

Marc Chagall

Enchanted Dreams

OPERA GALLERY

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“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

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 1923, 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.

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 folkloric 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 1985 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 97 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.

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

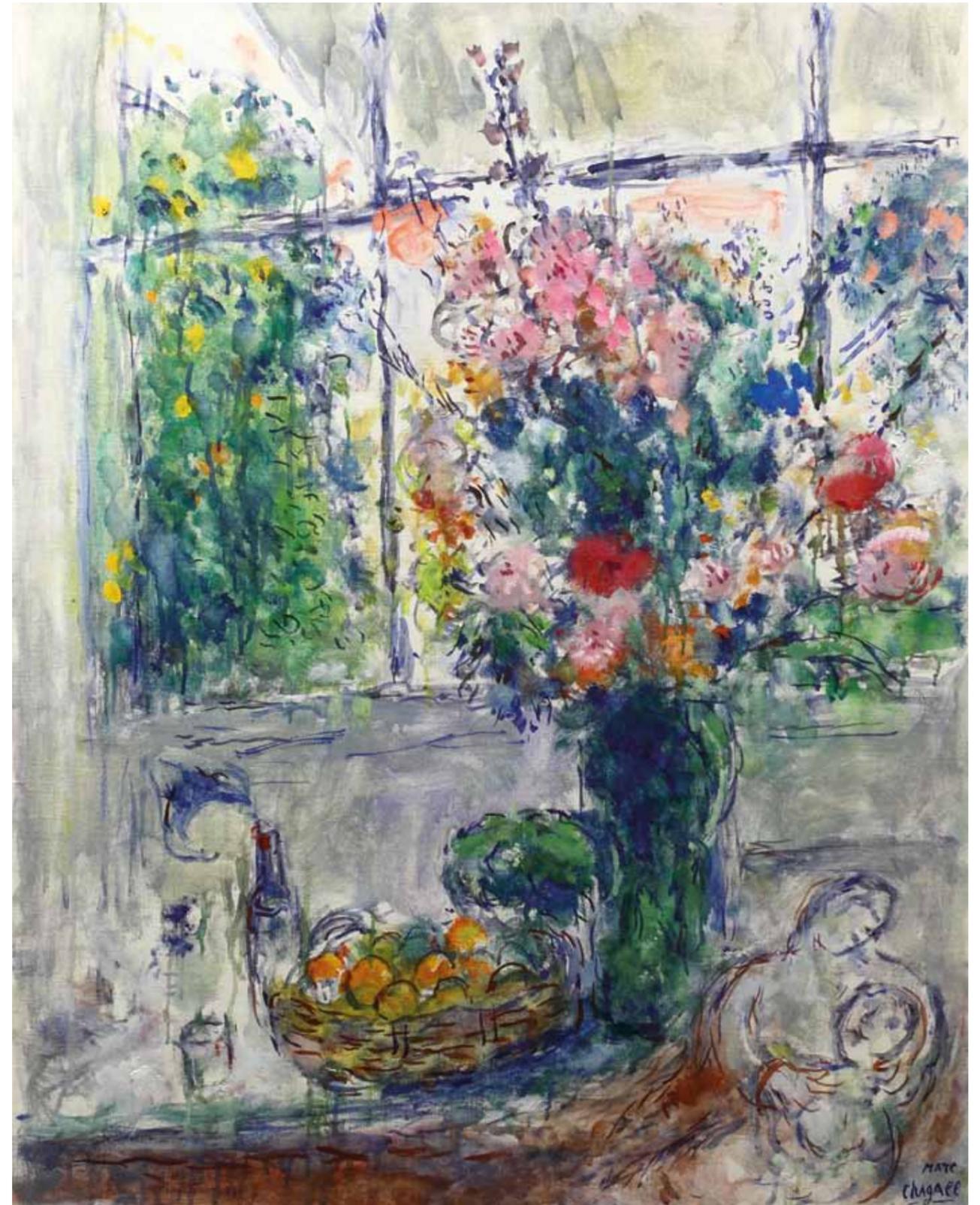
1975

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

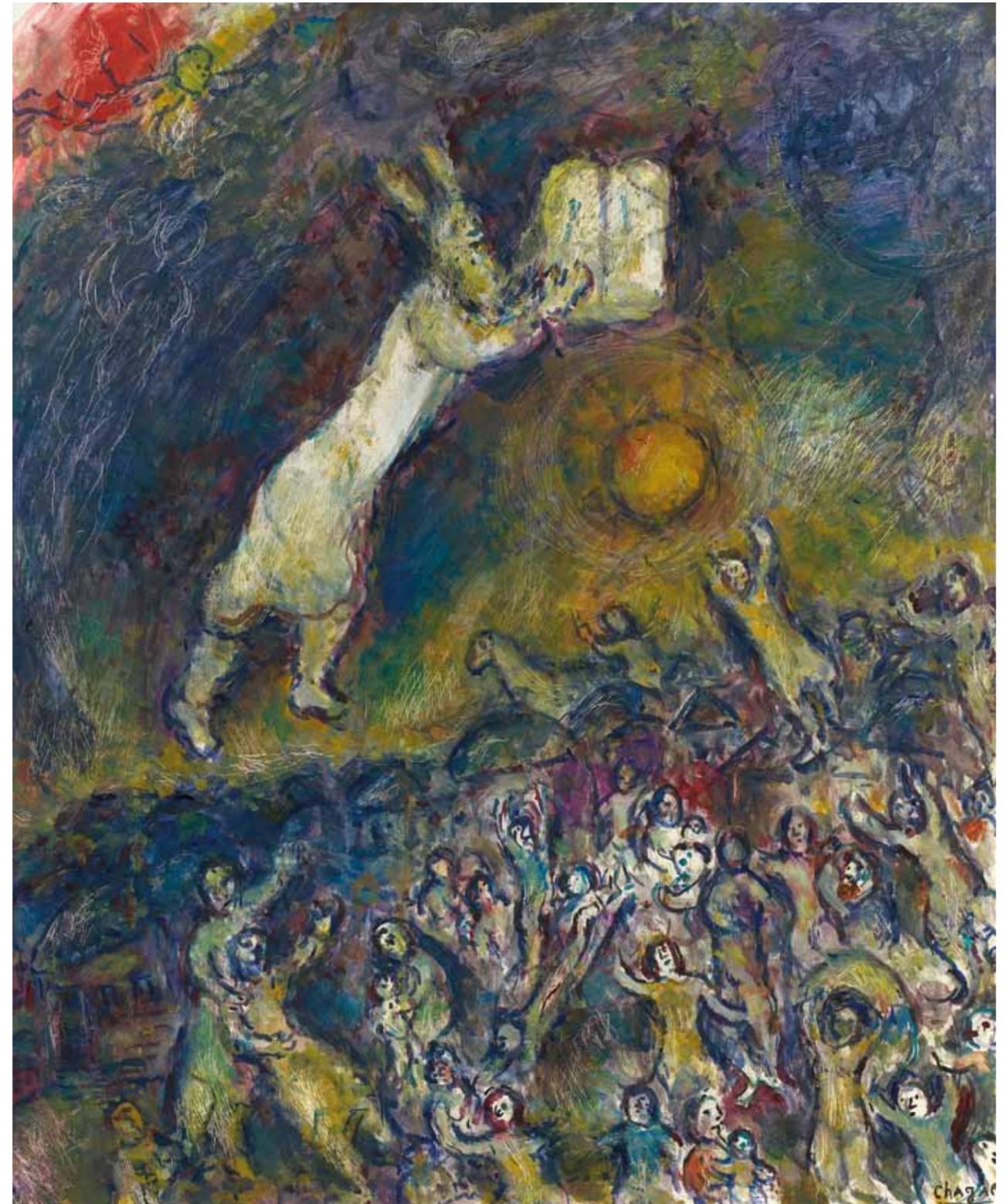
Opera Gallery

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

Palm Beach, Wally Findlay Galleries, Chagall and the Circle of Jewish
Painters of the 20th Century, Dec. 2012 - Jan. 2013, ill. pp. 10-11

Price on request



Dos à dos

1984

Signed 'Chagall' (lower centre); countersigned 'Chagall' (on the reverse)

Oil on canvas

130 x 89 cm - 51.2 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

London, Royal Academy of Arts, Chagall, 11 Jan.-31 March, 1985, No. 125, ill. in colour pp. 246-247

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

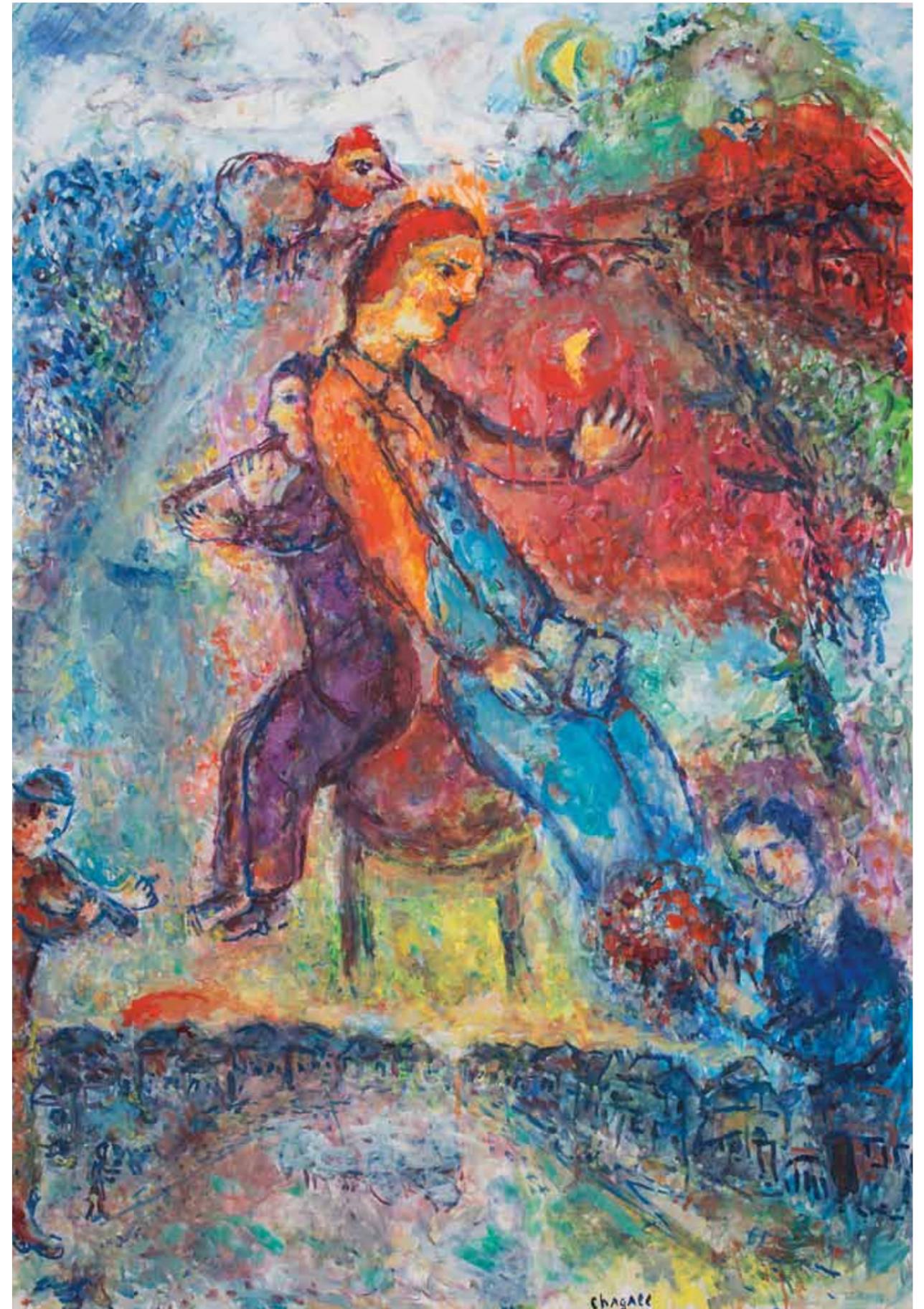
Royal Academy of Arts, Chagall, London, 1985, No. 125, ill. in colour pp. 246-247

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.

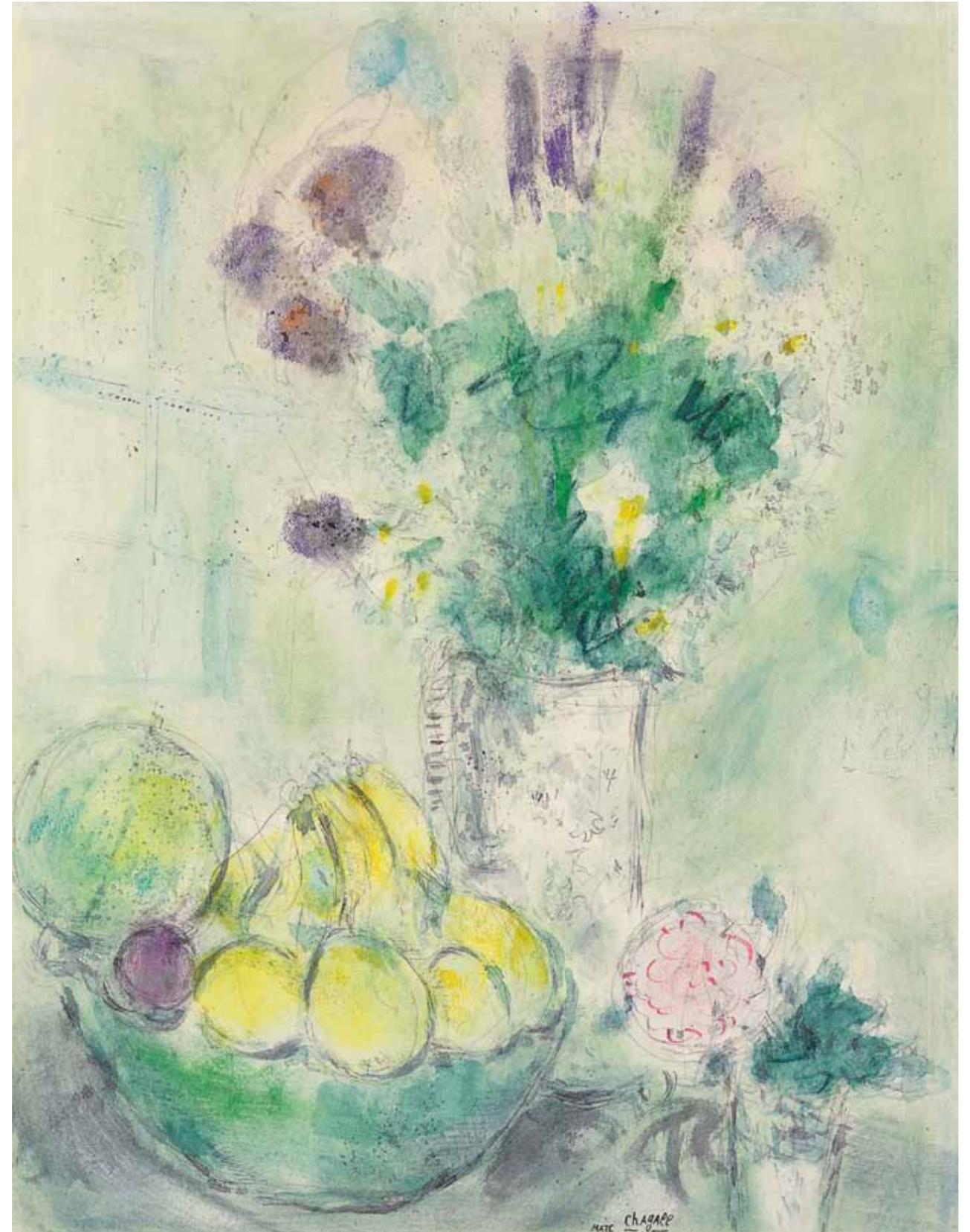
Provenance

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.

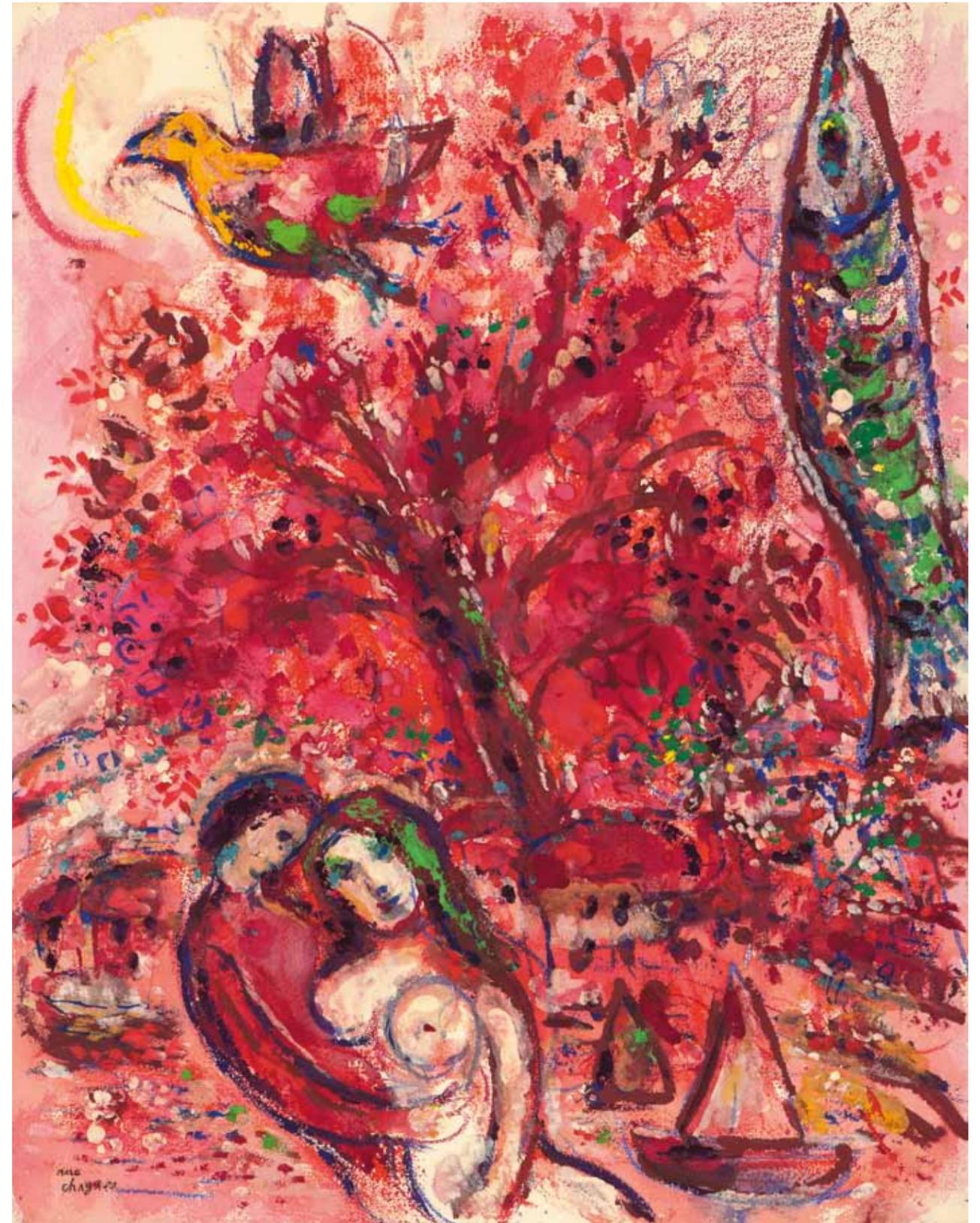
Provenance

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

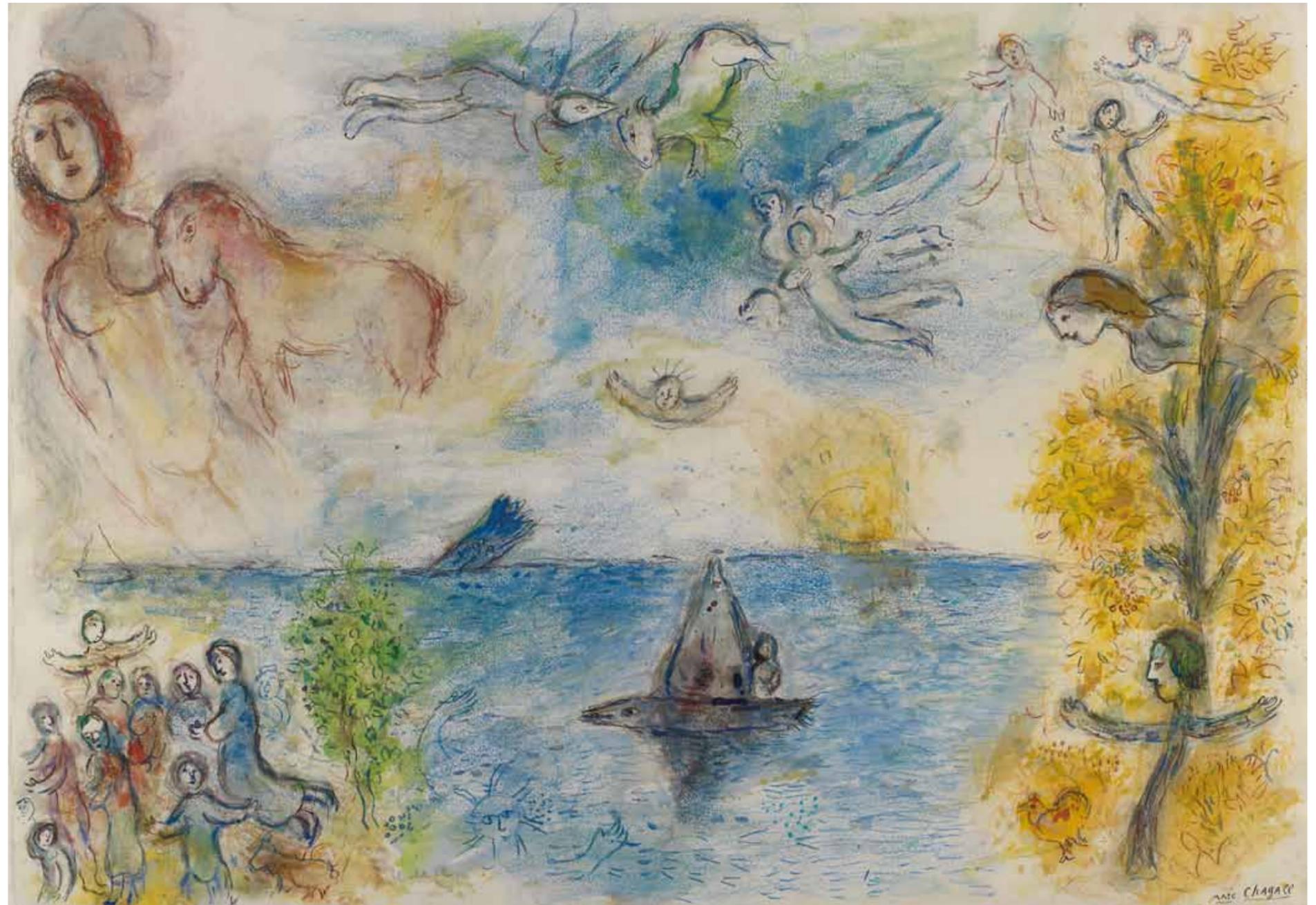
Exhibited

New York, Pierre Matisse Gallery, Chagall: The Four Seasons, May 1975,
No. 13

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

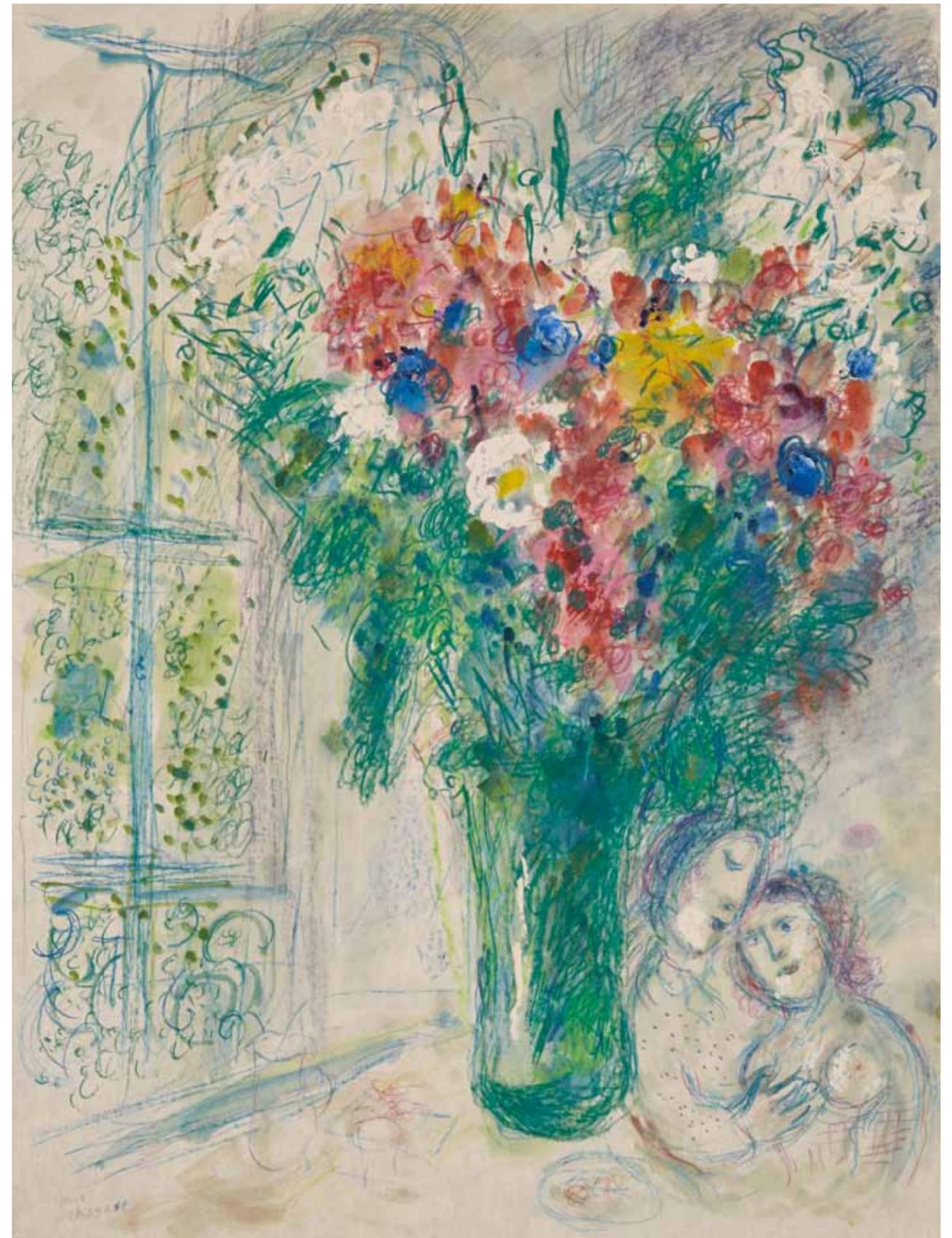
Exhibited

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 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.

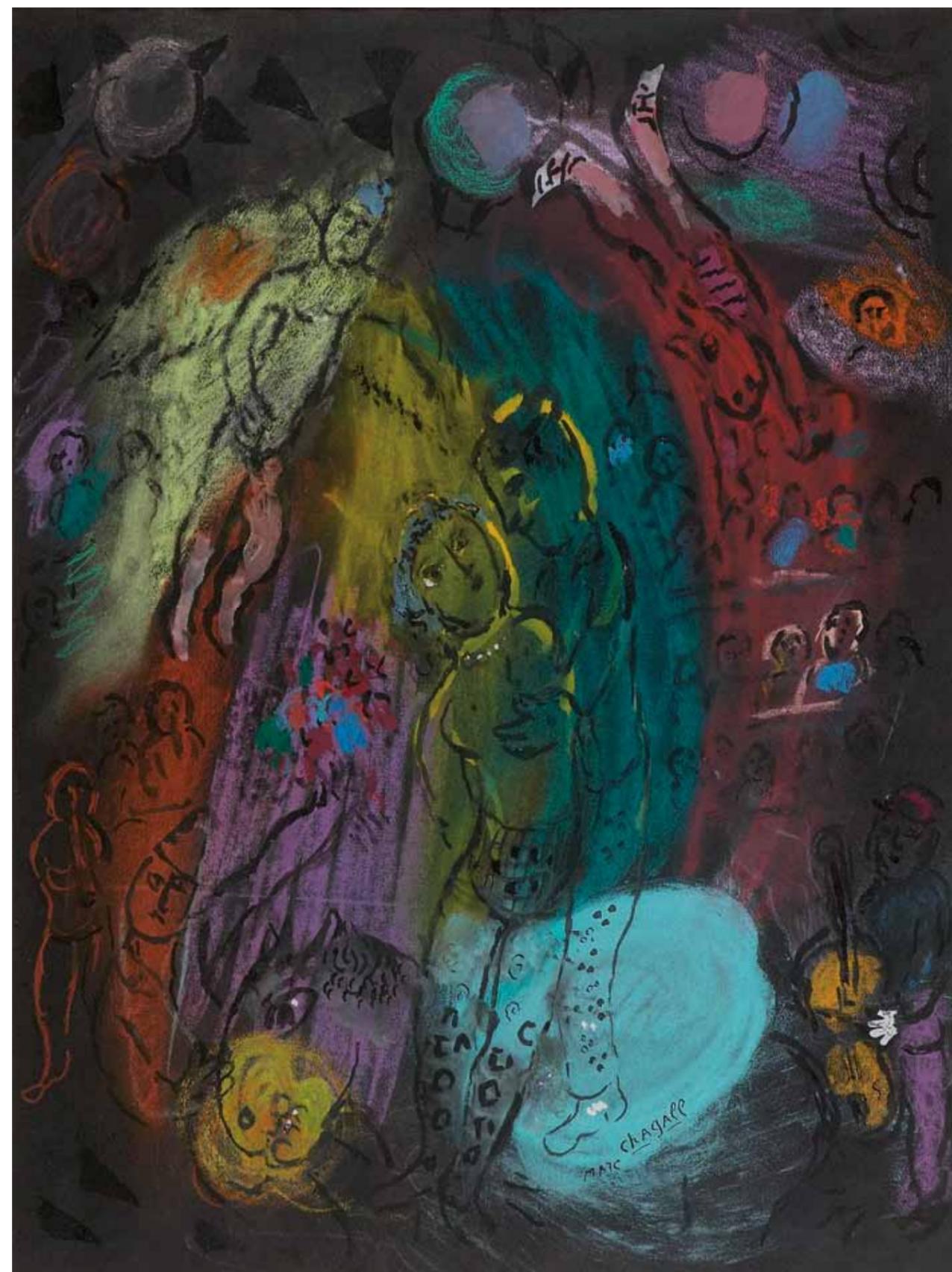
Provenance

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
Turin, Galleria della Sindone, Palazzo Reale, Dec. 1990 - March 1991
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, Dec. 1996 - Feb. 1997
Darmstadt, Institut Mathildenhöhe, Marc Chagall, Von Russland nach Paris, Zeichnungen 1906-1967, Dec. 1997 - Jan. 1998
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

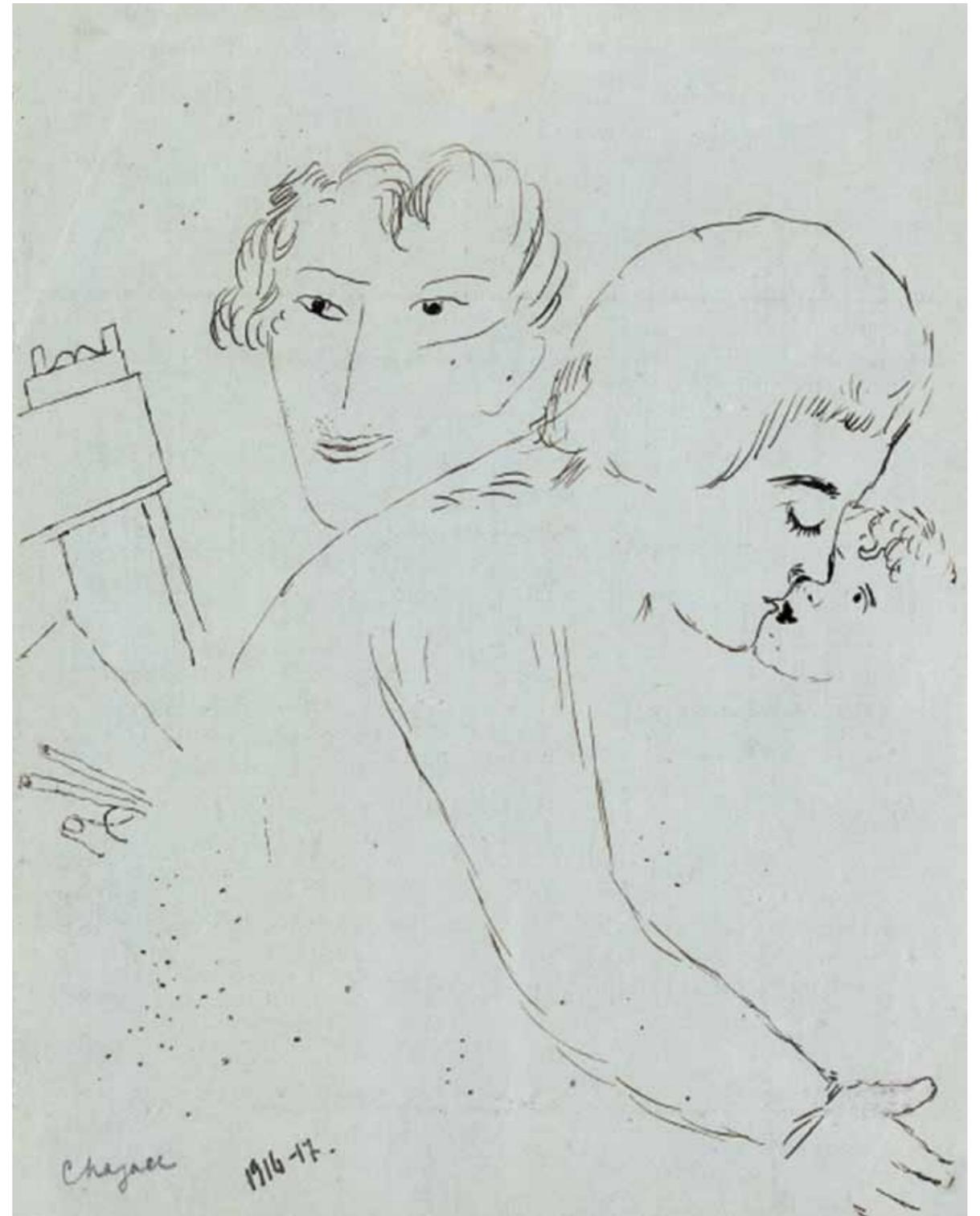
Literature

Vasily Rakitin, Chagall: Disegni inediti dalla Russia a Parigi, Fabbri, 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
Turin, Galleria della Sindone, Palazzo Reale, Dec. 1990 - March 1991
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', Dec. 1996 - Feb. 1997
Darmstadt, Institut Mathildenhöhe, Marc Chagall, Von Russland nach Paris, Zeichnungen 1906-1967, Dec. 1997 - Jan. 1998
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

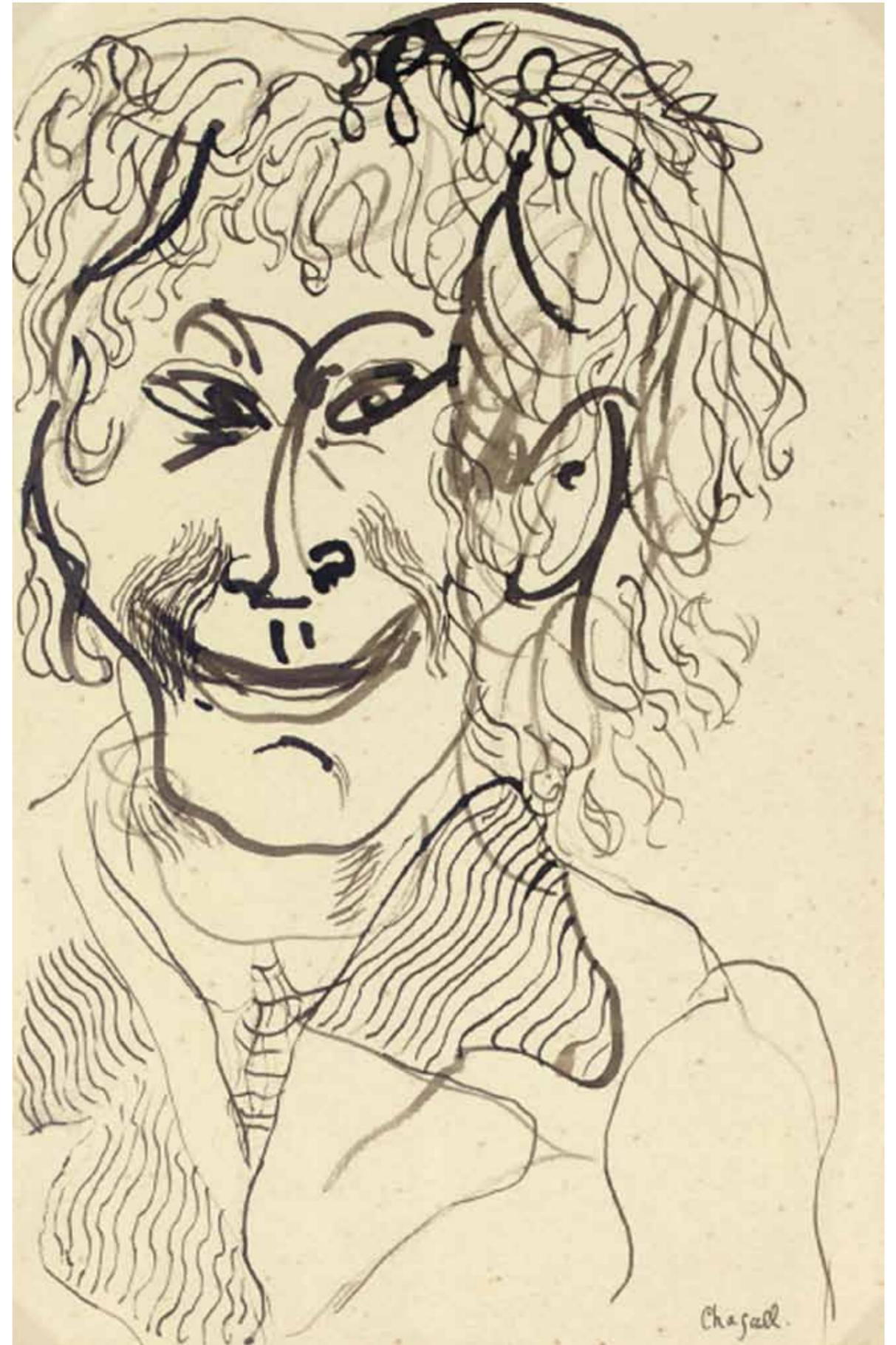
Literature

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 Mc Neil (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
Turin, Galleria della Sindone, Palazzo Reale, Dec. 1990 - Mar. 1991
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", Dec. 1996 - Feb. 1997
Darmstadt, Institut Mathildenhöhe, Marc Chagall, Von Russland nach Paris, Zeichnungen 1906-1967, Dec. 1997 - Jan. 1998
Abbazia Olivetana, Fondazione Ambrosetti, Marc Chagall, Il messaggio biblico, May - July 1998
Klagenfurt, Stadtgalerie, Marc Chagall, Feb. - May 2000, ill. p. 50
Florida, Boca Raton Museum of Art, Chagall, Jan. - Mar. 2002

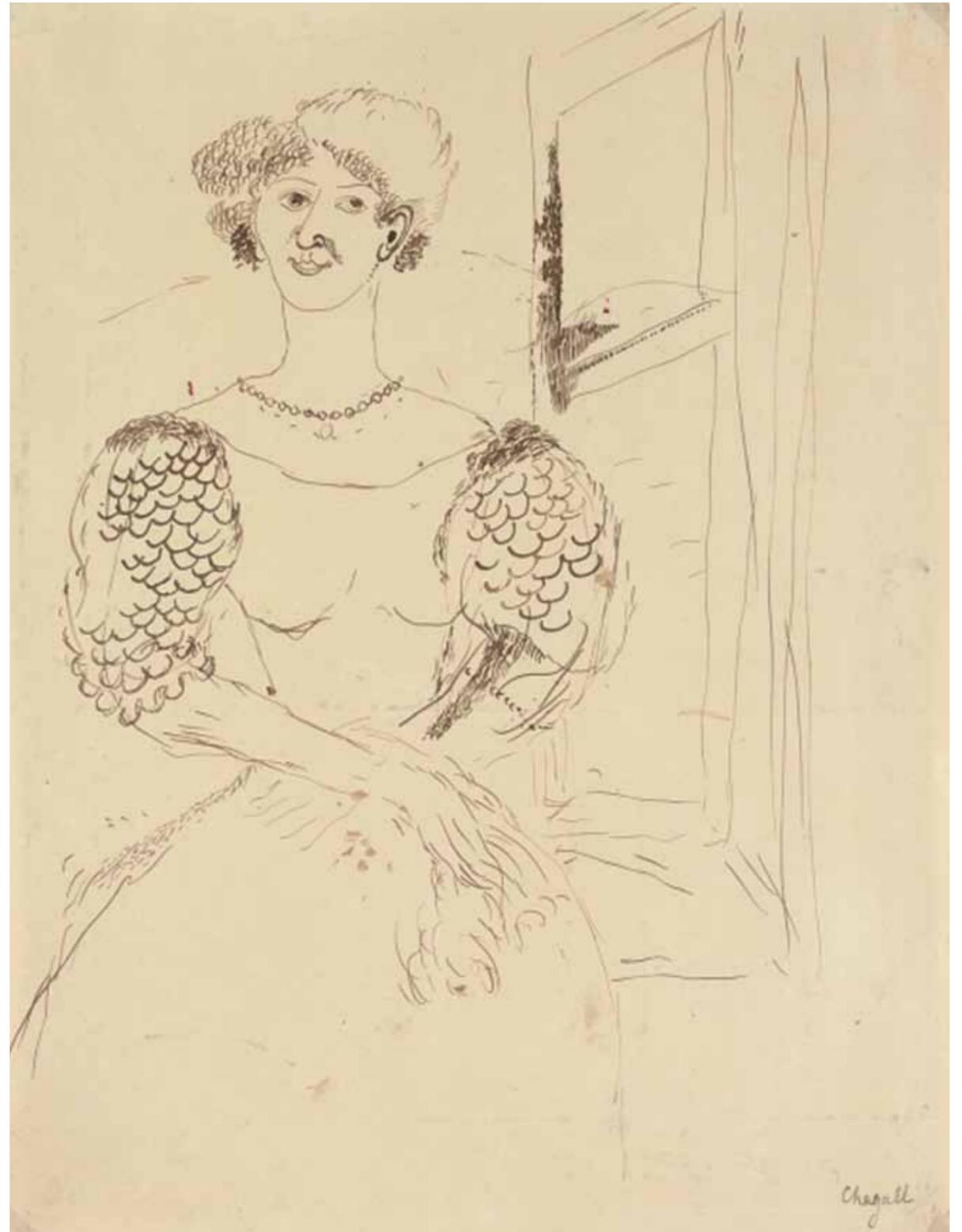
Literature

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

Certificate

David Mc Neil (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.

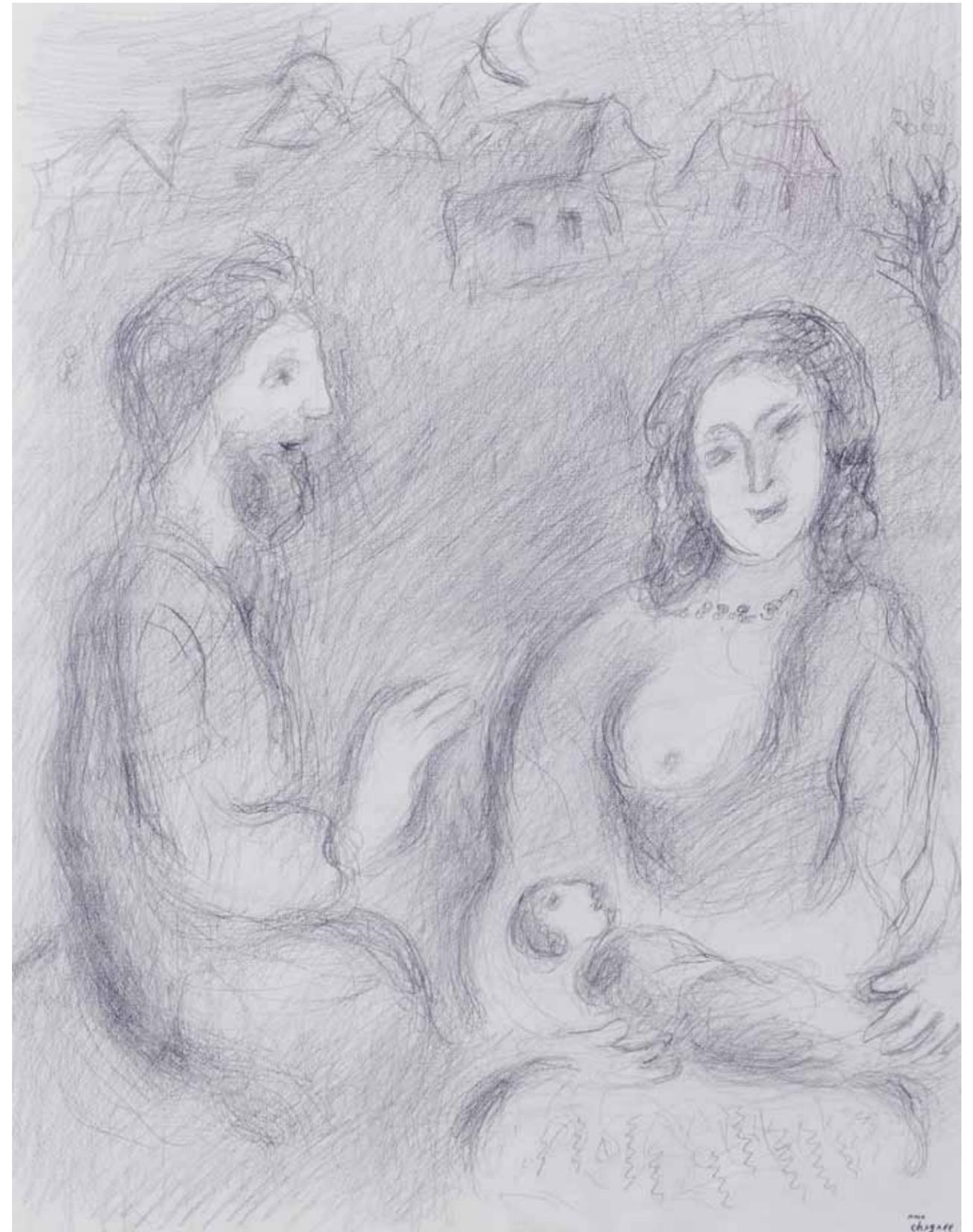
Provenance

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’

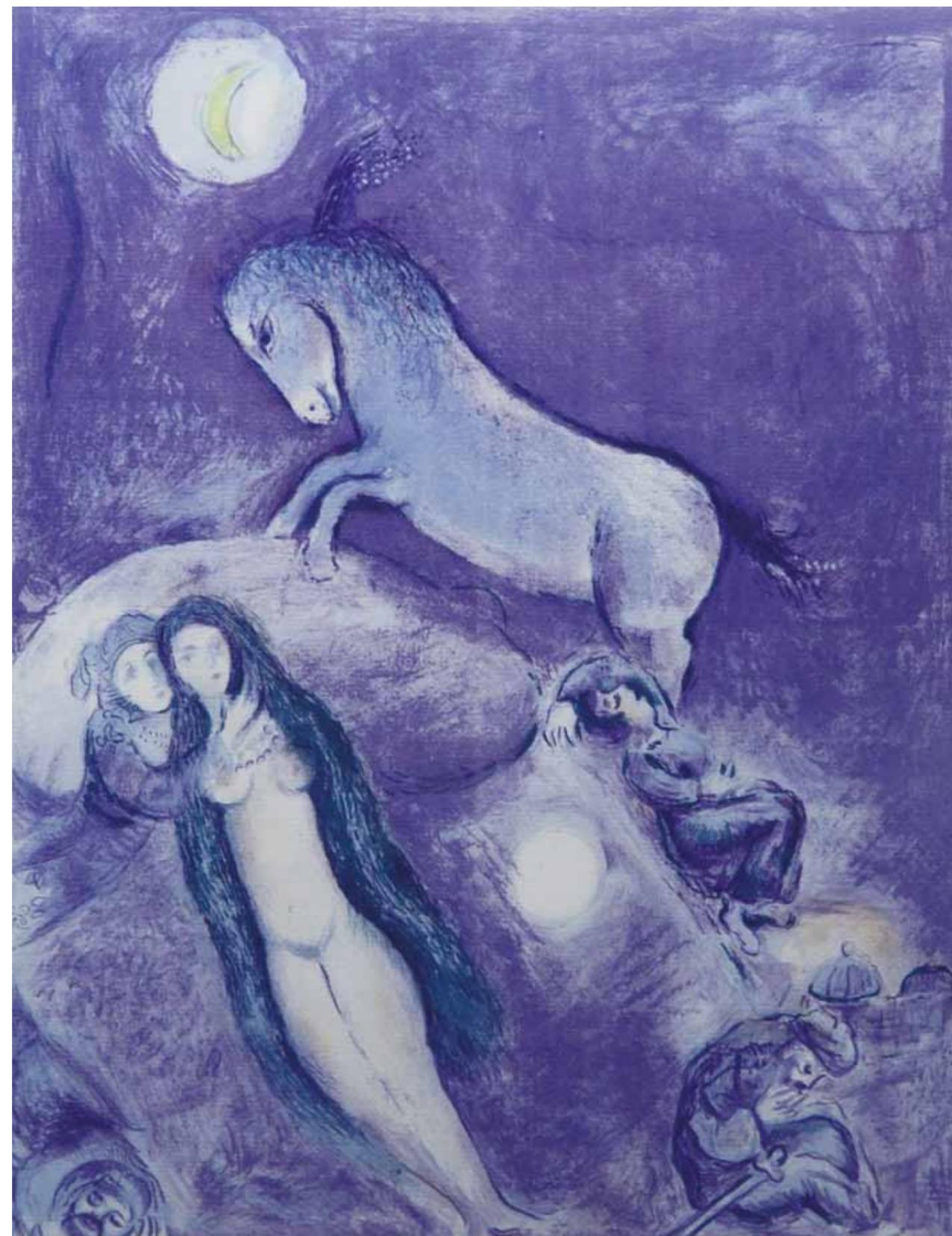
1948

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

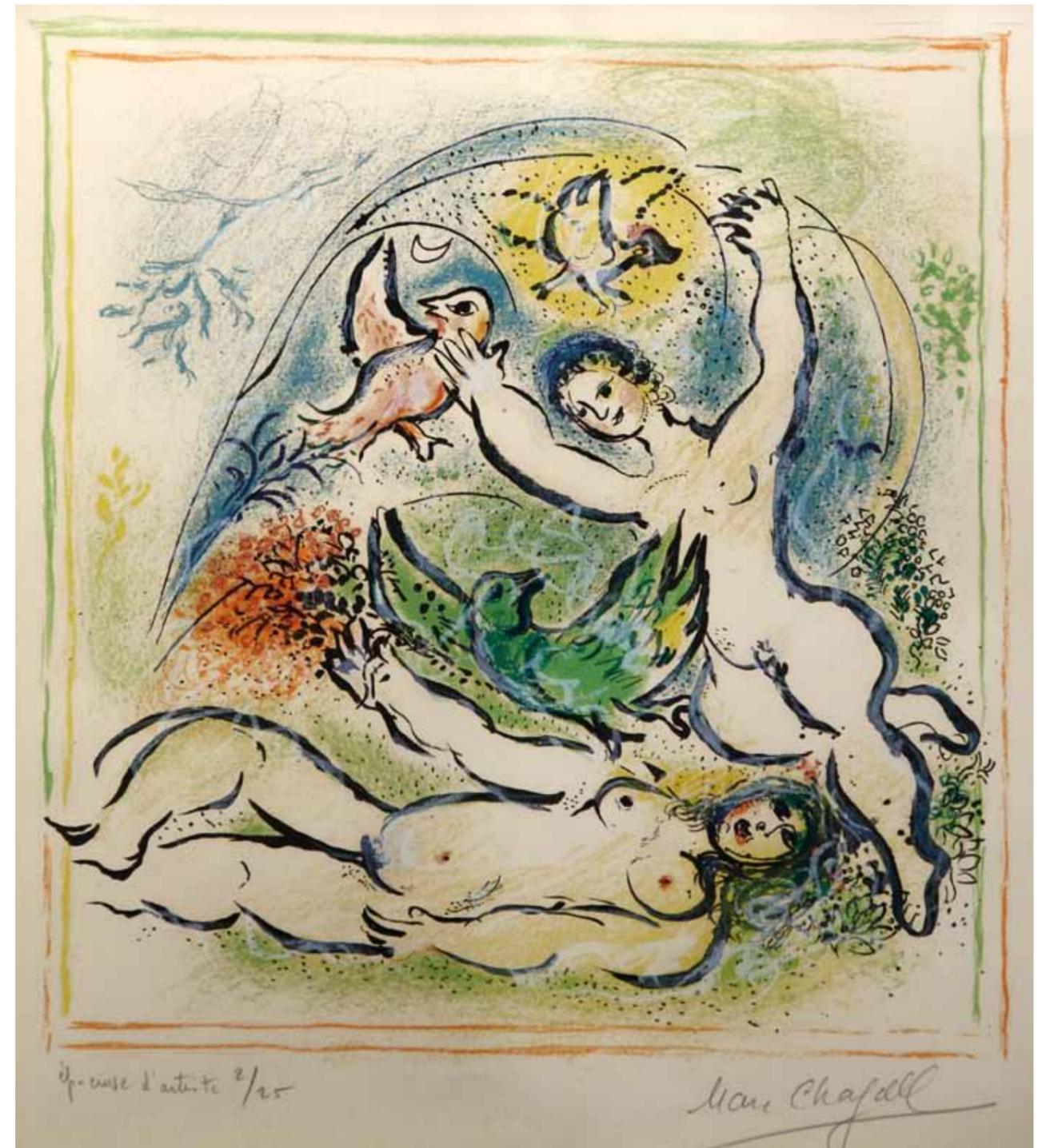
Printed by Fernand Mourlot, Paris

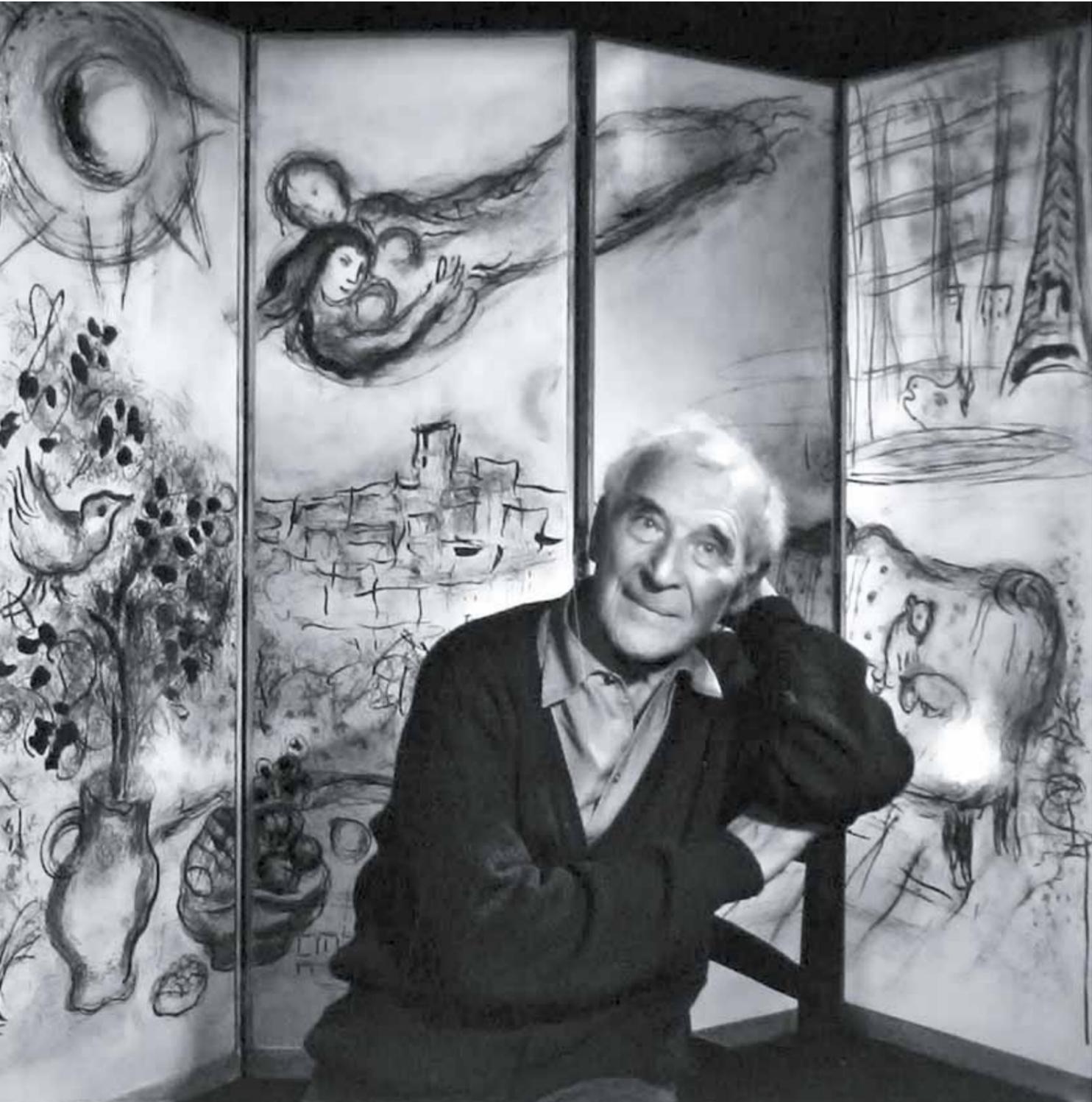
60.6 x 50.3 cm - 23.9 x 19.8 in.

Literature

Published by A. C. Mazo, Paris

Price on request





The Odyssey

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 in 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 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'Odyssee, Théoclymène

1974-1975

Lithograph printed in colours, edition of 250
In *L'Odyssee*, 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

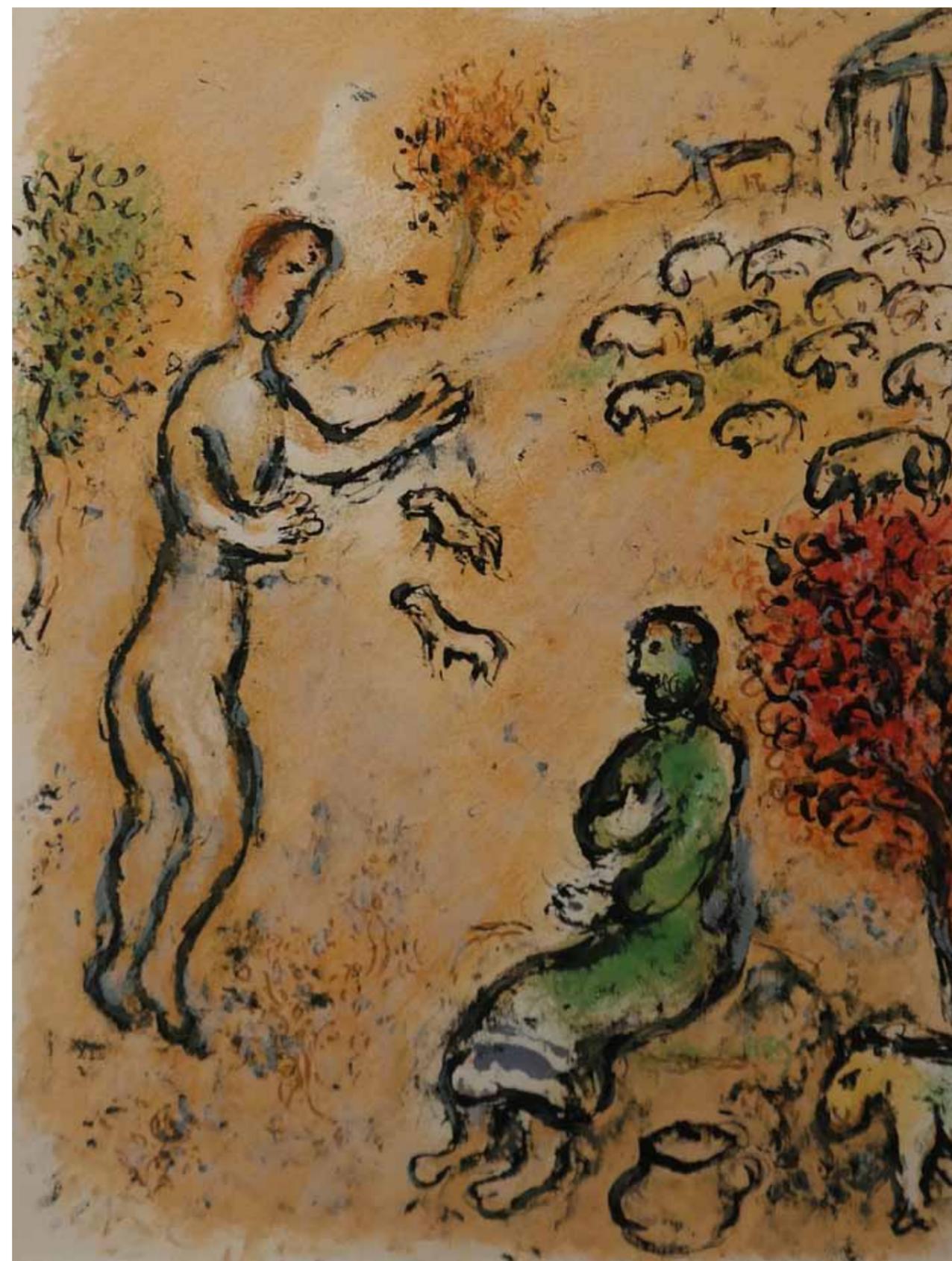
1974-1975

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

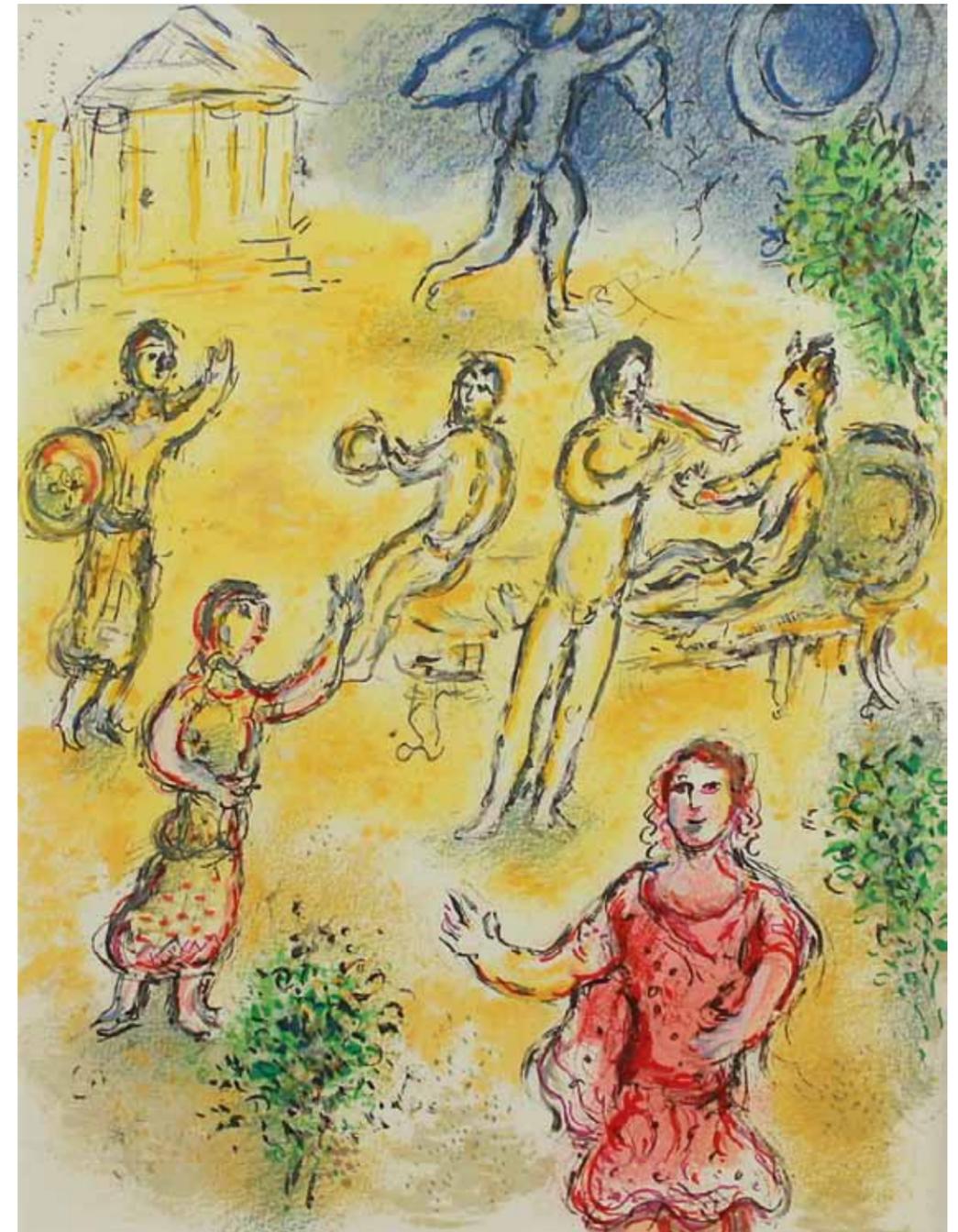
1974-1975

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'Odyssée, Palais d'Alcinoos

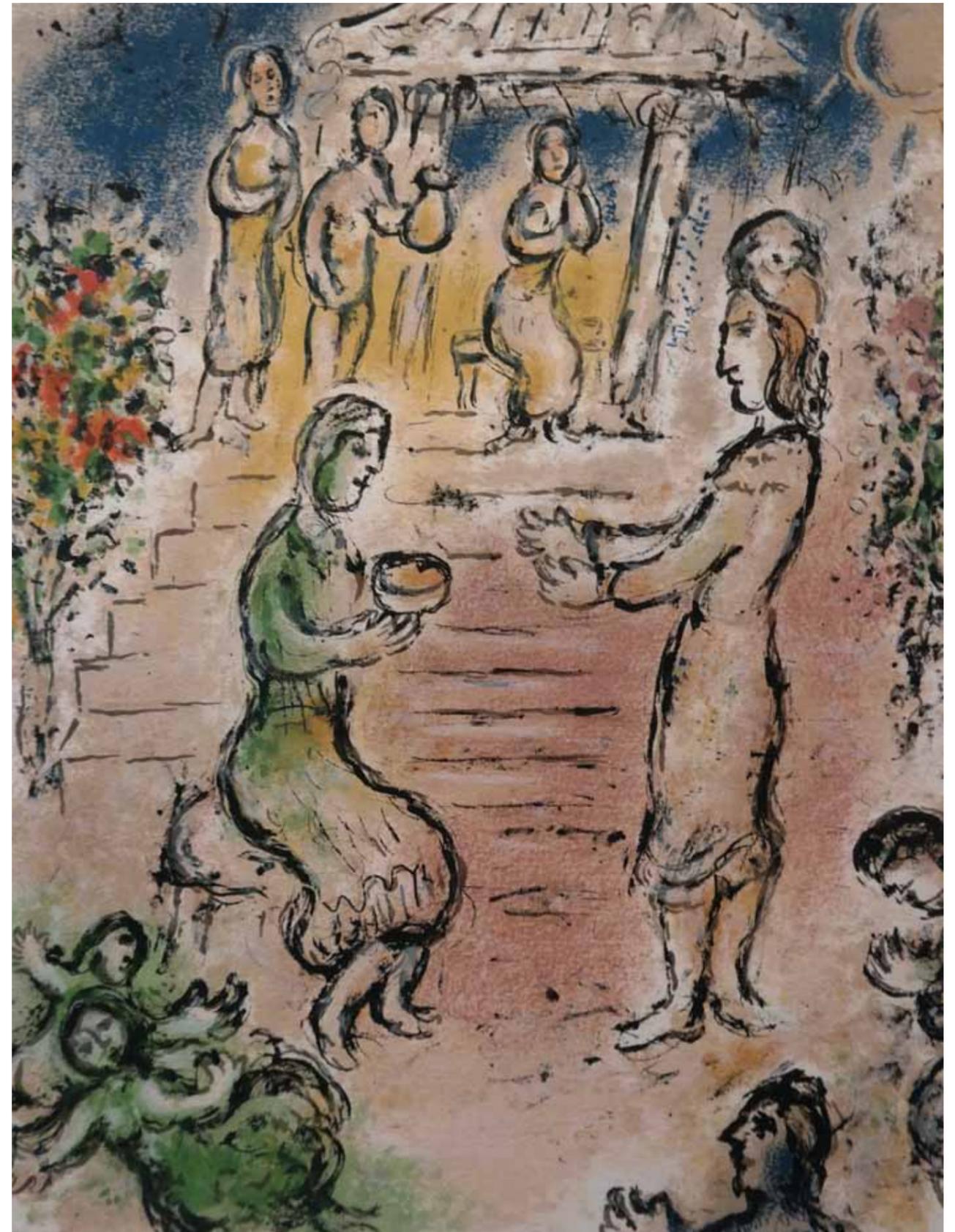
1974-1975

Lithograph printed in colours, edition of 250
In *L'Odyssée*, 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



Biography

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 asserted his talents as a colourist. He also worked in Léon Bakst's workshop creating decors 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 decors. 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, Chagall stopped painting for several months.

The couple moved to Berlin in 1922 where Chagall produced his first etchings published by Cassirer (Illustrations of his poetic

autobiography *My Life*, 1922). He returned to Paris, 'his second Vitebsk', in 1923, and became a French citizen in 1937. Chagall set up a new studio and became acquainted with Sonia and Robert Delaunay, Louis Marcoussis and Juan Gris, which developed his interest for surrealism. Upon art dealer Ambroise Vollard's request he made several series of illustrations for *Dead Souls* by Gogol, the *Fables* by La Fontaine and the Bible. In 1940, he produced 40 gouaches illustrating the Holy Bible.

The war that threatened Jewish communities forced him and his family to flee to New York in 1941, where he remained until 1948. Whilst in America, he designed several ballet settings and costumes. After the death of his beloved wife 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, Bern, Zurich). When Chagall returned to France in 1948, he had become famous worldwide. He settled in Vence, 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 65, 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.

Chronology

7 July 1887

Birth in Vitebsk, Russia (now Belarus)

1907-1909

Works in Léon Bakst workshop creating decors 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
Returns to Vitebsk

1915

Marries Bella Rosenfeld
Exhibition in Moscow and St. Petersburg, Russia

1920

Settles in Moscow, Russia, and works on decors for the Jewish Theatre

1922

Moves to Berlin, Germany
Creates illustrations of his poetic autobiography *My Life*

1923

Moves to Paris, France
Starts working with Ambroise Vollard who commissions illustrations for Gogol's *Dead Souls* and La Fontaine's *Fables*

1931

Creates 40 gouaches to illustrate the Holy Bible, commissioned by Vollard

1935

Following a trip to Poland, he is categorised as a 'degenerate artist' by the Nazis

1937

Obtains the French citizenship

1941

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

1944

Death of Bella Rosenfeld

1946

Retrospective at the MoMA in New York, USA

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

1973

Inauguration of the Marc Chagall Museum in Nice, France

28 March 1985

Death in Saint-Paul-de-Vence, France

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