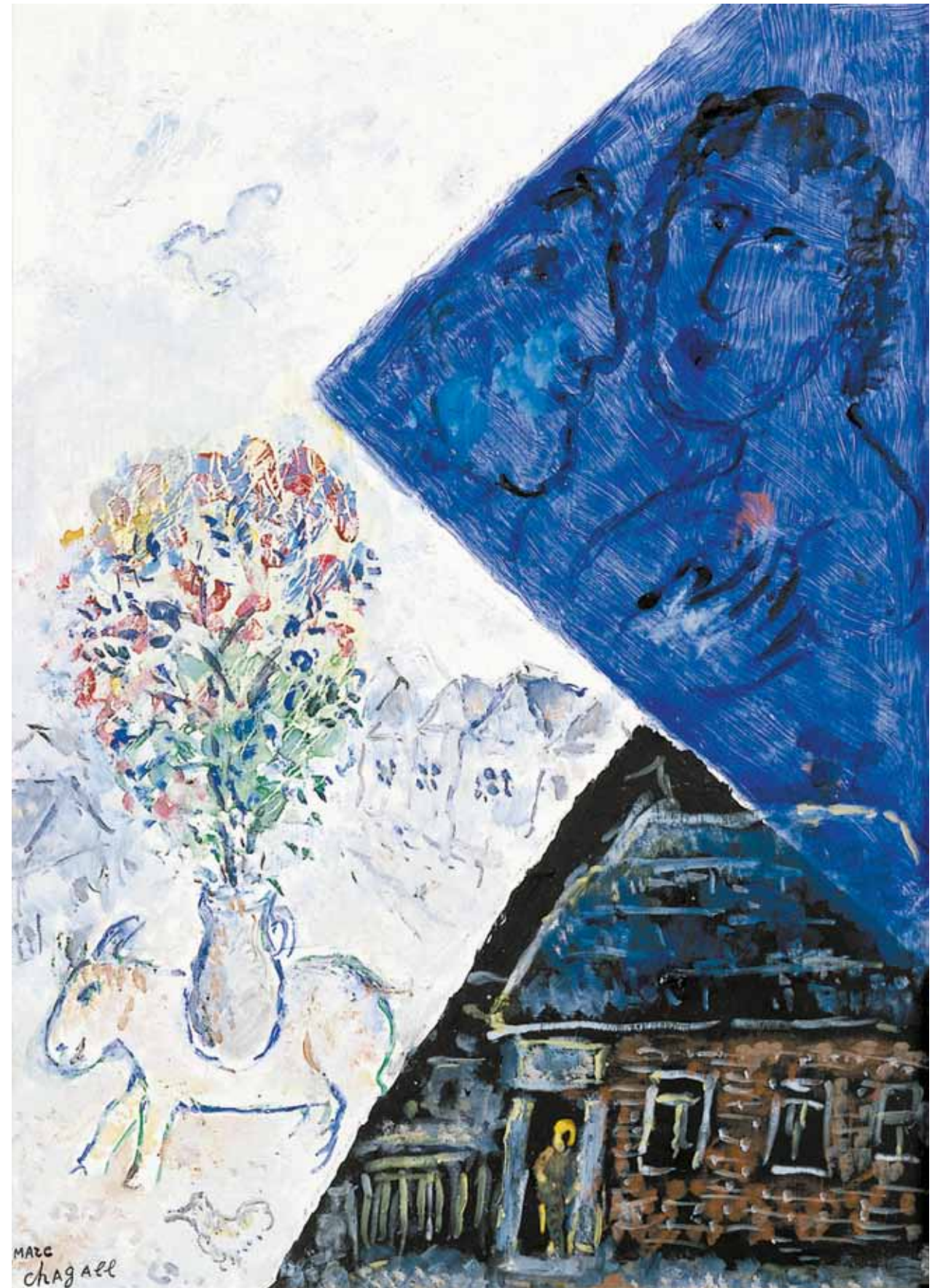
Love and marriage, a recurring theme throughout Chagall's work, was also an integral part of the artist's life. Chagall's own love story began in 1909, when he met Bella Rosenfeld, the daughter of a wealthy Vitebsk merchant family. It was love at first sight for the artist, who eventually married the young woman who would serve as inspiration for his art for years to follow. 'Always present - watching, advising, refining - she [Bella] supplied echo and answers to artistic questions, formed contacts, removed obstacles. She was and still is the archetype of the loved one, the bride who leans toward her young groom in so many pictures, the tender girl who dreams in her lover's arms' (Franz Meyer, Marc Chagall, Life and Work, New York, 1963, pp. 465-466).

Certificate

The authenticity of this work has been confirmed by the Comité Marc Chagall



Vision, 1980
Oil on tasteboard
46 x 33 cm - 18.1 x 13 in.
Signed bottom left
Price on request



Provenance

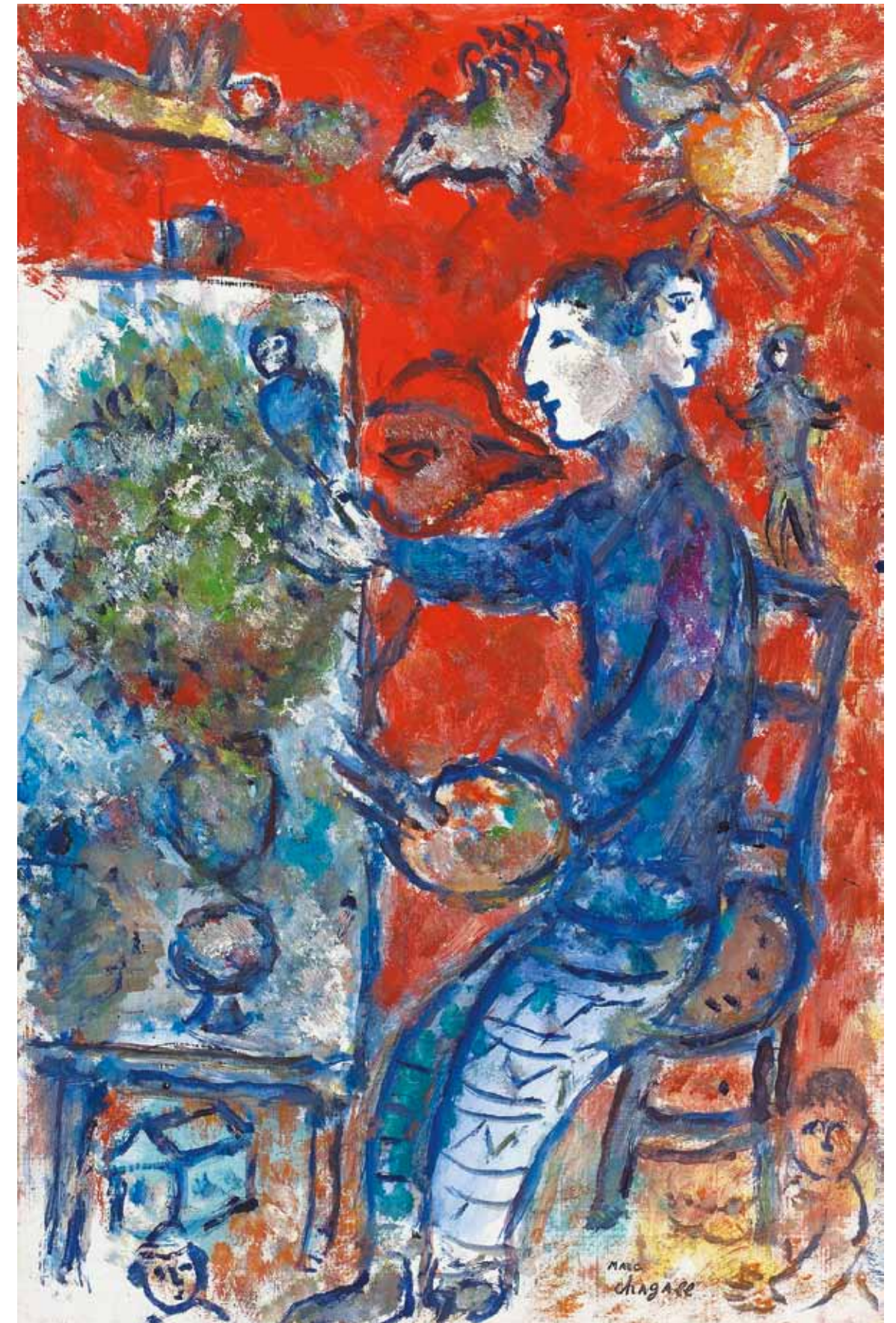
Private collection, London

Certificate

The authenticity of this work has been confirmed by the Comité Marc Chagall

Peintre au double-profil sur fond rouge, 1982

Oil and gouache on board
41 x 27 cm - 16.1 x 10.6 in.
Signed bottom right
Price on request



Provenance

Atelier Marc Chagall, Saint-Paul

Public Notes

Circa 1982

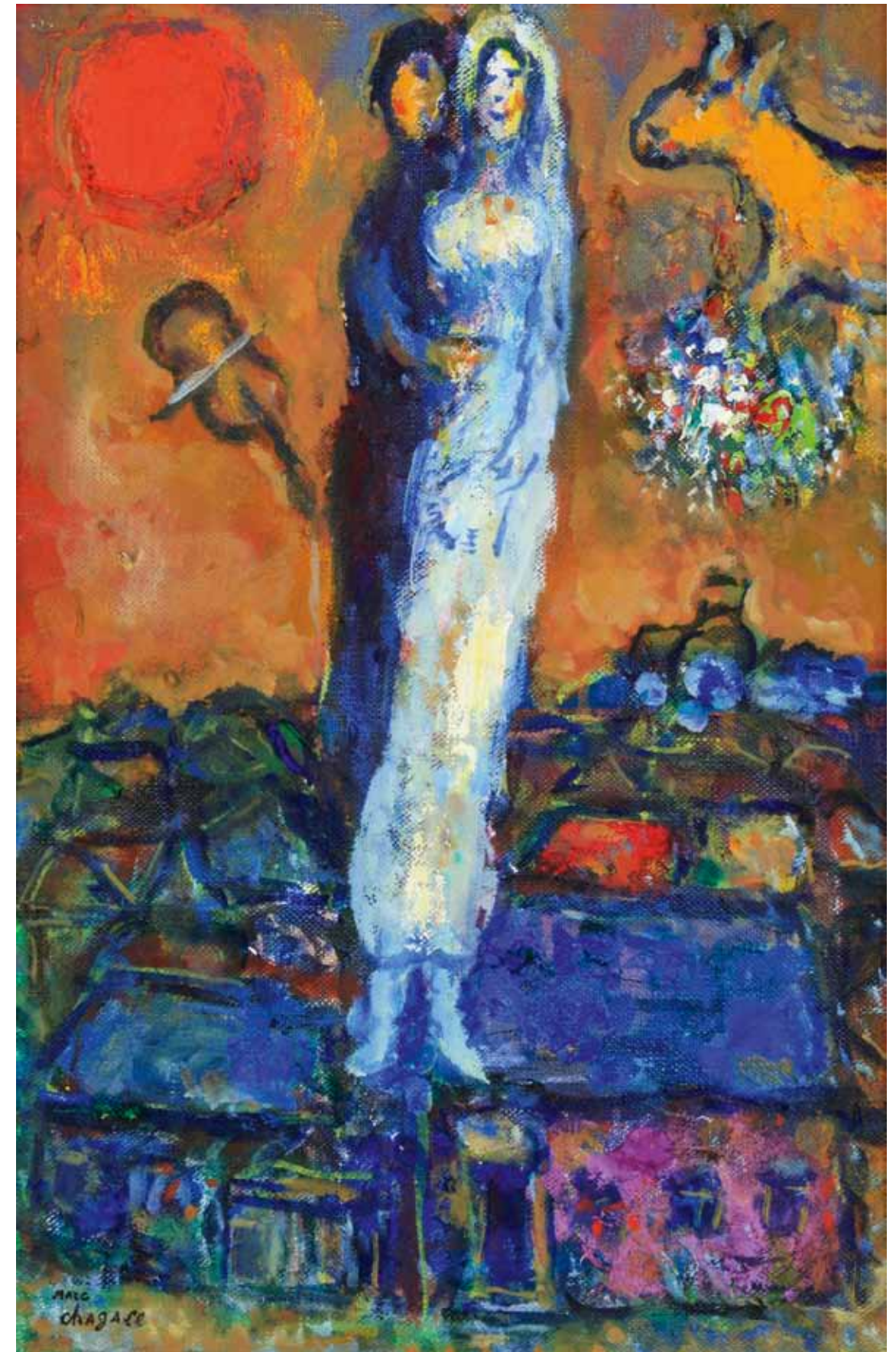
One of the late self-portrait made in Saint-Paul, enriched with figures from the topic world of the artist

Certificate

The authenticity of this work has been confirmed by the Comité Marc Chagall

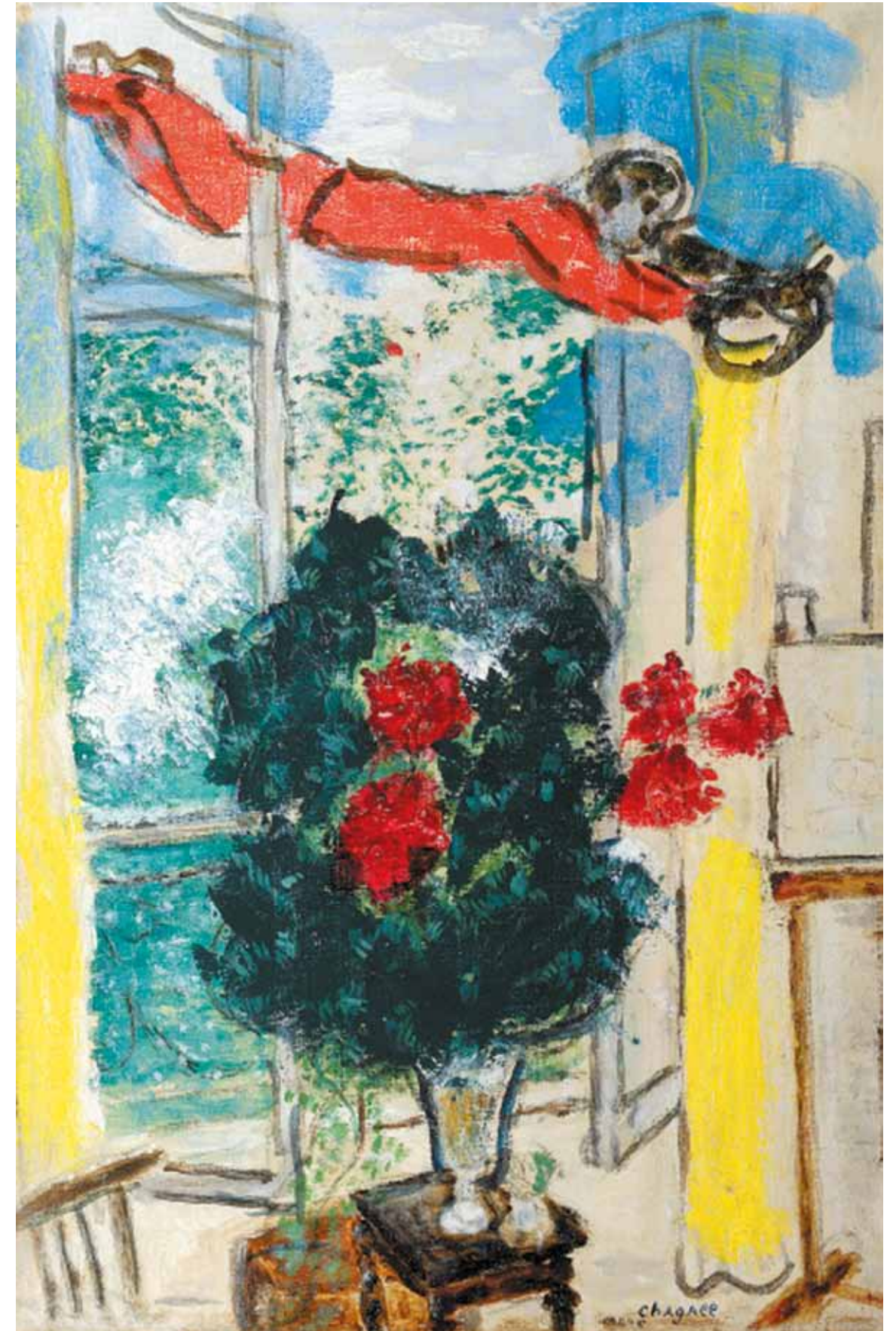
Les mariés dans le ciel de Vitebsk, 1969

Oil on canvas
41 x 27 cm - 16.1 x 10.6 in.
Signed bottom left
Price on request



Fleurs rouges à la fenêtre, 1935-1936

Oil, gouache and pencil on canvas
41,5 x 27 cm - 16.3 x 10.6 in.
Signed bottom right
Price on request



Provenance

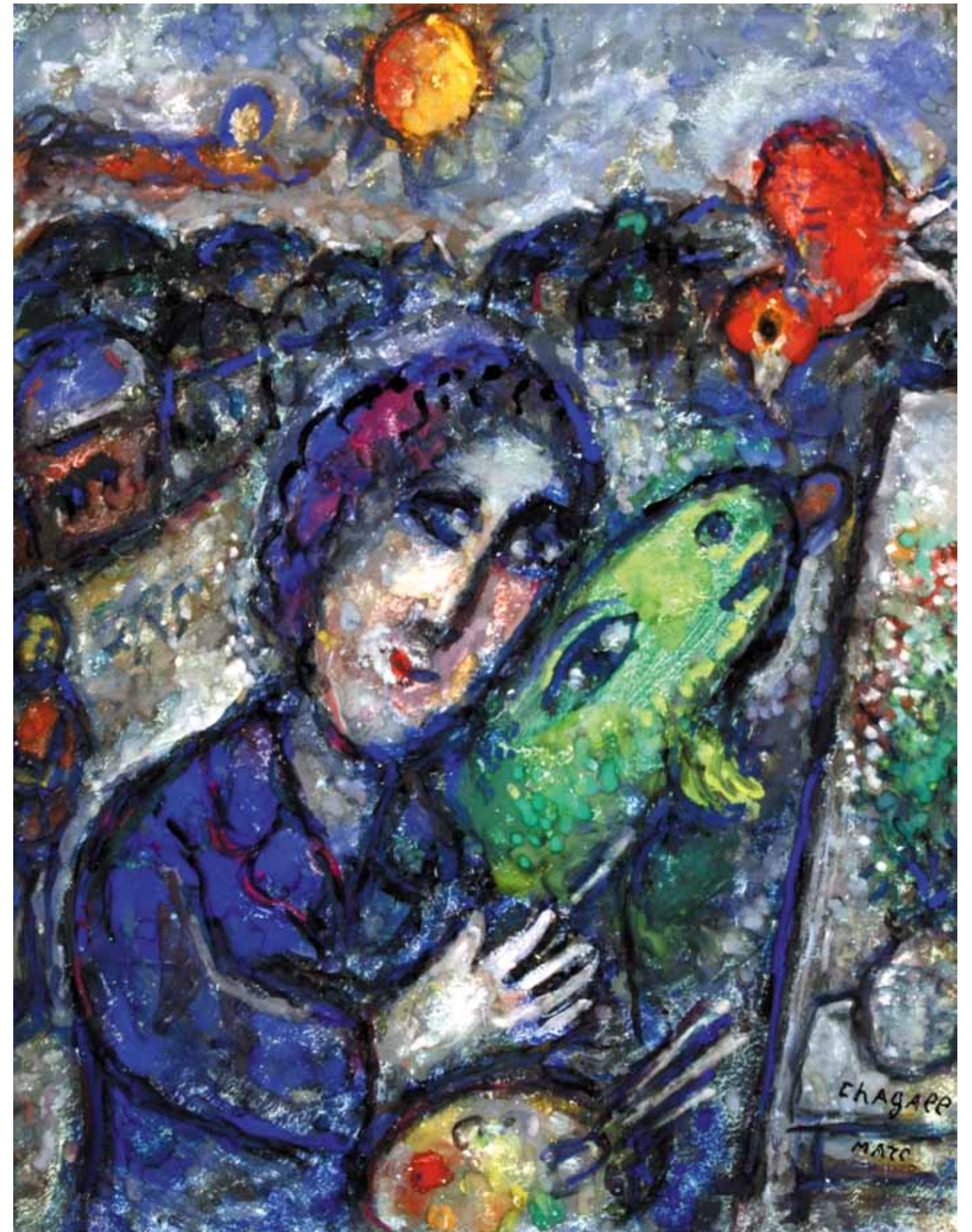
Private collection, London

Certificate

The authenticity of this work has been confirmed by the Comité Marc Chagall

Le peintre à la chèvre verte, 1978

Tempera on wood
41 x 33 cm - 16.1 x 13 in.
Signed bottom right
Price on request



Provenance

Private collection, Paris

Certificate

The authenticity of this work has been confirmed by the Comité Marc Chagall

La danse, 1928

Gouache over pencil on paper laid on board
50 x 65,5 cm - 19.7 x 25.8 in.
Signed bottom right
Price on request

Provenance

Private collection, Prague
Private collection, New York (acquired circa 1970)

Literature

Franz Meyer, Marc Chagall, Life and Work, New York, 1961, no. 501, illustrated n.p.
(with incorrect measurements)

Public Notes

Executed just one year after Marc Chagall founded the Association des Peintres-graveurs in Paris in 1927, the present work is a wonderful example of Chagall's innovative use of pigment.

One of the most popular artists of the Twentieth Century, Marc Chagall was brought up in Vitebsk before the Russian revolution, though he moved back as Director of the Vitebsk Arts Academy from 1918-19. The music of Chagall's Vitebsk was Jewish folk and consisted of dancing, frivolity and the passionate strains of the violin. Indeed the fiddler is one of his most famous subjects and sums up the poetic, artisanal surroundings of his youth. The present work exudes the joy and poeise of Chagall's art and shows us just why he is so dynamic and popular as an artist.

Certificate

The authenticity of this work has been confirmed by the Comité Marc Chagall



Profil au bouquet, 1961

Watercolor, brush, ink and wash on Japan paper
95,1 x 61,7 cm - 37.4 x 24.3 in.
Signed lower right
Price on request

Provenance

The artist's estate
J.F. Gobbi, Paris

Exhibitions

Andros, Musée d'Art Moderne, Fondation Basil & Elise Goulandris, Marc Chagall, Chagall Méditerranéen, June - September 1994, no. 99 (illustrated p. 181)

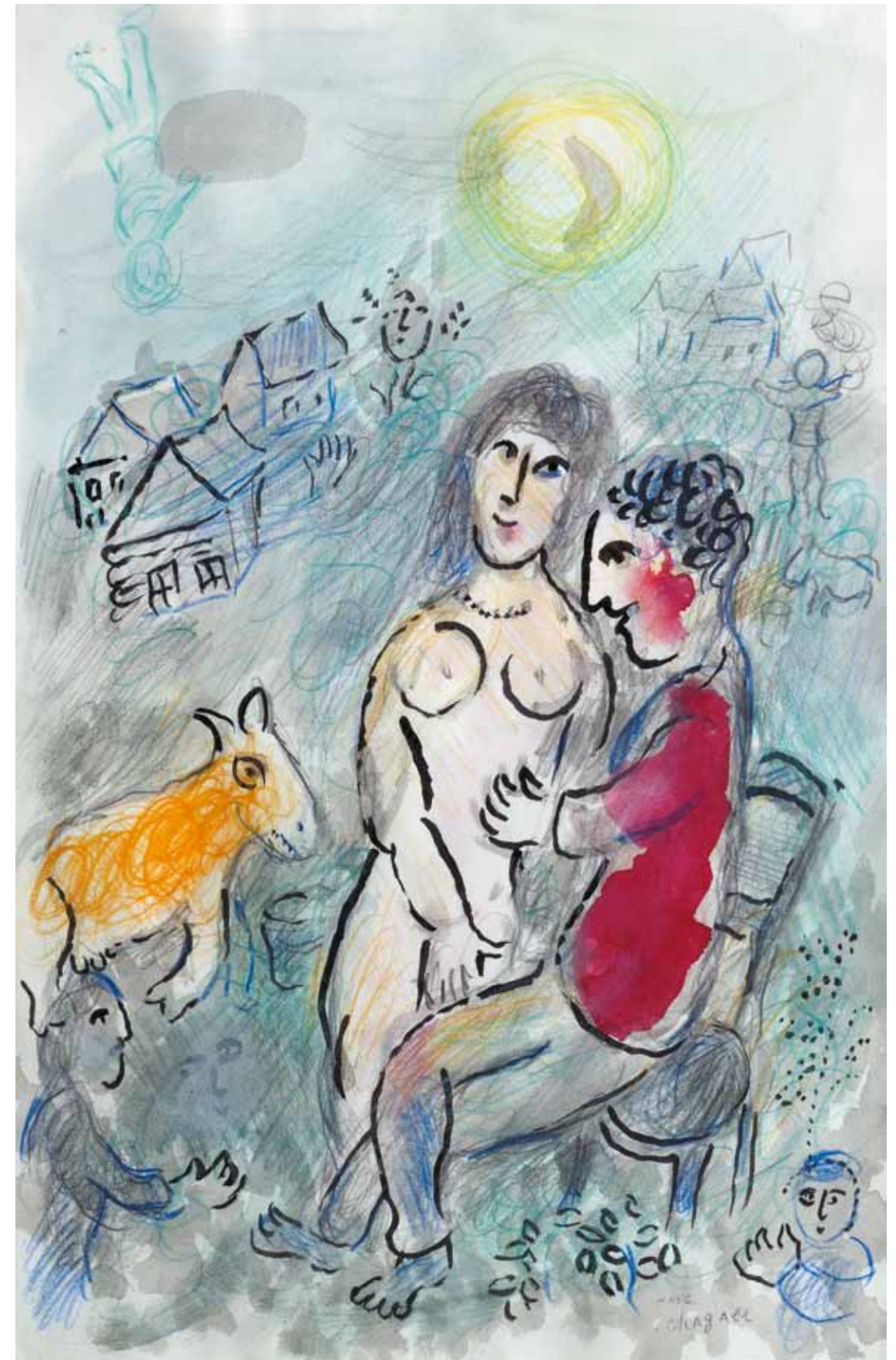
Ishøj, Arken Museum for Moderne Kunst, Carl-Henning Pedersen & Marc Chagall, September 1998 - January 1999 (illustrated p. 40)

Certificate

Photo-certificate from David McNeil



Les amoureux au village, 1978
Crayon, watercolor and ink on paper
48 x 32,5 cm - 18.9 x 12.8 in.
Signed bottom right
Price on request



Provenance

Private collection, Sweden

Certificate

The authenticity of this work has been confirmed by the Comité Marc Chagall

L'acrobate au bouquet, 1953
Watercolor, brush, India ink and wax crayon
63,5 x 46 cm - 25 x 18.1 in.
Signed bottom right
Price on request

Provenance

Niveau Gallery, New York
Hillcrest Foundation, Texas (acquired in 1956)
Private collection, New York

Exhibitions

Waco, Texas, The Art Center, Hearts and Flowers, 1982
Dallas, Museum of Art

Certificate

The authenticity of this work has been confirmed by the Comité Marc Chagall



Nature morte, 1975

Oil on canvas

92 x 73 cm - 36.2 x 28.7 in.

Signed bottom right and dedicated
pour Vava bonne année 1979 Marc on the reverse

Price on request

Provenance

Chagall's estate
Private collection

Public notes

In *Nature morte*, Chagall transforms a still-life into a celebration of his inner world and a culmination of his experience as an artist. Chagall dedicated the work to Valentine Bródsky (see fig. 1), known as Vava, who he married in 1952 and who would become the central female figure in his paintings. The lovers depicted in the lower right of the work could be an expression of the love between the artist and the wife with whom he shared his later years. Chagall paints the couple embracing in an interior setting, based on his studio in Saint-Paul-de-Vence. A still-life of oranges, a bottle of wine, and a vase of flowers is positioned below a large window, through which a flowering plant is seen. The background scene is painted in neutral and natural tones, and the lovers easily melt into their surroundings. It is the flowers that dominate and animate the entire scene, not only with their impressive scale but with their strong presence. The lavish bouquet, made up of large vibrant daubs of intense yellows and reds offer strong contrast against the more pale and neutral backdrop. It is particularly this heightened contrast that amplifies the impact of the flowers, thereby adding vivacity and animation to an otherwise very calm and tranquil scene.

The subject of colorful bouquets fascinated Chagall from 1920s onwards and was a theme he would continue to explore throughout his artistic career. The artist was first struck by the charm of flowers in Touloun in 1924 as he later claimed that he had not known flowers in Russia. Flowers hence became a representation of France for him. Life, growth and the cyclical nature of existence are emphasized by their presence in the primary picture plane. Writing about the subject of flowers in Chagall's work, Franz Meyer commented: "Many are simple still-lives with a bunch of red roses and white lilacs; in others, pairs of lovers and air-borne fiddlers gambol through space. The atmosphere encompasses and pervades the flowers like a magically, airy fluid, vibrant" (Franz Meyer, *Marc Chagall, Life and Work*, and New York, 1961, p. 369).

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Couple sous la pluie, 1926
Gouache on black paper
46,4 x 62,9 cm - 18.3 x 24.8 in.
Signed bottom right
Price on request



Provenance

Beatrice Renfield estate, USA

Exhibition

Marc Chagall, "Le Pays de Mon Ame", Palais Benedictine, Fécamp, 26 June - 26 september, 2004, p. 57 of the exhibition catalogue

Bouquet aux cerises, 1956
Gouache on paper
75 x 49,5 cm - 29.5 x 19.5 in.
Signed bottom right
Price on request



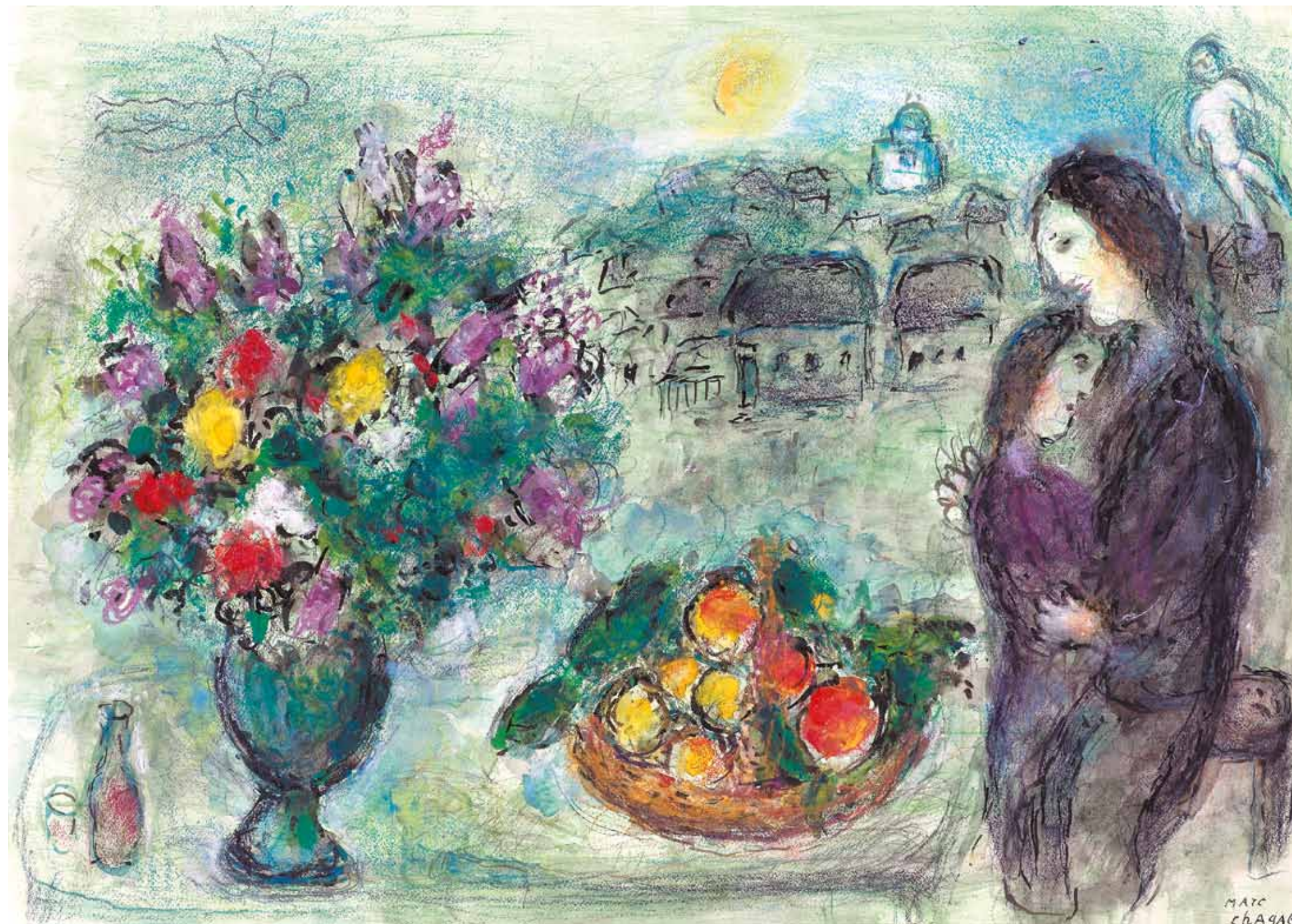
Provenance

Atelier Marc Chagall, Saint-Paul

Certificate

The authenticity of this work has been confirmed by the Comité Marc Chagall

Fleurs et corbeilles de fruits, 1969
Gouache, watercolor, pastel and pen on paper
57 x 78,5 cm - 22.4 x 30.9 in.
Signed bottom right
Price on request



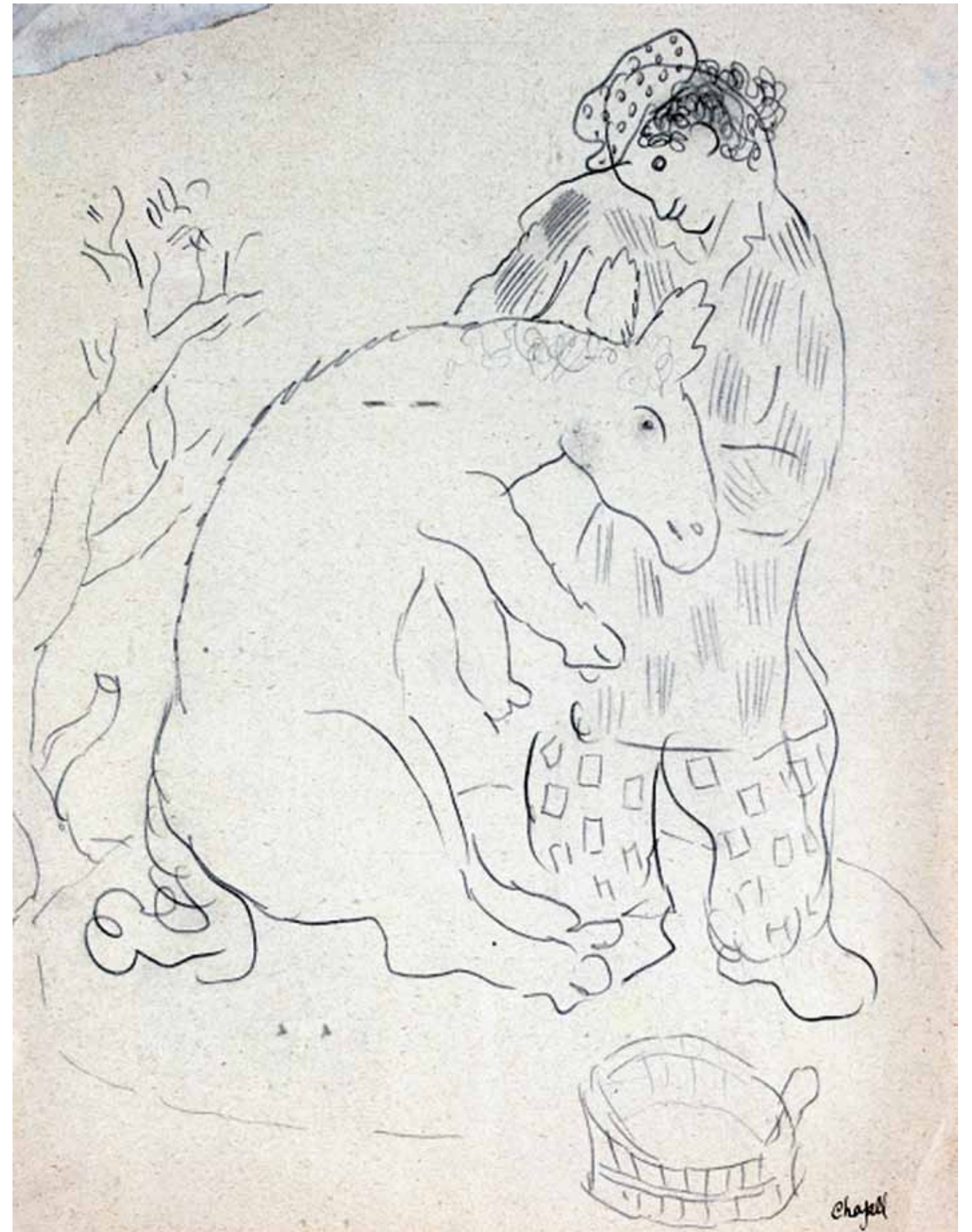
Provenance

Estate of Ida Chagall
O'Hara Gallery, New York
Berry-Hill Galleries, Inc., New York
Babette Cohen, New York
Private collection, Nice

Certificate

This work is accompanied by a certificate from the Comité Marc Chagall

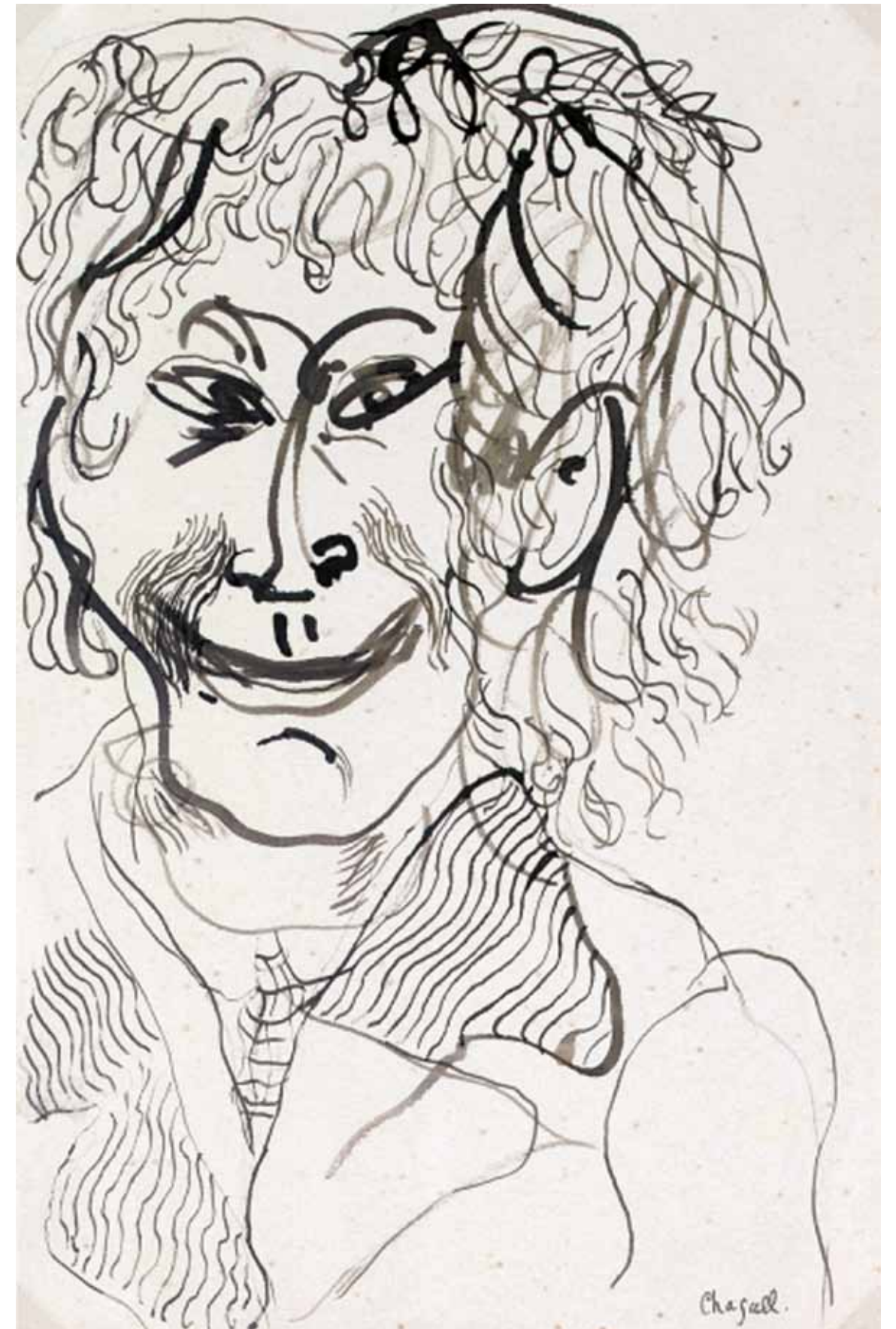
L'ami des bêtes
Pencil on paper
27 x 20,8 cm - 10.6 x 8.2 in.
Signed bottom right
Price on request



Autoportrait, circa 1940
Pen and ink on paper
20 x 24,5 cm - 7.9 x 9.6 in.
Signed bottom left
Price on request

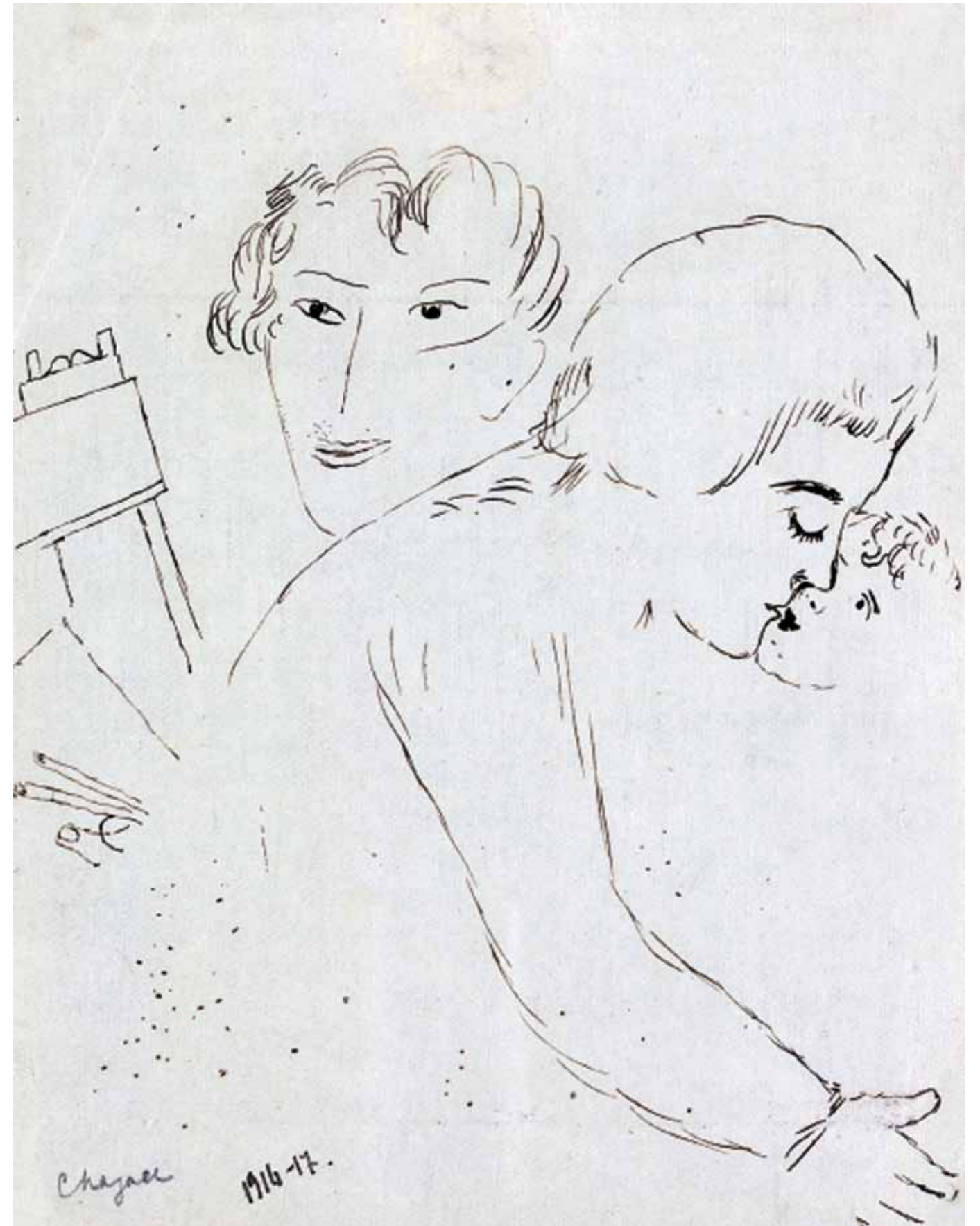


Autoportrait, circa 1925
Pen, brush and ink on paper
20,7 x 13,4 cm - 8.1 x 5.3 in.
Signed bottom right
Price on request



Autoportrait, personnages

Pen and ink on paper
17 x 13,5 cm - 6.7 x 5.3 in.
Signed bottom left
Price on request



Les amoureux
Pen and ink on paper
17,7 x 20 cm - 7 x 7.9 in.
Signed bottom right
Price on request



