



# CHAGALL

*the storyteller*





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Gilden's Art Gallery

*May-June 2018*







## INTRODUCTION

Gilden's Art Gallery are delighted to present a series of works on paper from the Modern Master, Marc Chagall (1887-1985). The focus of this exhibition is the artist as storyteller, in particular through examining the visual language that Chagall championed in letting the viewer's imagination immerse them in his otherworldly depictions.

The centrepiece of this exhibition is the rare opportunity to exhibit the complete series of twelve lithographs from the celebrated series "Four Tales from the Arabian Nights", created in 1948, the final year of the artist's exile in the United States. This body of work is considered a masterpiece of Chagall's lithographic oeuvre and is the only series that was completed outside of France.

Further to this we have a number of works from the 1954, single artist show that was dedicated to Chagall by Aimé Maeght in Paris. The show was considered a turning point in Chagall's career upon his return to Europe and cemented the artist as 'Master of Colour'. This is beautifully illustrated in the "The Bouquet of Paris | Le bouquet de Paris".

With examples from the other two great literary series illustrated by the artist; "Daphnis and Chloe" and "The Bible", we are sure there is an opportunity to discover a new side to Chagall's imagery.



## FOUR TALES FROM THE ARABIAN NIGHTS

Whilst known as the 'Arabian Nights' the origin and inspiration for these tales come from a variety of cultures and are compiled and presented through the storytelling of the bride Scheherazade to the Sasanian King Shahryar. Told over the course of 1,001 nights, Scheherazade masterfully weaves the stories to end each evening with the promise of a more elaborate tale – in reality she is prolonging her life by one day at a time as King Shahryar has been killing his brides after each wedding night. The stories often will end in a cliff-hanger, ensuring her life is preserved for one more night and tell everything from love, loss, betrayal, victory and morality.

The idea of such a vast canvas and with a rich imagination, Chagall was drawn to this wonderful technique of 'a story set within a story' and we can see how the artist goes on to employ 'a picture within a picture' in particular with his studio compositions.

The series is the only one completed in the United States and was published by Pantheon Books in 1948, it was in this year that the series was presented at the Venice Biennale where it secured the prize for graphics. The titles of each of the works is derived from within only four stories of the Arabian Nights and are the following tales: "Kamar Al-Zaman and the Jeweller's Wife", "Julnar the Sea-Born and Her Son King Badr Basim of Persia", "Abdullah the Fisherman and Abdullah the Merman" and "The Ebony Horse".

*"Then the boy displayed to the Dervish his bosom, saying, "Look at my breasts which be goodlier than the breasts of maidens and my lipdews are sweeter than sugar candy..."*



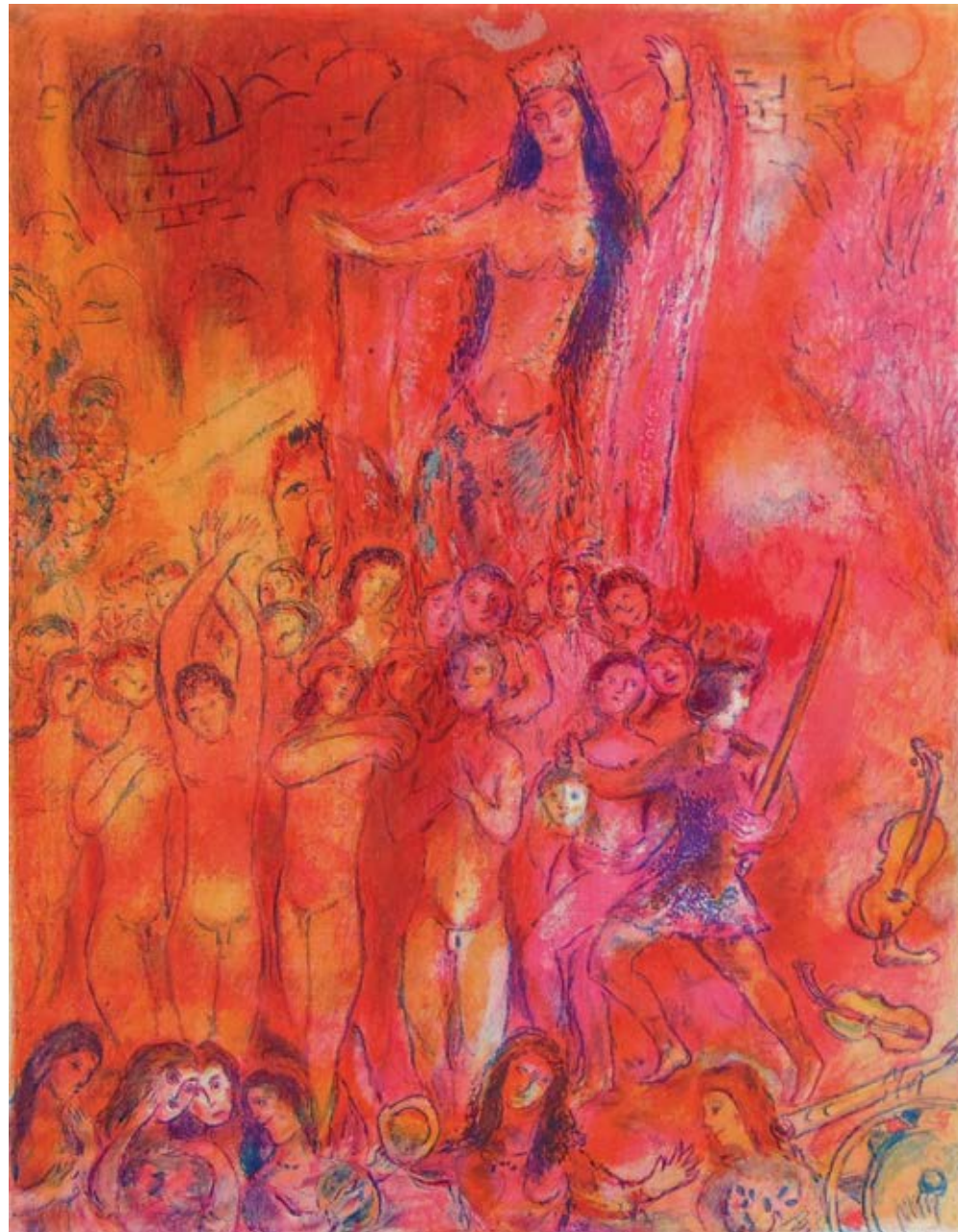
Then the Boy displayed to the Dervish his Bosom..., from: Four Tales from the Arabian Nights, 1948

Original Hand Signed and Numbered Lithograph in Colours on Laid Paper

43 x 33 cm. / 16.9 x 12.9 in.

Reference: Mourlot 36; Cramer 18



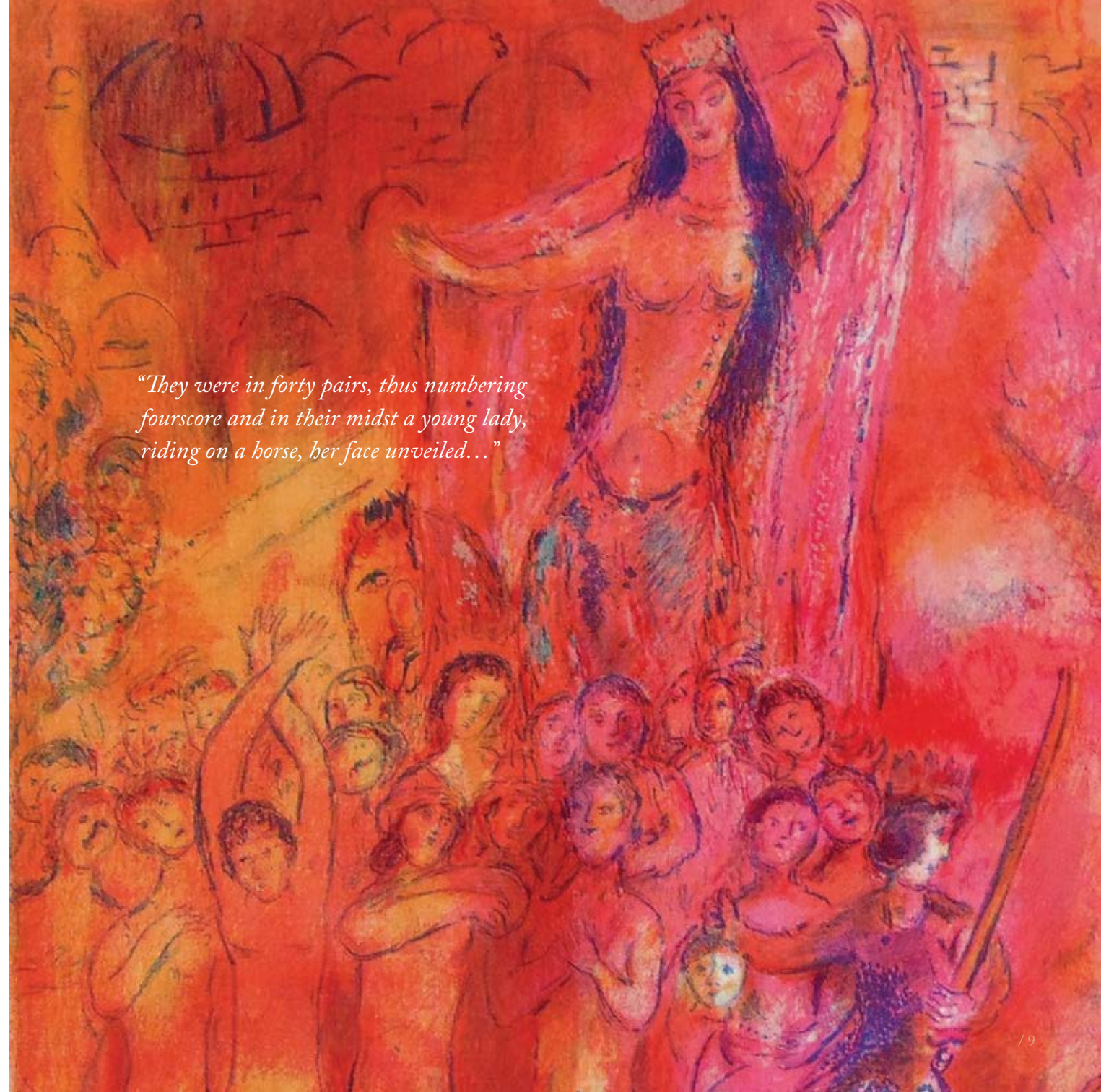


They were in Forty Pairs...,  
from: Four Tales from the  
Arabian Nights, 1948

Original Hand Signed and  
Numbered Lithograph in  
Colours on Laid Paper

43 x 33 cm. / 16.9 x 12.9 in.

Reference: Mourlot 37;  
Cramer 18



*"They were in forty pairs, thus numbering  
fourscore and in their midst a young lady,  
riding on a horse, her face unveiled..."*



*“Then he spent the night with her embracing and clipping...”*



Then he Spent the Night  
with her Embracing and  
Clipping..., from: Four Tales  
from the Arabian Nights,  
1948

Original Hand Signed and  
Numbered Lithograph in  
Colours on Laid Paper

43 x 33 cm. / 16.9 x 12.9 in.

Reference: Mourlot 38;  
Cramer 18

*“Disrobing her with his own hand, the King looked upon  
her body and saw it as it were a silvern ingot...”*



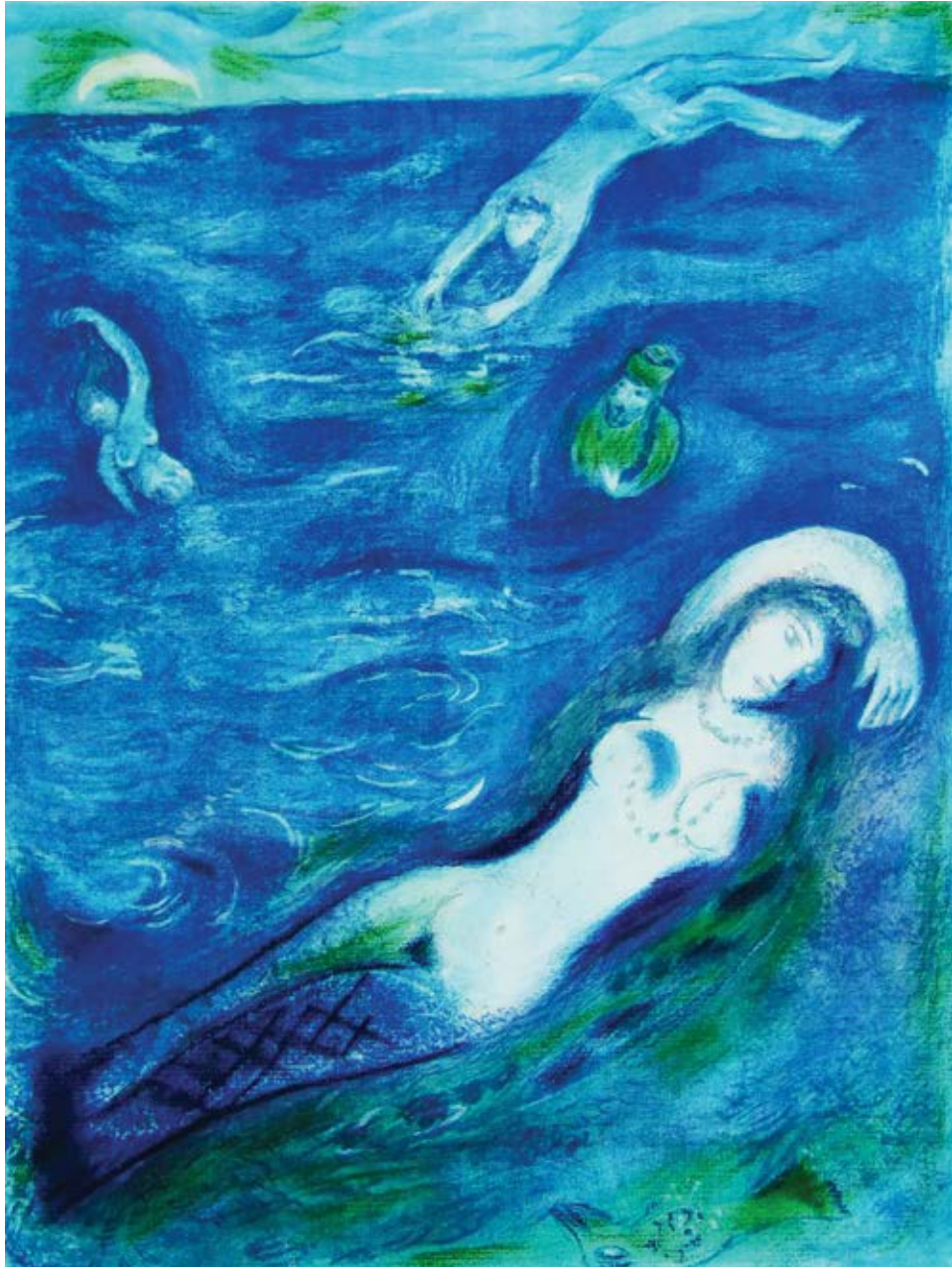
Disrobing her with his own  
Hand..., from: Four Tales  
from the Arabian Nights,  
1948

Original Hand Signed and  
Numbered Lithograph in  
Colours on Laid Paper

43 x 33 cm. / 16.9 x 12.9 in.

Reference: Mourlot 39;  
Cramer 18





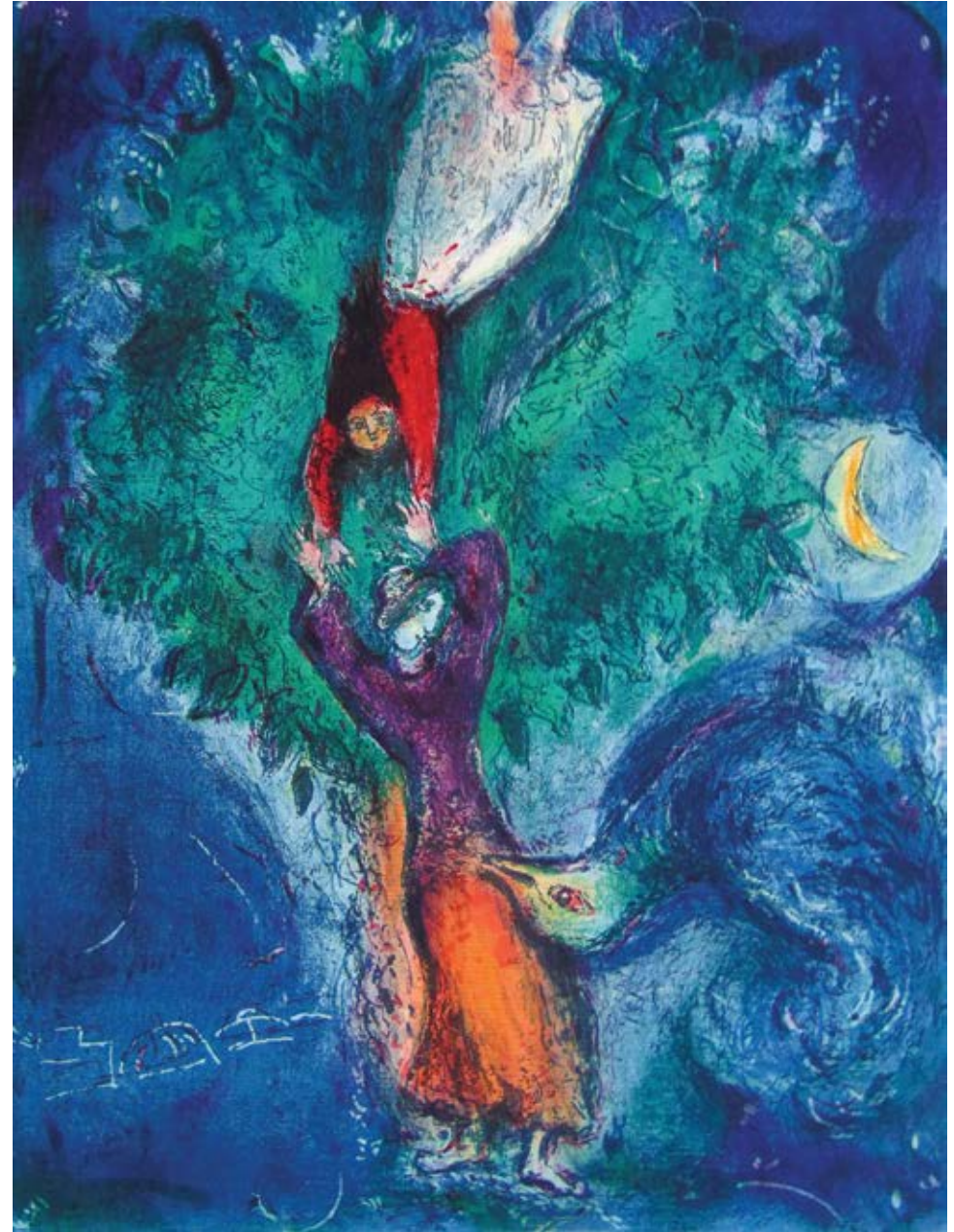
*“So I came forth of the Sea and sat down on  
the edge of an island in the moonshine...”*

So I came Forth of the  
Sea..., from: Four Tales from  
the Arabian Nights, 1948

Original Hand Signed and  
Numbered Lithograph in  
Colours on Laid Paper

43 x 33 cm. / 16.9 x 12.9 in.

Reference: Mourlot 40 ;  
Cramer 18



*“So she came down from the tree and drawing  
him near strained him to her bosom...”*

So she came down from  
the Tree..., from: Four Tales  
from the Arabian Nights,  
1948

Original Hand Signed and  
Numbered Lithograph in  
Colours on Laid Paper

43 x 33 cm. / 16.9 x 12.9 in.

Reference: Mourlot 41;  
Cramer 18





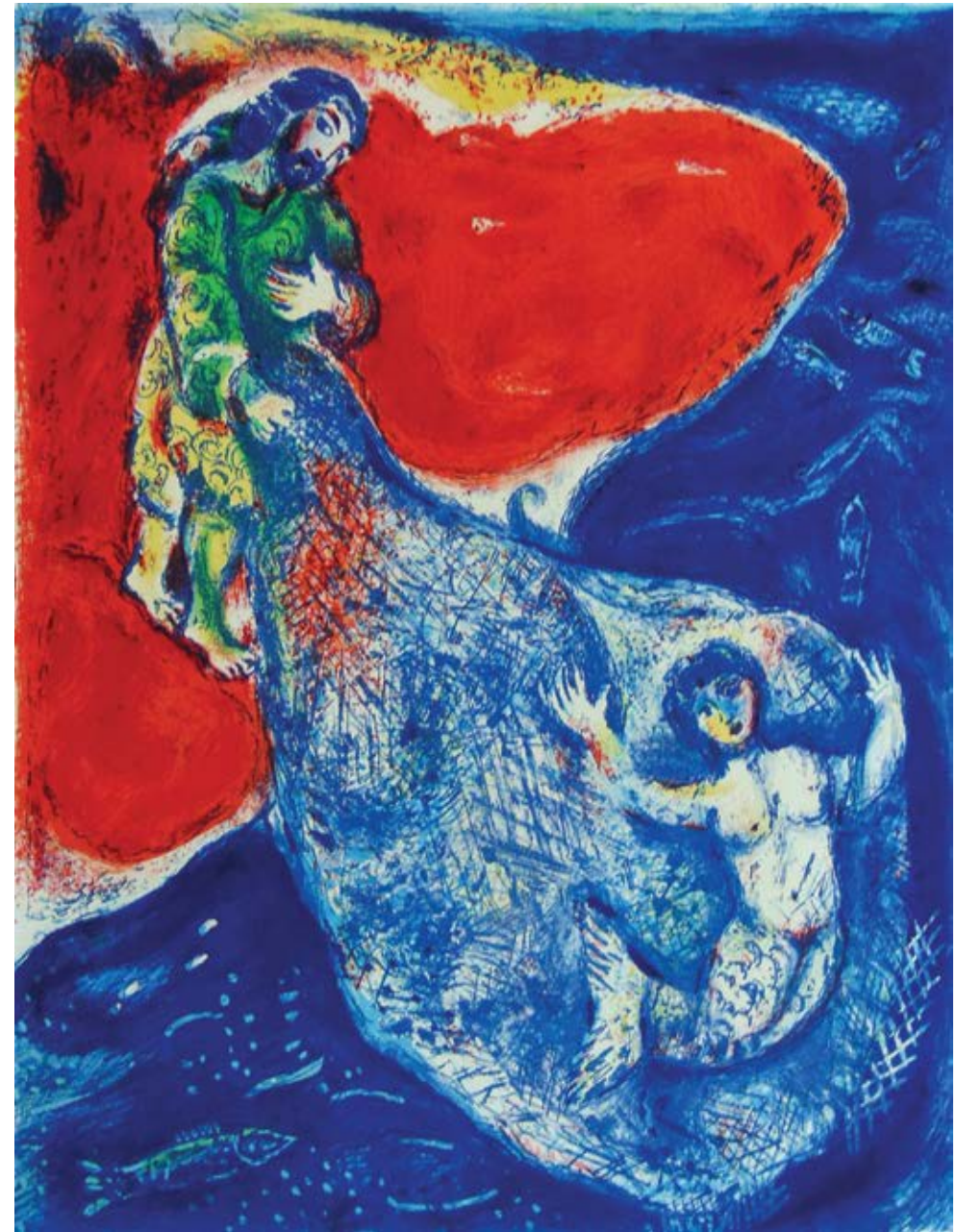
*“Then the old woman mounted on the Ifrit’s back, taking her daughter behind her, and the Ifrit flew off with them...”*

Then the Old Woman Mounted on the Ifrit’s back..., from: Four Tales from the Arabian Nights, 1948

Original Hand Signed and Numbered Lithograph in Colours on Laid Paper

43 x 33 cm. / 16.9 x 12.9 in.

Reference: Mourlot 42; Cramer 18



*“When Abdullah got the net ashore, he saw a man in it and he fled from him, but the man called out to him from within the net...”*

When Abdullah got the Net Ashore..., from: Four Tales from the Arabian Nights, 1948

Original Hand Signed Lithograph in Colours on Laid Paper

43 x 33 cm. / 16.9 x 12.9 in.

Reference: Mourlot 43; Cramer 18





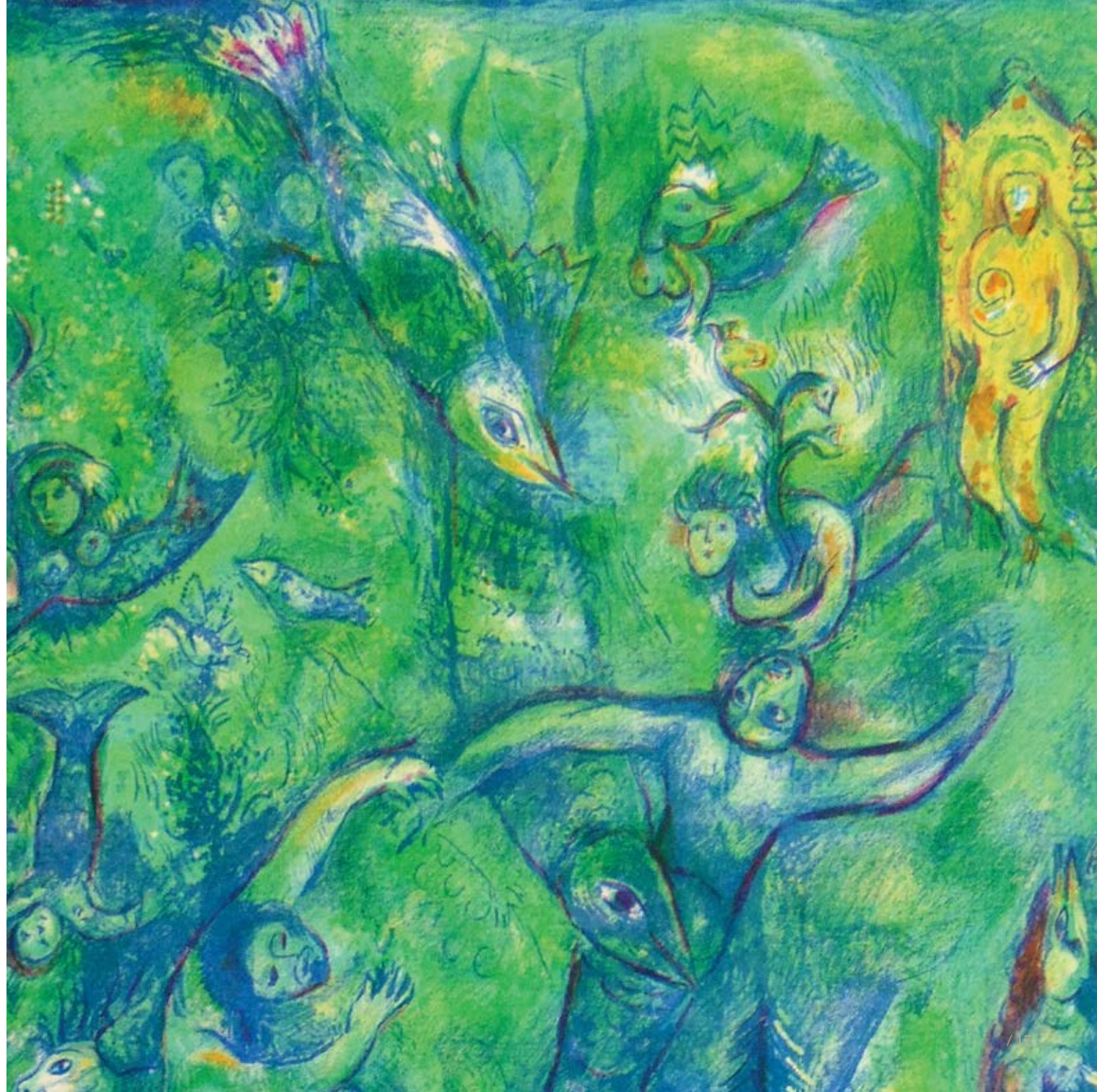
*“Abdullah discovered before him and on his right and left  
mountains of water and solaced himself by gazing thereon and on  
the various sorts of fish. Some of them flavoured buffaloes, others  
oxen and others dogs and yet others human beings...”*

Abdullah Discovered Before him..., from: Four Tales from the Arabian Nights, 1948

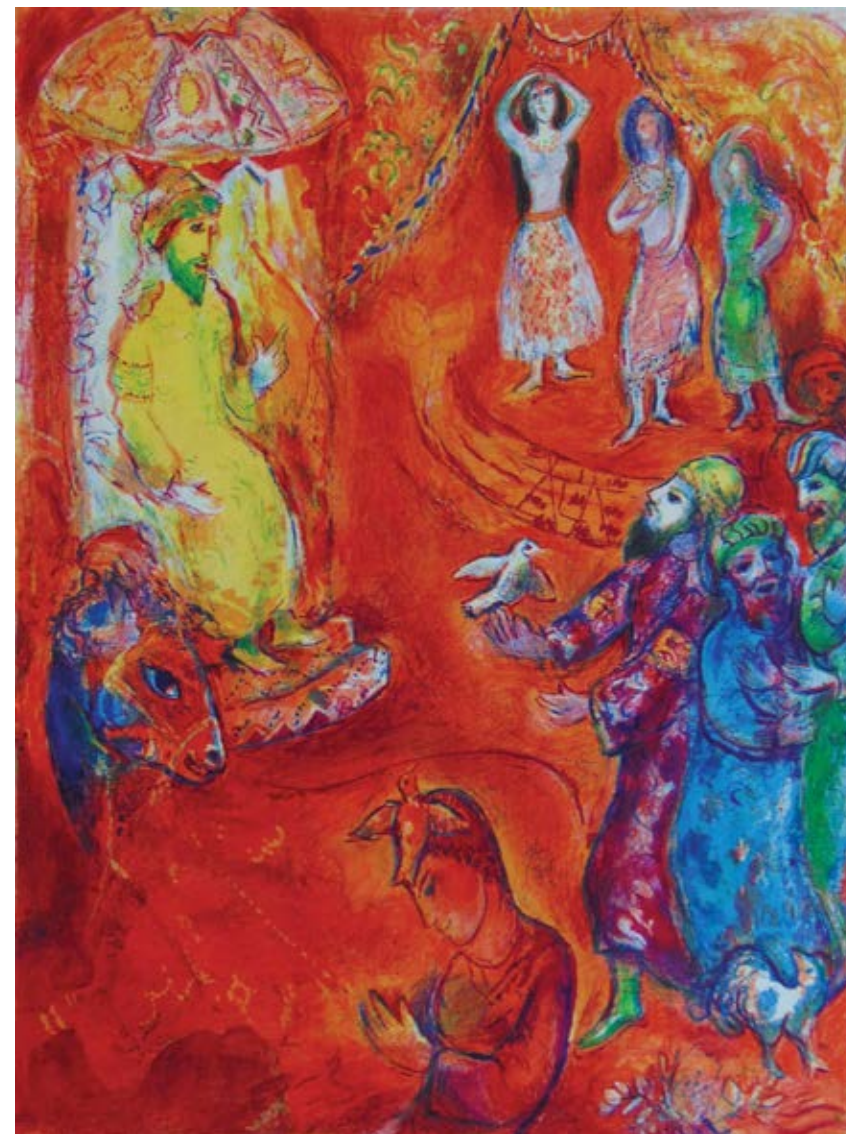
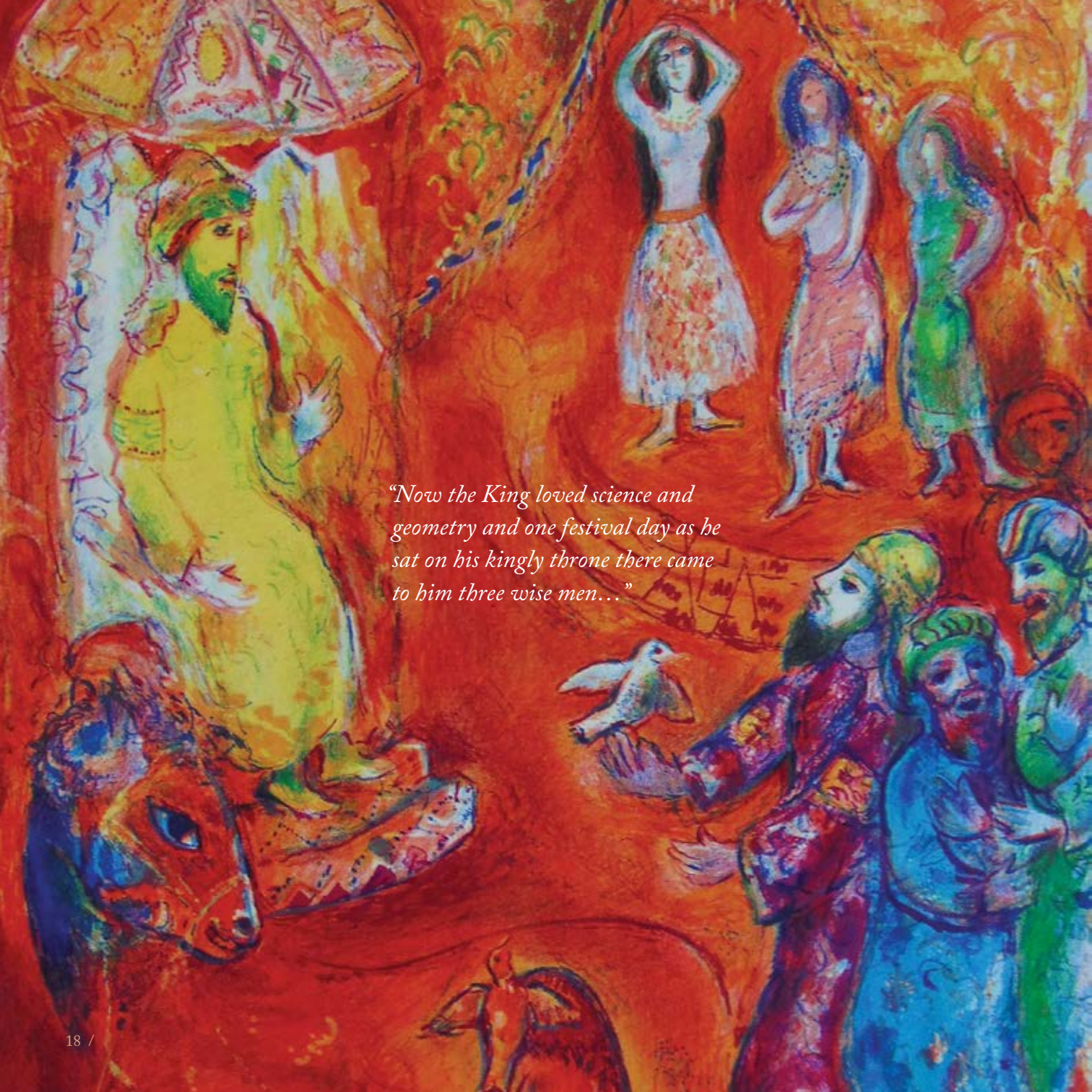
Original Hand Signed and Numbered Lithograph in Colours on Laid Paper

43 x 33 cm. / 16.9 x 12.9 in.

Reference: Mourlot 44;  
Cramer 18







Now the King loved Science and Geometry..., from: Four Tales from the Arabian Nights | Contes des Mille et une Nuits, 1948

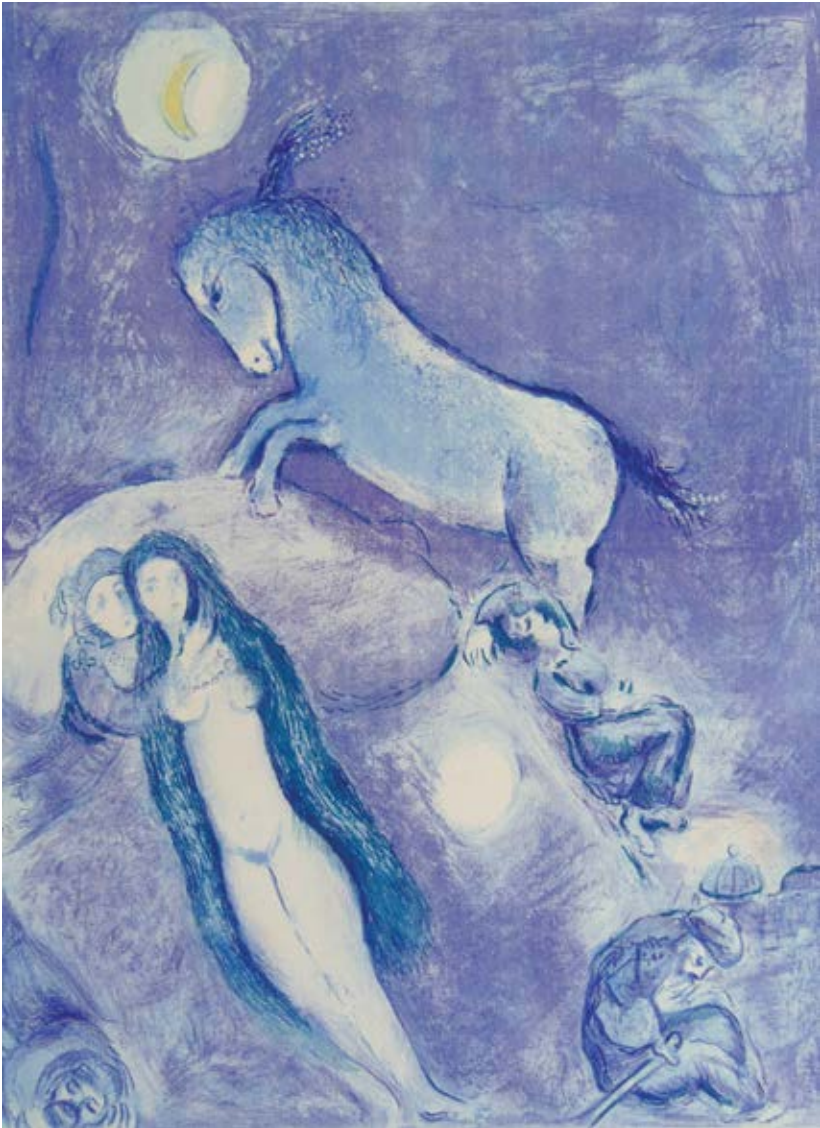
Original Hand Signed and Numbered Lithograph in Colours on Laid Paper

43 x 33 cm. / 16.9 x 12.9 in.

Reference: Mourlot 45; Cramer 18



*“He went up to the couch and found a young lady asleep, chemise with her hair as she were the full moon rising over the Eastern horizon...”*



He went up to the Couch  
and found a Young Lady  
Asleep..., from: Four Tales  
from the Arabian Nights,  
1948

Original Hand Signed and  
Numbered Lithograph in  
Colours on Laid Paper

43 x 33 cm. / 16.9 x 12.9 in.

Reference: Mourlot 46;  
Cramer 18



*“Mounting the ebony horse he took her up behind him and made her fast to himself, binding her with strong bonds; after which he turned the shoulder pin of ascent, and the horse rose with him high in the air...”*

Mounting the Ebony Horse  
he took her up Behind  
him..., from: Four Tales from  
the Arabian Nights, 1948

Original Hand Signed and  
Numbered Lithograph in  
Colours on Laid Paper

43 x 33 cm. / 16.9 x 12.9 in.

Reference: Mourlot 47;  
Cramer 18



## THE HARLEQUIN'S TALE AT THE HEART OF THE CIRCUS

The motifs of the circus and the harlequin were often the focus of the Avant-Garde artists, the chaotic nature of their lifestyles and itinerant lives were like a mirror reflection of many of the struggling and emerging artists. However, for Chagall there was more meaning in this symbolism. The Harlequin in particular was there to entertain a crowd, but as a mute, the entertainment and storytelling could only succeed through actions, performance and visuals. Relying solely on a visual language to communicate appealed greatly to Chagall who still spoke Russian throughout his life, what he considered to be 'poor French' and he once said that he had 'no call to learn English' – despite this he speaks to all who view his work, regardless of tongue.

The Heart of the Circus |  
Le Coeur de Cirque, 1967

Original Hand Signed  
and Numbered Lithograph  
in Colours on Arches  
Wove Paper

75.5 x 58.5 cm. /  
29.7 x 23 in.

Reference: Mourlot 474







The Red Circle |  
Le Cercle Rouge, 1966  
Original Hand Signed and  
Numbered Lithograph in  
Colours on Arches  
Wove Paper  
54 x 75.8 cm. / 21.3 x 29.8 in.  
Reference: Mourlot 440



Circus Woman |  
Femme de Cirque, ca. 1960  
Hand Signed and  
Numbered Colour  
Lithograph and Pochoir  
on Arches wove Paper  
79.2 x 63.7 cm. /  
31.2 x 25.1 in.





Harlequin's Family | La  
Famille d'Arlequin, 1964

Original Hand Signed and  
Numbered Lithograph in  
Colours on BFK Rives  
Wove Paper

78 x 57 cm. / 20.7 x 22.4 in.

Reference: Mourlot 430





## THE BOUQUET: GESTURE OF LOVE

“Les Coquelicots” is a confident, swirling, dream-like composition which features some of Chagall’s most emblematic motifs and serves as an exquisite example of the artist’s creative maturity and contentment. Executed in 1949, shortly after his return from enforced exile in the United States during the war, the present work stems from a time when Chagall was feeling happily nostalgic for his past while appreciating the tranquil life which he was able to make anew for himself in France.

The work depicts a couple against a night sky seemingly merging into one as a fantastical signifier of their strong emotional connection. They are floating in mid-air and the familiar rooftops of the artist’s birthplace Vitebsk—which haunted so many of

Chagall’s earlier painting have been replaced with the silhouette of a distinctly French village church steeple, visible far below them.

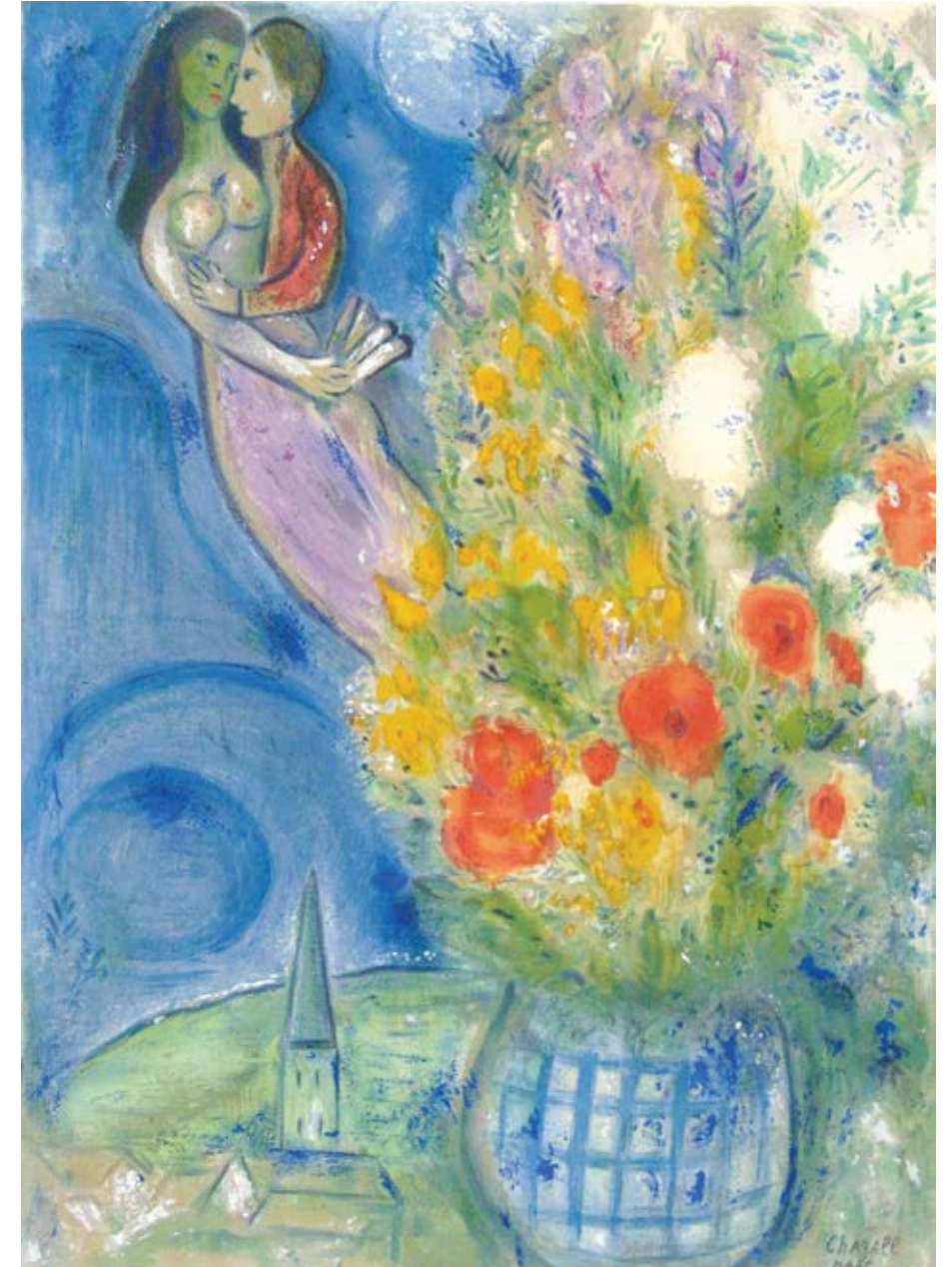
This work is a wonderful example of how, following the immersion in the “Four Tales for Arabian Nights”, the artist returned to Europe with a new found enthusiasm for lithography, this work is amongst the artist’s first coloured lithographs – a medium he would soon be renowned for and would lead to further collaborations.

The Poppies | Les  
Coquelicots, 1949

Hand Signed, Numbered  
Lithograph in Colours on  
Arches Wove Paper

63 x 48.2 cm. / 24.8 x 19 in.

Reference: C.S. 2







Still Life with Flowers |  
Nature Morte aux Fleurs,  
1978

Original Hand Signed,  
Numbered Lithograph in  
Colours on Arches Wove  
Paper

43 x 35.5 cm. / 16.9 x 13.9 in.

Reference: Mourlot 922



Still Life with Bouquet |  
Nature Morte au Bouquet,  
1960

Original Hand Signed and  
Numbered Lithograph in  
Colours on Arches Wove  
Paper

74 x 58 cm. / 29.2 x 22.8 in.

Reference: Mourlot 299



## MEIN LEBEN: A STORY TO TELL

“The Rabbi, from: My Life” was part of Chagall’s important and famous series “Mein Leben” (My Life) which included different etchings, all relating to notable events in his life thus far, but with a particular focus on his childhood and youth in Vitebsk. It was intended to illustrate his first autobiography and was commissioned by Paul Cassirer in Berlin. During this period in Berlin, Chagall worked almost exclusively with black ink lithography or etching and so the focus is clearly on the composition rather than his later graphic works, which celebrate the mastery of colour. The series was never completed as intended, because the original Russian in which Chagall had written his biography was so idiosyncratic to his own nuanced view of language that it was deemed impossible to translate to German – therefore we are presented with a unique visual account alone of the artist’s formative years.

The Rabbi, from: My Life |  
Der Rabbi, aus: Mein

Leben, 1922

Original Hand Signed and  
Numbered Etching with  
Drypoint on Laid Paper

45 x 35.3 cm. / 17.7 x 13.9 in.

Reference: Kornfeld 21 II.c  
(of II.c)







On the Stove | Sur le Poêle,  
1922/23

Original Hand Signed and  
Numbered Lithograph on

laid Paper

23.7 x 27 cm. / 9.3 x 10.6 in.

Reference: Mourlot 16



Nude with a Fan |  
Nu à l'éventail, 1924

Original Hand Signed  
and Numbered Etching  
with Drypoint on Japan  
Laid Paper

28.2 x 35.1 cm. /  
11.1 x 13.8 in.

Reference: Kornfeld 39





Angel with Sword, from: The Bible | L'ange à l'épée, 1956

Original Hand Signed and Numbered Lithograph in Colours on Arches Wove Paper

38 x 27 cm. / 15 x 10.6 in.

Reference: Mourlot 119



Sara and Abimelech, from: The Bible | Sara et Abimelech, from: Dessins pour la Bible, 1960

Original Hand Signed and Numbered Lithograph in Colours on Arches Wove Paper

52.3 x 38 cm. / 20.6 x 15 in.

Reference: Mourlot 239



## PARIS: CITY OF LIGHT

Paris is synonymous with many of the great Masters of the twentieth century, but perhaps few other than Chagall were so deeply enamoured by it. On his first arrival there he claimed *"Paris lit up my shadowy world like the sun... I did not forget the country where I was born. On the contrary. I saw it more clearly."* Paris was a lens through which Chagall could see more clearly his journey and experience from Vitebsk and was the city that he most often 'returned to'. Following the Second World War and the unease of forced exile in the United States, Chagall was grateful to return to Paris and to work once again bringing colour and joy back to the city which had lost so much through the war years.

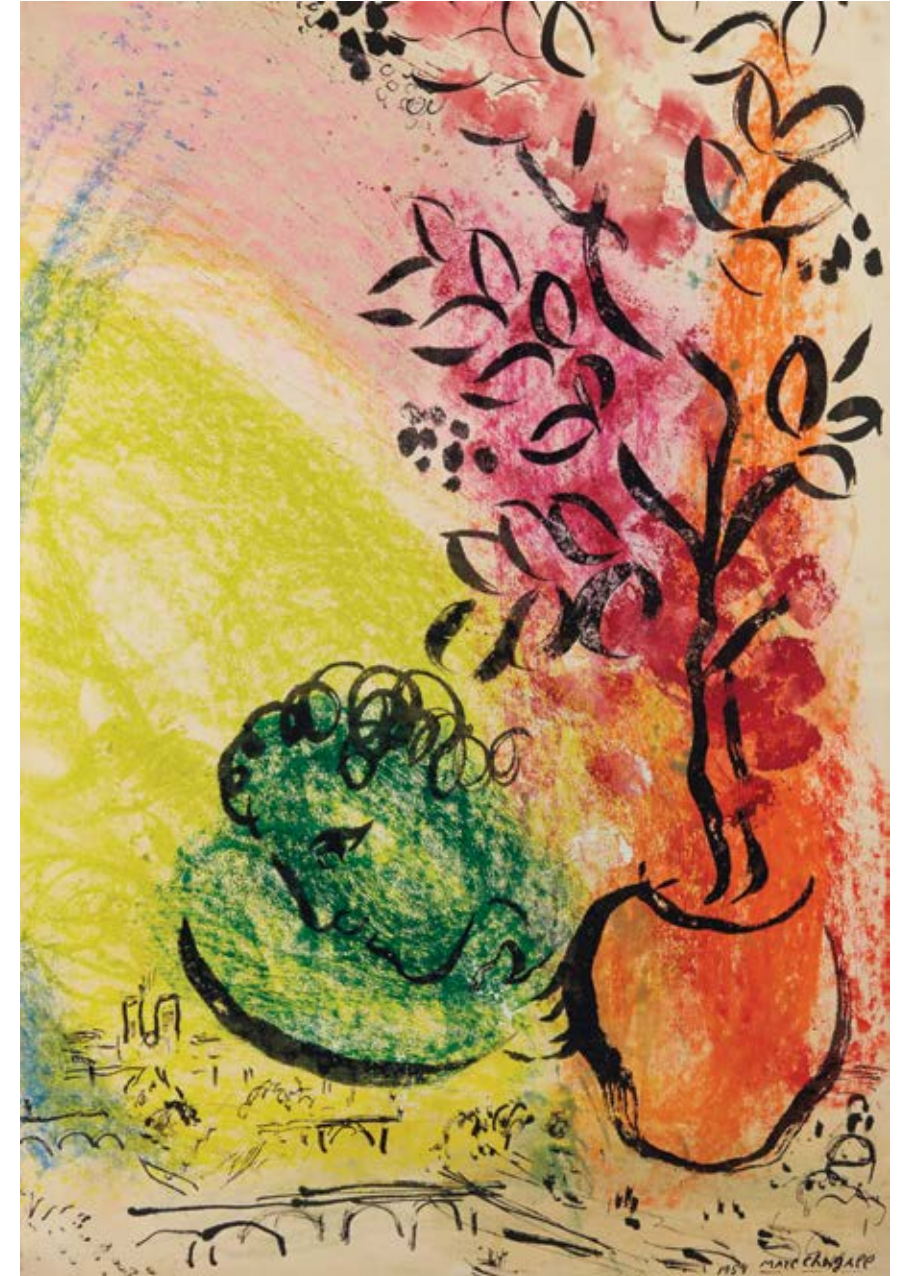
This particular gouache, pastel and India ink "Bouquet of Paris" is bathed in light and returns joy to the iconic cityscape below. We see the outline of Notre Dame, the bridges over the Seine and a bouquet that is bursting with life over the profile of an embrace. It was created in 1954, the same year as Aimé Maeght reaffirmed the artist's triumphant return to Paris with a dedicated show. It was for this show that the lithographic series of Parisian views "Derrière le Miroir" was commissioned.

The Bouquet of Paris |  
Le bouquet de Paris, 1954

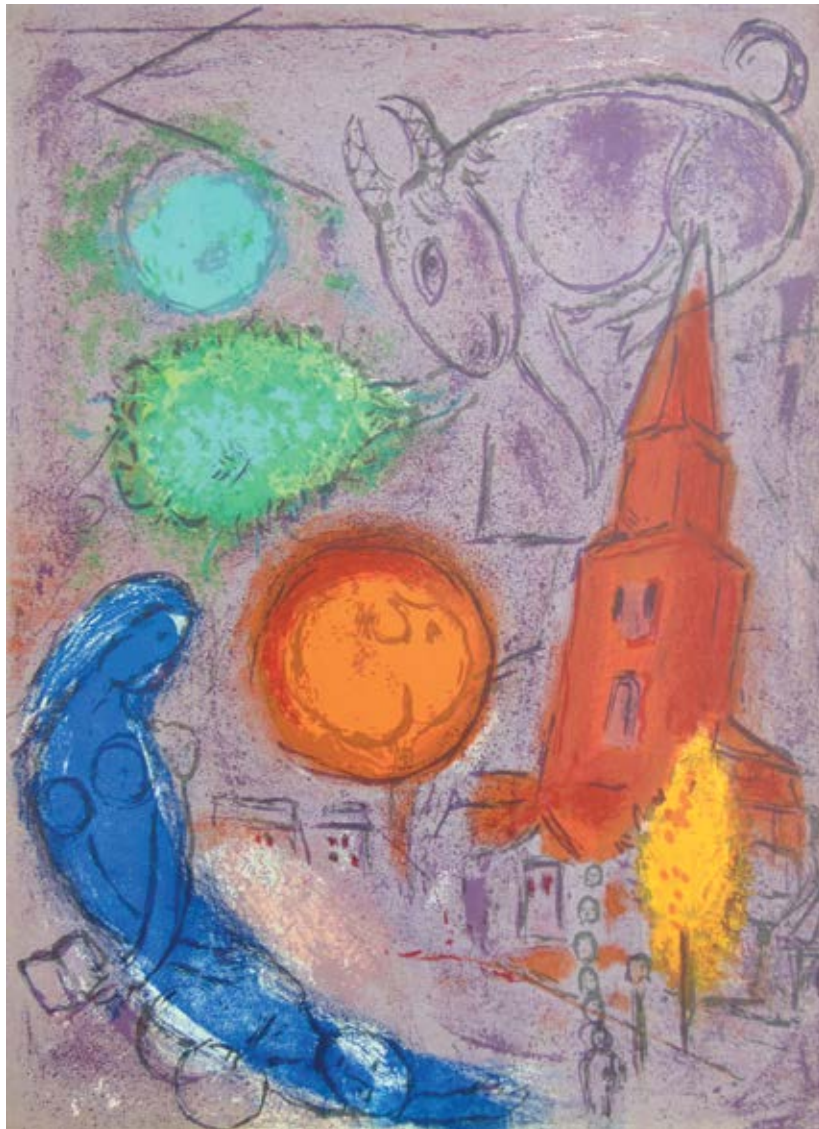
Signed and Dated Gouache,  
Pastel and India Ink  
on Paper

65.1 x 45.2 cm. /  
25.6 x 17.8 in.

Provenance:  
From the Estate of the Artist.







St. Germain-des Prés, from:  
Derrière le Miroir, 1954

Original Lithograph in  
Colours on Wove Paper

38.2 x 27.6 cm. / 15 x 10.9 in.

Reference: Mourlot 100



Eiffel Tower with Donkey:  
Derrière le Miroir | La Tour  
Eiffel à l'Âne, 1954

Original Lithograph in  
Colours on Wove Paper

38.2 x 27.6 cm. / 15 x 10.9 in.

Reference: Mourlot 97



# UNDER GREEK SKIES: DAPHNIS AND CHLOE

In 1959 Efstratios Tériade, the publisher of the vastly influential 20th century art review Verve, approached Chagall suggesting to him that he undertake a new project, illustration of the prose romance Daphnis & Chloe. The idea of reviving and illustrating this story, which had been widely popular primarily in France and England throughout the 17th and 18th centuries, is one that greatly appealed to Chagall.

He began his preparation by making two trips to Greece, traveling there to absorb the inspiration of the Greek landscape. Over the course of three years Chagall worked on this project creating forty-two lithographs. These has since been heralded as one of Chagall's greatest graphic achievements, comparable to the Four Tales from Arabian Nights.

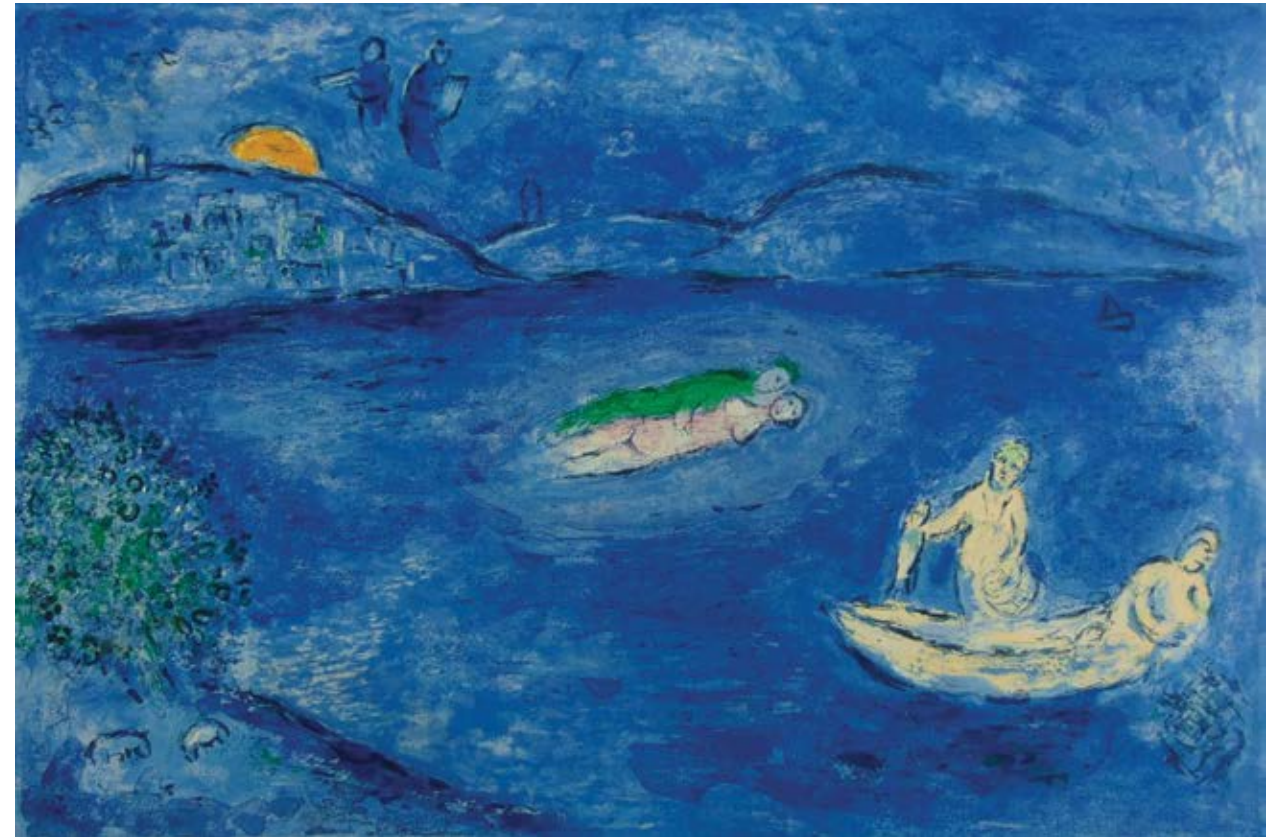
In the introduction to the set in the Mourlot catalogues raisonné it is referred to as "the most important graphic work that Marc Chagall has created thus far."

Echo, from: Daphnis and  
Chloe | L'Echo, 1961

Original Hand Signed and  
Numbered Lithograph in  
Colours on Arches  
Wove Paper

53.6 x 75.5 cm. /  
21.1 x 29.7 in.

Reference:  
Mourlot 340; Cramer 46





# THE PROMISE OF A KISS FOR A TALE RETOLD

The story of Daphnis and Chloe, a pastoral elegy attributed to the 3rd century Greek poet Longus, dates from the second century A.D. It is a classical romance involving the adventures of two foundling children raised by adopted parents who are humble shepherds in the idyllic setting of the Isle of Lesbos.

The discovery of the infants who have been left exposed takes place at different times, but in both circumstances their clothing and rich tokens found with them suggest the foundlings may be of noble birth. In each instance the shepherd who finds the baby is alone and tempted to steal their

treasure and leave them to fate, but instead bows to the paternal instinct to nurture and raise the child as his own. As Daphnis and Chloe grow to be young adults tending their adopted parents' sheep and goats on the sun-drenched Grecian hillsides and pastures, they discover that their friendship is turning to love but in their innocence they do not know how to proceed.

Together they experience many trials and tribulations, protected throughout by the god Pan, before finally realizing their true fate. Daphnis and Chloe has served through the ages as the inspiration for nearly every love story that has followed including Romeo and Juliet.

Chloe's Kiss, from:  
Daphnis and Chloe |  
Le Baiser de

Chloé, 1961

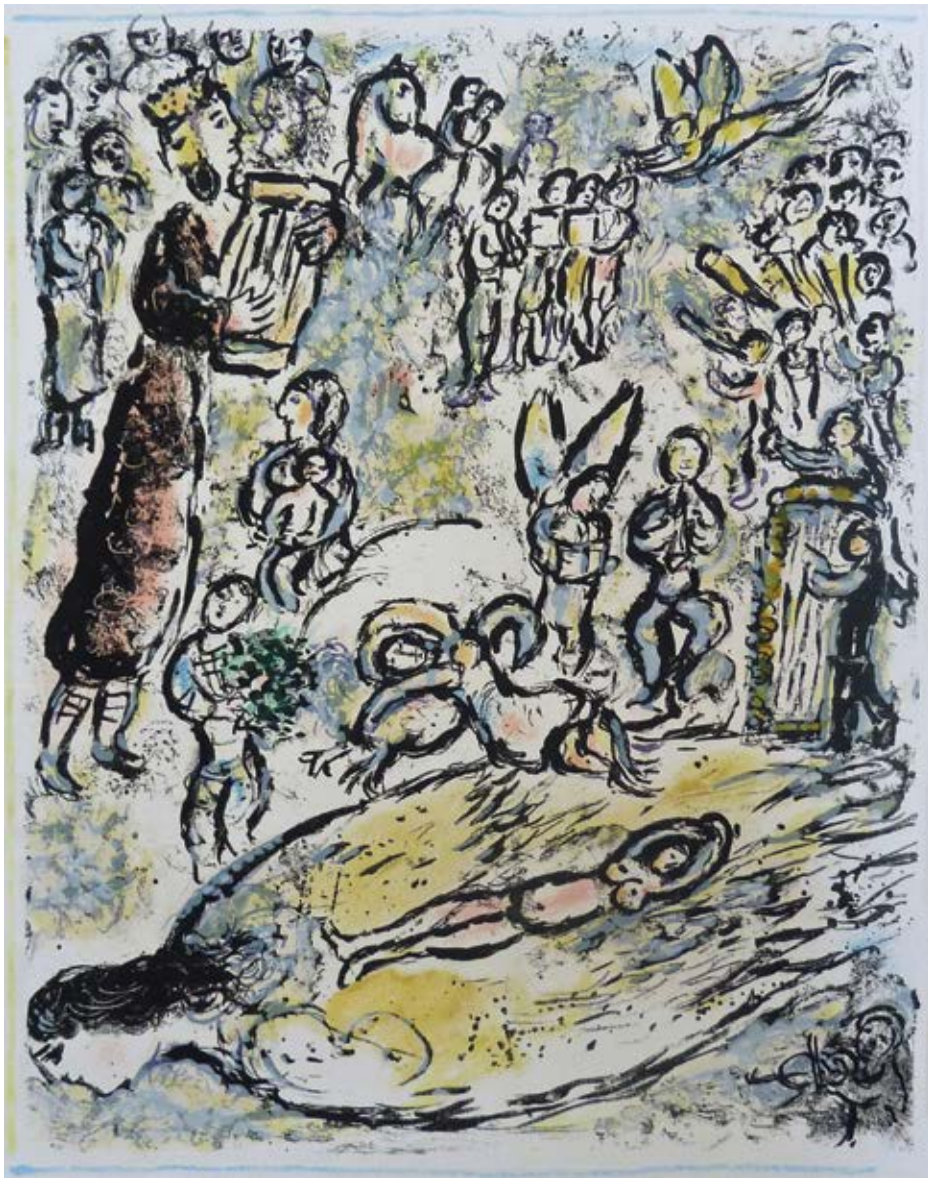
Original Hand Signed and  
Numbered Lithograph in  
Colours on Arches  
Wove Paper

54.1 x 38 cm. / 21.3 x 15 in.

Reference: Mourlot 316 ;  
Cramer 46





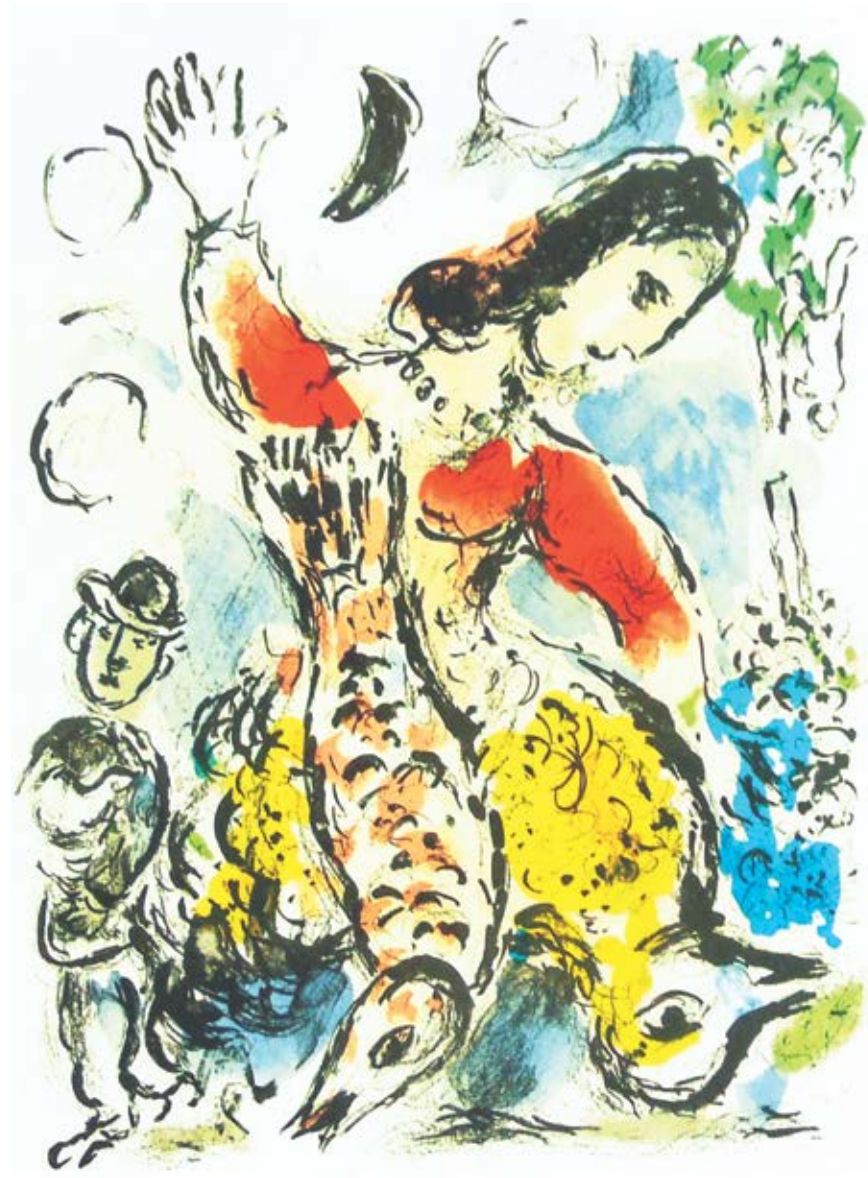


The Magic Flute II | La Flûte  
Enchantée II, 1972

Original Hand Signed  
and Numbered Lithograph  
in Colours on Arches  
vellum paper

59 x 44 cm. / 23.2 x 17.3 in.

Reference: Mourlot 665



The Dance | La Danse, 1972

Original Hand Signed  
and Numbered Lithograph  
in Colours on Arches  
Wove Paper

63.3 x 49 cm. / 25 x 19.3 in.

Reference: Mourlot 652



## THE PAINTER AND HIS DOUBLE

The 'story within a story' or 'picture within a picture' is embodied in Chagall's Studio works. We see in each impression an opportunity to show layers of images. The motifs may be in the studio, or plucked directly from the artist's imagination. In these works we find almost all of the artist's visual language coming to life.

Painter and his Double  
(2nd State) | Peintre et son  
Double (2eme Etat), 1981

Original Hand Signed  
and Numbered Lithograph  
in Colours on Arches  
Wove Paper

48 x 65 cm. / 18.9 x 25.6 in.

Reference: Mourlot 992







The Sunny Studio |  
L'Atelier Ensoleillé, 1974  
Original Hand Signed and  
Numbered Lithograph in  
Colours on Arches  
Wove Paper  
65 x 49.5 cm. / 25.6 x 19.5 in.  
Reference: Mourlot 712



The Blue Studio |  
L'Atelier Bleu, 1973  
Original Hand Signed and  
Numbered Lithograph in  
Colours on Arches Wove  
Paper  
63 x 55.5 cm. / 24.8 x 21.9 in.  
Reference: Mourlot 706





Peasant with Bouquet |  
Paysan au Bouquet, 1968

Original Hand Signed and  
Numbered Lithograph in  
Colours on Arches Wove  
Paper

57.5 x 41 cm. / 22.6 x 16 in.

Reference: Mourlot 550



Peasant with Violin | Paysan  
au Violin, 1968

Original Hand Signed and  
Numbered Lithograph in  
Colours on Arches Wove  
Paper

57.5 x 42 cm. / 22.6 x 16.5 in.

Reference: Mourlot 551





Man with Sack |  
L'homme au sac, 1922/23

Original Hand Signed and  
Numbered Wood Engraving  
on Japan Paper

47.5 x 33 cm. / 18.7 x 13 in.

Reference: Kornfeld 33



Goat and Violin |  
Chèvre et Violon, 1922/23

Original Hand Signed and  
Numbered Wood Engraving  
on Japan Paper

33 x 47.5 cm. / 13 x 18.7 in.

Reference: Kornfeld 34



The Praying Jew |  
Le juif priant, 1922/23

Technique: Original Hand  
Signed and Numbered Wood  
Engraving on Japan Paper

Paper size: 47.5 x 33 cm. /  
18.7 x 13 in.

Reference: Kornfeld 31



Jew with Torah |  
Juif à la Thora, 1922/23

Original Hand Signed and  
Numbered Wood Engraving  
on Japan Paper

47.5 x 33 cm. / 18.7 x 13 in.

Reference: Kornfeld 35





Couple Green and Blue |  
Couple Vert et Bleu, 1976  
Original Hand Signed and  
Numbered Lithograph in  
Colours on Arches  
Wove Paper  
64 x 49.5 cm. / 25.2 x 19.5 in.



Memory of a Spring  
| Souvenance d'un  
Printemps, 1983  
Original Hand Signed and  
Numbered Lithograph in  
Colours on Arches  
Wove Paper  
65 x 47.5 cm. / 25.6 x 18.7 in.  
Reference: Mourlot 1019





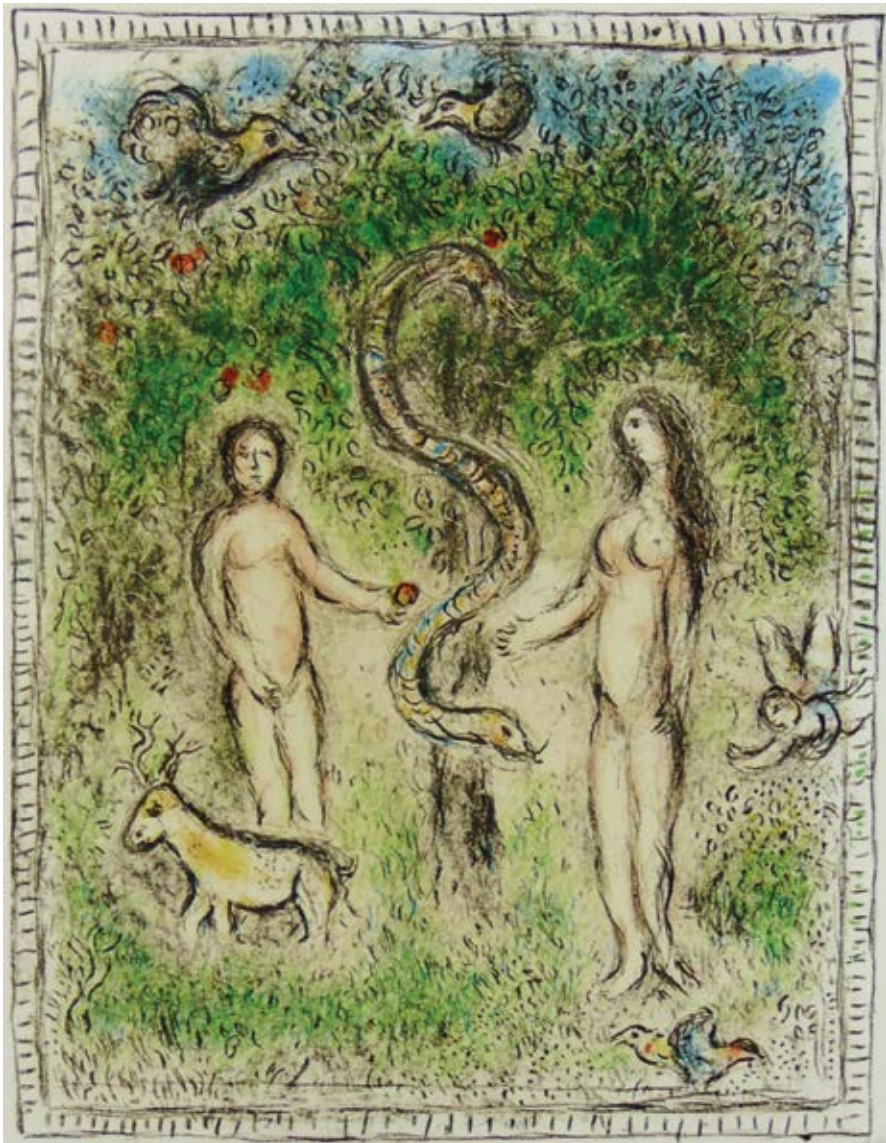
Motherhood | Maternité,  
1962

Original Hand Signed  
Unique Monotype in  
Colours on Japan Nacr   
Paper

56 x 38.2 cm. / 22 x 15 in.

Reference: Illustrated  
Cramer 32 p. 68





Adam, Eve and the Serpent  
| Adam, Ève et le Serpent,  
1977

Original Hand Signed and  
Numbered Lithograph in  
Colours on Arches  
Wove Paper

60.5 x 45.5 cm. /  
23.8 x 17.9 in.

Reference: Mourlot 914



Branch with Flute Player |  
Branche aux Joueurs de

Flute, 1957

Original Hand Signed and  
Numbered Lithograph on  
Canson Grey Paper

65.3 x 50 cm. / 25.7 x 19.6 in.

Reference: Mourlot 180



TRADITIONS  
RE-IMAGINED:  
THE REST

Marc Chagall began to produce monotypes only when Gerald Cramer, his Swiss publisher at the time suggested it to him in the late 1950's. From that point, Chagall worked with Cramer and the printer Jacques Frelaut to produce an outstanding group of etchings, aquatints, woodcuts and monotypes including our work "Le Repos".

In fact, an exhibition of examples from that body of works was presented at the MOMA (Museum of Modern Art) in New York between November 1979 and January 1980. Riva Castlemain, Director of the Department of Prints and Illustrated Books at the MOMA, interestingly noted at the time that, "This exhibition is about the creative interaction of three devoted people".

This work, "Le Repos", has many typical aspects of iconography associated with Chagall such as the mother and child, the village (shtetl), the bird and bull, all of which are framed by the warmth of the red sun. It is likely that the Christian story 'The Flight into Egypt', with which Chagall was familiar, would have been the basis of this composition, but as always the elements have been treated in such a way that he tells a story without heavy symbolism. 'The Rest on the Flight into Egypt' is as much a visual story of a family journey, based in Christian narrative, but with a wider appeal, which is masterfully retold by Chagall.

The Rest | Le Repos, 1965

Original Hand Signed  
Unique Monotype in Colours  
on Japan Nacré Paper

38.5 x 56.5 cm. /  
15.2 x 22.2 in.

Reference: Illustrated Cramer  
140 p. 116

Exhibited:

Bouquinerie de l'Institut,  
Paris "Marc Chagall  
Monotypes" 20th October to  
23rd December 2011 Galerie  
Patrick Cramer, Geneva  
"Marc Chagall Monotypes"  
19th November -  
21 January 2012.







After Winter, from: Beyond  
the Mirror | Après l'Hiver,  
from: Derrière le Miroir 1972

Original Hand Signed and  
Numbered Lithograph in  
Colours on Arches  
Wove Paper

51 x 66 cm. / 20.1 x 26 in.

Reference: Mourlot 651



The House | La Maison,  
1922/23

Original Hand Signed and  
Numbered Wood Engraving  
on Japan Paper

33 x 47.5 cm. / 13 x 18.7 in.

Reference: Kornfeld 32



The Rider and the Rooster |  
L'écuyère et le coq, 1943

Original Hand Signed and  
Numbered Wood Engraving  
on Japan Paper

47.5 x 33 cm. / 18.7 x 13 in.

Kornfeld 84



## NICE AND THE CÔTE D'AZUR

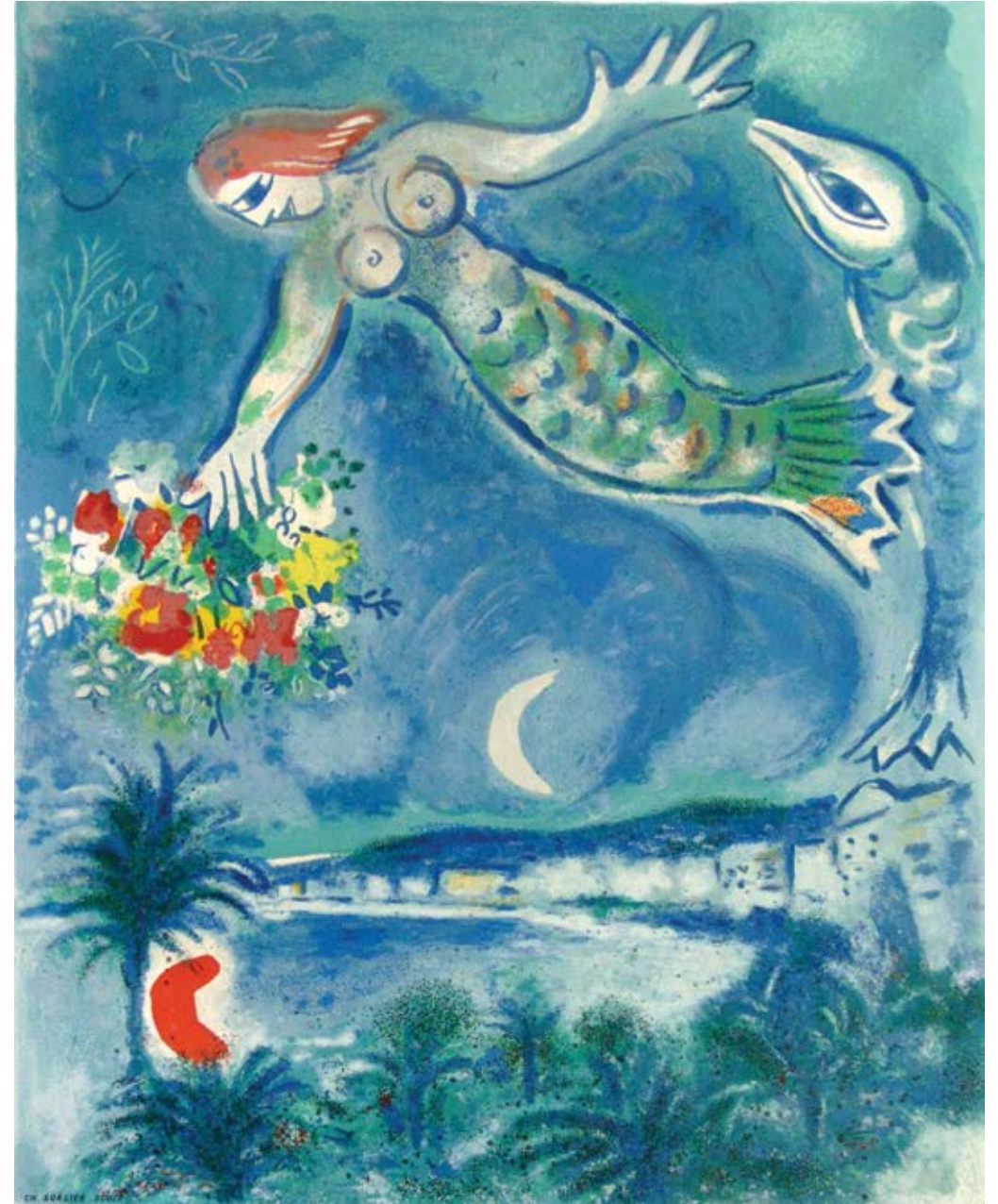
In 1950, Chagall settled permanently in the South of France following several years in Paris and his exile in New York - the vibrant Mediterranean light had an immediate and transformative effect on his art. In reference to Chagall's output from this period, Walter Erben notes that: 'The Southern French landscape had astonished Chagall with its wealth of colours and its lyrical atmosphere had captivated him with the beauty of its flowers and foliage. These impressions found their way into his paintings of that period, refined their peinture and lent them a hitherto unknown radiance' (Walter Erben, Marc Chagall, London, 1957, p. 134).

The iconic coastline of Nice and the French Riviera of the Cote d'Azur is the setting for the important series of twelve lithographs created by Marc Chagall and Charles Sorlier. The scenes are defined by images of floating couples, sirens and bouquets of flowers in either the clear Mediterranean sunshine or the warmth of the sunset.

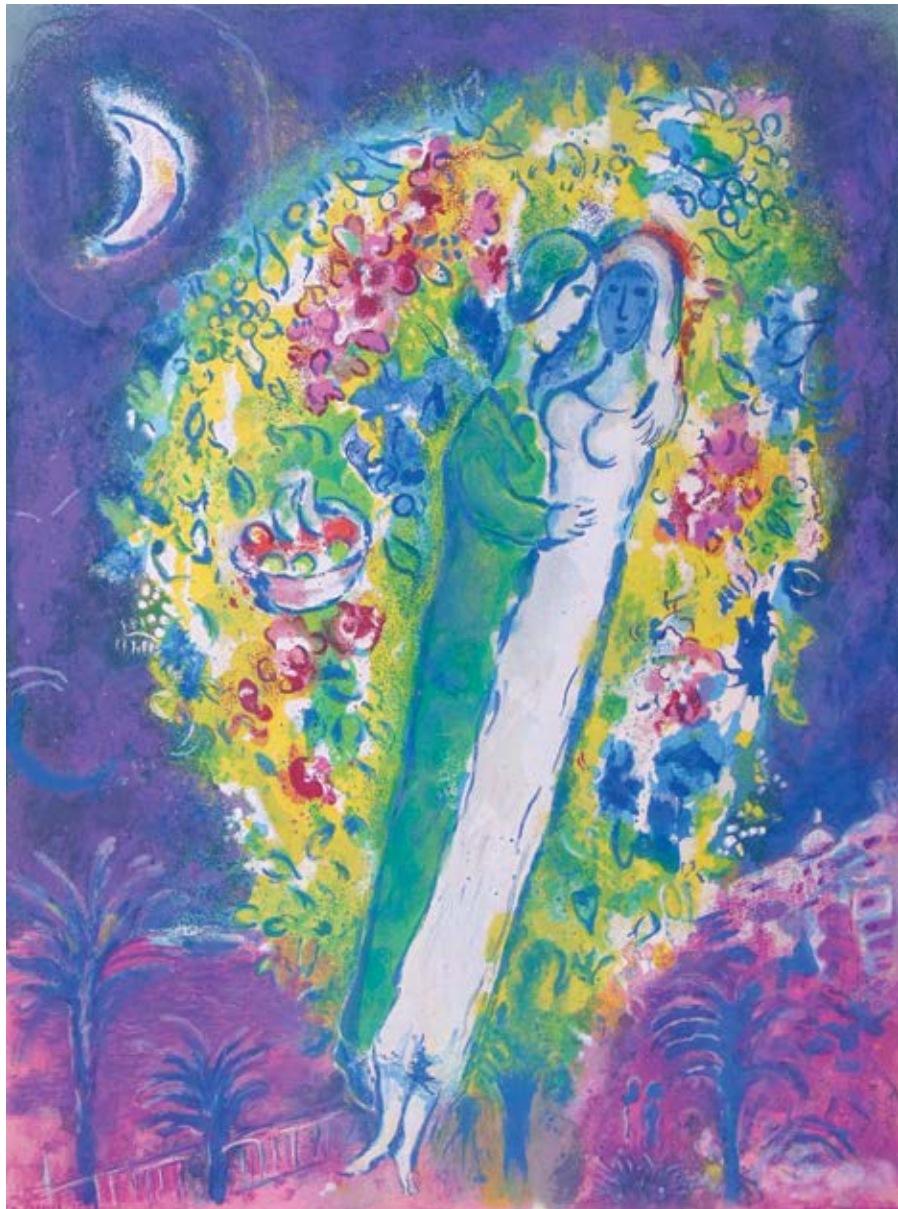
Siren and Fish, from: Nice  
and the Côte d'Azur | Sirène  
et Poisson, 1964

Hand Signed and  
Numbered Lithograph in  
Colours on Arches Wove  
Paper

74 x 52.5 cm. / 29.1 x 20.7 in.







Couple in Mimosas, from:  
Nice and the Côte d'Azur |  
Couple dans les Mimosas,  
1964

Hand Signed and  
Numbered Lithograph in  
colours on Arches Wove  
Paper

74 x 53 cm. / 29 x 21 in.

Reference: CS. 32



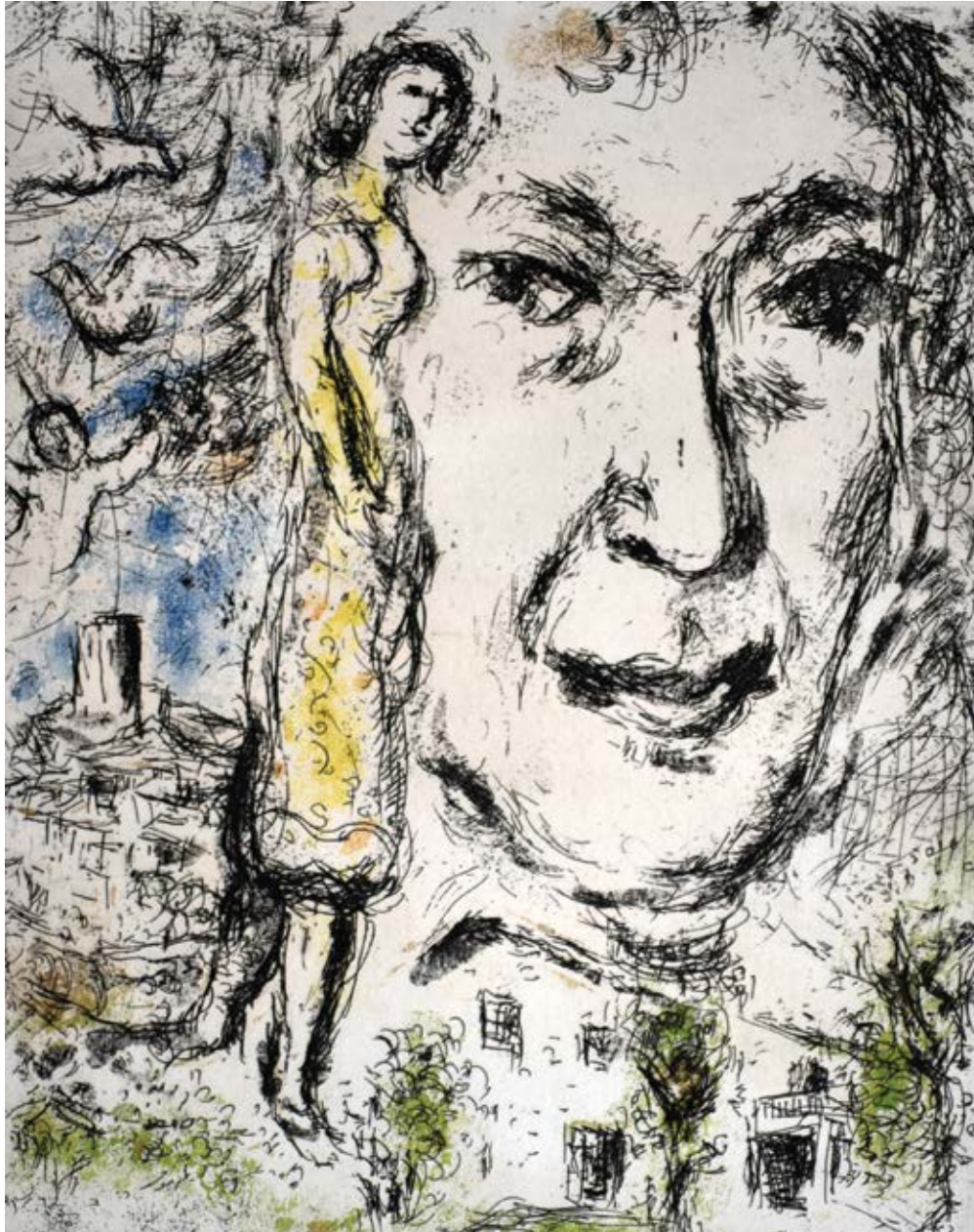
The Song of Songs |  
Le Cantique des Cantiques,  
1975

Hand Signed and  
Numbered Lithograph in  
Colours on Arches Wove  
Paper

71 x 53.5 cm. / 28 x 21 in.

Reference: CS 47





Self Portrait | Autoportrait,  
1968

Original Hand Signed and  
Numbered Etching and  
Aquatint on Wove Paper

49.5 x 37.5 cm. / 19.5 x  
14.8 in.

Reference: Cramer 28

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# CHAGALL

*the storyteller*



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