

MARC CHAGALL:



POEMS IN COLOURS



MARC CHAGALL: POEMS IN COLOUR

Gilden's Arts Gallery is proud to present our new exhibition devoted to Marc Chagall (1887-1985), master of form and colours. His incredible combination of colourism and highly personal symbolism make of Marc Chagall one of the main artists of the 20th Century.

The artist stated "Judge me on my form and colour, on my vision of the world, and not on isolated symbols. One should never paint a picture on the basis of symbols. Rather than starting out from a symbol, one should end with one, for symbolism is inevitable. Any absolutely authentic work of art automatically possesses its symbolism."

We have been dealing with Marc Chagall's works for over thirty years and we believe that our efforts in promoting the artist's genius have been appreciated. We hope that this catalogue will let you dream and open your wings to imagination.

We are glad to present a nice selection of works in different media, throughout which the artist expressed his creativity: from the printmaking, especially lithography, to drawings and watercolours. Each work is accompanied by the gallery's certificate of authenticity.

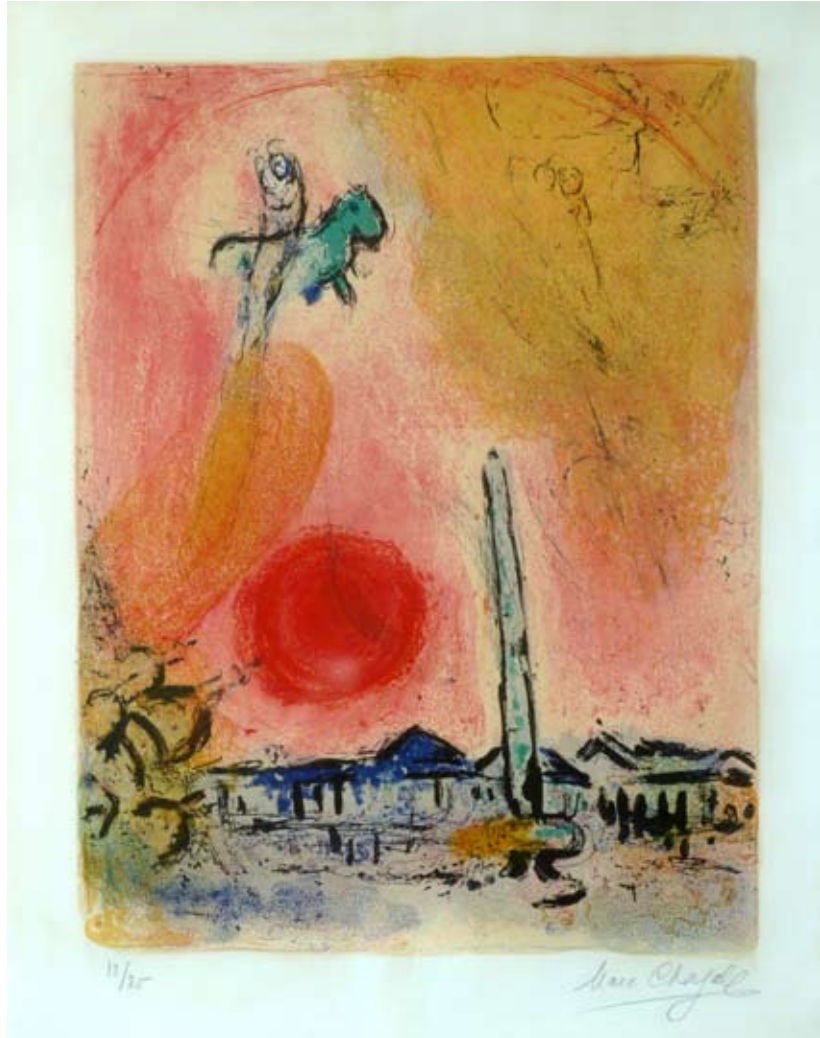
All works in the catalogue are for sale, with prices ranging from £300 to £32,000.

We are looking forward to welcoming you in our Hampstead gallery.

Best regards,

Daniela, Emmanuelle and Ofer





“Paris, my heart’s reflection, I would like to blend with it, not to be alone with myself.”

La Place de la Concorde, 1963
Original Hand Signed and Numbered Lithograph in colours on Arches vellum paper
48.4 x 37.2 cm / 19.1 x 14.6 in



The works by Marc Chagall transport their audience into a dreamlike, fantastical world. Comprised of visions taken from his mind and memory, Chagall’s compositions combine floating lovers and flying beasts in magical compositions that exude charm and beauty.

Chagall’s whimsical, folkloric works demonstrate the importance he placed upon dreams as a source of inspiration, as his subjects are repeatedly seen floating with little regard to the forces of gravity.



The Champs-Élysées, 1954
Hand Signed and Numbered Lithograph on Arches paper
69.5 x 47 cm / 27.3 x 18.5 in
Provenance: The collection of Dr. Gertrude Ticho
The collection of the San Francisco Museum of Modern Art (accession no. UCPS04.31)





Woman with Bouquet (from Nice and the Côte d'Azur), 1964
Hand Signed and Inscribed Lithograph in colours on Arches vellum paper
74.4 x 52.8 cm / 29.2 x 20.7 in



The Green Bird (Affiche Galerie Maeght), 1962
Original Hand Signed and Numbered Lithograph on Vellum paper
77 x 55.5 cm / 30.3 x 21.8 in





Exhibition, Marc Chagall, 1949
Hand Signed, Dated and Dedicated Book
16.4 x 12 cm / 6.5 x 4.7 in



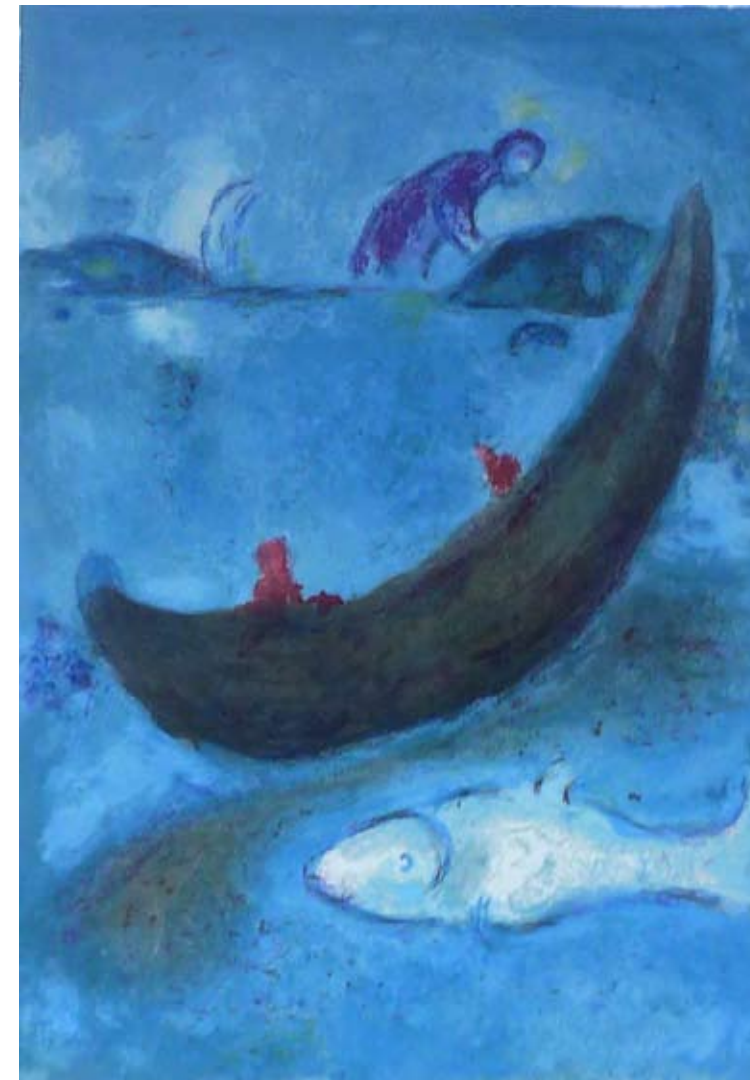
The subject of colourful bouquets of flowers fascinated Chagall from the 1920s onwards. The artist was first struck by the charm of flowers in Toulon in 1924; he later claimed that he had not known of flowers in Russia and they came to represent France for him.

The Black and Blue Bouquet. 1957
Original Hand Signed and Numbered Lithograph in Colours on vellum
38 x 29 cm / 14.9 x 11.4 in





The Blue Sky, 1964
Original Hand Signed and Numbered Lithograph in Colours on vellum paper
77 x 57 cm / 30.3 x 22.4 in



Daphnis and Chloë: The Dolphin and the Three Hundred Crowns, 1961
Original Lithograph in colours on wove paper
41.8 x 31.8 cm/ 16.5 x 12.5 in





“It is a magic word, circus, a timeless dancing game of tears and smiles.” Since childhood, Chagall had been fascinated by the circus and theatre. “For me, a circus is a magic show, disturbing, profound. I have always looked upon clowns, acrobats and actors as beings with a tragic humanity.” Yet Chagall’s circus animals and figures seem to mirror life’s sorrows and its joys, as they float in a fantastical world of colours that glow like stained glass.



Clown with Hoops, 1956
Original Hand Signed and Numbered Lithograph in Black and White on vellum paper
66 x 50 cm / 25.9 x 19.6 in



“But I had never wanted to paint like any other painter. I always dreamt of some new kind of art that would be different. In Paris, I at last saw as in a vision the kind of art that I actually wanted to create. It was an intuition of a new psychic dimension in my paintings.”



The Easel, 1978
Original Hand Signed and Numbered Lithograph in colour on Arches vellum paper
56.2 x 44.5 cm / 22.1 x 17.5 in



The Appearance at the Circus, 1963
Original Hand Signed and Numbered Lithograph in Colour on Arches vellum paper
46 x 32 cm / 18.1 x 12.5 in



Pantomime, 1972
Original Hand Signed and Numbered Lithograph on Arches paper
65.6 x 49.5 cm / 25.8 x 19.4 in





Mother and Child in front of Notre-Dame, 1952
Original Hand Signed and Numbered Lithograph on vellum paper
36.2 x 27 cm / 14.2 x 10.6 in



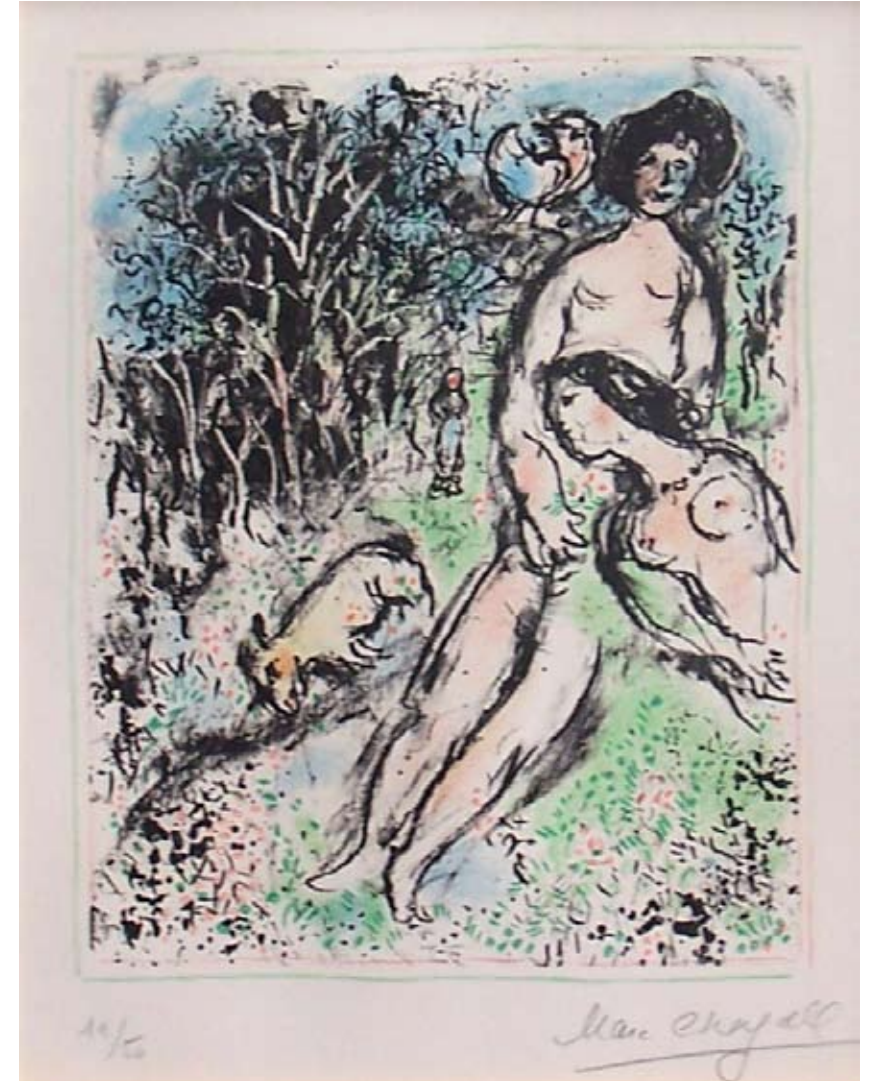
Marc Chagall was commissioned to illustrate the ancient pastoral romance Daphnis and Chloe for the Opera in Paris in 1952. With Daphnis and Chloe Marc Chagall embarked upon a new cycle of life and work. Together with his second bride, Vava, and literally on their honeymoon, he travelled for the first time in his life to Greece to seek inspiration for this adventurous tale.

Daphnis and Chloe, 1959
Original Hand Signed and Numbered Lithograph in colours on Arches vellum paper
48 x 35 cm / 18.8 x 13.7 in





Still Life with Big Rooster, 1968
Original Hand Signed and Numbered Etching in colours on vellum paper
37.5 x 28 cm / 14.7 x 11 in



Love and marriage, a recurring theme throughout Chagall's work, was also an integral part of the artist's love. 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 married the young woman who would serve as inspiration for his art for years.

Romance in the Fields, 1972
Original Hand Signed and Numbered Lithograph in Colours on Arches paper
56.8 x 39.4 cm / 22.7 x 15.5 in





On the Track, 1965
Original Hand Signed and Numbered Lithograph in colours on Arches paper
65.2 x 40 cm / 25.6 x 17.7 in



Sarah with the Angels, 1960
Original Hand Signed and Numbered Lithograph on Arches paper
52.5 x 38 cm / 20.6 x 14.9 in





This lithograph is part of an important series in which Marc Chagall celebrates the French capital. “Banks of Bercy”, like its fellow pictures in this series, sings with the poetry of Chagall’s unique vision; romance, flowers, a horse, a bird and a cityscape are intertwined in this poetic, dreamlike composition. Chagall’s relationship with Paris had begun in 1910, when he had gone there on a near pilgrimage, a young artist seeking inspiration from the capital of the Avant-guard. It was there that he had begun to forge his own reputation and his incredible combination of colourism and highly personal symbolism.

Banks of Bercy from the edition “Derriere le Miroir”, 1954
Hand Signed and Numbered Lithograph in colours on Arches vellum paper
37.5 x 46.5 cm / 14.7 x 18.3 in



Affiche de l'Exposition Chagall a la Fondation Maeght, 1967
Original Hand Signed and Numbered Lithograph in colours on Arches wove paper
76.2 x 57 cm / 30 x 22.4 in





The work is part of a series “Les Fables de la Fontaine” and was printed in 1952 in a limited edition of only 85 hand coloured impressions on Montval paper. The total edition included 200 impressions of which only 85 where hand coloured. The series was commissioned by Ambroise Vollard in 1927.

The Lion and the Midge, 1952
Original Hand-Coloured Etching on Montval paper
36 x 29 cm / 14.2 x 11.4 in



The Painter and His Model, 1976
Original Hand Signed and Numbered Etching on vellum paper
27 x 42 cm / 10.6 x 16.5 in





Red Poppies, 1949
Hand Signed and Numbered Lithograph in Colours on Arches paper
62.5 x 47 cm / 24.5 x 18.5 in



This work could be considered one of the richest of the Nice and the Côte d'Azur series. The incredibly complex and varied colour compositions explode from the work, while we feel the warmth and vibrancy that seems to radiate from the piece that evokes the Mediterranean sun and sentiment that Chagall sought to capture.

Lovers in the Sky of Nice (from Nice and the Côte d'Azur), 1964
Original Signed & Numbered Lithograph in colours on Arches paper
74.5 x 52.8 cm \ 29.3 x 20.8 in



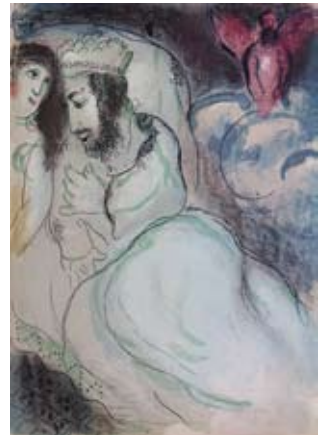


Paris from my Window, 1969-70
Original Hand Signed and Inscribed Lithograph in colours on Arches vellum paper
99.5 x 69.5 cm / 39.2 x 27.4 in



Little Peasants II, 1968
Original Hand Signed and Numbered Lithograph in colours on Arches paper.
52 x 43.8 cm / 8 x 11.8 in





On the following pages, we are presenting the complete series of lithographs (size 35.5 x 26.5 cm / 14 x 10.4 in) which Chagall created to illustrate the Bible in 1960. From the 1950s, Chagall returned to Biblical subjects who allowed him to be swept back to his childhood and to the world of Jewish Vitebsk, his birth town.

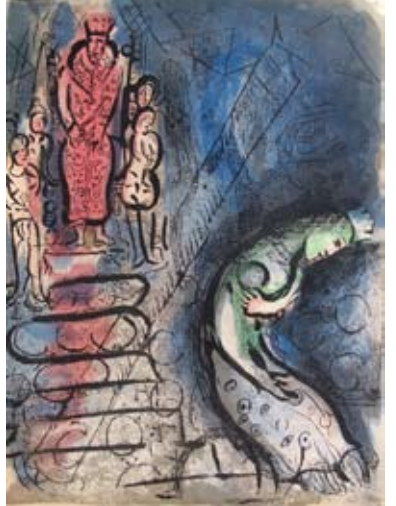
The ability to merge the power of his imagination with reality gives his religious themes a secular meaning appealing to the twentieth century audience. “I did not see the Bible, I dreamed it. Ever since early childhood, I have been captivated by the Bible. It has always seemed to me and still seems today the greatest source of poetry of all time.”

From left to right:
The Face of Israel, Paradise, Paradise
Creation, Adam and Eve and the Forbidden Fruit
Sarah and Abimelech, Sarah and the Angels
Hagar in the Desert, Rachel hides her Father's Household Goods



From left to right:
The Face of Israel, Paradise, Paradise
Creation, Adam and Eve and the Forbidden Fruit
Sarah and Abimelech, Sarah and the Angels
Hagar in the Desert, Rachel hides her Father's Household Goods





From left to right:
Tamar, Daughter-in-Law of Judah, Rahab and the Spies of Jericho
Naomi and her Daughters-in-Law, Ruth Gleaning
Meeting of Ruth and Boaz, Ruth at the Feet of Boaz



From left to right:
Boaz wakes up and sees Ruth at his Feet, David saved by Michal
Ahasuerus sends Vashti away, Esther
Job praying, Job in despair





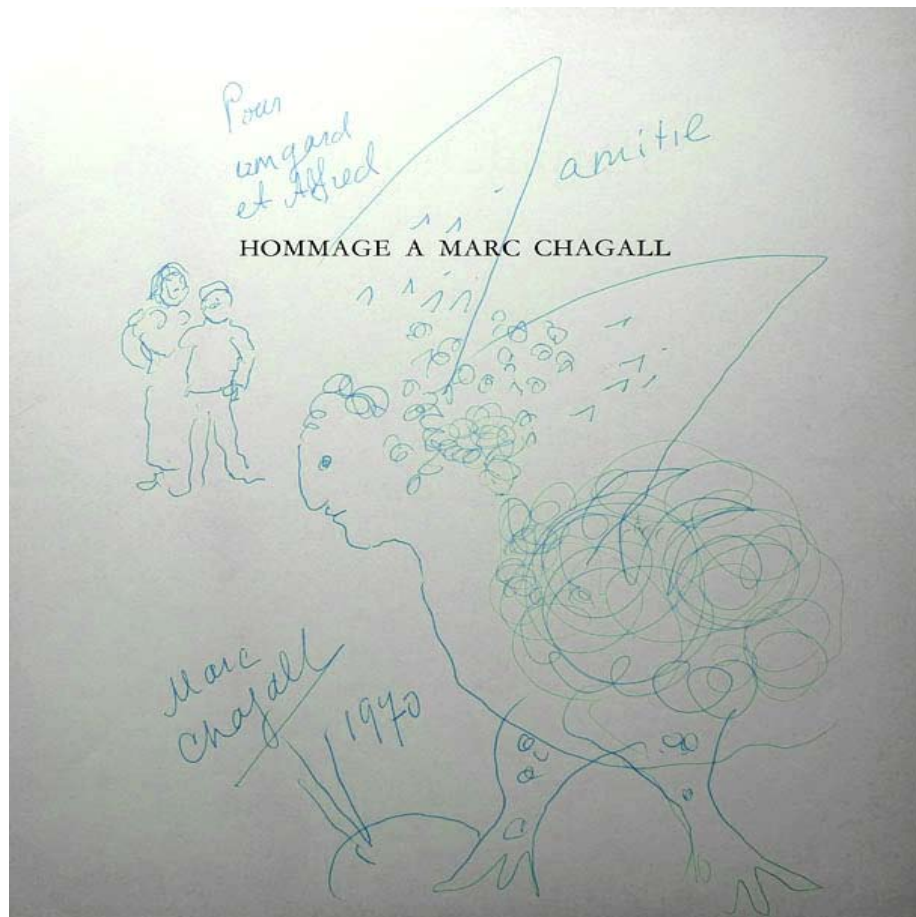
Since his childhood Chagall was fascinated by butchers and cows and one of his earliest gouaches, dated 1910, depicts the same subject (M.36 - Private Collection, Moscow). It recalls the young artist's memories from the frequent visits to his grandfather's village, Lyozno, next to Vitebsk. Chagall gives a full account of his grandfather's activity as a butcher in "My Life".
Our drawing, dated ca. 1930, is schematically drawn with gentle pencil lines.

The Butcher, ca. 1930
Original Hand Signed Brush and Ink Drawing on paper
22.4 x 28.3 cm / 8.8 x 11.4 in
Provenance: David McNeil (The artists son).
Acquired from the above by the present owners in 1987.



Femmes au parapluies pour Suite Provinciale de Gustave Coquiot, 1926
Original Signed and Dated brown ink and pen drawing on paper
32 x 25.5 cm / 12.6 x 10 in
Provenance: Certificate of authenticity by Comite Chagall, 19.5.2005 No. 2005051W.





Provenance: Collection Neuman, St Paul de Vence; The Neumans were neighbours of Marc Chagall in Saint Paul de Vence, and they became close friends with the artist over a 25 year period. It was during this long friendship that Chagall personally inscribed and illustrated this book. Bequeathed by Neuman to the Leo Baeck College.

Self-Portrait with Wings, 1970
Original Signed, Dated and Dedicated Drawing in Ballpoint Pen on glossy paper.
23.5 x 20.5 cm / 9.3 x 8.1 in



The Artist with Bouquet and Easel, 1964
Original Signed and Dedicated Drawing in Blue and Red Pen on paper
29.5 x 20.4 cm / 11.6 x 8 in
Provenance: Shmuel Szczupak, Chagall's attorney-at-law in Israel. Yvette Szczupak-Thomas.





Having ended his studies at Roerich's school, Chagall entered the private school of Savel Moisejevitch Saidenberg, an artist of genre scenes from Russian history influenced by Ilja Yefimovitch Repin (1844-1930). Chagall's desire for artistic freedom was in confrontation with the academic predominance of the teaching, even more than in his previous school.

This standing nude, probably realised after a model, proves Chagall's compulsory submission to the academic aims of mimesis. Other works made by Chagall at this time are expectedly naturalistic, further betraying his constrained artistic freedom. Chagall succeeds in giving life and a certain lyricism to the model by using only a few strong lines, enhanced by the hatching for the shading.

Standing Nude, 1908

Original Hand Signed Drawing in Pencil and Watercolour on paper

33.7 x 22.5 cm / 13.25 x 8.8 in

Provenance: David McNeil (The artists son), Paris, by descent from the artist (no. D 796). Acquired from the above by the present owners in 1987.



The spontaneous brushstrokes used prove how far Chagall is ready to free himself from any artistic theory or 'ism' school. He does not hesitate to let his mind express itself through this sketch, in which the woman carrying flowers stands out against the dark background and this subject will often feature in Chagall's paintings. Using ink wash as his medium, Chagall attempts to plunge his female figure in a mysterious world, as she seems to be an apparition coming out from a dream.

Young Woman with Bouquet, 1926

Original Signed and Dated Watercolour Drawing with Pencil and Brush and India Ink on card.

25.2 x 20.1 cm / 10 x 8 in

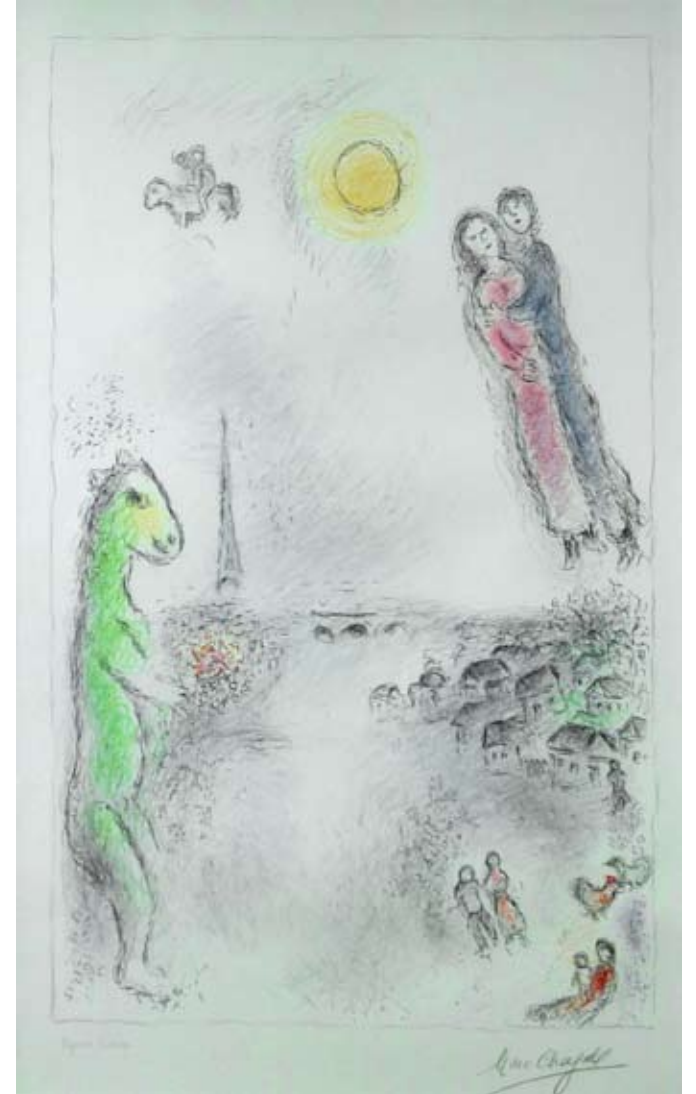
Provenance: David McNeil (the artist's son), Paris, by descent from the artist (no. D 1079). Acquired from the above by the present owners in 1987.





In 1980 Marc Chagall was still so enthusiastic about colour lithography that when Aimé Maeght obtained some especially big litho-stones, he immediately began producing his largest colour lithographs ever: a series of thirteen works, (...) an anthology of all his familiar subjects – lovers, flowers, acrobats, Vitebsk, Paris – presented in monumental size.

Creation, 1980
Original Hand Signed and Inscribed Lithograph on Arches vellum paper.
118.5 x 76 cm / 46.7 x 29.9 in



“It is my whole life that is identified with my work.”

The Two Banks, 1980
Original Hand Signed and Inscribed Lithograph in colours on Arches vellum paper.
116 x 75.5 cm / 45.7 x 29.7 in





“For us the bridge was heaven. We escaped to it from cramped homes with low ceilings. On the bridge we could see the sky. In the narrow streets it was hidden by houses and steep-roofed churches. But by the bridge the river stretched out flat, and the air was empty between water and sky. A breeze brought the scent of flowers down from the public gardens. The bridge joined the two halves of the town and was full of people during the day. In the streets they walked with deliberate tread. But on the bridge they felt uplifted by wind and water. Coolness rose up between the wooden planks. Everyone wanted to stay there, not to have come back to earth and the hard pavements.”
Bella Chagall

Bridge, 1910
Original Hand Signed and Dated Drawing in Wash, Brush and Ink, Pencil and Crayon on paper
21.7 x 16.3 cm / 8.4 x 6.4 in
Provenance: David McNeil (the artist’s son), Paris, by descent from the artist (no. D 883).
Acquired from the above by the present owners in 1987.



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