

# MARC CHAGALL

September - November 2022







Gilden's Art Gallery  
presents

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# INTRODUCTION

Gilden's Art Gallery is delighted to present a series of works on paper from the Modern Master, Marc Chagall (1887-1985).

This exhibition tells the story of the people, places and themes which inspired Chagall across each decade of his artistic life. The role of books, periodicals and art reviews are wonderfully illustrated by examples spanning several decades. The unquestionable importance of art review and periodicals to the dissemination of 20th Century art is highlighted through Chagall's collaboration with Aimé Maeght and Efstratios Tériade' in the publications 'Derrière le miroir' and 'Verve', respectively.

A highlight of this exhibition is an exceptional impression from Chagall's celebrated series 'Circus' from 1967. The vibrancy of the colours demonstrate why Pablo Picasso once quipped "When Matisse dies, Chagall will be the only painter left who understands what colour really is".

Finally, it is an honour to present a selection of works made in collaboration with Charles Sorlier, Chagall's close friend from the Fernand Mourlot studio and who worked together for almost forty years.

We will be thrilled to welcome you to view these works in our Hampstead gallery and a select number of pieces will travel internationally to be viewed in New York and Miami this Autumn.

# THE ILLUSTRATED WORD

Marc Chagall was considered a master of visual storytelling, so it is unsurprising that he was commissioned by many writers and publishers to provide graphic accompaniment to a wide variety of texts. Paul Morand's collection of short stories, 'Open All Night' included a deluxe edition with the frontispiece by Chagall. The artist also created numerous early lithographs for the never published attempt to illustrate his own autobiography. Whereas, the 'Four Tales from the Arabian Nights' is a beautiful example of how a commission by Albert Carman, in New York would lead the artist to embrace colour lithography, something for which he would later receive critical acclaim.

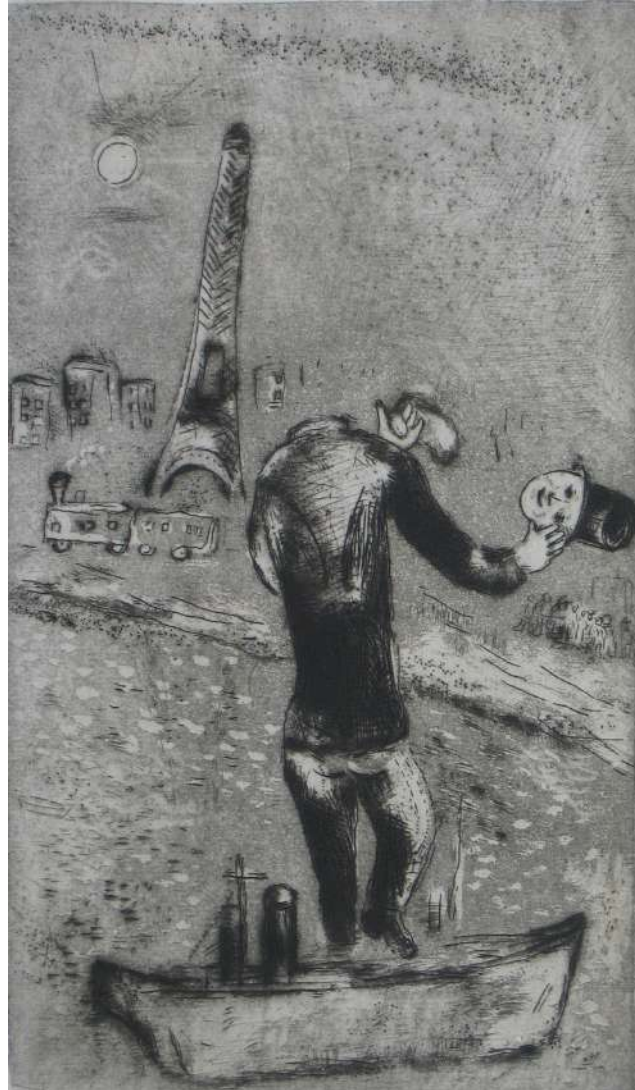
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## **Open all Night, 1926/27**

Original Hand Signed and Numbered Etching and  
Drypoint on Chine Paper

22 x 14.2 cm. / 8.7 x 5.6 in

Reference: Kornfeld 74



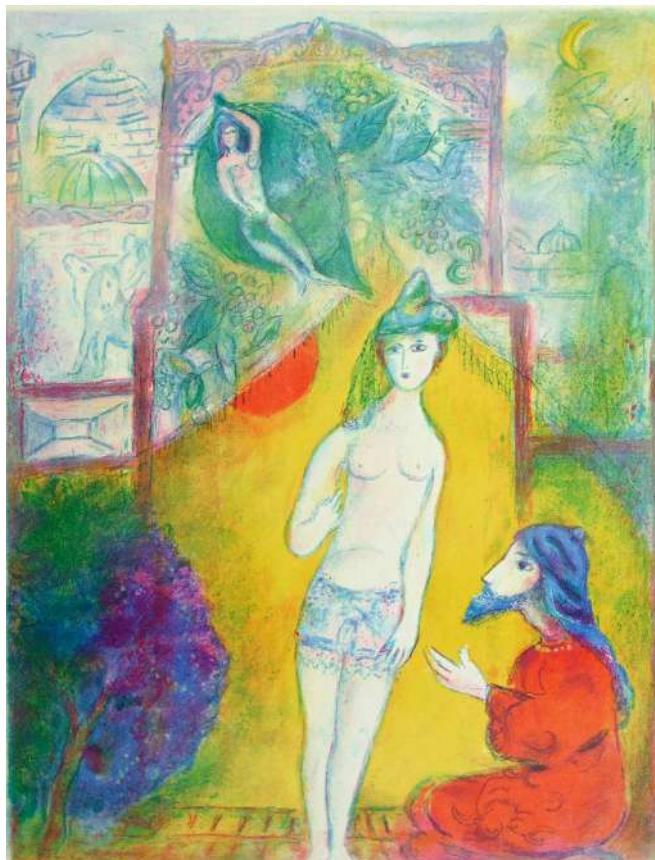
**The Birth, from:  
My Life, 1922**

Original Hand Signed and Numbered Etching  
with Drypoint on Laid Paper

24.2 x 29.2 cm. / 9.5 x 11.5 in.  
Reference: Kornfeld 6







**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: Murlot 36; Cramer 18



**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



# DERRIÈRE LE MIROIR

'Derrière le miroir', or 'Behind the Mirror' as it is known in English, was first published in 1946 and ran until 1982. It combined literature and art offering a glimpse of what was happening in the contemporary Parisian art scene. Chagall contributed lithographs to no less than eleven editions of 'Derrière le miroir'. from 1950-1981, meaning it was the art publication with which the artist collaborated the most throughout his long career. The serial was created by Aimé Maeght who was a close friend of Chagall and promoted the artist's work in Post-War Paris from printmaking to painting.

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## **Pantomime, from: Behind the Mirror, 1972**

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

66 x 49.5 cm. / 26 x 19.5 in.  
Reference: Murlot 649





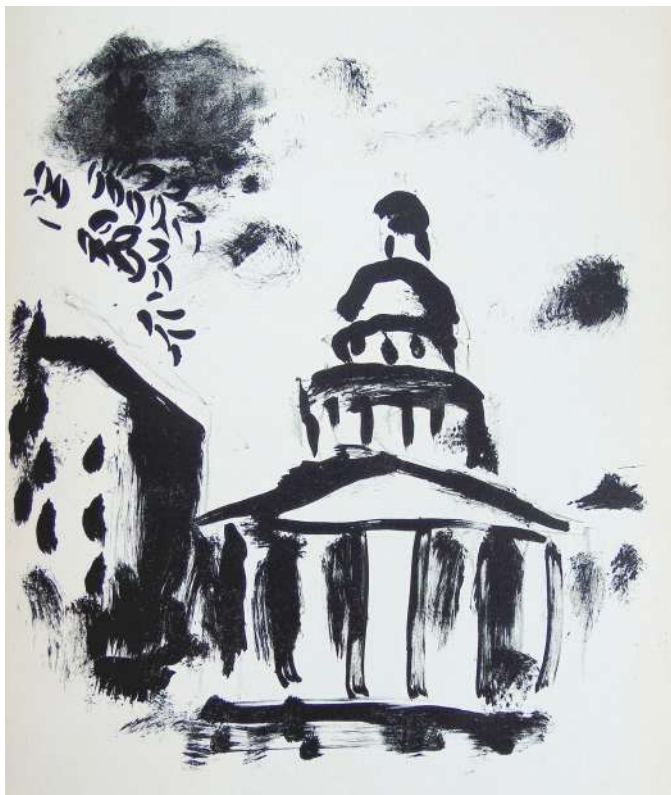
**Still Life in Blue, from:  
Behind the Mirror, 1957**

Original Hand Signed and Numbered Lithograph  
in Colours on Wove Paper

39.5 x 28 cm. / 15.5 x 11 in.

Reference: Murlot 206; Cramer 33





**The Pantheon, from:  
Behind the Mirror, 1954**

Original Lithograph on Wove Paper

38.2 x 27.6 cm. / 15 x 10.9 in.  
Reference: Murlot 95

# TÉRIADE & VERVE

Efstratios Eleftheriadis, better known as 'Tériade', was the publisher of the vastly influential 20th Century art review 'Verve' published between 1937 and 1960. Tériade was enamoured with Chagall's tenacity to commit to his visual style in the face of a changing artistic world. In 1952, two years before Aimé Maeght's defining single artist show dedicated to Chagall – Tériade invited the artist to illustrate not one, but two editions of 'Verve'. The series of eight lithographs would be an homage to the city Chagall loved most, Paris. 'Views of Paris', presents the iconic landmarks of Paris in Chagall's inimitable style. This collaboration between publisher and artist would also lead to some of Chagall's best known lithographic works, as well as a lifelong friendship between the pair.

## **Place de la Concorde, from: Views of Paris, 1952**

Original Hand Signed and Numbered Lithograph  
in Colours on Wove Paper

36.1 x 27.3 cm. / 14.2 x 10.7 in.  
Reference: Mourlot 83





# THE BIBLE

In 1958, Chagall embarked on a project which was dear to his heart. The publisher Tériade invited the artist to illustrate scenes from the Bible, which were chosen by Chagall, and were to be included in a special edition of the periodical 'Verve'. It was not the only time Chagall illustrated scenes from the Bible, but the project for 'Verve', would see some of the most recognisable colour lithographs of the artist's religious imagery. This impression of Naomi and her Daughters-in-Law, Ruth and Orpah, was created for "Drawings for the Bible". The deluxe suite was published in 1960 upon completion of the series.

## **Naomi and her Daughter's in Law, from: Drawings for the Bible, 1958 59/1960**

Original Hand Signed and Numbered Lithograph in  
Colours on Wove Paper

52.5 x 37.5 cm. / 20.1 x 14.8 in.

Reference: Murlot 245; Cramer 42



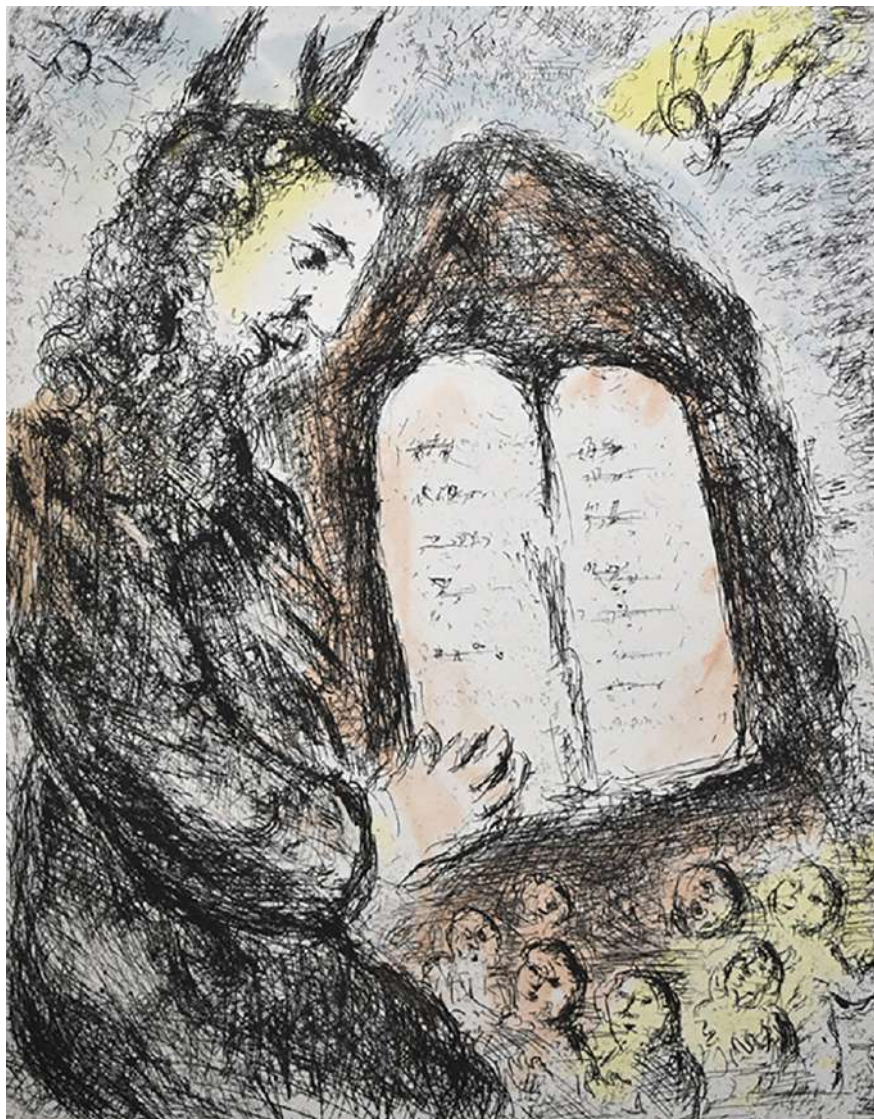
**Moses, from: Dreams, 1981**

Original Hand Signed and Numbered Etching and  
Aquatint in Colours on Wove Paper

52 x 37.5 cm. / 20.5 x 14.8 in.

Reference: Cramer 112





### **The Clown in Love, 1963**

Original Hand Signed and Numbered Lithograph  
on Arches Wove Paper

45.8 x 32.5 cm. / 18 x 12.8 in  
Reference: Murlot 394





### **The Pink Pompoms, 1974**

Original Hand Signed and Inscribed Lithograph  
in Colours on Japan Paper

53.7 x 40.7 cm. / 21 x 16 in.

Reference: Mourlot 725.





### By the Window, 1971

Original Hand Signed and Inscribed Lithograph  
in Black and Grey on Arches Wove Paper

51 x 66 cm. / 20 x 26 in.  
Reference: Mourlot 624

Provenance: Formerly the Estate of the Artist.

# THE SPECTACLE OF THE CIRCUS

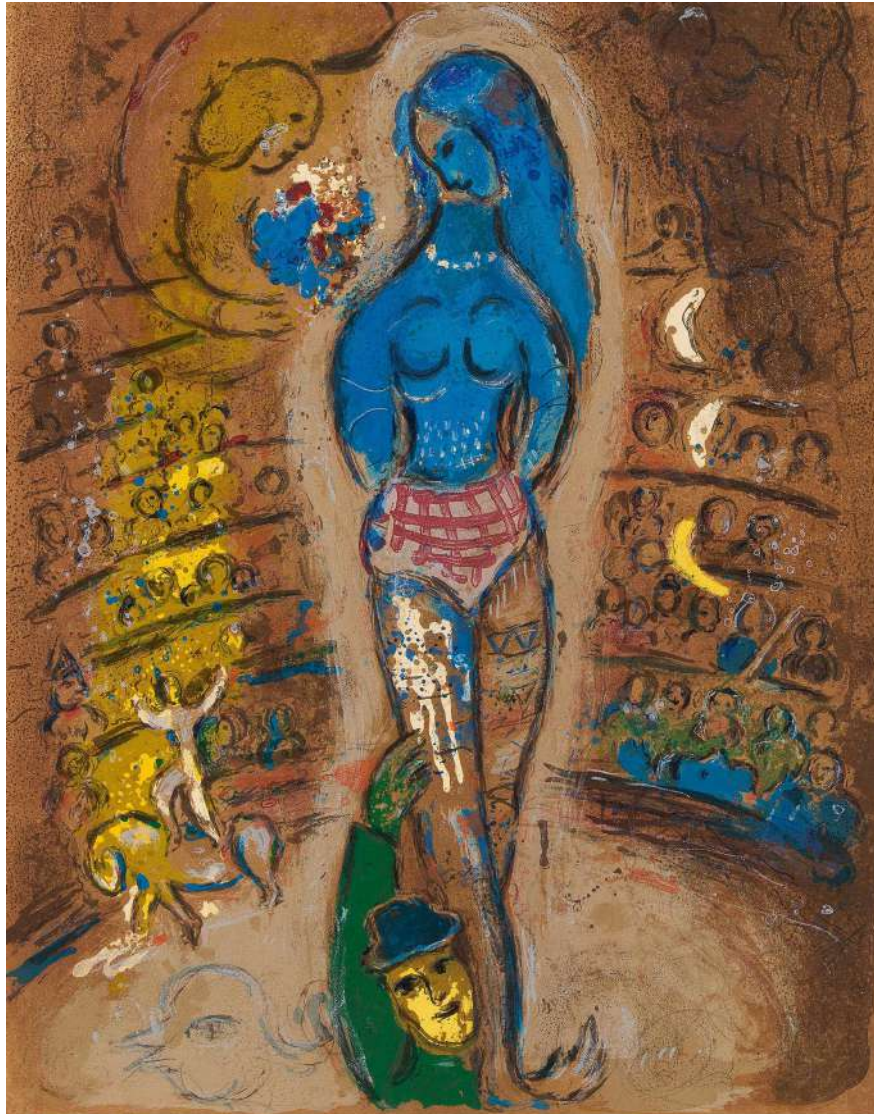
The figures and performers who make up circus troupes have long been sources of inspiration for Chagall. Their itinerant lifestyle, their eagerness to perform and to entertain mirrored many aspects of the artist's own life. The 'Circus' suite from 1967 is the second time Chagall dedicated himself to the genre. He was first commissioned by Ambroise Vollard in 1927 to produce paintings inspired by the Circus. So, it is fitting that in the twilight of this fading artform, Chagall breathed new life and wonderment into the subjects of the Circus. The resulting suite of vibrantly coloured lithographs are considered amongst his graphic masterpieces. Each composition was published in the remarkably small edition of 24 impressions; making the 'Circus' one of Chagall's most lauded, yet rare series.

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## **Composition XXXIV, from: Circus, 1967**

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

52 x 38 cm. / 20.5 x 15 in.  
Reference: Mourlot 523



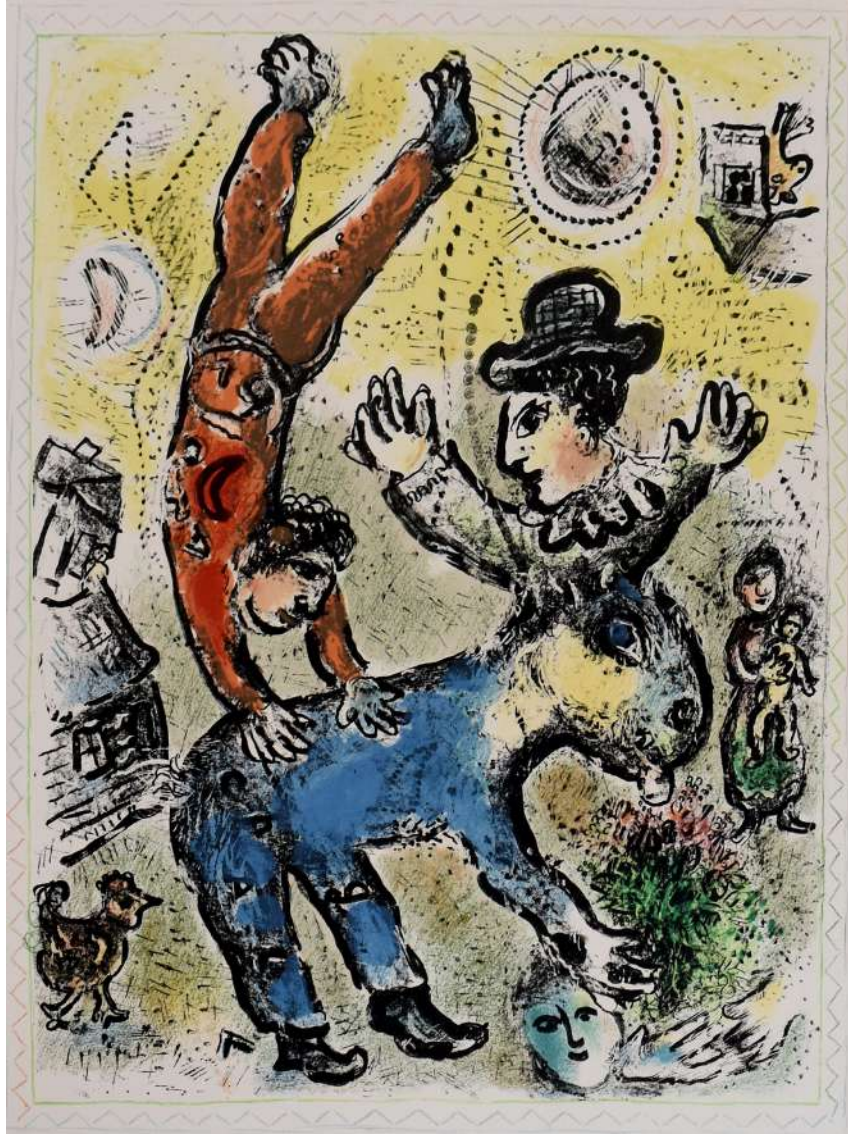
**The Red Acrobat, 1974**

Original Hand Signed and Numbered Lithograph  
in Colours on Wove Paper

83.2 x 63 cm. / 32.8 x 24.9 in.

Reference: Murlot 717







### The Orange Tree, 1975

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

60.5 x 47 cm. / 23.8 x 18.5 in.

Reference: Mourlot 737



### **At the Dawn of Love, 1983**

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

54.5 x 43 cm. / 21.5 x 17 in.

Reference: Mourlot 1018

Provenance: Formerly the Estate of the Artist.

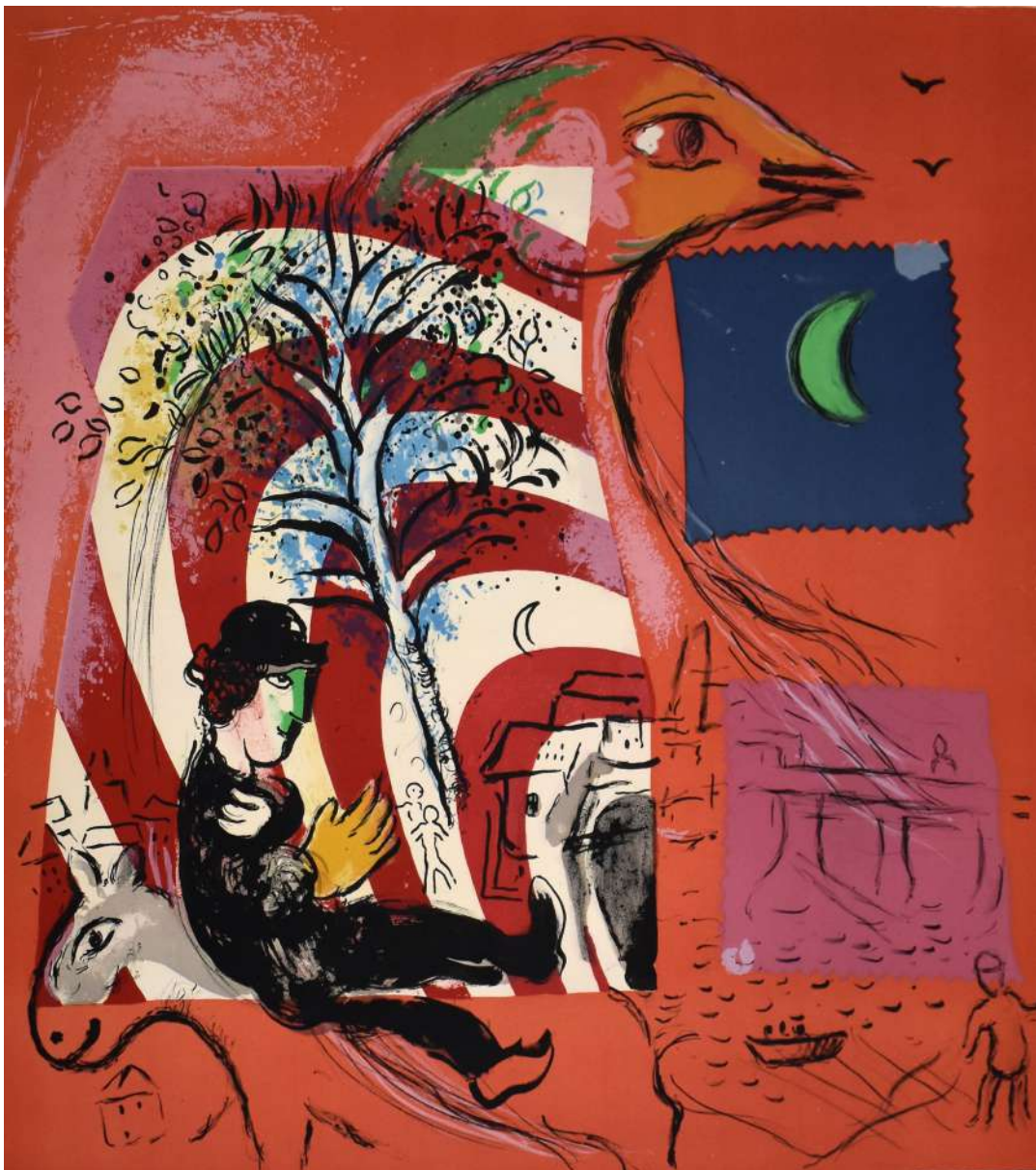
### **The Rainbow, 1969**

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

92 x 72 cm. / 36.2 x 28.3 in.

Reference: Mourlot 596





# A PICTURE WITHIN A PICTURE

Throughout art history there have been images within images. Chagall was a particularly keen proponent of the idea of a 'story within a story'. This is seen most often in the self-portraits where the artist works either in his studio or en plein air. We see in each impression an opportunity to show layers of images. The motifs depicted on the internal canvas are often perfect mirrors of the artist's regular oeuvre including bouquets, couples and religious iconography - we find almost all of the artist's visual language coming to life.

## **The Studio Scene, 1983**

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

65 x 48 cm. / 25.6 x 18.9 in.  
Reference: Mourlot 1002



**The Blue Studio, 1983**

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

65 x 48 cm. / 25.6 x 18.9 in.  
Reference: Murlot 1004







### **The Easel, 1969**

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

71 x 57 cm. / 29.2 x 22.8 in.  
Reference: Mourlot 561



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### **The Artist's Inspiration, 1983**

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

84 x 60 cm. / 33 x 23.6 in  
Reference: Mourlot 1008

### **Summer Dream, 1983**

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

48 x 65 cm. / 18.9 x 25.6 in.

Reference: Murlot 1005





### **The Yellow Rooster, 1960**

Original Hand Signed and Numbered Etching  
in Colours on Wove Paper

53.5 x 39 cm. / 21 x 15.4 in  
Reference: Kornfeld 116 b



# CHARLES SORLIER

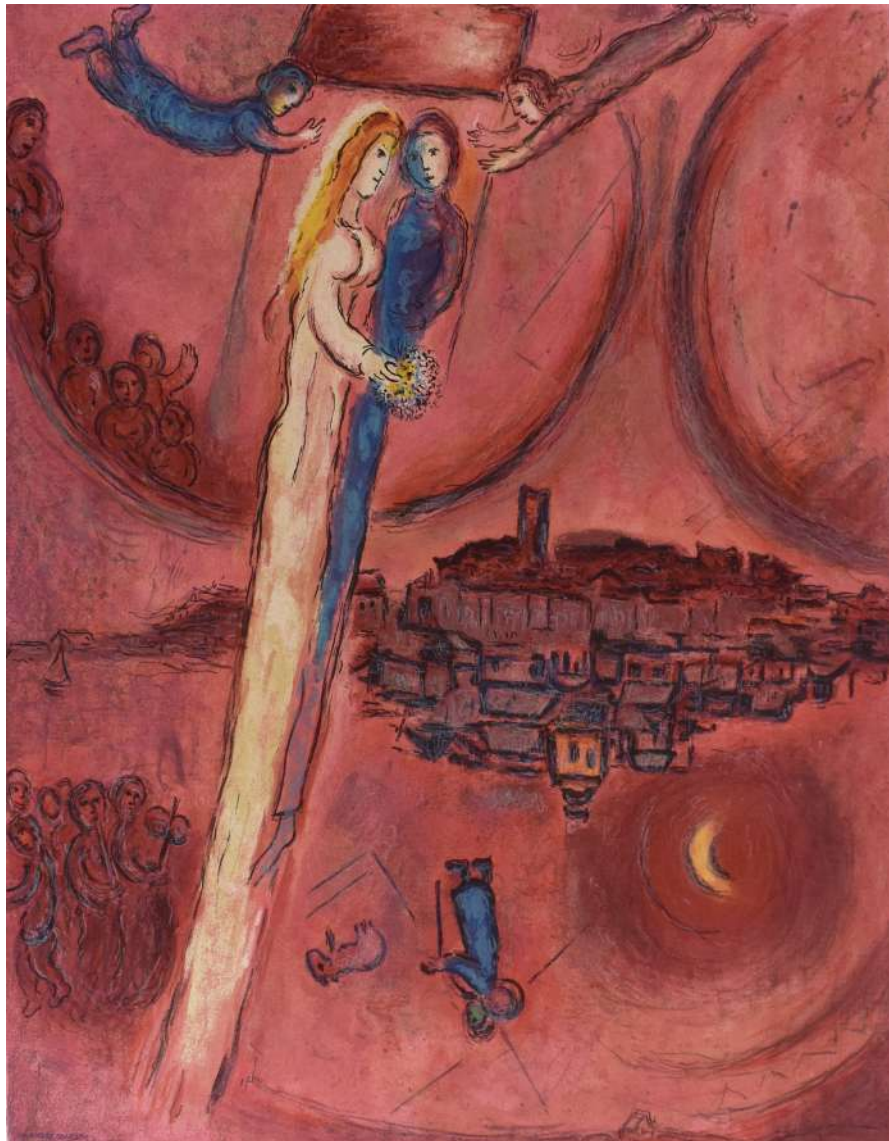
The name Charles Sorlier is often synonymous with the most vibrant lithographs created at Fernand Mourlot's Atelier in Paris. Sorlier, who had been deported to the Baltic coastal region during the Second World War returned to Paris and joined Mourlot in 1948. Despite working with some of the 20th Century's greatest artists, the strength of friendship between Sorlier and Chagall was unmatched. Specifically, when Chagall wanted to interpret some of his paintings in the lithographic media, it was Sorlier who he trusted the most and with whom he wished to collaborate. Sorlier's own personal collection of Chagall lithographs is so well respected, that it is often consulted by researchers.

## **The Song of Songs, 1975**

Hand Signed and Numbered Lithograph  
in Colours on Arches Wove Paper

71 x 53.5 cm. / 28 x 21 in.  
Reference: Sorlier 47





### **The Blue Bird, 1968**

Hand Signed and Numbered Lithograph  
in Colours on Arches Wove Paper

71 x 52 cm. / 28 x 20.5 in.

Reference: Sorlier 41



# NICE AND THE CÔTE D'AZUR

Drawn by the vibrancy of the Mediterranean light, Chagall settled permanently in the Côte d'Azur in 1950. The distinctive outline of Nice and this magnificent coastline is the setting for an important series of twelve lithographs. These twelve 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 in the French Riviera. The distinctive topography of the 'Bay of Angels' can often be deciphered in their backgrounds. 'Woman with Bouquet' is notable for its warm earthen hues, very different from the tonal blues, which are most commonly found in the series.

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## **Woman with Bouquet, from: Nice and the Côte d'Azur, 1964**

Hand Signed and Numbered Lithograph  
in Colours on Arches Wove Paper

74.4 x 52.8 cm. / 29.2 x 20.7 in.  
Reference: Sorlier 37







**Couple and Fish, from:  
Nice and the Côte d'Azur, 1964**

Hand Signed and Numbered Lithograph  
in Colours on Arches Wove Paper

74 x 52.5 cm. / 29.1 x 20.7 in.  
Reference: Sorlier 34



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**Siren and Fish, from:  
Nice and the Côte d'Azur, 1964**

Hand Signed and Numbered Lithograph  
in Colours on Arches Wove Paper

74 x 52.5 cm. / 29.1 x 20.7 in.

Reference: Sorlier 28

# EXHIBITION ARTWORKS

On numerous occasions Chagall would create a lithograph which would be dedicated to a single exhibition held in respected galleries. The composition would then be published in a deluxe, signed and numbered suite without any of the additional text pertaining to the exhibition. For 'Composition for Exhibition', was created by the artist to accompany a special exhibition of his paintings on view at the Maeght Foundation in Saint-Paul de Vence. The exhibition contained paintings by Chagall from the period of 1947-1967. Whilst, 'The Angel with the Candlestick' was selected by the artist to represent his exhibition at the Musée National Marc Chagall in 1973.

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## Composition for Exhibition, 1967

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

76.5 x 57 cm. / 30 x 22 in.  
Reference: Mourlot 476





**The Angel with the Candlestick, 1973**

Hand Signed and Numbered Lithograph  
in Colours on Arches Wove Paper

75 x 53 cm. / 29.5 x 20.9 in.

Reference: Sorlier 46



# GIFTS FOR FRIENDS

Joseph Liverant was an avid collector of Marc Chagall's work. The two shared a common path in life, albeit they only met in their final years, living as neighbours in the south of France. Like Chagall, Liverant was of Russian Jewish origin and fled Germany to Canada for refuge during the Second World War – just as Chagall fled France for New York. Liverant then chose to settle near Saint-Paul de Vence. His connection to Canada was particularly strong and Liverant is credited with contributing the largest collection of works on paper to the National Gallery of Canada – a wonderful legacy. This beautiful ink drawing recalls the typical village scene that would have been familiar to both men from childhood.

## **The Holy Family in the Village, 1974**

Signed Ink and Pastel Drawing on thin Wove Paper

24.8 x 16.2 cm. / 9.7 x 6.4 in.

Provenance: Joseph Liverant (1894-1981) Estate, Ottawa, Canada.

The work is accompanied by a certificate of authenticity from the Chagall Committee from 1st June 2021.





This catalogue is published on the occasion of the exhibition

# MARC CHAGALL

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Possible colour differences between the reproduction of images in the printed catalogue and the original artworks may exist, but every effort has been made to depict these works as true to their appearance

Front cover: The Rainbow, 1969

All works included in this catalogue are available for sale.

