Marc Chagall
Enchanted Dreams
Aesthetically timeless and an unabashed admirer of fantasy, Chagall was and remains an anomaly. Drawing from 20th century avant-garde movements of Cubism and Fauvism, only to later reject Cubism and Surrealism, Chagall’s landscapes of Russian villages and Judeo-Christian themes were in discord with the contemporary art movements and repudiation of God taking place at the time. Born into a Hasidic family in Soviet Belarus in 1887, Chagall's external position within the art world has made him one of the most cherished, recognizable and singular artists of the 20th century. Chagall's early years were spent in St. Petersburg and Paris, developing his artistic style and distinguishing himself from the Cubist forms in the works of French artists. He returned to Moscow in his late twenties, exhibiting with avant-garde groups and establishing himself throughout Soviet Russia as an artist and illustrator of Yiddish books. His thirties were marked by a pattern of artistic success and poverty, as a spreading famine after the First World War forced his family outside of expensive Moscow. Despite steady work as an illustrator in Russia, Chagall decided to return to France in 1913, joining the burgeoning movement of writers, artists and musicians migrating west at the time.

France (1923 - 1941)
In 1927, Art Critic and Historian Maurice Raynal loosely described Chagall's works as having an “anxious, childlike sensibility, slightly romantic in temperament... a blend of sadness and gaiety characteristic of a grave view of life”. While Chagall's travels through the Côte d’Azur exposed him to the colourful landscapes and turquoise shades of the Mediterranean Sea, the impressions he infused into his work retained a stubborn devotion to beauty and hope through the world of form, lines and colour. While his earlier works from this period, such as Fleurs et amants, 1935, have a folkloric, almost sentimental energy to them, his later works, as seen in Fleurs et fruits, 1949, maintain a decisive form of contentment born out of the wisdom of hardship.

United States (1941 - 1948)
The jump from Fleurs et amants to Fleurs et fruits was an impassioned one in Chagall's personal and professional life.

Chagall was a surprising anomaly in the art of an age which otherwise seems so remote from the content and attitude of his work”,
Meyer Schapiro, Art Historian

In 1941, the artist just barely escaped occupied France as one of the 2,000 artists and intellectuals, including Matisse and Picasso, to be smuggled into America with the help of the New York Museum of Modern Art. While New York afforded Chagall the comfort of the Jewish and Yiddish populations of the Lower East Side, his work remained at odds with the contemporary artists of the time, who found his folkloristic storytelling and mysticism dumbfounding.

In his experience of the war from the safer haven of New York in 1943, Chagall’s interest in current events began to be represented in his art, where scenes of war and the Crucifixion became more and more prevalent. When, a year later, his wife Bella died suddenly from a viral infection, Chagall’s paintings took on an aspect of memory and commemoration. In light of the millions of Jewish victims taking shape in Chagall’s mind, Bella’s death allowed the artist to focus his mourning to the one closest to his heart.

France (1948 - 1985)
A large number of the paintings presented here belong to Chagall’s later period, the time between 1948 and 1983 in which the artist traveled throughout Europe, eventually settling in the newly dubbed artistic centre of the Côte d’Azur, not far from artistic rivals Matisse and Picasso. His works from this time, especially during the 1970s and 1980s before his death at age 91 in 1985, express a culmination of the artist’s lifelong motifs charged with questions of identity, childhood, tolerance, and a deep, unsettling love for the homeland for which he pined his entire life. In Scène de village à l’animal bleu, 1968, the artist’s exploration of the relationship between man and animal is stunningly saturated in deep blue. In the extraordinary Autour du peintre, circa 1980, the master’s eternal youthfulness and vibrancy of spirit is vividly rendered; his pure joy of painting evident in the colourful strokes. Despite a shift and development of themes throughout his career, Chagall’s message continued to draw from biblical sources of peasant and village life, of simplicity and cosmological connection between humans, animals and the universe. Saturated in deep reds, blues and yellows; houses, animals and people become unmoored, floating in a dream-like space of iconic peacefulness.

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Le Pont Neuf

1953–1954

Stamped with the signature ‘Marc Chagall’ (lower right)
Oil on canvas
41 x 33 cm - 16.1 x 13 in.

Provenance
Estate of the artist
Private collection
Private collection (acquired from the above, 1999)
Sale: Christie’s, New York, 10 May 2007, lot 298
Private collection (acquired at the above sale), New York

Certificate
The Comité Marc Chagall has confirmed the authenticity of this work

Price on request
Le Coq sur fond noir
1968

Signed ‘Marc Chagall’ (lower right); countersigned ‘Marc Chagall’
(on the reverse)
Oil on canvas
81.5 x 65.5 cm - 32.1 x 25.8 in.

Provenance
Pierre Matisse Gallery, New York (acquired directly from the artist)
Private collection (acquired from the above)
Sale: Christie’s, New York, 9 Nov 2000, lot 238
Private collection

Exhibited
New York, Pierre Matisse Gallery, Marc Chagall, Recent Paintings
1966-1968, 1968, No. 29, ill. in colour in the exh. catalogue

Certificate
The Comité Marc Chagall has confirmed the authenticity of this work

Price on request
Scène de village à l’animal bleu

1968

Signed ‘Marc Chagall’ (lower right), countersigned ‘Marc Chagall’ (on the reverse)
Oil and tempera on canvas
46 x 55 cm - 18.1 x 21.6 in.

Provenance
Galerie Lelong, Paris
Private collection (acquired from the above, late 1970s and thence by descent), New York

Certificate
The Comité Marc Chagall has confirmed the authenticity of this work

Price on request
“Art is the increasing effort to compete with the beauty of flowers – and never succeeding”.

Nature morte

1975

Signed ‘Marc Chagall’ (lower right), dedicated ‘pour Vava bonne année 1979 Marc’ (on the reverse)
Oil on canvas
92 x 73 cm - 36.2 x 28.7 in.

Provenance
Estate of the artist
Private collection

Price on request
“From my youth I have been captivated by the Bible. It has always seemed to me, and still does today, that it’s the greatest source of poetry of all time. I’ve looked to reflect this in life and in art.”

Moïse et les Tables de la Loi

_Circa 1979_

Signed ‘Marc Chagall’ (lower right), countersigned ‘Marc Chagall’
(on the reverse)
Oil on canvas
73 x 60 cm - 28.7 x 23.6 in.

Provenance
Estate of the artist
Opera Gallery
Private collection, Europe

Certificate
The Comité Marc Chagall has confirmed the authenticity of this work

Price on request
Le Cirque

1979-1981

Signed ‘Marc Chagall’ (lower right)
Oil on canvas
92 x 73 cm - 36.2 x 28.7 in.

Provenance
Ida Chagall (the artist’s daughter)
Private collection (acquired as a gift from the above, 1990)
Israel Museum collection, Jerusalem
Private collection

Exhibited

Price on request
Dos à dos

1984

Signed ‘Chagall’ (lower centre), countersigned ‘Chagall’ (on the reverse)
Oil on canvas
130 x 89 cm - 51 1/4 x 35 in.

Provenance
Estate of the artist
Private collection, Connecticut
Private collection, Chicago

Exhibited
Paris, Fondation Maeght, Marc Chagall, Rétrospective de l’œuvre peint, 7 July - 15 Oct., 1984, No. 82, ill. in colour p. 153
Philadelphia, Philadelphia Museum of Art, Chagall, 12 May - 7 July, 1985, No. 125, ill. in colour pp. 246-247
Tokyo, Mitsukoshi Ltd., Chagall, July - Sept. 2006, No. 1, ill. in colour pp. 14-15

Literature
Fondation Maeght, Marc Chagall, Rétrospective de l’œuvre peint, Paris, 1984, No. 82, ill. in colour p. 153
Royal Academy of Arts, Chagall, London, 1985, No. 125, ill. in colour pp. 246-247
Philadelphia Museum of Art, Chagall, Philadelphia, 1985, No. 125, ill. in colour pp. 246-247

Certificate
The Comité Marc Chagall has confirmed the authenticity of this work

Price on request
Fleurs et amants

1935

Signed ‘Marc Chagall’ (lower right)
Gouache and watercolour on paper
65.2 x 52.2 cm - 25.7 x 20.5 in.

Provenance
James Vigeveno Gallery, California
Mr & Mrs Fadiman collection
Private collection (acquired, late 1970s)
Private collection (acquired by descent from the above), Switzerland

Exhibited
Pasadena, Pasadena Art Institute, 1949
California, Santa Barbara Museum, 1953
Pasadena, The Pasadena Art Museum, Marc Chagall: Seventieth Anniversary Exhibition, 1957

Certificate
The Comité Marc Chagall has confirmed the authenticity of this work

Price on request
Fleurs et fruits

1949

Signed 'Marc Chagall' (lower centre)
Watercolour, pastel, pencil and ink mounted on cardboard
65 x 50.2 cm - 25.6 x 19.8 in.

Provenance
Ruth O'Hara Gallery, New York
Private collection (acquired from the above)

Certificate
The Comité Marc Chagall has confirmed the authenticity of this work

Price on request
Pastorale jaune et orange

1956

Signed and dated ‘Marc Chagall 1956’ (lower right)
Gouache on paper
65.5 x 50 cm - 25.8 x 19.7 in.

Provenance
Estate of Betty Comden Kyle
Private collection, Singapore

Price on request
“In our life there is a single colour as on an artist’s palette, which provides the meaning of life and art. It is the colour of love.”

Le Cirque rouge, variante

1956-1960

Stamped with the signature ‘Marc Chagall’ (lower left)
Gouache and pastel on heavy watercolour paper
56.5 x 44.5 cm - 22.2 x 17.5 in.

Provenance
Galerie Kornfeld, Bern
Private collection (acquired from the above, 2014)

Certificate
The Comité Marc Chagall has confirmed the authenticity of this work

Price on request
L’Hiver : arbre en hiver (Les 4 saisons)

1974

Signed ‘Marc Chagall’ (lower right) and inscribed ‘winter’ in Cyrillic (centre left)
Gouache, watercolour, coloured pencils, pastel and charcoal on paper
63 x 89.6 cm - 24.8 x 35.3 in.

Provenance
Sale: Sotheby’s New York, 15 Nov 1984, lot 204
Russeck Gallery, Palm Beach
Private collection, USA
Private collection, New York

Exhibited

Certificate
The Comité Marc Chagall has confirmed the authenticity of this work

Price on request
Les Fleurs devant la fenêtre à Paris
1976

Stamped with the signature ‘Marc Chagall’ (lower left)
Watercolour, gouache, pastel and coloured pencils on Japan paper
68.1 x 51.4 cm - 26.8 x 20.2 in.

Provenance
Estate of the artist
Ryoko Art Corporation, Tokyo
Private collection (acquired from the above, 1988), Japan

Exhibited
Taipei, National Palace Museum and Taichung, The National Taiwan Museum of Fine Arts, Marc Chagall, Celebration, Feb.-Aug. 2011, ill. in colour p. 121 (titled Les Amoureux au bouquet près de la fenêtre)

Certificate
The Comité Marc Chagall has confirmed the authenticity of this work

Price on request
“There I discovered right, colour, the sun, the love for life. (…) In Paris, I finally had the vision of what I wanted to create, the intuition of a new psychic dimension to my art.”

Autour du peintre

_Circa 1980_

Stamped with the signature ‘Marc Chagall’ (lower right)
Tempera and blue ink on masonite
60.9 x 50.7 cm - 24 x 19.7 in.

_Provenance_
Estate of the artist
Ryoko Art Corporation, Tokyo
Private collection (acquired from the above, 1988), Japan

_Certificate_
The Comité Marc Chagall has confirmed the authenticity of this work

_Price on request_
Les Amoureux sur fond bleu

1982

Signed ‘Chagall’ (lower right), signed, dated and inscribed ‘Tempera Marc Chagall 1982’ (on the reverse)
Tempera on masonite
26 x 21 cm - 10.2 x 8.3 in.

Provenance
Estate of the artist, numbered (on the reverse)
Galerie Kornfeld, Bern
Private collection (acquired from the above)

Certificate
The Comité Marc Chagall has confirmed the authenticity of this work

Price on request
Scène de cirque

Signed 'Marc Chagall' (lower right)
Pastel and gouache on paper
65 x 52 cm - 25.6 x 20.5 in.

Provenance
Private collection, Milan

Certificate
The Comité Marc Chagall has confirmed the authenticity of this work

Price on request
Autoportrait, personnages

Circa 1916-1917

Signed and dated ‘Chagall 1916-17’ (lower left)
India ink on coloured paper
17 x 13.5 cm · 6.7 x 5.3 in.

Provenance
David Mc Neil (by descent from the artist, No. D 882), Paris
Private collection (acquired from the above, 1987)

Exhibited
Milan, Studio Marconi, Marc Chagall, Disegni inediti dalla Russia a Parigi, May - July 1988
Catania, Monastero dei Benedettini, Oct. - Nov. 1994
Meina, Museo e centro studi per il disegno, June - Aug. 1996
Abbazia Olivetana, Fondazione Ambrosetti, Marc Chagall, Il messaggio biblico, May - July 1998
Klagenfurt, Stadtgalerie, Marc Chagall, Feb. - May 2000, ill. p. 40
Florida, Boca Raton Museum of Art, Chagall, Jan. - March 2002

Literature
Vasily Rakitin, Chagall. Disegni inediti dalla Russia a Parigi, Fabri, Milan, 1989, p. 66, ill. p. 67

Certificate
David Mc Neil (the artist’s son) has confirmed the authenticity of this work

Price on request
Autoportrait
Circa 1925

Signed ‘Chagall’ (lower right)
Pen, brush and India ink on paper
20.8 x 13.5 cm - 8.2 x 5.3 in.

Provenance
David Mc Neil (by descent from the artist, No. D 1085), Paris
Private collection (acquired from the above, 1987)

Exhibited
Milan, Studio Marconi, Marc Chagall, Disegni inediti dalla Russia a Parigi,
May - July 1988
Catania, Monastero dei Benedettini, Oct. - Nov. 1994
Meina, Museo e centro studi per il disegno, June - Aug. 1996
Hannover, Sprengel Museum, Marc Chagall, ‘Himmel und Erde’,
Darmstadt, Institut Mathildenhohe, Marc Chagall, Von Russland nach Paris,
Abbazia Olivetana, Fondazione Ambrosetti, Marc Chagall,
Il messaggio biblico, May - July 1998, ill. p. 27
Klagenfurt, Stadtgalerie, Marc Chagall, Feb. - May 2000, ill. p. 47
Florida, Boca Raton Museum of Art, Chagall, Jan. - March 2002

Literature
Vasily Rakitin, Chagall. Disegni inediti dalla Russia a Parigi, Fabbri, Milan,
1989, p. 96, ill. p. 97

Certificate
David Mc Neil (the artist’s son) has confirmed the authenticity of this work

Price on request
Portrait de jeune fille

_Circa 1930_

Signed ‘Chagall’ (lower right)
India ink on paper
27.2 x 20.8 cm - 10.7 x 8.2 in.

**Provenance**
David McNeil (by descent from the artist, No D 1549), Paris
Private collection (acquired from the above, 1987)

**Exhibited**
Milan, Studio Marconi, Marc Chagall: Disegni inediti dalla Russia a Parigi, May - July 1988
Catania, Monastero dei Benedettini, Oct. - Nov. 1994
Meina, Museo e centro studi per il disegno, June - Aug. 1996
Abbazia Olivetana, Fondazione Ambrossetti, Marc Chagall, Il messaggio biblico, May - July 1998
Klagenfurt, Statdgalerie, Marc Chagall, Feb. - May 2000, ill. p. 50

**Literature**
Werner Haftmann, Chagall, Gouachen, Zeichnungen, Aquarelle, Cologne, 1975, ill. pl. 35
Vasily Rakitin, Chagall: Disegni inediti dalla Russia a Parigi, Fabbr, Milan, 1989, p. 114, ill. p. 115

**Certificate**
David McNeil (the artist’s son) has confirmed the authenticity of this work

**Price on request**
“If I create from the heart, nearly everything works; if from the head, almost nothing.”

La Famille au village

Circa 1978

Stamped with the signature ‘Marc Chagall’ (lower right)
Pencil on paper
68.5 x 58 cm - 27 x 22.8 in.

Provenance
Estate of the artist
Private collection, Switzerland

Certificate
The Comité Marc Chagall has confirmed the authenticity of this work
David Mc Neil (the artist’s son) has confirmed the authenticity of this work

Price on request
“When I am finishing a picture, I hold some God-made object up to it – a rock, a flower, the branch of a tree or my hand – as a final test. If the painting stands up beside a thing man cannot make, the painting is authentic. If there’s a clash between the two it’s bad art.”

From ‘Four Tales from the Arabian Nights’

1948

Lithograph printed in colours, edition of 90
43.1 x 33.5 cm - 17 x 13.2 in.

Literature
Published by Pantheon Books

Price on request
From ‘Sur la Terre des Dieux’
1967

Signed ‘Marc Chagall’ (lower right), numbered ‘2/25’ (lower left)
Lithograph printed in colours, edition of 75 + 25 AP
Printed by Fernand Mourlot, Paris
60.6 x 50.3 cm - 23.9 x 19.8 in.

Literature
Published by A. C. Mazo, Paris

Price on request
It has often been said of Chagall that his works reveal a Greek view of Humanism, a concept that places the human experience, rather than God, at the centre of events in art and literature. Homer’s treatment of the Greeks in both The Iliad and The Odyssey represents a starting point in this tradition. In these epic tales, the most honourable heroes are revered not because of their divine gifts, but because of their ability to triumph despite their inherent human imperfections.

In 1952, to celebrate his honeymoon with his new bride, Valentina, Chagall travelled to Greece to seek inspiration for these adventurous tales. While visiting the island of Delphos, the couple fell in love with the story of Daphnis and Chloe, written by the 2nd century romancer and novelist Longus. Their love story became the basis for Chagall’s new suite of colour lithographs that set an innovative standard of excellence in the medium. His technique in colour lithography and passion for classic storytelling brought to life many ancient Greek tales through the artist’s mystical world of lovers, musicians, artists, and heroes.

As the artist’s final body of lithography based on a single theme, the 82 lithographs that make up The Odyssey are infused with a rich dialogue between the artist and storyteller by which he was inspired, drawing upon a highly developed personal iconography to portray an ageless epic through masterful technique.

The Odyssey

The Odyssey is a long, epic poem written around 700 B.C., a sequel to Homer’s first epic tale, The Iliad. The poem chronicles the Greek hero Ulysses’s ten-year struggle to return to his kingdom in Ithaca after the fall of Troy. Believed to be dead, a horde of suitors has overrun Ulysses’s palace in an attempt to court his wife, Penelope, and take over his kingdom. While Ulysses tries to escape from his imprisonment to the nymph Calypso, who is possessed by her love for him, Penelope and her son Telemachus attempt to starve off the power-hungry mob. Rescued by Hermes only to be sabotaged at sea by the bitter sea god, Poseidon, Ulysses survives with the help of Athena and, aided by the kingdom of Scheria, arrives safely to the shores of Ithaca. Disguised as a beggar, Ulysses wins a contest to prove his identity, slaughters the suitors and eventually reunites with his loving wife and kingdom.

With the publication of Chagall’s book of lithographs in 1974 and 1975, the artist paid tribute to Homer’s epic poem by illustrating central scenes from the text with vivid colours and tender liveliness. Completed in two volumes, Chagall’s The Odyssey captures the profound humanness, emotion and fantasy of Homer’s Mediterranean tale, breathing new life and vision into the master’s prodigious poetry. Today, Chagall’s lithographs are considered some of the most highly collectible pieces of 20th century art.
L’Odyssée, Théoclymène

1974-1975

Lithograph printed in colours, edition of 250
In L’Odyssée, Homère, illustrated by Marc Chagall
42.5 x 32.7 cm - 16.7 x 12.9 in.

Literature
Published by Fernand Mourlot, Paris

Price on request
L’Odyssée, Ulysse se fait connaître

1974-1975

Lithograph printed in colours, edition of 250.
In L’Odyssée, Homère, illustrated by Marc Chagall.
42.5 x 32.7 cm - 16.7 x 12.9 in.

Literature
Published by Fernand Mourlot, Paris.

Price on request.
L’Odyssée, Le présage, le vautour et la colombe

1974-1975

Lithograph printed in colours, edition of 250
In L’Odyssée, Homère, illustrated by Marc Chagall
42.5 x 32.7 cm - 16.7 x 12.9 in.

Literature
Published by Fernand Mourlot, Paris

Price on request
L’Odyssée, Ulysse et Énée
1974–1975

Lithograph printed in colours, edition of 250
In L’Odyssée, Homère, illustrated by Marc Chagall
42.5 x 32.7 cm - 16.7 x 12.9 in.

Literature
Published by Fernand Mourlot, Paris

Price on request
L’Odyssée, Festin chez Ménélas
1974-1975

Lithograph printed in colours, edition of 250
In L'Odyssée, Homère, illustrated by Marc Chagall
42.5 x 32.7 cm - 16.7 x 12.9 in.

Literature
Published by Fernand Mourlot, Paris

Price on request
L’Odyssee, Palais d’Alcinoos
1974-1975

Lithograph printed in colours, edition of 250.
In L’Odyssee, Homère, illustrated by Marc Chagall
65.4 x 42.5 cm - 25.7 x 16.7 in.

Literature
Published by Fernand Mourlot, Paris

Price on request
Marc Chagall was born Moshe Segall in 1887 in Vitebsk, Russia (today’s Belarus) to a very devout and humble Hassidic-Jewish family of nine children. The first years of his life were influenced by numerous trips to his grandfather’s farm, where he became familiar with Jewish customs and Russian folklore and learned to play the violin – traditional musical instrument in the Russian-Jewish culture. Memories from his childhood and teenage years will later become strong recurring themes in his work, that would not only reflect the nostalgia of his village and Russian landscapes, but also a fascination for farm animals and the daily rural world.

When he was 20, Marc Chagall moved to St. Petersburg to receive painting lessons from Nicolas Roerich and Léon Bakst, with whom he associated his talents as a colourist. He also worked in Léon Bakst’s workshop creating décors for the Russian Ballet.

Becoming interested in the work of Paris’ pioneer painters, such as Cézanne, Van Gogh, Toulouse-Lautrec or Matisse, he settled in the French capital in 1910 and rented a studio at La Ruche that he shared with Modigliani and Soutine. There, he became influenced by Fauvism and painters using pure, bright and clear colours. His first exhibition took place at the Salon des Indépendants. Living in Paris, he also met Guillaume Apollinaire, Blaise Cendrars and Fernand Léger with whom he became friend.

In 1914, Chagall had his first solo exhibition in Berlin. He went back to Vitebsk and the war forced him to stay in Russia until 1922. There, he founded a museum and an art school and started creating theatre settings and décors. In 1915, he married Bella Rosenfeld and their daughter Ida Chagall was born subsequently. His love for his wife became one of the main subjects of his work, reflecting the happiness of being in love. When she died in 1944, he met Virginia Haggard with whom he had a son in 1946.

In New York, the MoMA put together a retrospective of his work in 1946 and a series of solo exhibitions were organised throughout Europe in 1947 (Paris, Amsterdam, Berlin, Zurich). When Chagall returned to France in 1948, he had become famous worldwide. He settled in Venice, South of France where he met Pablo Picasso and Aimé Maeght, who was to become his dealer. Virginia left him in 1952. The same year he met Valentina (Vava) Brodsky, who would become his wife.

Chagall started using a wider range of techniques: engraving, mosaic, stained glass, murals and ceramics. He was commissioned to create several big projects and the retrospectives of his work are numerous. When he was 63, the publisher Tériade asked him to illustrate with lithographs the work of Longus Daphnis et Chloé. The work was published in 1961, illustrated by 42 original lithographs.

In 1966 Chagall’s Bible illustrations were exhibited at the Louvre Museum, making him one of the very few artists to have had their work exhibited in the prestigious museum during their lifetime. In 1973 the Marc Chagall Museum was inaugurated in Nice, France. Marc Chagall died in Saint-Paul-de-Vence on the 28th March 1985, aged 97.

Biography

Chronology

7 July 1887
Birth in Vitebsk, Russia (now Belarus)

1907-1909
Works in Léon Bakst workshop creating décors of the Russian Ballet, in St. Petersburg, Russia

1911
First trip to Paris, France

1912-1913
Exhibition at the Salon des Indépendants in Paris, France

1914
First solo exhibition at Der Sturm Gallery in Berlin, Germany

1915
Marries Bella Rosenfeld

1919
Returns to Vitebsk

1920
Exhibition in Moscow and St. Petersburg, Russia

1922
Moves to Berlin, Germany

1923
Creates illustrations of his poetic autobiography My Life

1925
Moves to Paris, France

1933
Follows a trip to Poland, he is categorised as a ‘degenerate artist’ by the Nazis

1935
Obtains the French citizenship

1937
Has to leave the occupied France and moves to New York, USA

1941
Death of Bella Rosenfeld

1948
Returns to Paris, France

1950
Settles in Saint-Paul-de-Vence, France

1952
Meets Valentina (Vava) Brodsky, who would become his wife

1966
Exhibition of his Bible illustrations at the Louvre Museum in Paris, France

28 March 1985
Death in Saint-Paul-de-Vence, France