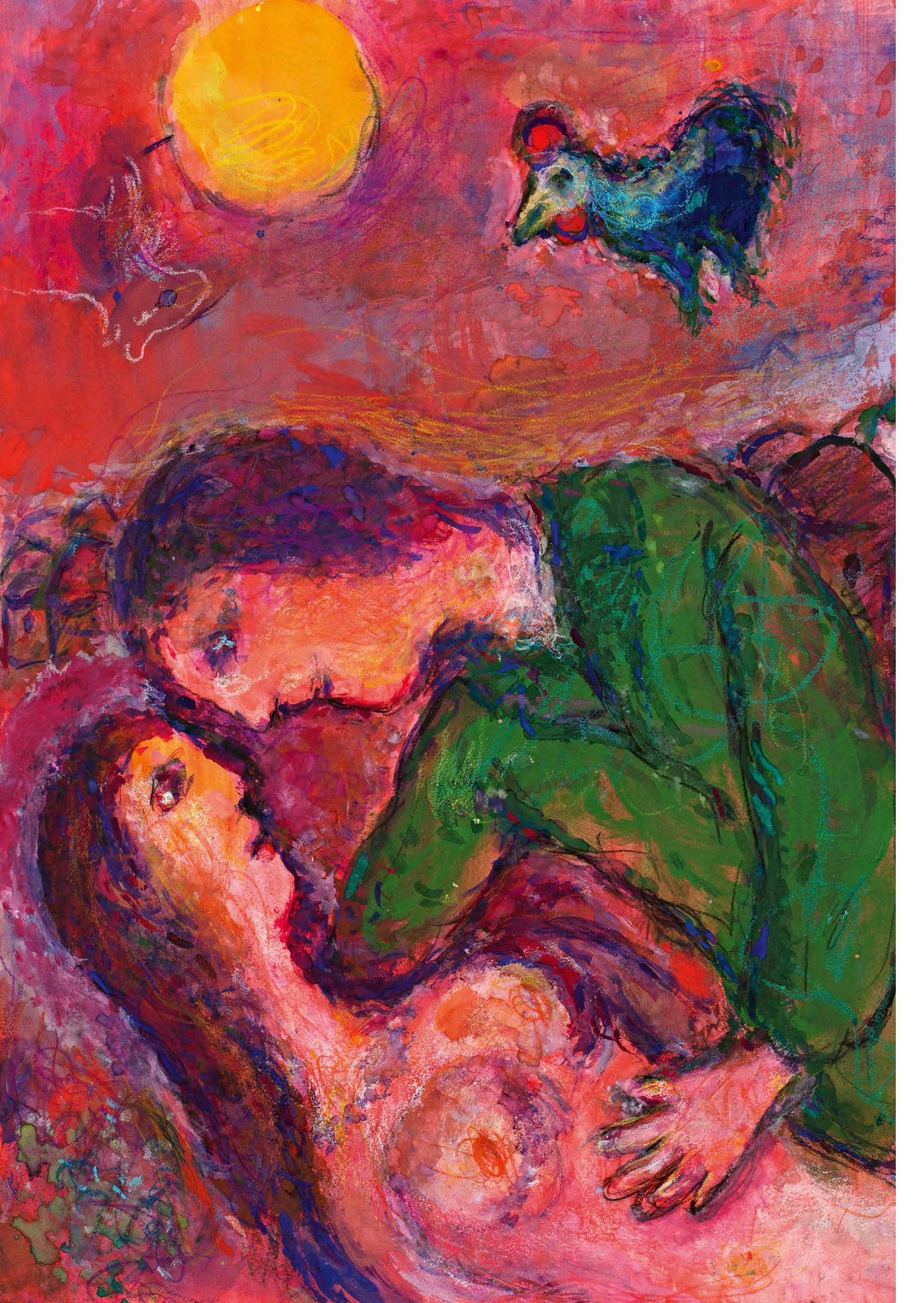
GALERIE KORNFELD · BERN

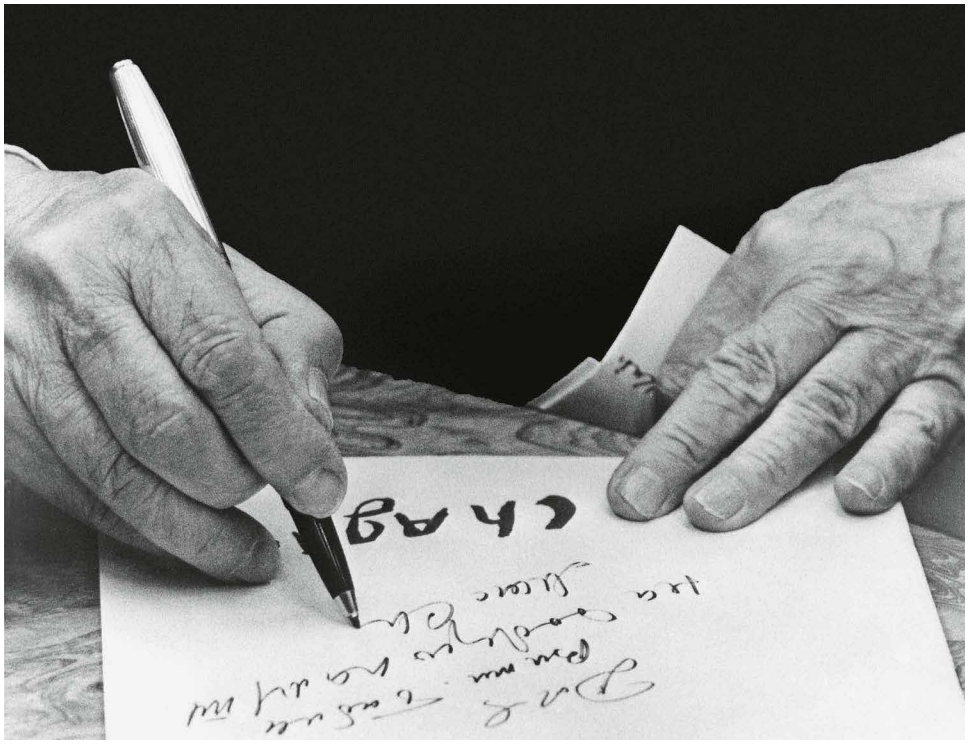
Marc Chagall

WORKS ON PAPER

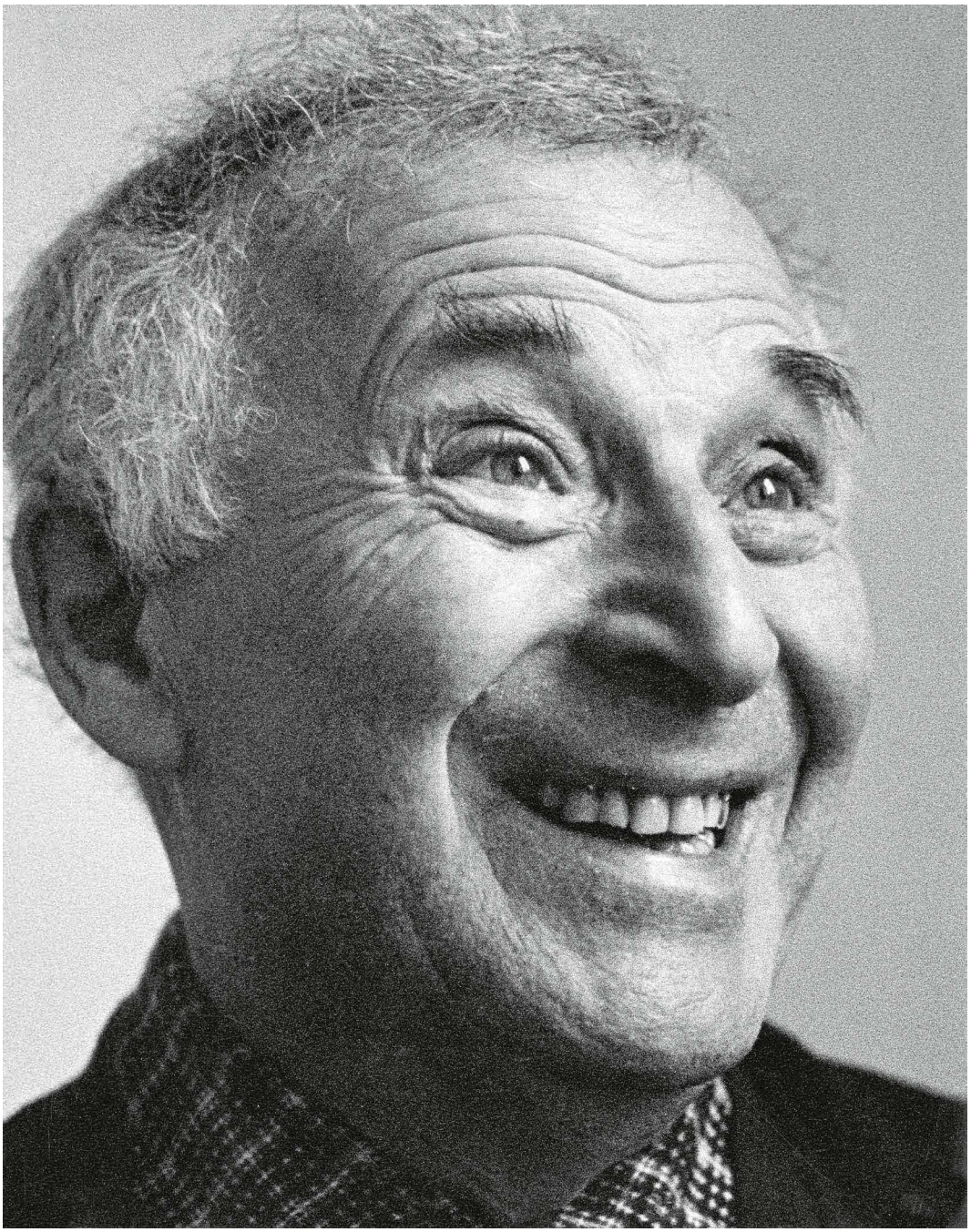
AUCTION 17 SEPTEMBER 2021



Mes rêves je les ai cachés
Sur les nuages
Mes soupirs
Volent avec les oiseaux



Marc Chagall writing a dedication, ca. 1975 / Marc Chagall, from the poem *J'habite ma vie,* 1960–1965 ▲



Marc Chagall, ca. 1960 / Marc Chagall, from the poem *J'habite ma vie,* 1960–1965 ▼

Derrière moi vont mes tableaux

Auction 275

Marc Chagall

Forty works on paper
from the estates of the Chagall family

Auction in Berne

Friday, 17 September 2021, 1.30 PM

Galerie Kornfeld · Bern
Laupenstrasse 41

Telefon +41 (0)31 381 46 73 – Telefax +41 (0)31 382 18 91
galerie@kornfeld.ch – www.kornfeld.ch
Postadresse: Laupenstrasse 41, Postfach, 3001 Bern, Schweiz

Schweizerische Mehrwertsteuer (MWST)

1. Die Galerie Kornfeld stellt dem Käufer die MWST gemäss den gesetzlichen Bestimmungen und den Vorschriften der Eidgenössischen Steuerverwaltung in Rechnung. Namentlich gelten die nachfolgenden Bestimmungen.
2. Auf dem Aufgeld (Käufer-Provision) wird die MWST (zurzeit 7,7 %) erhoben.
3. **Auf Objekten, welche im Auktionskatalog mit einem Stern (*) vor der Katalognummer gekennzeichnet sind, ist die MWST (zurzeit 7,7 %; bei Büchern zurzeit 2,5 %) auf dem Zuschlagspreis plus Aufgeld geschuldet.**
4. Die MWST auf dem Aufgeld bzw. auf dem Zuschlagspreis plus Aufgeld wird rückerstattet, wenn der Käufer das Objekt nachweisbar ins Ausland exportiert und die entsprechende Ausfuhrdeklaration abgibt.

Taxe à valeur ajoutée suisse (TVA)

1. La Galerie Kornfeld facture la TVA à l'Acquéreur conformément aux dispositions légales et aux prescriptions de l'Administration fédérale des contributions. Les dispositions ci-après sont notamment applicables.
2. La TVA (actuellement 7.7%) est prélevée sur la prime (commission d'achat).
3. **S'agissant des objets dont le numéro de catalogue est précédé d'un astérisque (*) dans le catalogue des enchères, la TVA (actuellement 7.7%; pour les livres actuellement 2.5%) est prélevée sur le prix d'adjudication additionné de la prime.**
4. La TVA sur la prime, respectivement sur le prix d'adjudication additionné de la prime, est remboursée à l'Acquéreur en cas d'exportation de l'objet acquis si l'Acquéreur présente la déclaration d'exportation dûment avalisée.

Swiss Value Added Tax (VAT)

1. Galerie Kornfeld charges VAT to the Buyer as due pursuant to the provisions of law and to the regulations of the Swiss Federal Tax Administration. In particular, the following provisions apply.
2. VAT (currently 7,7 %) is charged on the Buyer's premium.
3. **VAT (currently 7,7 %; for books currently 2,5 %) is due on the hammer price plus Buyer's premium in the case of items identified by a star (*) before the catalogue number.**
4. VAT on the Buyer's premium or, as the case may be, on the hammer price plus the Buyer's premium will be refunded if the Buyer provides evidence by submitting the corresponding export declaration form that the item has been exported.

Galerie Kornfeld Auktionen AG, Laupenstrasse 41, 3008 Bern, Schweiz
Postadresse: Laupenstrasse 41, Postfach, 3001 Bern, Schweiz
Telefon +41 (0)31 381 46 73 – Telefax +41 (0)31 382 18 91
galerie@kornfeld.ch – www.kornfeld.ch
Dr. phil. h. c. Eberhard W. Kornfeld
Christine E. Stauffer
Bernhard U. Bischoff
Christoph Kunz
Öffnungszeiten:
Montag bis Freitag 9–12 und 14–18 Uhr
Samstag 9–12 Uhr

Photo-credits: © Archives Marc et Ida Chagall, Paris
Quotations from: Marc Chagall, Le cirque, Verve, Paris 1967
Marc Chagall, Poèmes, Gérald Cramer Éditeur, Genève 1975
Design, photolithos, printing and binding: Stämpfli Publikationen AG, Bern
Printed in Switzerland

Copyright notice
No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Galerie Kornfeld Auktionen, Bern.
© Galerie Kornfeld Auktionen, Bern

Ausstellungen – Expositions – Exhibitions

Bern, Galerie Kornfeld, Laupenstrasse 41

8.–15. September 2021, 10–18 Uhr

Zürich, Galerie Kornfeld, Titlisstrasse 48

Kunst des 19. bis 21. Jahrhunderts, Teil I, Auswahl
31. August 2021, 14–19 Uhr
1.–2. September 2021, 12–19 Uhr

Kaufaufträge, Telefongebote und «Live-Internet-Bidding»

Für die Auktion können Sie mit Hilfe des beiliegenden Auftragsformulars Kaufaufträge erteilen. Die angegebenen Höchstgebote werden nur soweit in Anspruch genommen, als damit persönlich anwesende Bieter oder andere Kaufaufträge überboten werden müssen. Die Auktion beginnt generell zwischen 60 und 80% der Schätzungen. Bei Aufträgen bitten wir zu berücksichtigen, dass die Zuschläge häufig über den Schätzungen liegen. Aufträge können nicht annulliert werden.

Sie können auch am Telefon mitbieten. In der Regel werden nur Telefongebote für Werke akzeptiert, die höher als CHF 5000.00 geschätzt sind. Das Auftragsformular finden Sie auch auf unserer Internetseite unter «Auktionen/Formulare». Bitte senden Sie uns Ihre Kaufaufträge oder Ihre Anmeldungen für Telefongebote bis spätestens 18 Uhr am Vorabend der jeweiligen Auktion zu.

Für die Teilnahme am «Live-Internet-Bidding» müssen Sie sich rechtzeitig online registrieren und freischalten lassen. **Mit Abgabe eines Kaufauftrages, eines Antrages auf Teilnahme am Telefon oder mittels «Live-Internet-Bidding» werden die Bedingungen für Käufer anerkannt.**

Ordres d'achat écrits, offres téléphoniques et en ligne (Live-Internet-Bidding)

Les amateurs ne pouvant assister personnellement à la vente peuvent donner par écrit des ordres d'achat en utilisant le formulaire ci-inclus, en y indiquant leur dernière enchère. Nous ne ferons usage de ce chiffre maximum qu'en cas de surenchères. La mise aux enchères commence entre 60 à 80% des prix d'estimation. Pour les ordres d'achat nous vous prions de prendre en considération que les prix d'adjudication dépassent souvent les prix d'estimation. Les ordres d'achat ne peuvent être annulés.

Vous pouvez également participer à la vente par téléphone. En règle générale, les offres téléphoniques ne seront acceptées que pour les œuvres dont l'estimation dépasse CHF 5000.00. Vous trouverez le formulaire correspondant sur notre site internet sous la rubrique «Ventes/Formulaires». Veuillez nous faire parvenir vos ordres d'achat écrits ou la demande de participation par téléphone jusqu'à 18 heures le jour avant la vente au plus tard.

Pour participer aux enchères en ligne (Live-Internet-Bidding), vous devez vous inscrire en ligne en temps utile et faire activer votre compte. **Tout ordre d'achat, toute demande de participation par téléphone ou en ligne implique «ipso facto» l'acceptation des conditions applicables aux acquéreurs.**

Written bids, telephone bids and «Live-Internet-Bidding»

Collectors not able to attend the auction personally may give their orders for written bids using the enclosed form, stating their maximum bid per catalogue number. Lots will be procured as cheaply as is permitted by other bids or reserves, if any. The bids generally start at 60 to 80% of the estimate. For written bids please consider that final prices are often higher than the estimates. An order to buy by written bids may not be cancelled.

You can also bid by telephone. You will find the corresponding application form on our website under «Auctions/Form sheet». Generally, telephone bids will only be accepted for artworks with estimates above CHF 5000.00. Please note that your written bids or your application for telephone bidding must reach us by no later than 6 p.m. of the day prior to the respective auction.

To participate in «Internet Live Bidding», you must register online in good time and have your account activated. **In sending a bid or an application for telephone bidding or «Live-Internet-Bidding» the terms and conditions for buyers are accepted.**

AUKTIONEN SEPTEMBER 2021

KUNSTWERKE DES 19. BIS 21. JAHRHUNDERTS

Teil I

Katalog Nr. 274, Teil I – 160 Nummern

Auktion Freitag, den 17. September 2021, nachmittags 14.30 Uhr

Teil II

Katalog Nr. 274, Teil II – 576 Nummern

Auktion Donnerstag, den 16. September 2021,
vormittags 9.30 Uhr und nachmittags 14 Uhr

Online only

Katalog Nr. 274, Online – 535 Nummern

Auktion 3. September 2021, 12 Uhr bis 14. September 2021, 12 Uhr

MARC CHAGALL – WORKS ON PAPER

Katalog Nr. 275 – 40 Nummern

Auktion Freitag, den 17. September 2021, nachmittags 13.30 Uhr

GRAPHIK ALTER MEISTER

Katalog Nr. 273 – 124 Nummern

Auktion Freitag, den 17. September 2021, vormittags 10 Uhr

Alle Kataloge online unter www.kornfeld.ch

THE ART LOSS ■ REGISTER™
www.artloss.com

Galerie Kornfeld Auktionen AG ist Partner von The Art Loss Register. Sämtliche Gegenstände in diesem Katalog, sofern sie eindeutig identifizierbar sind und einen Schätzwert von mind. EUR 1000 haben, wurden vor der Versteigerung mit dem Datenbankbestand des Registers individuell abgeglichen.

Galerie Kornfeld Auktionen AG est membre du The Art Loss Register. Tous les objets figurant dans ce catalogue, qui ont une valeur de EUR 1000 au minimum, et à condition qu'ils soient clairement identifiables, ont été comparés individuellement à la base de données du registre avant la vente aux enchères.

Galerie Kornfeld Auktionen AG is a member of The Art Loss Register. All works in this catalogue, as far as they are uniquely identifiable and have an estimate of at least EUR 1000 have been checked against the database of the Register prior to the auction.

MARC CHAGALL

Biographical notes by Meret Meyer

1887–1910

Marc Chagall is born Moishe Shagal on 7 July 1887, in the Russian town of Vitebsk (located in present-day Belarus) at the confluence of the Vitsba and the Dvina rivers (fig. 1). He is the eldest of nine children.

Fig. 1:
Vitebsk on postcard from ca. 1900

Vitebsk, like the other towns in the region known as *White Russia,* and in contrast to cities such as St. Petersburg or Moscow, grants citizenship to its Jewish inhabitants, but imposes professional restrictions on them. Of Vitebsk's 48,000 citizens, roughly half are Jewish. Though he was born in one of the town's poorest districts, Chagall's family eventually moved to a modest stone house, with three small wooden shacks in the garden. The house stands on the banks of the Dvina, a stone's throw from the train station and the town's wooden Ilinskaya church, erected in the seventeenth century.

In his formative years Chagall attends a cheder, a Jewish school, where he learns to play the violin and sing and also acts as an assistant to the synagogue's cantor. Some eight years later he transfers to Vitebsk Public School, where lessons are conducted in Russian. In 1906, Chagall becomes a student at a school run by Yehuda Pen, a portrait and genre painter, primarily influenced by the *salon style* of the early 1900s. There, Chagall learns the principles of *Realism,* and also becomes a close friend of fellow student Viktor Mekler, the son of a wealthy Jewish family (fig. 2).

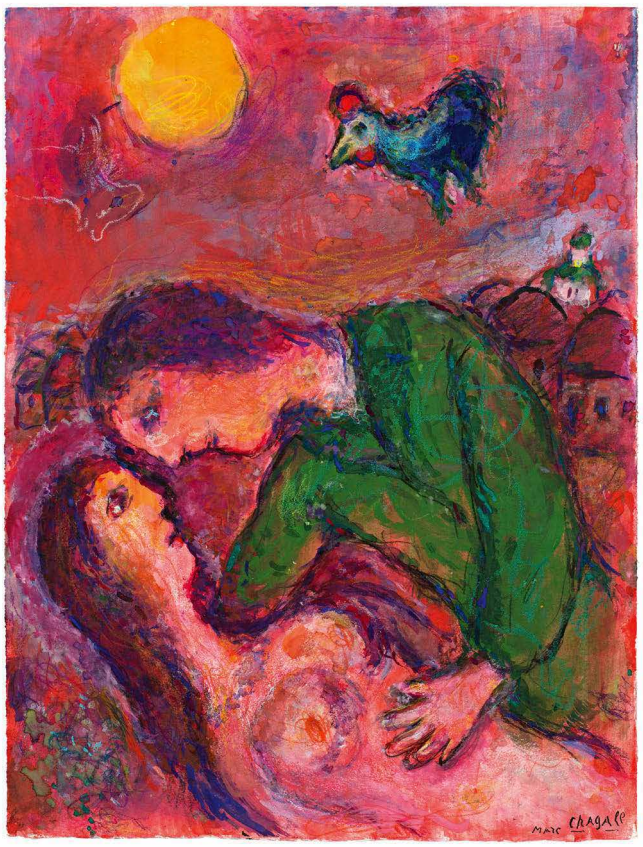
Fig. 2:
Marc Chagall, 1905

◀◀ Marc Chagall, *Scène de ferme au village,*
cf. catalogue number 17

Marc Chagall, *Le traineau au clair de lune,*
cf. catalogue number 16

In the winter of 1906, Chagall and Mekler leave Vitebsk for St. Petersburg, where living and housing conditions for the poor are extremely harsh. Jewish citizens have to apply for a residence permit, which is easy to obtain for academics and their servants, as well as craftsmen and the employees of tradesmen from the provinces. Chagall takes up work as a refinisher with a local photographer named Jaffé. In a bid to have his permit extended, Chagall also tries his hand as a sign painter, but to no avail. Eventually, however, a lawyer and patron of the arts by the name of Goldberg takes Chagall under his wing, falsely claiming that he is his employee so that Chagall can go to art school instead. Lacking any of the certification required for enrolling at an art academy, Chagall applies to the *Imperial Society for the Protection of the Arts.* Lead by Nikolaus Roerich, students of the society enjoy complete artistic freedom, and it is here that Chagall's talent is recognised, leading to him being awarded a small scholarship. Roerich even succeeds in deferring and later securing a total exemption of Chagall's military service.

Despite all this, however, Chagall leaves the school in July 1908 to great surprise, having become embittered by his teachers' critique of his work. For several months he attends the private school of the genre painter Zaidenberg, who is influenced by Repin and specializes in scenes from Russian history. The tutors here, however, are less liberal than at the Imperial Society, adhering strictly to a rigid academic style. This might explain the naturalism of Chagall's work from this period, as well as his penchant for landscapes and dramatically lit interiors inspired by Lewithan, whom he greatly admires. The young painter becomes familiar with a number of collectors and patrons, finding ardent supporters in Max Vinaver, a member of the Duma (the Russian state assembly), his brother-in-law Leopold Sev, the critic Sirkin and the author Pozner, all of whom write for the Jewish magazine *Voskhod.* Sev introduces Chagall to Leon Bakst, who teaches at the *Zvantseva School of Drawing and Painting,* renowned for its liberal stance and openness to new artistic movements. This is to prove revelatory in Chagall's young life. He encounters a plethora of artistic styles – including *Literary Symbolism* and the ornamental approach of *Art Nouveau* – and experiences a free-spirited learning environment.

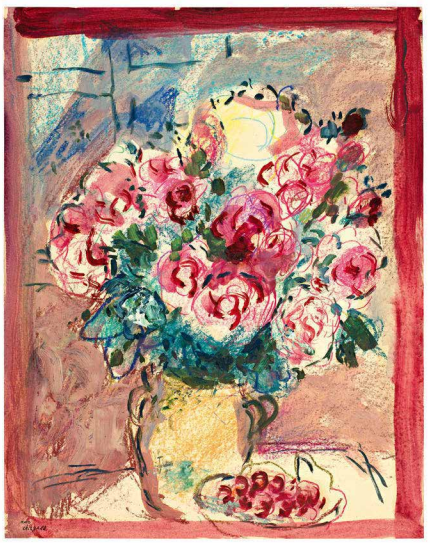


Marc Chagall, *Tendresse sur fond rose-orangé,*
cf. catalogue number 38

Fig. 3:
Bella with flowers, 1910

Bakst encourages Chagall to limit his use of colour, using it instead as a direct aspect of a composition. He spends two summers with the Goldberg family in Narva in the Gulf of Finland, where he develops new ideas for subjects and themes. Chagall's surroundings inspire him to apply elements in a style typical of international painting around the turn of the century, while also reflecting his deep admiration for Gauguin, his primary influence in this period.

In autumn 1909, Thea Brachmann, Chagall's childhood friend from Vitebsk, introduces him to Bella Rosenfeld, a student in Moscow and the youngest daughter of a rich jeweller, who becomes Chagall's first great love (fig. 3). Bella's passion for theatre and Italian and Dutch seventeenth-century painting provide ample inspiration, and boost his confidence as an artist. His paintings start to display a particular brightness and a new lightness of touch. Around this time, Bakst leaves St. Petersburg for Paris, in order to dedicate himself fully to the work of Diaghilev. Enriched by constructive artistic support from his mentor Chagall anxiously awaits an invitation to join him in Paris. Boarding with patrons in Vitebsk and St. Petersburg only solidifies his desire to leave for Paris as soon as possible. When Max Vinaver promises him four years' worth of financial security, Chagall is finally able to move to the French capital, changing his name to Marc to better suit his destination.



Marc Chagall, *Grand bouquet de pivoines et cerises,* cf. catalogue number 4

Marc Chagall, *Joie de vivre à Paris,*
cf. catalogue number 29

1911–1914

Chagall sets off for Paris via Berlin at the beginning of 1911, leaving Russia for the very first time and taking his entire portfolio with him. He visits the academies *La Palette* (where Le Fauconnier and Dunoyer de Segonzac teach) and *La Grande Chaumière*. The city's light and intensity of colour delight him, inspiring new modes of expression in his work. In early 1911, Chagall moves into a studio in *La Ruche,* a residential building consisting of 140 studios, where painters such as Archipenko, Kogan, Laurens, Léger, Modigliani and Soutine shared a workspace, alongside sculptors, poets and actors. The studio becomes Chagall's home and workspace in Paris, and he becomes especially close with a number of poets, including Blaise Cendrars (who devised the titles of many of his best-known paintings), Guillaume Apollinaire, who dedicates his poem *Rotsoge* to Chagall, Max Jacob and André Salmon. Chagall also receives guests at his studio, such as Vinaver, his patron from St. Petersburg, Bakst, the painter, and Russian author, journalist and politician A.V. Lunacharsky, all of whom are deeply impressed by Chagall's new work.

In 1912, Chagall submits three major works to the *Salon des Indépendants: A la Russie, aux ânes et aux autres, Dédié à ma fiancée* and *Le saôul* as well as three others for the *Salon d'automne* (including *Golgotha*). However, despite the dynamic activity of the artist, no work is sold in Paris. Chagall's art is also exhibited at various events in Russia, while the first critical recognition of his œuvre begins to appear in magazines. In March 1913, Apollinaire acquaints Chagall with Herwarth Walden, director of the *Sturm* gallery in Berlin, who selects three paintings for the First German Autumn Salon. Chagall sells his first painting, *Golgotha,* which has previously been exhibited in Paris, and a collector named Pierre Alexandre Regnault buys three works shown at the *Salon des Indépendants* in Amsterdam in spring 1914. A significant portion of Chagall's portfolio (40 paintings and 160 gouaches) is shown at the *Sturm* gallery at the beginning of 1914. Upon departing Berlin, Chagall pays a short visit to Vitebsk in order to see Bella and his family. Unfortunately however, he failed to foresee the outbreak of the First World War, which prevented him from returning to Paris.

Fig. 4:
Bella, Ida and Marc Chagall 1916–1917

Marc Chagall, *Envol nocturne dans le ciel bleu,*
cf. catalogue number 18

1915–1919

After years of relentless work in Paris, Chagall is abruptly confronted with a totally different environment. His new perspective, however, allows him to see his hometown in a new light. This rediscovery can be seen in his work from this period, which includes many paintings of friends and family, and imperious portraits of the heads of old Jews, painted in a naturalistic style. Similarly revelatory is his reunion with Bella: They marry on 25 July 1915, with their daughter Ida joining the family in 1916 (fig. 4).

Fig. 5:
Members of the art committee 1919

Chagall participates in numerous art events and exhibitions in Petrograd and supports projects benefitting Jewish artists. In 1918, the first biography of Chagall is published by critics Efros and Tugendhold. Appointed as *Commissar of Art* for Vitebsk and the surrounding region, Chagall founds an art committee, which is tasked with beautifying the town to celebrate the first anniversary of the October Revolution, and a school for folk art, which opens in 1919 (fig. 5). He succeeds in convincing Dobuzhinsky, his former teacher at the Zvantseva School of Drawing and Painting, as well as the painter Ivan Puni and his wife Ksenia Boguslavskaya, to join the school as teachers.

Chagall himself teaches painting, Lissitzky graphic arts and architecture, Koslinskaya applied arts, Jackerson and Lisdokh each teach a course on sculpture, and Kogan is responsible for the foundation course. Lissitzky also brings Malevich to the academy, together they run the free studios in collaboration with Yermolayeva and Pen. Over time, a bitter enmity develops between Malevich and Chagall, who is vehemently opposed to any kind of dogmatism in the lessons and, as a result of the students' turning away, resigned in June 1920.

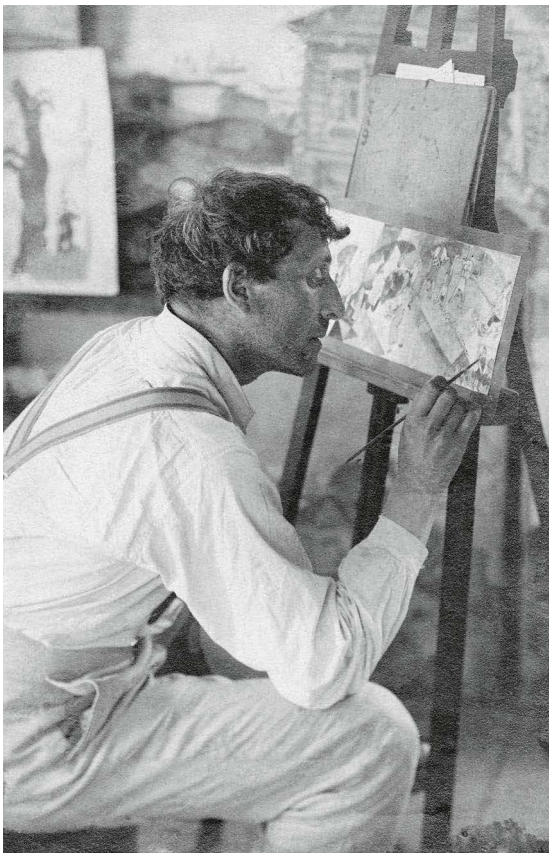
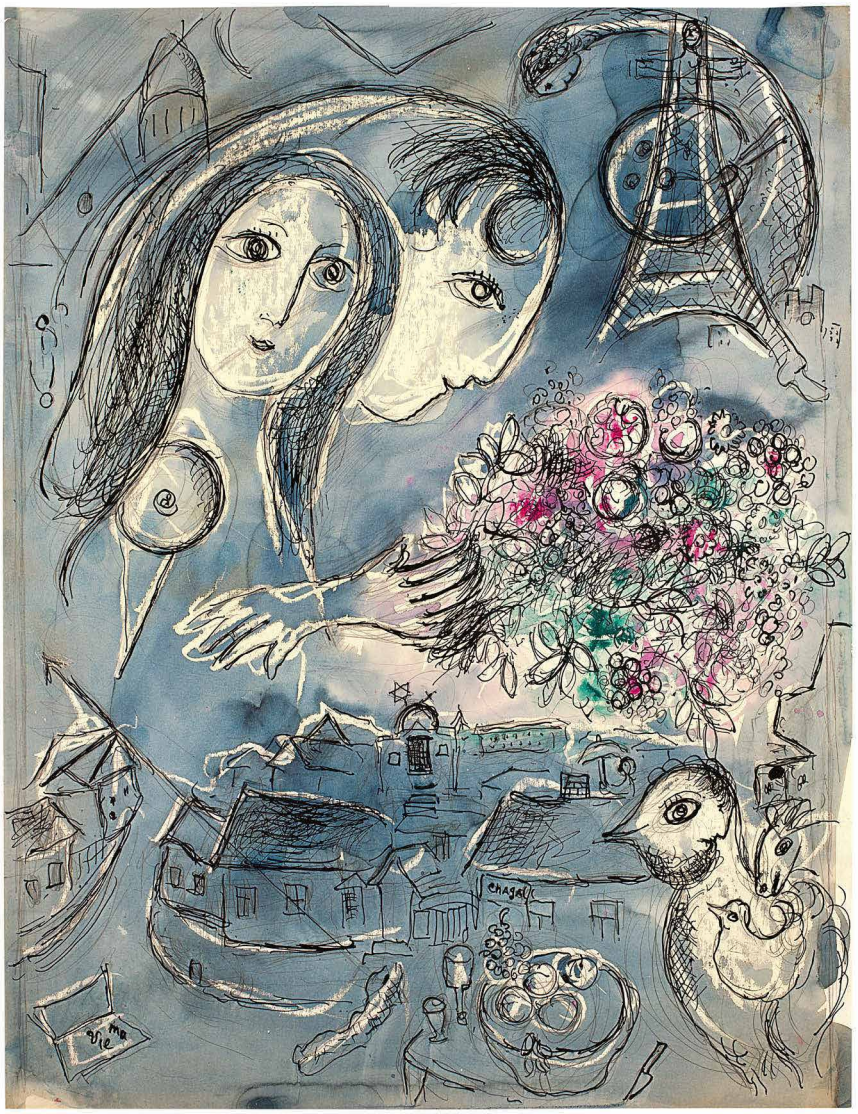


Fig. 6:
Marc Chagall working on the sketch for the *Introduction for the Jewish Theatre*, Moscow, 1920

1920–1921

Chagall leaves Vitebsk for good and moves to Moscow. On Efros' recommendation, the State Jewish Chamber Theatre commissions Chagall to design a number of stage sets and costumes for plays by Sholem Aleichem and other Yiddish authors, as well as nine monumental paintings to adorn the theatre's walls. This first confrontation with scenic space will cause a fundamental change in the dynamics and depth of Chagall's painting from now on (fig. 6).

It is not long before the financial situation becomes difficult for avant-garde artists who do not belong to the *Commission for New Economic Policy,* as do Kandinsky, Malevich and Rodchenko. The Ministry offers Chagall two teaching positions, one teaching a colony of Jewish war orphans in Malakhovka, and another teaching the orphans of members of the *Third International* near Moscow. The increasingly reactionary political climate forces Chagall to leave Russia at the beginning of summer 1922, and he departs for Berlin via Kaunas, taking all of his work with that had not been selected by *Narkompros* for the Russian museums.



Marc Chagall, *«Ma vie» entre Vitebsk et Paris,* cf. catalogue number 19

Bella posing for *Double Portrait,* 1925, and Ida, Paris, 1925

1922–1923

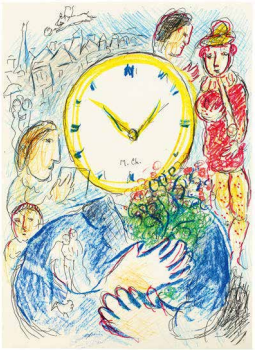
Chagall hopes to find the paintings he had left at the *Sturm* gallery in Berlin before the war broke out, but those hopes are soon dashed. Left penniless without these prominent pieces, Chagall embarks on a long, drawn-out legal process against Herwarth Walden to regain possession of his work, one that ends prematurely. During this time, art dealer and editor Paul Cassirer expresses interest in publishing an illustrated edition of *My life:* the autobiography Chagall had written while still in Russia.

Chagall begins honing his etching skills. The twenty copper plates for *My Life* are created in Joseph Budko's studio and printed under Chagall's supervision by master engraver Hermann Struck. Marc and Bella Chagall reject the first German translation of the autobiography, claiming that it is not in the original's poetic language (the very first translation – into French by Bella Chagall and André Salmon – does not appear until 1931). Cassirer decides to publish the twenty etchings as a portfolio. Although Chagall is already well established in Berlin, working on numerous artistic projects and collaborating with other artists, he never feels quite at home there. He moves house four times, each time settling for an apartment without a studio. He hopes to return to Paris soon.

1923–1931

Blaise Cendrars tells Chagall in a letter that art dealer and editor Ambroise Vollard intends to commission some book illustrations from him. Shortly after arriving in Paris, Chagall meets Vollard, who suggests that he make 107 etchings for Gogol's *Dead Souls (Les Âmes Mortes).* In his painting studio, on the other hand, he devotes himself to reconstructing the past, and between 1923 and 1926 he paints replicas, variations and new versions of old, lost or sold works, in order to give new shape to his new beginning. These paintings are notable for their rhythmically softer compositions, freer forms and brighter colours.

Chagall systematically roams the French countryside in order to artistically capture and track down the essentials, so that his adopted country is reflected in his new visual language. Chagall meets with his friends, teachers and patrons from his first stay in Paris, such as Leon Bakst, André Levinson and Max Vinaver, and makes several new contacts. At Vollard's request, he illustrates La Fontaine's *Les Fables* and works on the publication *Cirque-Vollard.* He also holds shows in Paris and Brussels. In 1931, having recently been commissioned by Vollard to illustrate the Bible, Chagall leaves for Palestine, in an effort to embody the essence of the biblical earth and light as far as possible in his images.



Marc Chagall,
Personnage montre,
cf. catalogue number 15

1933–1940

While a first big retrospective of his works is being organised in Basle, Switzerland, in 1933, in Mannheim, Germany, Chagall's paintings are confiscated by the Nazis. Chagall travels to Spain, England and Poland. He applies for French citizenship, which is initially refused twice, but is finally granted to him in 1937, thanks to Jean Paulhan's support. The Nazi regime mandates that Chagall's paintings are removed from German galleries and three pieces – *Purim, La Prisée* and *L'Hiver* – are declared *degenerate art.* The simmering political climate in France inspires Chagall to return to the subject of revolution in his work. When war breaks out, the family is forced to move, first just south of the Loire, and finally to Gordes, near Avignon. In the winter of 1940, Varian Fry, head of the Emergency Rescue Committee, and Harry Bingham, the American Consul General in Marseille, visit Chagall, inviting him to America on behalf of the Museum of Modern Art in New York, to enable the emigration.

Marc Chagall working
on *Bella en vert,*
1934–1935

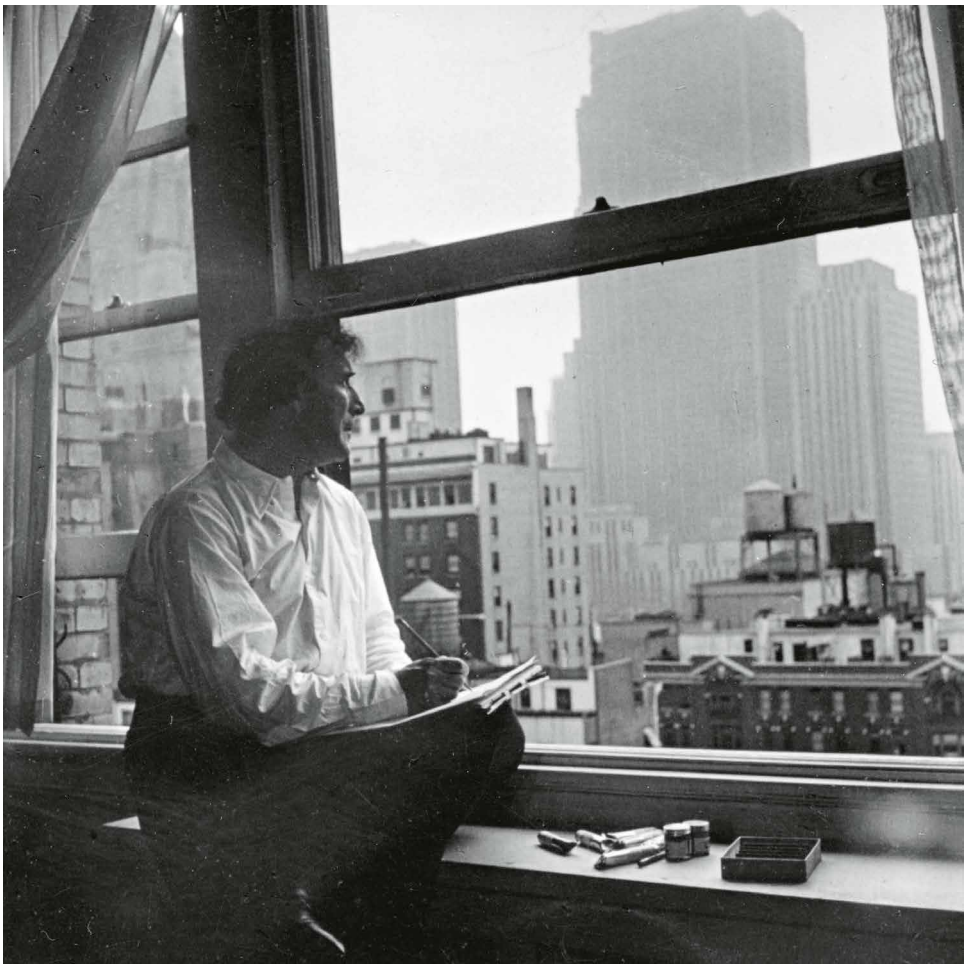


Fig. 7:
Marc Chagall in New York, 1941–1943

1941–1947

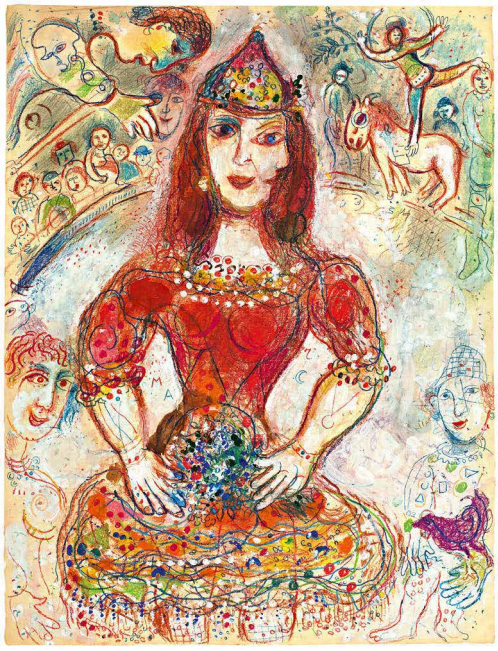
The Chagalls flee France via Marseille and Spain. They make the journey to New York, where many artists had found refuge before them. Chagall is impressed by New York, dubbing it *Babylon,* due to its monumental size and its dynamic hustle and bustle (fig. 7).

He meets Pierre Matisse, who becomes his exclusive dealer and his only remaining connection to France and French art. In late November 1941, the gallery Pierre Matisse exhibits 21 of Chagall's pieces created between 1910 and 1941 (fig. 8).

Fig. 8:
Marc and Bella Chagall with Pierre Matisse in front of *Double portrait au verre de vin,* 1917/1918 in the Pierre Matisse Gallery, New York, 1942

Fig. 9:
Marc Chagall and the artists of *Aleko* on stage, Mexico, 1942

Marc Chagall, *Artistes au cirque,*
cf. catalogue number 21



Marc Chagall, *L'écuyère en rouge au double-profil,*
cf. catalogue number 14

Thanks to a commission, in 1942 Chagall returns to working on theatre sets, something he has not done since 1919/1920. In Mexico, he designs the costumes and stage sets for the ballet *Aleko* inspired by Pushkin's poem *The Gypsies* and for Tchaikovsky's trio for piano accompanied by Léonide Massine's choreography for the New York Ballet Theater (fig. 9). The monumental proportions of the American landscapes clearly enrich and renew Chagall's spatial pictorial dimensions, as they also left their mark on contemporary *Abstract Expressionism.*

Chagall's political consciousness, however, remains heightened at all times, as he is deeply shaken by the daily dramatic news of the war and especially from his homeland. Inspired by his memories of and kinship with the European continent, he creates snowy landscapes of the woods and plains of Cranberry Lake in New York state. He also returns to the theme of the circus, using characters such as female artists on a horseback *(écuyères)* and trapeze artists, incorporating a strong metaphorical symbolism, especially during the war years (fig. 10).

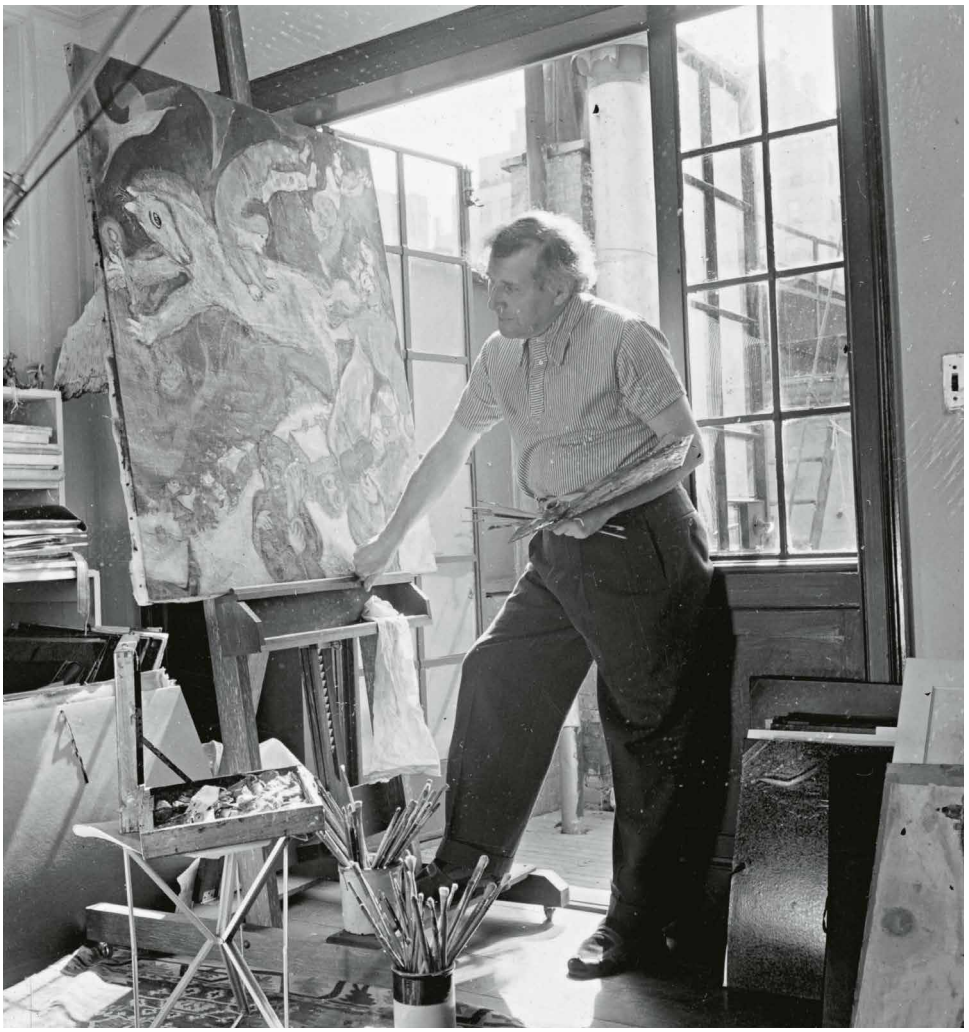


Fig. 10:
Marc Chagall painting
Le cheval rouge,
1938–1944

While in Cranberry Lake, the couple hear the news about the occupation of France – as well the liberation of their beloved Paris, a city, which Bella, sadly, will never see again. A few days before their planned return to France in early September 1944, Bella suddenly comes down with a viral infection accompanied by high fever. On 2 September, she is rushed off to the emergency room of a New York hospital, where she dies owing to a shortage of nursing staff. Chagall is so devastated by Bella's sudden death that he is unable to work for nine months.

In 1945, he is again commissioned to design costumes and stage sets for a grand ballet. Significantly enriched by the new spatial dimensions and by the music, which offer an innovative approach to the experience of the *total work of art,* the artist works frenetically on hundreds of sketches for the costumes and sets for Stravinsky's *L'Oiseau de Feu,* staged by the Ballet Theater in New York.

Marc Chagall, *Méditerranée,*
cf. catalogue number 25

Fig. 11:
Marc Chagall, Virginia, David and stepdaughter Jean, Orgeval, 1949–1950

Chagall spends seven years of his life with Virginia McNeil, née Haggard. Their son David is born in 1946 (fig. 14), and the family moves to High Falls in upstate New York. After the war, the Museum of Modern Art in New York and the Musée d'Art Moderne in Paris prepare major retrospectives of Chagall's work, and he attends exhibition openings in Paris, Amsterdam, London, Zurich and Berne.

1948–1951

Marc Chagall and Virginia board the steamer *Le Grasse* on its voyage to Le Havre and settle in France. They move into a house in Orgeval in the west of Paris, which would soon become a cultural hub, frequented by the likes of Claude Bourdet, editor-in-chief of *Combat,* Paul Eluard, Jean Paulhan, Jacques Maritain, Yvan Goll and Pierre Reverdy. Art dealers Louis Carré and Aimé Maeght (who represents Chagall in France) as well as the editor Efstratios Tériade (who acquires for publication the complete etchings illustrating Gogol's *Les Âmes Mortes,* La Fontaine's *Les Fables* and *La Bible* from Ambroise Vollard, who died in 1939) become pivotal figures in Chagall's life.

In 1949, Chagall departs Orgeval to pay a visit to Tériade, who spends part of the year in Saint-Jean-Cap-Ferrat in a wonderful house surrounded by exquisite gardens. Chagall stays in a pension named *Lou Mas de la Mer* overlooking the harbour. Here, he creates his first ink drawings in the form of illustrations for Boccaccio's *Decamerone,* which are published in 1950 in the art and literature magazine *Verve* accompanied by a text by Jacques Prévert.

Marc Chagall, *Femme au soleil rouge,*
cf. catalogue number 36

Marc Chagall, *Roi David à la harpe,* cf. catalogue number 23

This marks the beginning of Chagall's Mediterranean years, a period of pivotal change in his artistic life. In the spring of 1950, he purchases an estate called *Les Collines* on a hill named *Baou des Blancs.* It consists of a residential building and a small studio nestled in a picturesque garden of flowers, shrubs and fruit trees. Here, Chagall completes many of the pieces he has long dreamed of. He paints a series of village scenes flooded with light, and oil and gouache paintings dedicated to the love between man and woman. Here in Vence, he also begins several projects that would become of great importance in the years to come, especially his epic series on the Bible.

Chagall regularly returns to Paris to work on prints at Mourlot Studios. There, he meets Charles Sorlier, who will go on to print all his lithographs as well as become his most trusted assistant. In 1951, Virginia leaves him, taking Jean and David with her, to live in Brussels with the photographer Charles Leirens.

1952–1985

Chagall meets the Russian born Valentina (Vava) Brodsky in the spring of 1952. Their wedding in Clairefontaine near Rambouillet on 12 July marks the start of a new chapter in his life (fig. 12) – the final one.

Marc Chagall, *Bouquet pour les amoureux devant le Sacré-Cœur,* cf. catalogue number 28

Fig. 12:
Valentina Brodsky, ca. 1952

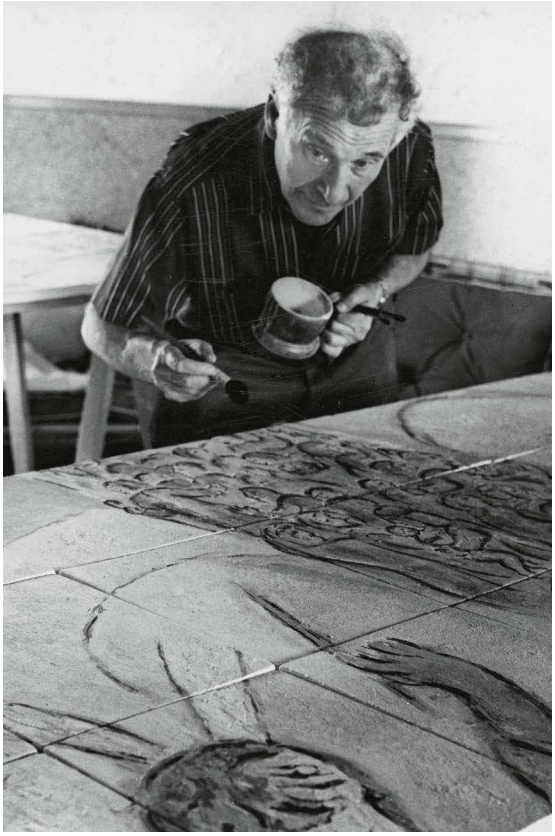


Fig. 13: Marc Chagall working in 1956 on the ceramics for *La Traversée de la Mer Rouge,* Assy

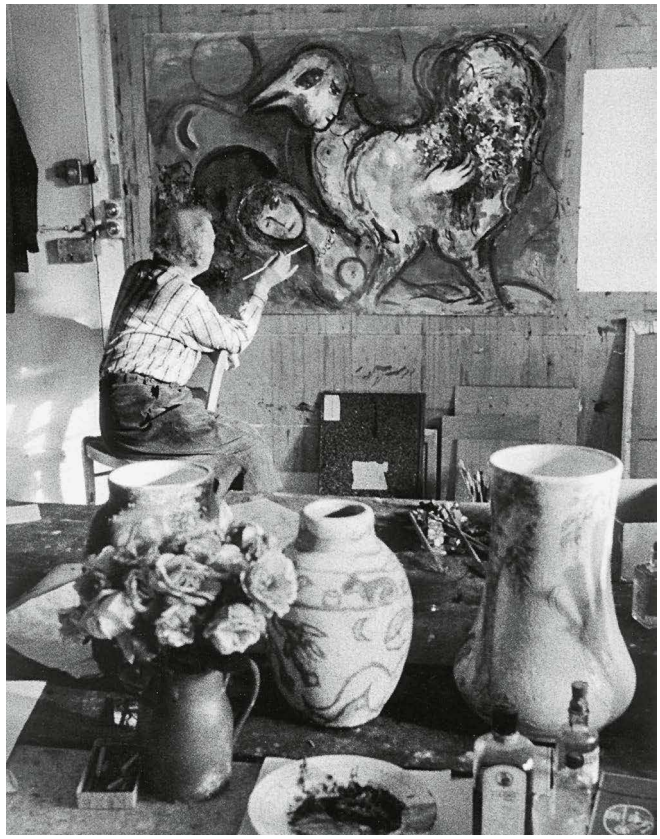


Fig. 14: Marc Chagall working on *Le Coq bleu,* Vence, 1958–1959

Their relationship proves very positive for Chagall's work. It seems that after years of exile he has finally returned home, and he is inspired to experiment. As a result, he accepts hugely diverse commissions, ranging from book illustrations, monumental paintings and cycles, ceramics, sculptures, stained-glass windows and mosaics to tapestries, and begins to explore new techniques and methods (figs. 13/14).

Tériade commissions the painter to lithograph illustrations of Longus' famous pastoral poem *Daphnis et Chloé.* Chagall begins the first drafts, which do not satisfy the publisher. Marc and Vava Chagall, on Tériade's recommendation, thus undertake two trips to Greece, in 1952 and 1954. They visit Delphi and Athens and spend some time on the island of Poros. Several years are required to turn the preparatory gouaches for this cycle into colour lithographs. As a result of the success of the illustrations to *Daphnis et Chloé,* the Paris Opera commissions Chagall to create stage sets and costumes for the ballet of the same name by Maurice Ravel and Michel Fokine (libretto), choreographed by Georges Skibine. The premiere takes place on the occasion of the 1958 World's Fair at the Monnaie opera house in Brussels.

In the course of his stay in the south, the painter comes to cherish the magical quality of the Mediterranean light and gradually incorporates this and the region's lavish vegetation into his œuvre.

Marc Chagall, *Scène fantastique sur fond rose et vert,* cf. catalogue number 34

Marc Chagall, *Grand bouquet à la fenêtre du Quai d'Anjou,*
cf. catalogue number 27

In 1955, after working on numerous different studies, Chagall begins his epic series of paintings titled *Message Biblique,* for the *Chappelle du Calvaire* in Vence. After its completion in 1966, the cycle is given to the French state on the condition that it is presented in a museum built especially for it. He feels a sense of urgency to complete this work, heightened by the political, religious and socio-cultural conditions of the post-war years in the wake of the Holocaust and the wanton devestation of the Second World War. Chagall initially resides at the Quai Bourbon in Paris, but buys an apartment at the Quai d'Anjou no. 13 on the Île Saint-Louis in 1958 where he devotes himself to engraving and lithography, especially after 1966.

Due to a renewal of interest in sacred art, which allows contemporary artists to create works for churches and cathedrals, as early as 1957, working alongside with Georges Rouault and Germaine Richier, Chagall creates his first stained-glass windows in a rather graphic style for a church in Assy. In 1958/1959 he gets to know the painters and glass artists Charles Marq and his wife Brigitte Simon, owners of the Studio Simon in Reims.

With their support, and in co-operation with the Saint-Just glass factory, Chagall sets about reviving the art of stained-glass windows, characterized by a great compositional and technical freedom, thus allowing him to fundamentally enrich his painterly work. His art continues to be celebrated, with large monograph exhibitions in the *Kunsthalle* in Hamburg, the *Haus für Kunst* in Munich and the *Musée des Arts Décoratifs* in Paris in 1959.

Fig. 15:
Marc Chagall in front of *La Vierge à l'Enfant*, Susse Fondeurs, Malakoff, 1958–1959

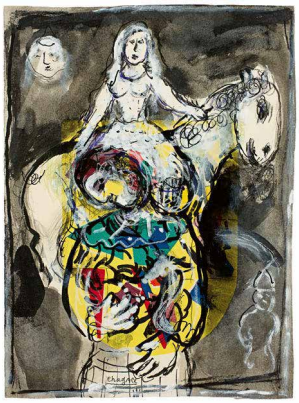
In the same year, Chagall designs twelve stained-glass windows on the subject of the twelve Tribes of Israel for the newly erected synagogue of the Hadassah Hospital in Jerusalem, which are inaugurated in 1962. Chagall's stained-glass windows and sculptures are shown for the very first time at the *Musée des Beaux-Arts* in Reims in 1961. Inspired by Mediterranean ceramics, Chagall also experiments in this medium until 1962, initially in several different studios, then in the *Madoura* studio of Suzanne and Georges Ramié in Vallauris, where he designs sculptural vases, pots and plates. For a long time, local stones and plaster remain the focus of his sculptural works, and give them an essential new dimension (figs. 15/16).

Fig. 16:
Marc Chagall working on *Promenade*, Vence, 1961

Fig. 17: Marc Chagall working on *Plafond de l'Opéra,* Paris, 1963–1964

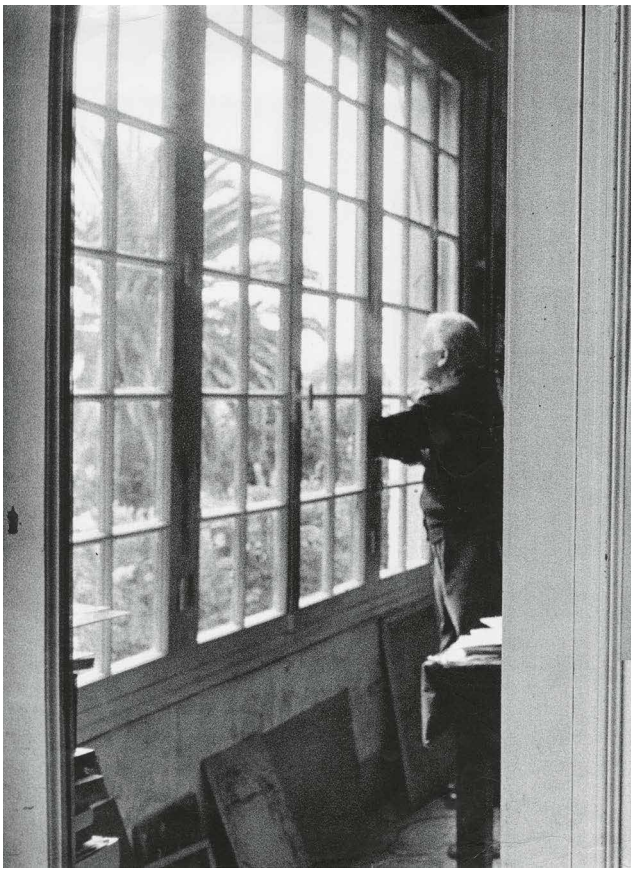
Commissioned by France's Cultural Minister André Malraux to redesign the ceiling of the Paris Opera's Palais Garnier, Chagall produces two large studies, which he presents to General de Gaulle and André Malraux. He completes one of his designs – dedicated to the operas and ballets of fourteen composers (including Debussy, Mozart, Mussorgsky, Ravel, Stravinsky and Tchaikovsky) – at the *Manufacture des Gobelins* between January and June 1964. The new opera ceiling is presented to the public in September 1964, after fierce debate during its preparation, and is ultimately frenetically received (fig. 17).

Subsequently, Chagall is commissioned by the director of the Metropolitan Opera in New York, Rudolf Bing, to design two monumental murals for his opera at Lincoln Center, as well as stage sets and costumes for Mozart's *Magic Flute* at the Met.



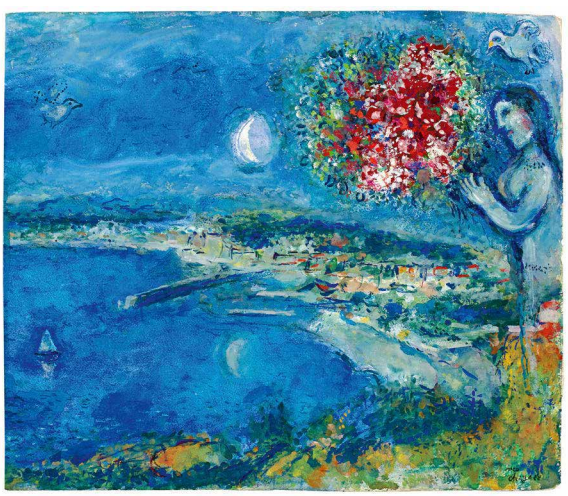
Marc Chagall, *Scène nocturne avec clown et écuyère en jaune,* cf. catalogue number 32

Marc Chagall, *Rêve nocturne de deux clowns en rouge,* cf. catalogue number 33



Marc Chagall in his studio,
Les Collines, Vence, 1960

In 1966, Marc and Vava Chagall leave Vence for Saint-Paul and move into *La Colline,* an estate which they had built for themselves. It includes a spacious studio as well as several workshops, making it perfect for an artist devoted to new techniques. In 1967, the Louvre shows Chagall's *Le Message Biblique* cycle. He and Vava donate the *ensemble* to the French state, on condition that a museum be built in Nice to house the seventeen large-scale paintings and thirty-eight gouaches. In 1972, Chagall donates more of his works to complement *Le Message Biblique.* Construction begins in Nice in 1969 on the *Musée National Message Biblique Marc Chagall,* and the museum opens in 1973 in the presence of André Malraux. Following some notable monographic exhibitions in France and abroad, the most comprehensive homage to Chagall is held at the Grand Palais in Paris, displaying 474 pieces. Chagall also receives numerous commissions for murals, stained-glass windows, mosaics and book illustrations during this period.



Marc Chagall, *Baie des Anges,* cf. catalogue number 30

In 1973, Chagall and Vava go to Moscow, returning to Russia for the first time since 1922, at the invitation of Soviet Cultural Minister Yekaterina Furtseva. Fifty years after their creation, Chagall finally signs his murals for the Jewish Theatre, and meets two of his sisters in Leningrad (now St. Petersburg). To mark his visit, the Tretyakov gallery organises an exhibition of Chagall's art. It's one of many exhibitions in museums and galleries during his final decade as an artist. He continues to work on monumental series,

stained-glass windows and mosaics, and these continue to influence his paintings. He returns to the concept of systematically exploring the three-dimensional character of visual space through collage and thematic cycles (fig. 18).

Endowed with seemingly endless creative energy, Chagall moves between small-scale paintings, gouaches, book illustrations, large works, monographs and prints. In 1984, an extensive touring exhibition of his works on paper opens at the Musée National d'Art Moderne in Paris and travels to the Kestner Gesellschaft Hannover, the Kunsthaus in Zurich and the Museo Capitolino in Rome. Chagall attends a retrospective of his paintings at the Fondation Maeght in Saint-Paul, and the exhibition of his stained-glass windows

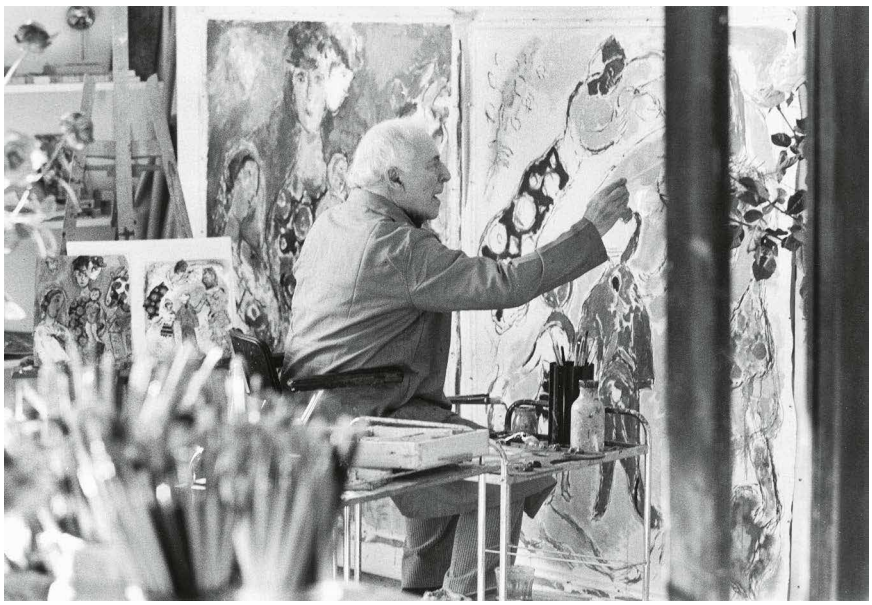
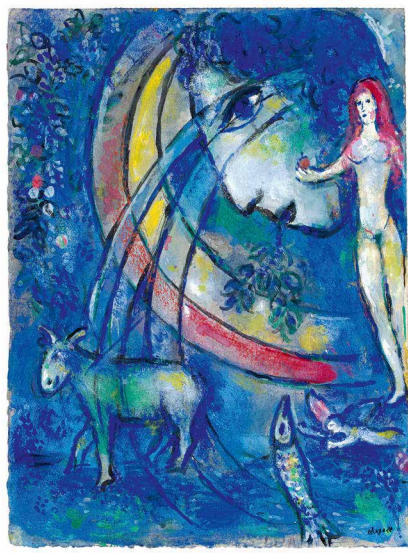


Fig. 18:
Marc Chagall working on *Concert,* La Colline, Saint-Paul, 1975

and sculptures at the Musée National Message Biblique Marc Chagall in Nice. Shortly before the opening of a retrospective at the Royal Academy of Arts in London, Chagall's health takes an unfortunate turn. He continues to work every day, however, focusing now on his small-scale works. Marc Chagall passes away peacefully on the evening of 28 March 1985, after a rewarding day's work in his studio. He is laid to rest on 1 April in the cemetery of Saint-Paul.



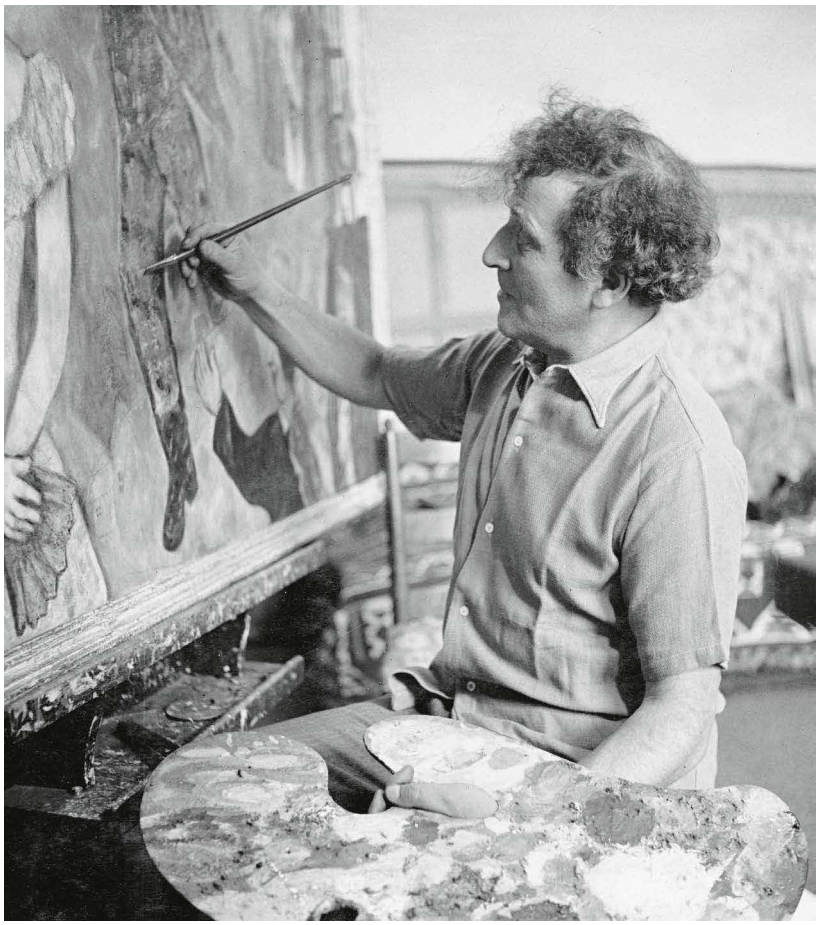
Marc Chagall, *Le paradis,* cf. catalogue number 10

CATALOG 275

MARC CHAGALL

Forty works on paper
from the estates of the Chagall family

Auction on Friday, 17 September 2021
1.30 PM – Nrs. 1 to 40



Marc Chagall painting *Les arlequins,*
1938–1944, New York

*** 1**

Le peintre devant «le soleil rouge» (125 000.–)

Gouache, pastel, Indian ink and pencil

1965

35,5 × 26,9 cm

Signature stamp of the estate «Chagall», lower right

Confirmation of authenticity (no. 2021072) from the Comité Marc Chagall, Paris, dated 7 July 2021

On cream-coloured J. PERRIGOT ARCHES wove paper with sections of the watermark, isolated spots along the outer edges, fresh in colours and in immaculate overall condition

A self-portrait at the easel, holding the palette and various brushes. The lovers in the painting are crowned by a shining sun as they float over an imaginary city. The picture makes reference to a composition from 1949. The artist's right hand is in full motion with the brush, an indication of his ongoing engagement with the topic. The scene may be taking place in an indoor space, but since there is no visible boundary between it and the blue background, it may also be set in an open, boundless space. The composition is surrounded by a sketched frame. A very attractive, freely drawn work

CHAGALL

*** 2**

Les amoureux aux deux bouquets et le peintre (275 000.–)

Gouache, oil, tempera, coloured pencils and pastel

Circa 1975

76,4 × 56,6 cm

Signature stamp of the estate «Marc / Chagall», lower left

Confirmation of authenticity (no. 2021052) from the Comité Marc Chagall, Paris, dated 7 July 2021

On smooth, firm wove paper with ARCHES watermark and the blind stamp of the paper manufacturer. Fresh in colours and in immaculate condition

The lovers at the lower edge of the subtle blue-grey image space look as if they are carrying the two opulent bouquets. Above all, the painter floats at the easel in double profile, one looking backwards, drawing on memories, the other looking forward to the present and the future. The *écuyère* (female artist on a horseback) in the painting suggests a metaphor of life. Vitebsk is visible in outline, as is a woman at upper left; they represent stories from life and for life, inspired by the mystical animal at lower right

Marc Chagall painting *Saint-Jeannet,* 1958–60, Vence, 1960

Marc
Chagall

Detail

*** 3**

Amoureux aux pivoines (175 000.–)

Indian ink and pastel

1962

65,4 × 50,1 cm

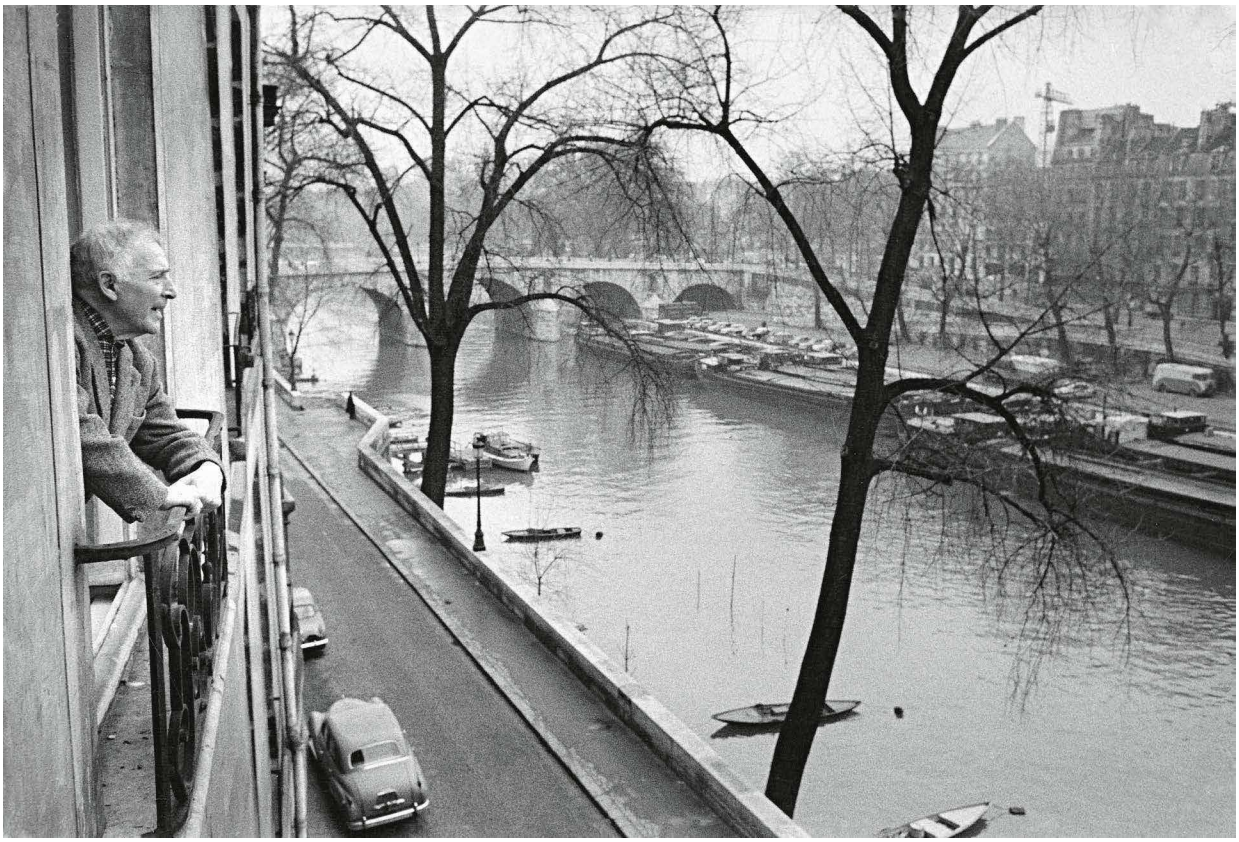
Signed «Marc Chagall» in pen and Indian ink, lower left

Confirmation of authenticity (no. 2021069) from the Comité Marc Chagall, Paris, dated 7 July 2021

On cream-coloured wove paper with BFK RIVES watermark, fresh in colours and in immaculate condition

Lovers on a bench, locked in a tight embrace occupy the diagonal of the painting's interior space, right up to the window. The terse, well-defined faces form a contrast to the dynamic colours of the pastel accents on the figures, whose luminosity is reflected in the freely painted peonies. The coloured ink-drawing gives the work a strong, velvety depth

Marc Chagall



Marc Chagall at the window of his apartment, Quai d'Anjou, Paris, 1958

*** 4**

Grand bouquet de pivoines et cerises (150 000.–)

Oil and pastel

1954

57,4 × 45,5 cm

Signature stamp of the estate «Marc / Chagall», lower left

Confirmation of authenticity (no. 2021076) from the Comité Marc Chagall, Paris, dated 7 July 2021

On cream-coloured wove paper, fresh in colours and in immaculate condition

In his Paris apartment on Quai d'Anjou, Île Saint-Louis, Chagall painted several floral still lifes with a view of the opposite bank of the Seine. The peony bouquet on the table in front of the characteristic motif of the window, to which the artist returns again and again, dominates the scene; the cherries are an invitation to sensual indulgence. The painting's sense of depth, created by the striking red border, which forms an additional window, is especially notable

MARC
CHAGALL

Marc and Vava Chagall, Vence, ca. 1955

*** 5**

L'oiseau et les amoureux derrière la palissade (125 000.–)

Indian ink

1953

60,2 × 50,7 cm

Signed and dated «Marc Chagall 1953» in pen and Indian ink, lower left

Confirmation of authenticity (no. 2021039) from the Comité Marc Chagall, Paris, dated 7 July 2021

On firm wove paper, an old crease at the lower edge, in immaculate overall condition

The impressive ink technique, mostly developed after his return to Europe from exile in America, after contemporary artists had elevated the idea that *Le noir est une couleur* to a slogan, was also used later by Chagall, as in this enchanting black-and-white watercolour of lovers at night. It is a striking example of the artist's ability to establish a unique, evocative ambiance with just a few brush strokes, transforming the blank areas at the centre of the paper into a source of light

Marc Chagall 1953

*** 6**

Couple au paradis (250 000.–)

Gouache, pastel, Indian ink and pencil

1977–1978

76,4 × 55,4 cm

Signature stamp of the estate «Marc / Chagall», lower left

Confirmation of authenticity (no. 2021059) from the Comité Marc Chagall, Paris, dated 7 July 2021

On firm, cream-coloured wove paper with ARCHES FRANCE watermark a sections of the blind stamp of the paper manufacturer, fresh in colours and in immaculate condition

An incredibly dense, vibrant composition. The lovers stand beneath the lush *Tree of Life,* waving to the viewer as if to involve us all in the action. The mystical animal, the creativity, seems to grow out of the lovers, while the angel floating above the tree frames the scene with happiness and blessings. The composition is a veritable firework display of colour, applied almost pointillistically and it demonstrates Chagall's distinctive ability to capture movements, emotions and the ambiance of the pictorial space using a range of expressive techniques

Detail

marc
chagall

Marc, Bella and Ida Chagall in Berlin, 1923

*** 7**

Le départ (250 000.–)

Gouache, Indian ink, pastel and tempera

1976–1978

79,4 × 58 cm

Signature stamp of the estate «Marc / Chagall», lower centre; illegible annotations in Russian on the back

Confirmation of authenticity (no. 2021038) from the Comité Marc Chagall, Paris, dated 7 July 2021

On very firm wove paper, left with old crease, fresh in colours and in immaculate overall condition

The artist's own memories, as well as the collective memory of his people are a frequent feature of Chagall's works. In this instance it is the departure of a family or an entire group of people. The image is a metaphor for the flight of the Jewish people in antiquity, the diaspora over many centuries, and finally emigration during the Nazi era, all mirrored in Chagall's own biography. The picture thus encourages a profound reading on several levels. The composition, with its impressive colouration and accents, also demonstrates the artist's intense awareness of both historical and contemporary events

MARC
chagall

Marc Chagall, lithograph in colours from *The Story of Exodus,* Mourlot 453, 1966

*** 8**

Autour de l'Exode (175 000.–)

Gouache, tempera, Indian ink, pastel and coloured pencils

Sils, 1960–1968

44 × 60,3 cm

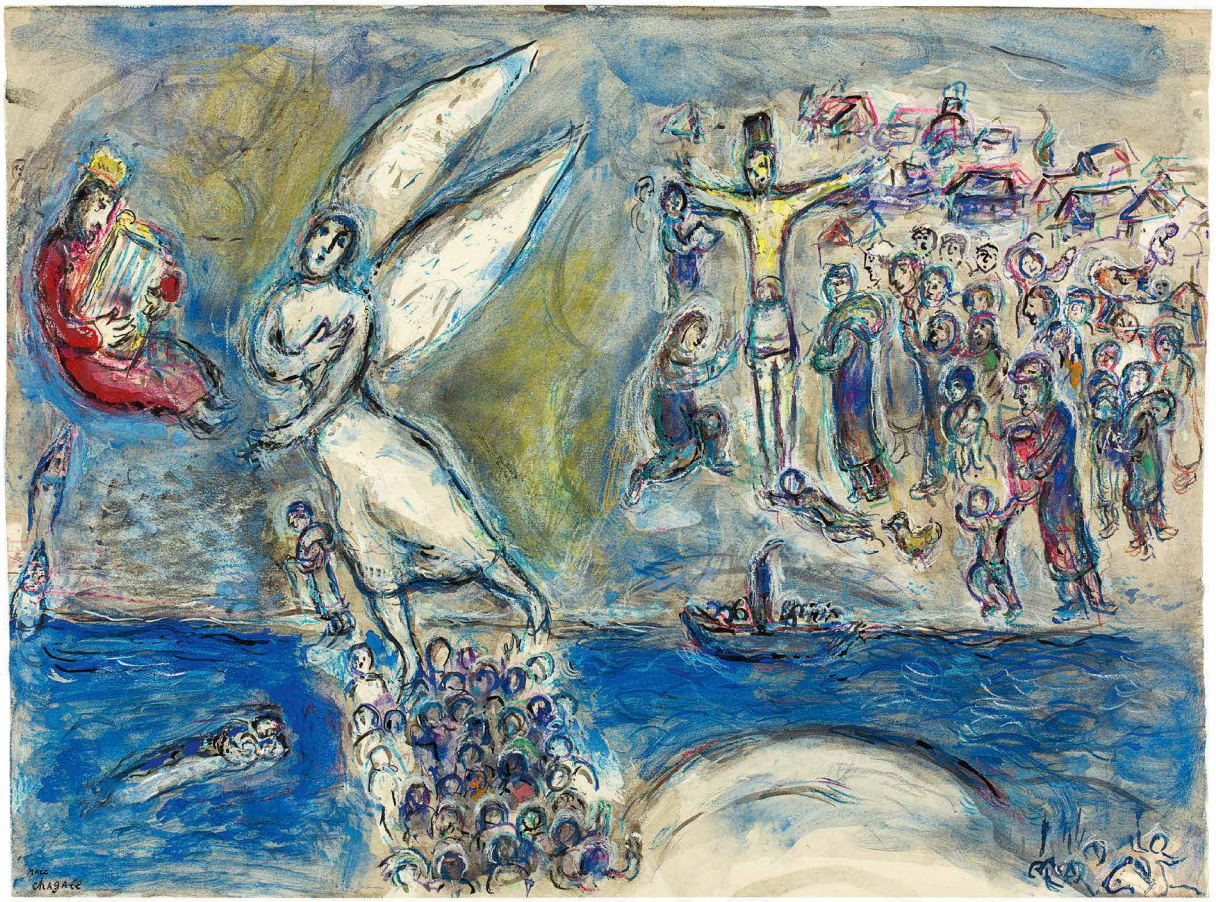
Signature stamp of the estate «Marc / Chagall», lower left

Confirmation of authenticity (no. 2021047) from the Comité Marc Chagall, Paris, dated 7 July 2021

On smooth, cream-coloured wove paper, fresh in colours and in immaculate condition

Religious themes always occupied an important place in Chagall's œuvre. For the artist, religion is an important collective term for spirituality, but also for openness and respect towards other people. Thus, his work often incorporates themes that cannot be clearly ascribed to a single religion. In February 1966, he published *The Story of the Exodus*, printed in Paris by Fernand Mourlot. It is an illustrated text from the London Bible of 1597, its Hebrew quotations taken from the corresponding chapter of the Old Testament. The book is an extraordinary example of Chagall's distinctive, profound illustrational work. He also made preparatory sketches for the publication, including the one offered here: *The Crossing of the Red Sea* (cf. the lithograph Mourlot 453). An angel leads the way while the psalm-singing King David accompanies the group. On the opposite bank is a surprise: Christ on the cross in the stylized village square of Vitebsk, and beside him a rabbi with a Torah scroll. Once again, Chagall creates a striking simultaneity between history and story; the lovers in the surging sea symbolize tolerance towards all human beings

Marc Chagall, from the poem *Le Bleu de l'Air,* 1935–1940 ▶



Sous le bleu de l'air
Au pied des clôtures je serai couché

Je cours là-haut
Vers mes pinceaux séchés
Et tel le Christ je suis crucifié
Fixé avec des clous sur le chevalet

*** 9**

Crucifixion (125 000.–)

Gouache and pastel

1954–1959

55,9 × 38,2 cm

Signed and dated «Marc / Chagall / 1954-9» in white paint, lower left

Confirmation of authenticity (no. 2021048) from the Comité Marc Chagall, Paris, dated 7 July 2021

On cream-coloured wove paper, with thumb tack holes in the corners, the pastose paint fixed in one place. Fresh in colours and in very good overall condition

Tériade, the Publisher of the prominent art magazine *Verve*, invited all the significant artists of his time to publish their work. In 1956 and 1960, Chagall published a volume called *Bible* with the magazine. It contains original lithographs, interpretive drawings and reproductions of works by the artist. Since the early 1950s, Chagall played an important role in the reintroduction of religious art into public buildings. His intense engagement with religious themes was reflected in numerous works, such as this expressive crucifixion scene with a horned Moses, the Jewish prophet, at lower left, creating an imposing bridge between religions

Marc Chagall, from the poem *Si mon soleil,* 1945–1950 ▲

Marc Chagall
1984-9

*** 10**

Le paradis (125 000.–)

Gouache, pastel and Indian ink

Crans 1959 – Sils 1960

37,7 × 28,2 cm

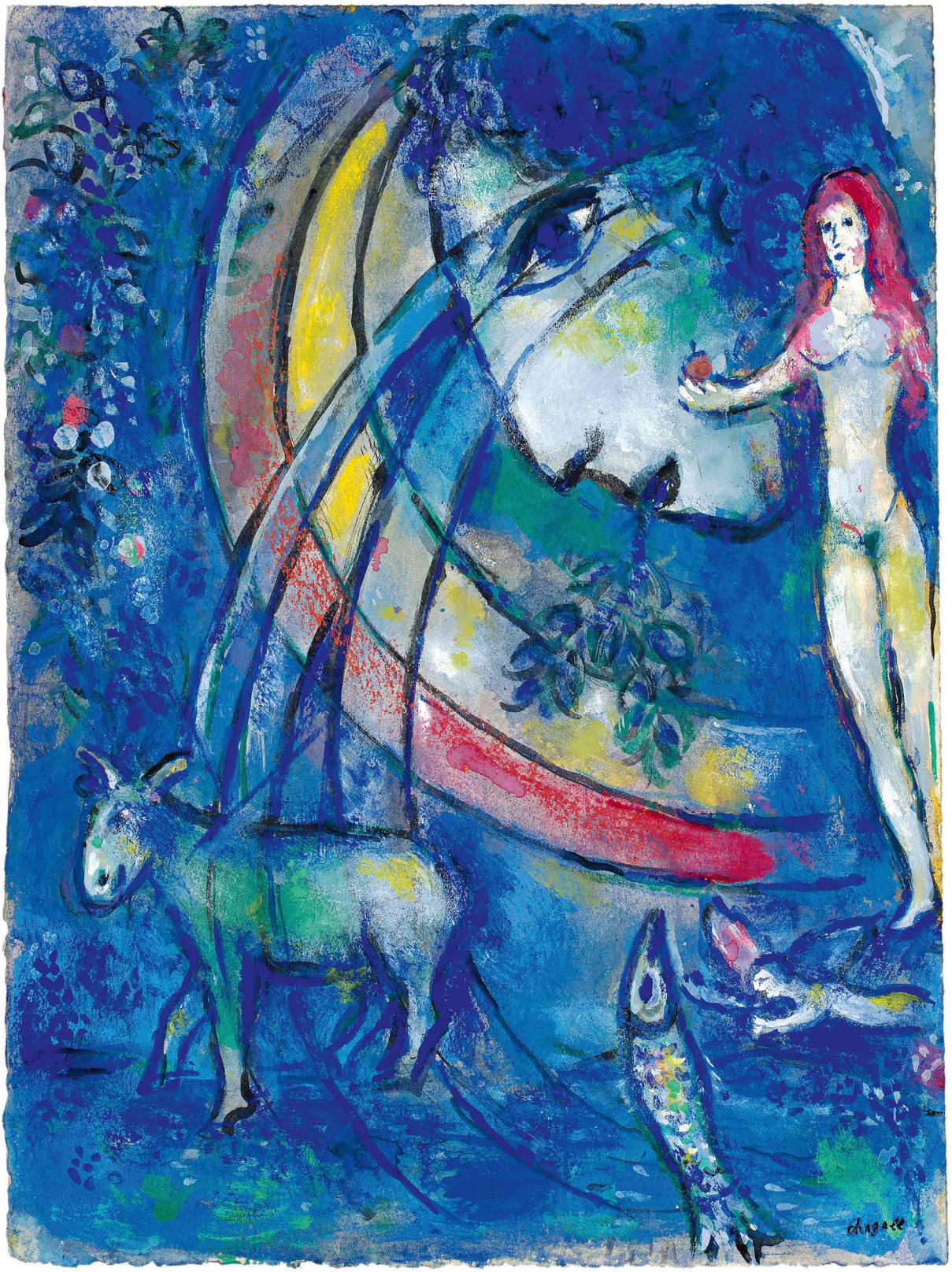
Signature stamp of the estate «Chagall», lower right

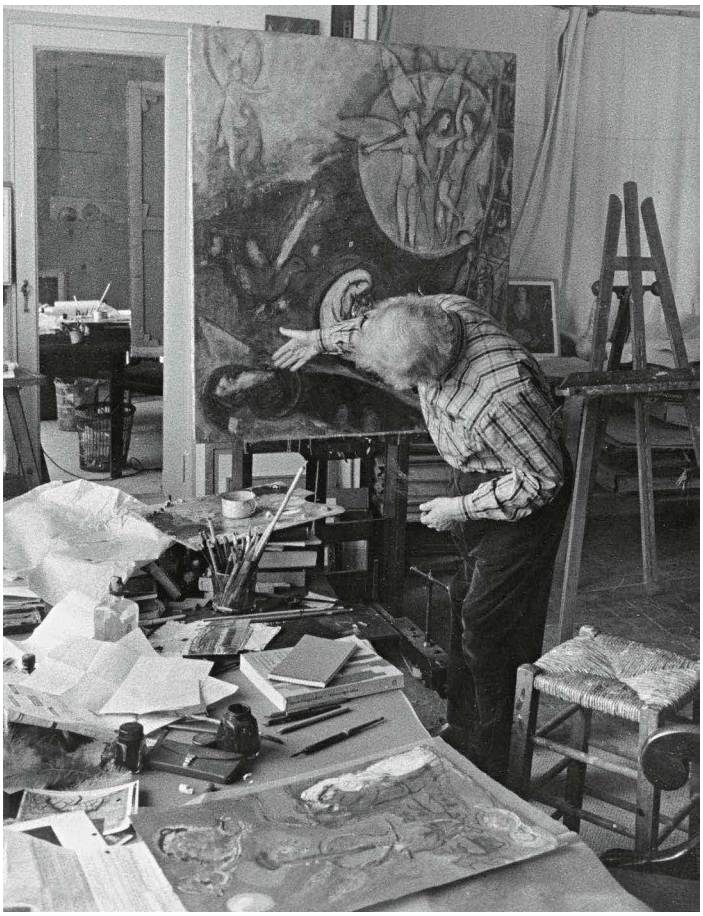
Confirmation of authenticity (no. 2021073) from the Comité Marc Chagall, Paris, dated 7 July 2021

On cream-coloured wove paper, fresh in colours and in immaculate condition

Paradise is an unused, completed preliminary study of Chagall's *Verve* edition of the Bible from 1960. Eve with the apple is on the right; Adam's monumental profile, surrounded by the colourful rainbow, a symbol of reconciliation, dominates the scene. The fish, representing fidelity and stability, and the mystical animal point the way to a new future. A powerful painting in blue gouache, with pastel accents

Marc Chagall painting, Palestine, 1931


chagall



Marc Chagall working on
Le songe de Jacob,
Vence, 1956

*** 11**

Le peintre à Vitebsk en hiver (175 000.–)

Gouache, Indian ink, coloured ink and tempera

1972

59,9 × 41,8 cm

Signature stamp of the estate «Marc / Chagall», lower left

Confirmation of authenticity (no. 2021053) from the Comité Marc Chagall, Paris, dated 7 July 2021

On cream-coloured wove paper, fresh in colours and in immaculate condition

A unique vision of the painter, interspersed with characteristic pictorial elements from various phases of his art. Above snowy, wintry Vitebsk, wonderful things are happening: The young artist, painting with palette and brushes in his hands, sees a winged angel, his bride and Pegasus in the dark night, descending as if from the ladder to heaven in Jacob's dream. The figures are painted in an intense pink; on the right an Orthodox Jew appears to bless the scene. The pictorial space is divided horizontally into a blue-and-white section representing *normal* life and the black-and-pink space, which clearly represents the spiritual, the source of inspiration itself. The flying rooster symbolizes transformation, painted in white with dabs of bright colour

MARC
CHAGALL

Detail

*** 12**

Rencontre au cirque (200 000.–)

Pastel and Indian ink

circa 1970

65,3 × 50,3 cm

Signed «Chagall» in pastel, lower left; «Marc» lower right

Confirmation of authenticity (no. 2021067) from the Comité Marc Chagall, Paris, dated 7 July 2021

On coloured wove paper with CANSON & MONTGOLFIER watermark, fresh in colours and in immaculate condition

A bold circus scene, with figures composed on a burgundy coloured paper. Metamorphosis seems to be the main theme linking the illuminated circus figures, the clown with the fiery-red animal head, the white acrobat who connects to a large profile head ochre with splendid, blooming hair, and finally the young, blue faced artist at lower centre. Various patches of related colours serve to unite the composition. On the left the musician and the awestruck crowd surrounding the ring are visible. Once again, Chagall represents the circus as a metaphor for life. And the viewer becomes part of this wonderfully vibrant composition

chagall
MARC

*** 13**

Rencontre autour du flûtiste au visage vert (125 000.–)

Gouache, coloured pencils, pastel and tempera

1976

50,5 × 37,2 cm

Signature stamp of the estate «Chagall», lower left

Confirmation of authenticity (no. 2021075) from the Comité Marc Chagall, Paris, dated 7 July 2021

On smooth, folded wove paper, with irregular edges and some wrinkles. Fresh in colours and in immaculate overall condition

A flute player with a vivid green face represents inspiration and renewal and is also a metaphor for the artist himself. Above him floats the mystical animal symbolising creativity and a bird symbolising permanence. The woman as life giver and beloved points to the musician. The horizontal division of the elements and colour spaces is intriguing – above in the blue section, creativity and thought are dominant, while below in the red section, life and memory prevail in a scene, with the outlines of the houses of Chagall's hometown Vitebsk. The two sections are incorporated within a boldly described composition

Marc Chagall, from the poem *Avec du bleu, du rouge, du jaune,* 1930–1935 ▼

Jouez, chantez, bondissez
Vous jouiez le rôle du vieux Roi
Avec moi. Vous m'engloutissiez
On riait aux larmes.

Detail

*** 14**

L'écuyère en rouge au double-profil (175 000.–)

Gouache, pastel, coloured pencils, blue ink and pencil

1970

58,5 × 45 cm

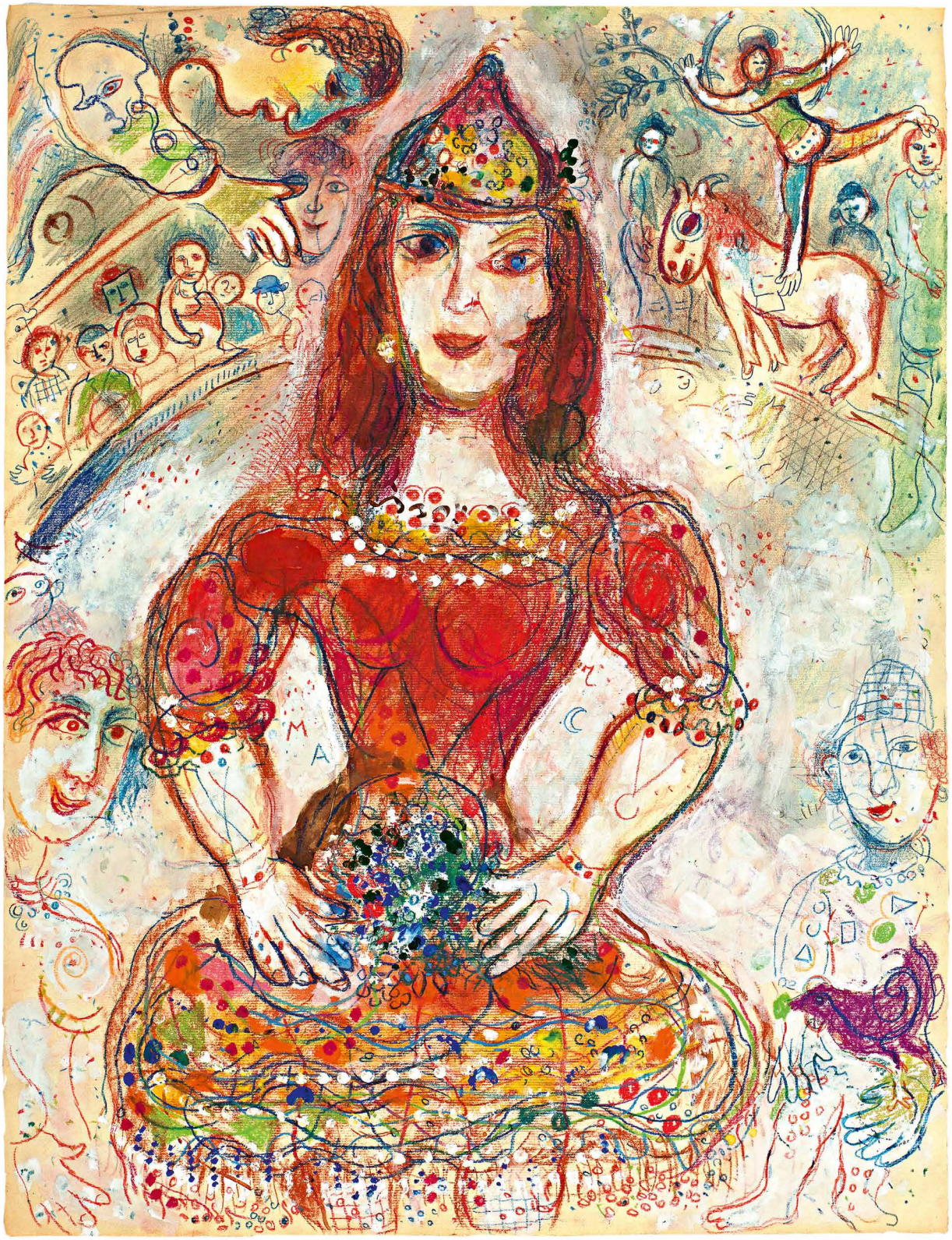
Signed by the artist in the centre of the image in pastel «M / A / r / C»

Confirmation of authenticity (no. 2021041) from the Comité Marc Chagall, Paris, dated 7 July 2021

On beige handmade De Haesbeek paper with watermarks in all four corners, old crease lower right and left, the areas of pastose paint fixed lightly. Fresh in colours and in immaculate overall condition

Chagall had been fascinated by the circus from his early days as an artist, and he often incorporated it into his work as a metaphor for life right into his later years. The *écuyère* dominates the scene here, her face shown from the front and in profile above. Her patterned red dress complements the colours and forms of the figures in the floodlit arena, in the middle of which she stands triumphant. She is surrounded by other artists and the audience. The composition is unbelievably rich, a colourful display of *joie de vivre*

Marc Chagall, from the poem *La Ville,* 1930–1935 ▶



Ce que je peins me vient en rêve
Je marche, je me perds

Avec toi je suis jeune
Mes années tombent comme feuilles
Quelqu'un colore mes tableaux
Ils brillent près de toi

*** 15**

Personnage montre (75000.–)

Pastel, coloured pencils, felt-tip pen, Indian ink, graphite pencil and pencil

circa 1975

42×29,8 cm

Initialled «M. Ch.» by the artist in the centre of the picture in felt-tip pen

Confirmation of authenticity (no. 2021044) from the Comité Marc Chagall, Paris, dated 7 July 2021

On wove paper, fresh in colours and in immaculate condition

The clock symbolises time, yesterday, today and tomorrow. Here the clock even becomes a self-portrait, the hands set at ten minutes after ten like as every clock in Chagall's compositions, creating a balanced arrangement of time. Angels, a flautist and other people surround the *watchman* who holds a bouquet of flowers in his hands, the flowers bringing together stories from real life. In the background the rooftops of Paris and the Eiffel Tower are visible. This highly personal, humorous, colourful depiction of life is a very free drawn, interesting work

Marc Chagall, from the poem *Pour Vava,* 1965 ▲

M. Ch.

*** 16**

Le traineau au clair de lune (175 000.–)

Gouache, Indian ink and graphite pencil

1959

66,8 × 51 cm

Signed and dated «Marc Chagall 1959» in pen and Indian ink, lower left

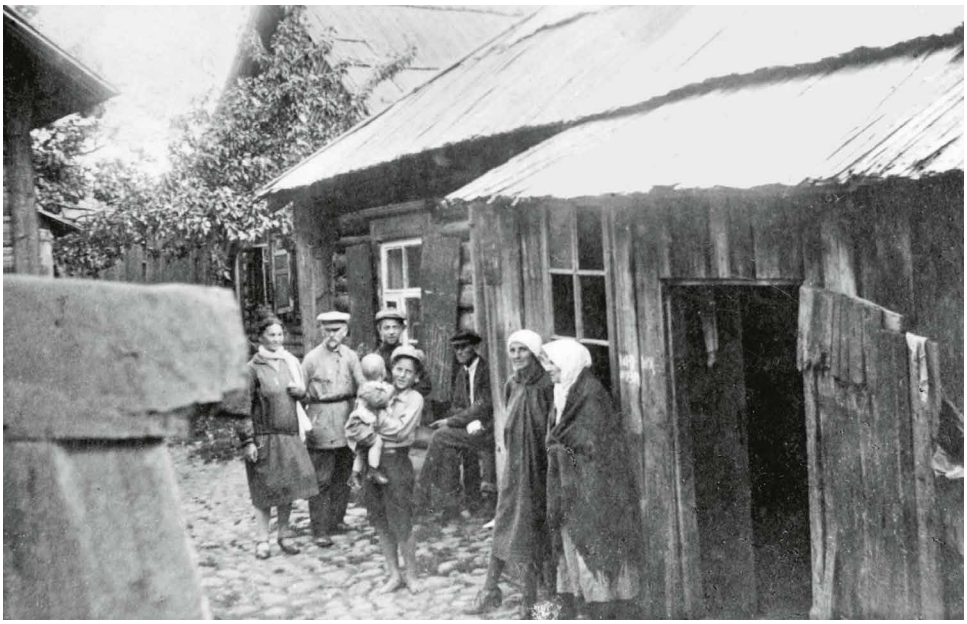
Confirmation of authenticity (no. 2021068) from the Comité Marc Chagall, Paris, dated 7 July 2021

On firm, cream-coloured Japanese paper, fresh in colours and in immaculate condition

A winter scene in the village square of Vitebsk, with the snow-covered roofs of the city in the background and the oversized crescent moon illuminating the events is full of memories from the artist's time in Russia. On a dark night, a horse-drawn sleigh dashes through the snow, its coachman dressed entirely in bright blue; on the left is a house with merging, waving figures and at the top a colourfully dressed woman with an umbrella, who invites us to join her in flight

Detail

Marc Chagall 1959



In the back yard of his parents' home in Vitebsk. Yehuda Pen wearing a cap

*** 17**

Scène de ferme au village (150 000.–)

Indian ink, gouache and pastel

Washington, November 1971

59,5 × 43,5 cm

Signature stamp of the estate «Marc / Chagall», lower left

Confirmation of authenticity (no. 2021061) from the Comité Marc Chagall, Paris, dated 7 July 2021

On handmade Japan paper, individual pin holes in the corners, fresh in colours and in immaculate overall condition

Memories of rural life in his hometown Vitebsk featured in Chagall's art since his early days as an artist. The farmers and merchants, as well as the jugglers and musicians who regularly passed through, define the image of the small town, as well as many of the artist's paintings. Jewish life in the otherwise orthodox *White Russia* was his regular subject matter. This is a village scene, showing a farmer with his calf before the ritual slaughter; in the background are the typical, single-storey farmhouses. This is a very painterly depiction, replete with local details and executed in warm earth tones

MARC
CHAGARE

Elle sonne en moi
La ville au loin
Ses synagogues, ses églises blanches
Porte ouverte, le ciel fleurit
La vie s'envole, s'éloigne

*** 18**

Envol nocturne dans le ciel bleu (200 000.–)

Tempera, gouache, charcoal, pastel and coloured ink

1981

64,5 × 49,7 cm

Signature stamp of the estate «Marc / Chagall», lower right

Confirmation of authenticity (no. 2021050) from the Comité Marc Chagall, Paris, dated 7 July 2021

On beige handmade paper, lower left, top left and top right with old folds in the paper, at the edges small isolated tears, on the back traces of an old mount. Fresh in colours and in immaculate overall condition

Chagall dedicated many pictures to the subjects of love and family. The lovers and child here float above the village square of Vitebsk on a horse at dusk, a farewell as they move into a new world and time. A vibrant floral bouquet, is a clear reference to the great source of inspiration provided by this old homeland. The riding family, based on the iconography of the *Holy Family,* is similarly a symbol of the artist and his family's own, unstable and constantly shifting circumstances. Chagall beautifully elaborates each individual element on the boldly painted, bright blue background in wide brush strokes. In the sky above we can see the setting red sun and the shadowy mystical animal, the symbol of inspiration in the artist's œuvre; on the street below, a fish swims away in a carefully composed little picture story

Marc Chagall, from the poem *La ville,* 1930–1935 ▲

Detail

*** 19**

«Ma vie» entre Vitebsk et Paris (250 000.–)

Gouache, Indian ink and pencil

1954

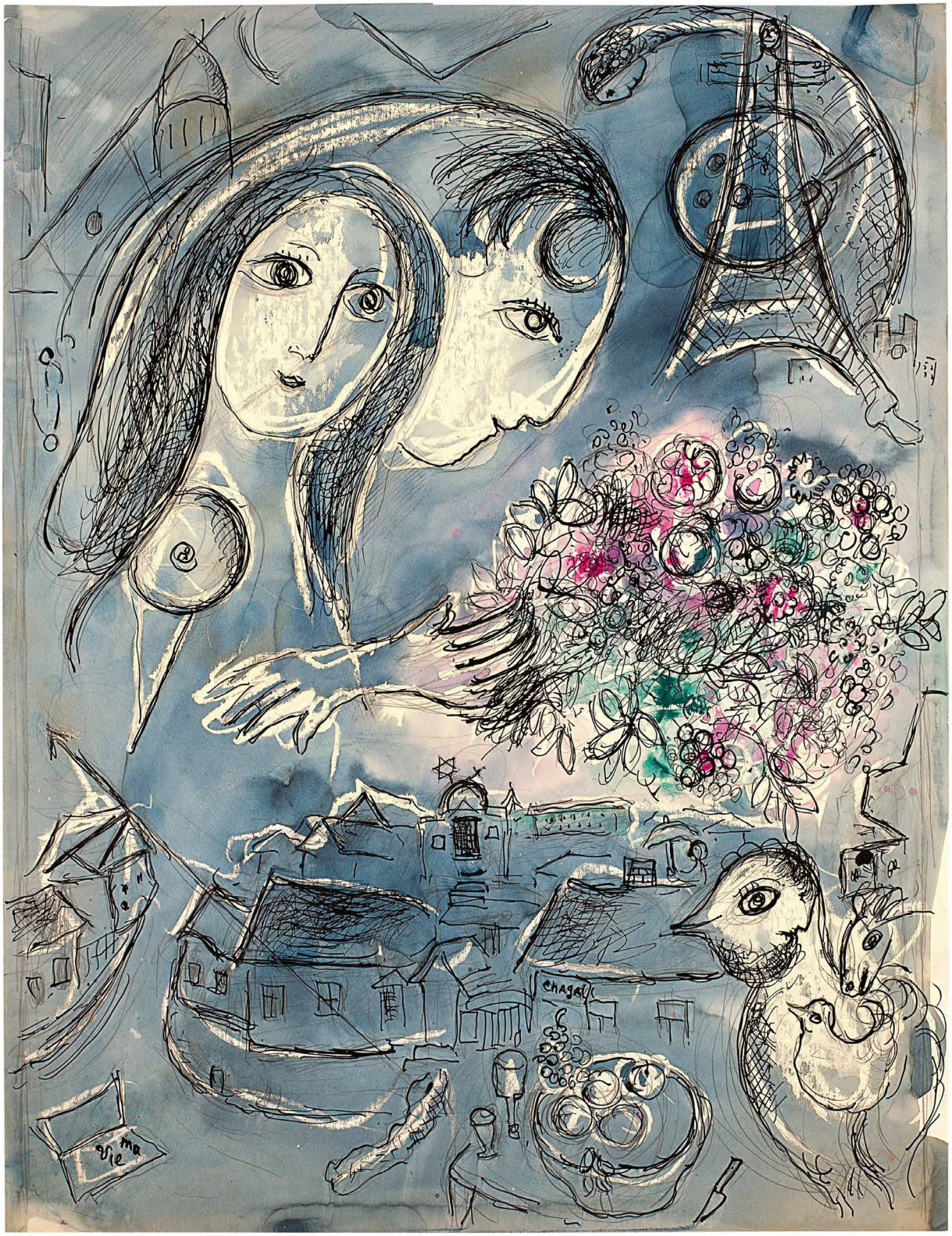
65 × 49,8 cm

Lower centre of the painting signed «Chagall» by the artist in pen and Indian ink, lower left inscribed «Ma / vie»

Confirmation of authenticity (no. 2021037) from the Comité Marc Chagall, Paris, dated 7 July 2021

On firm, smooth wove paper, fresh in colours and in immaculate condition

Chagall travelled constantly, continuously reinventing himself. His autobiography *Ma Vie* ends in 1922, but life continued the story. He brings these elements into this picture with virtuosity and aplomb, juxtaposing some of the essential experiences of his life. He effectively unites Vitebsk, with its synagogue, crowned by the Star of David, with the Eiffel Tower through the use of a restrained and evocative colour palette. At upper left we see the painter, who captures sensual life with his palette. Between Vitebsk and Paris, a bouquet of flowers appears to be a gift paying tribute to the couple, while at lower left the book titled *Ma Vie* suggests the artist's legacy – the house at the centre is signed *Chagall*


Chagall
Vie ma

*** 20**

Amoureux dans le ciel violet et l'arbre en rouge (175 000.–)

Gouache, pastel and Indian ink

1980

68,5 × 51 cm

Signature stamp of the estate «Marc / Chagall», lower left

Confirmation of authenticity (no. 2021058) from the Comité Marc Chagall, Paris, dated 7 July 2021

On firm, cream-coloured wove paper, fresh in colours and in immaculate condition

From the 1970s onwards, Chagall produces compositions with clearly defined areas of colour as a new form of expression. He thereby wove together thematic narrative strands, while accentuating and adding dynamism to the pictorial composition. On the five painted areas showing the main protagonists he places various narrative elements: The all-illuminating moon on yellow, the entwined lovers on purple, the mystical animal with Vitebsk on beige, the lush Tree of Life with the sleeping beloved on red – and finally Chagall's house, with his initials on the door lintel a metaphor for the all-encompassing nature of art, on brown. This is an exceptionally powerful, idiosyncratic piece of work

Detail

Detail

*** 21**

Artistes au cirque (125 000.–)

Indian ink, gouache, pastel, coloured pencil, coloured ink and collage with scraps of printed fabric

1974

40,8 × 33 cm

Signature stamp of the estate «Chagall», lower right

Confirmation of authenticity (no. 2021055) from the Comité Marc Chagall, Paris, dated 7 July 2021

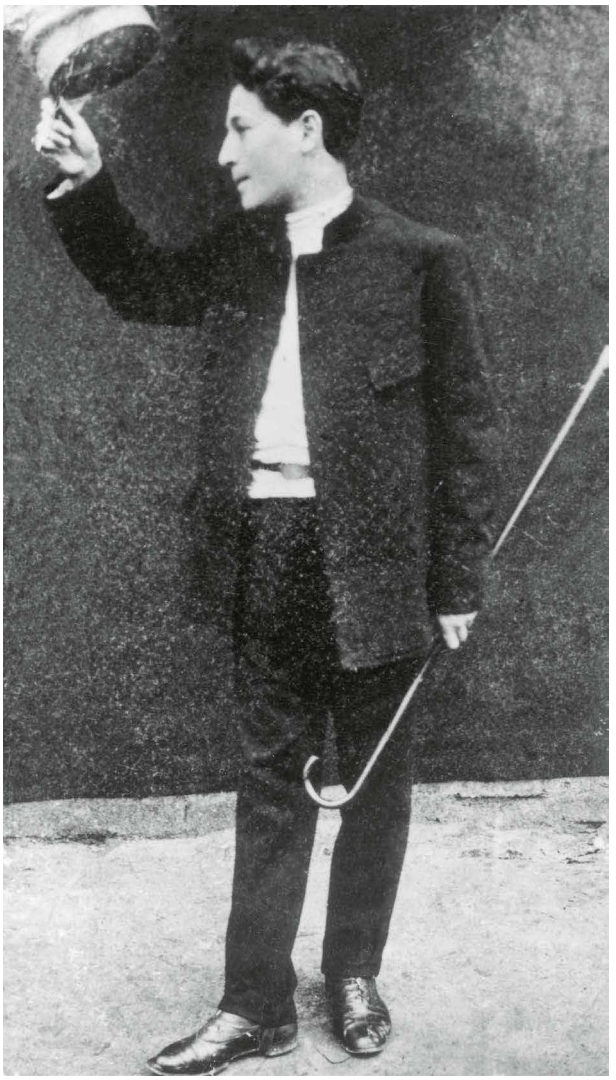
On cream-coloured wove paper, with a small crease in the lower right-hand corner, fresh in colours and in immaculate overall condition

A circus scene illustrating the artist's persistent fascination with the circus as a metaphor for life. In the 1950s and 1960s, his preoccupation with the topic, which he explored through a variety of techniques, intensified, culminating in 1967 after a series of preparatory gouaches, with coloured lithographs for the publication *Le Cirque* by Tériade Éditeurs, Paris. The use of cloth collage elements heightens the tension, hinting playfully at areas of densification from a possible transposition into another medium, and is connected to with Chagall's close links to the stage and costume design

Marc Chagall, *Le cirque,* Verve, Paris 1967 ▶

Pour moi un cirque est un spectacle magique
qui passe et fond comme un monde

Marc Chagall, Vitebsk, 1907



*** 22**

La lecture du violoncelliste au village (75 000.–)

Indian ink, gouache and pastel

1974

32,2 × 18,9 cm

Signature stamp of the estate «Chagall», lower right

Confirmation of authenticity (no. 2021074) from the Comité Marc Chagall, Paris, dated 7 July 2021

On cream-coloured wove paper, with irregular edges, worked on the back of a printed page of a book, fresh in colours and in immaculate overall condition

The motif of the anthropomorphic instrument recurs frequently in the artist's œuvre. It is the stylised symbiosis of art and artist. Here the instrument is played by the creator of the music; it is in the *Book of Life* in the middle of the composition. The scene takes place on the village square of Vitebsk. The sun shines on the roofs, a gleam of light over Chagall's Russian birthplace in this small, delicate artwork which lives on memories while giving them new form

chagall

Detail

*** 23**

Roi David à la harpe (50 000.–)

Indian ink, gouache and pencil

1967

30,8 × 23,8 cm

Signature stamp of the estate «Chagall», lower left

Confirmation of authenticity (no. 2021054) from the Comité Marc Chagall, Paris, dated 7 July 2021

On cream-coloured wove paper, with sections of the watermark J. PERRIGOT ARCHES, irregular edge on the left, fresh in colours and in immaculate overall condition

The great singer and psalmist King David plays on the harp, a theme repeatedly found in Chagall's œuvre. He is a symbol of creativity in the Old Testament. Beside the great king, in the only bright source of light in the upper right of the scene, Chagall sets an orchestra with violin, wind instruments and timpani, a possible allusion to Klezmer music and to the importance of all resonances in life. It is striking how the artist defines the magnificence of David's crown and robe with a few accents of colour on the ink drawing

chagall

Faut-il peindre la terre, le ciel, mon cœur
Les villes en feu, les gens qui fuient
Mes yeux en pleurs
Où faut-il fuir, vers qui voler

*** 24**

Moïse et le veau d'or (150 000.–)

Gouache, tempera, Indian ink, pastel and coloured inks

Sils, summer 1972

50,5 × 42 cm

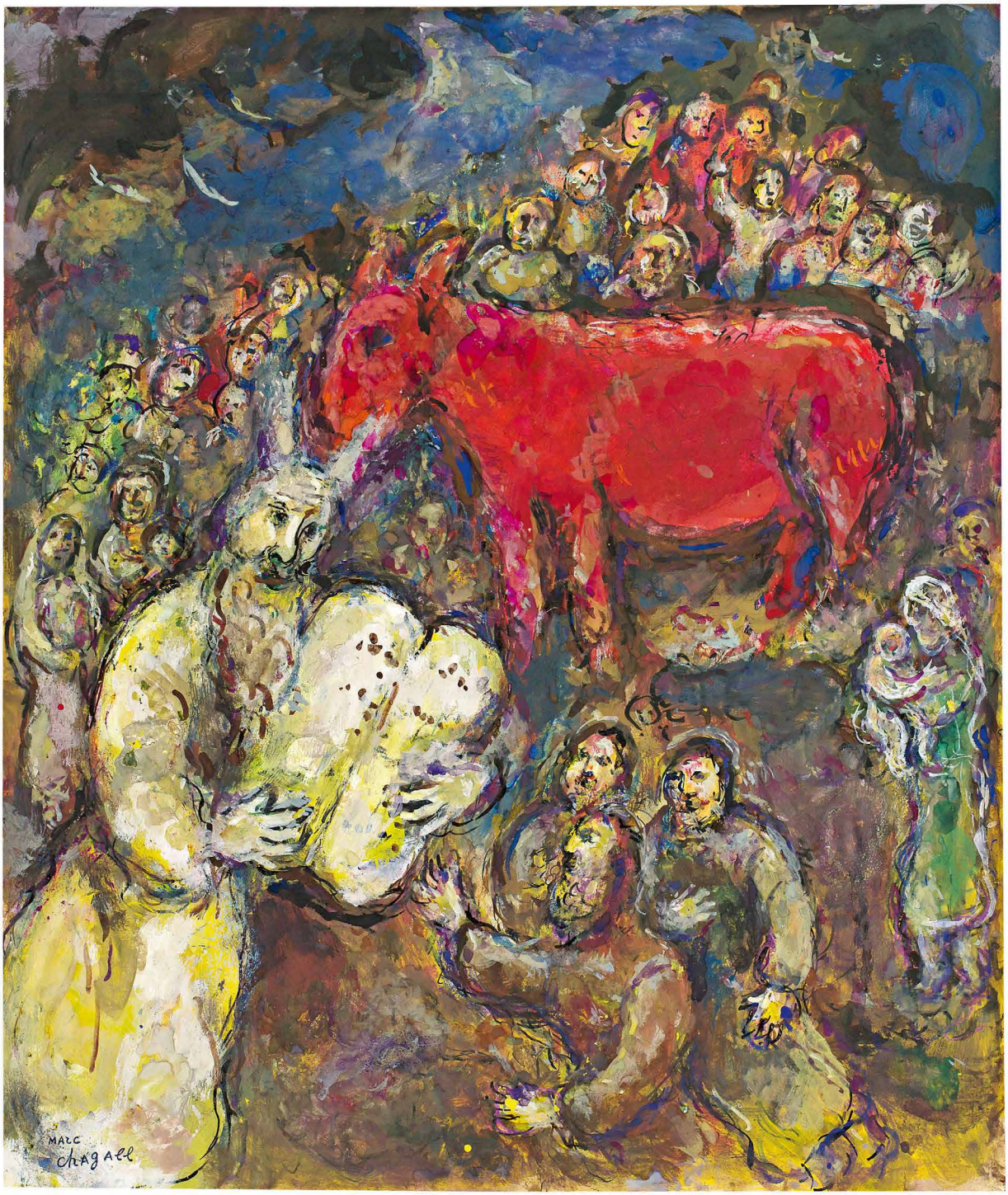
Signature stamp of the estate «Marc / Chagall», lower left

Confirmation of authenticity (no. 2021043) from the Comité Marc Chagall, Paris, dated 7 July 2021

On light yellow wove paper, fresh in colours and in immaculate condition

Moses, upon descending from Mount Sinai, presents the Tablets of the Law to the people dancing, with almost apocalyptic abandon, around the Golden Calf. According to Exodus 31:18, the two stone tablets *inscribed by the finger of God* bathe the Golden Calf in red, literally *burning it up.* This motif, visited frequently by the artist, is particularly dramatic in this composition and executed using a wide range of techniques. Moses becomes a figure of light, a redeemer of the people, whose evident humanity remains a powerful example today

Marc Chagall, from the poem *Tu m'as rempli les mains,* 1940–1945 ▲


MARC
Chagall

Detail

*** 25**

Méditerranée (250 000.–)

Gouache and pastel

1952

76 × 56,5 cm

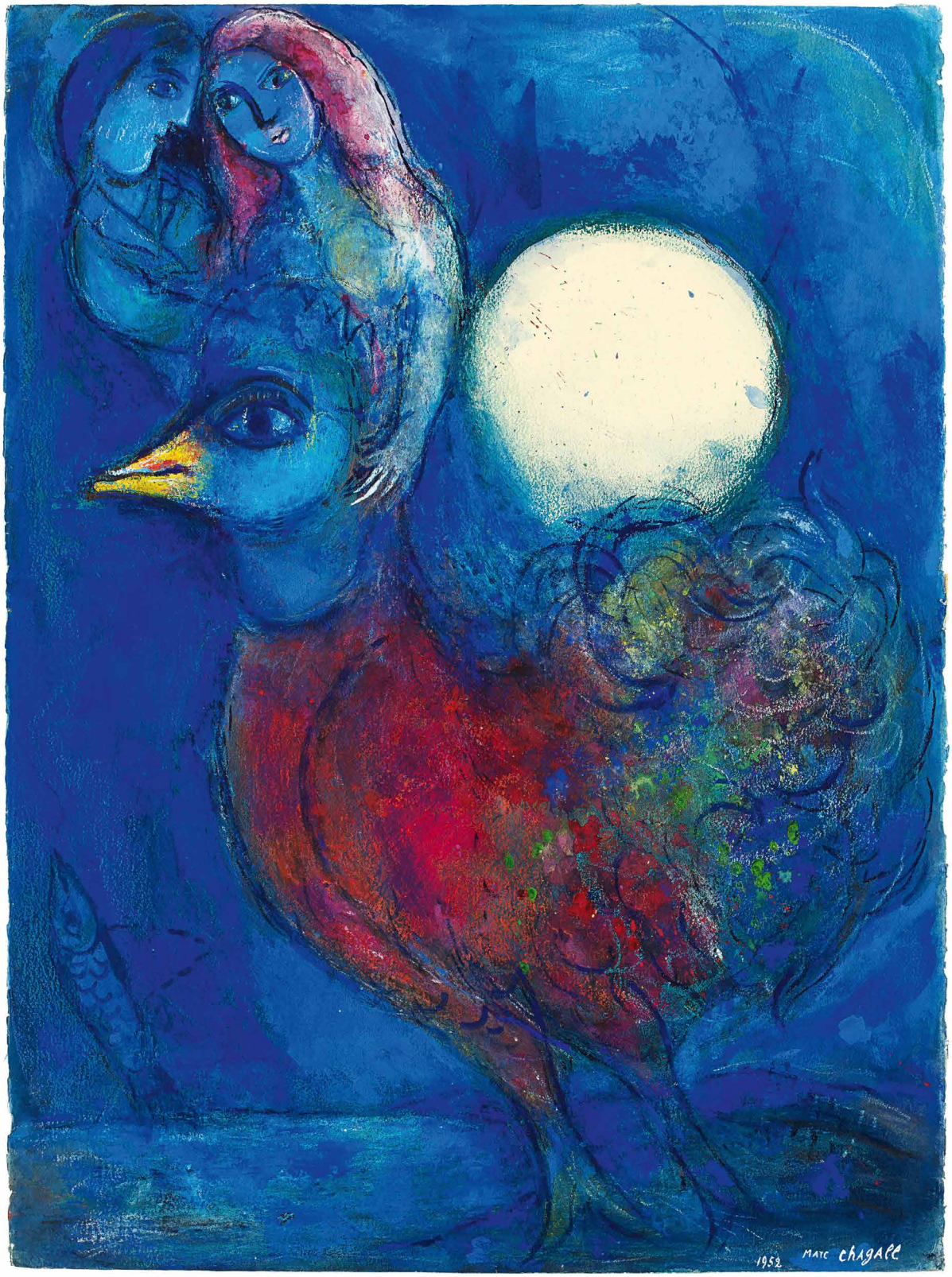
Signed and dated «1952 Marc Chagall» with brush and white paint, lower right

Confirmation of authenticity (no. 2021070) from the Comité Marc Chagall, Paris, dated 7 July 2021

On cream-coloured wove paper with round watermark VERITABLE PAPIER D'ARCHES FIN, individual pin holes at the edges, traces of an old mount on the back. Fresh in colours and in immaculate overall condition

In the summer of 1948, Chagall finally settled in France, first in the outskirts of Paris, then in Saint-Jean-Cap-Ferrat on the Côte d'Azur in 1949. This work depicts lovers over the blue coast of southern France at full moon, together with an impressively large and vibrantly coloured rooster, watching carefully the past, the present and the future

Marc Chagall, from the poem *Combien d'années,* 1960–1965 ▲


1952 MARC CHAGALL

*** 26**

Hommage au grand bouquet (150 000.–)

Gouache, pastel, Indian ink and tempera

circa 1975

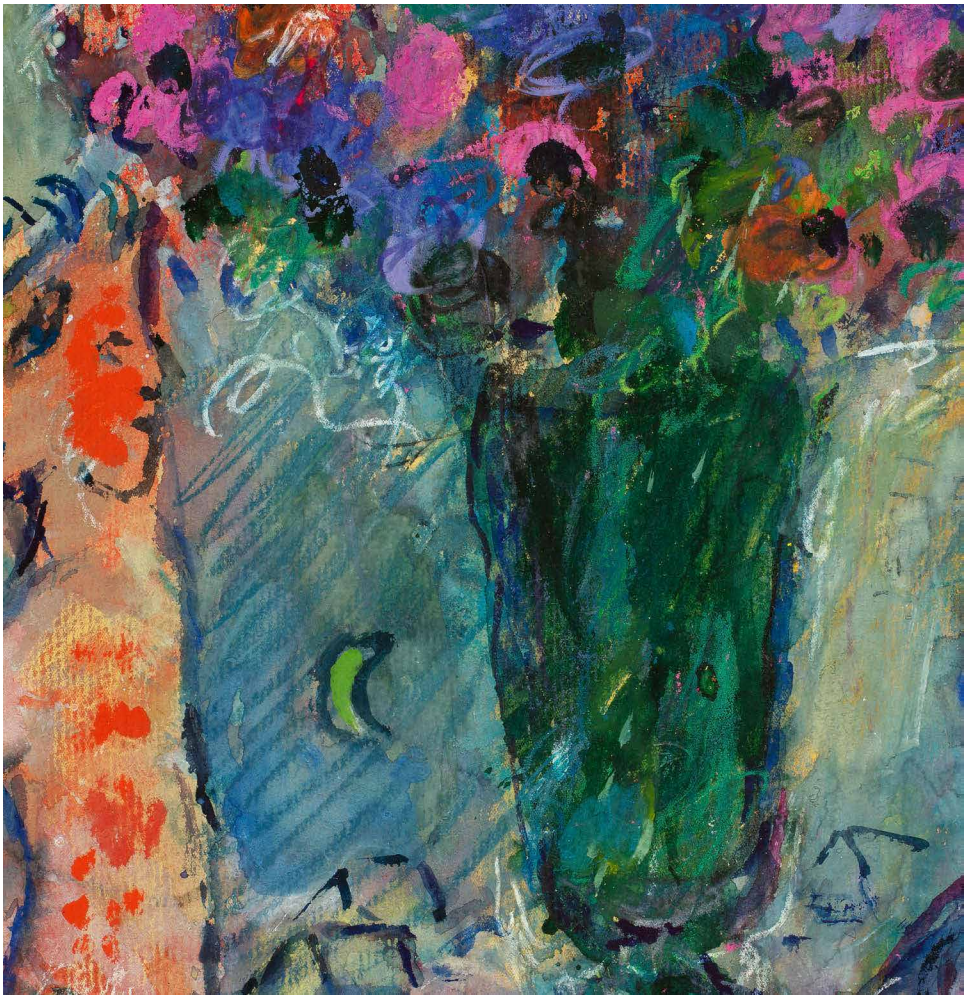
64,9 × 51,3 cm

Signed upside down by the artist in brush and blue on the book to the left «Ch / AG / LL»

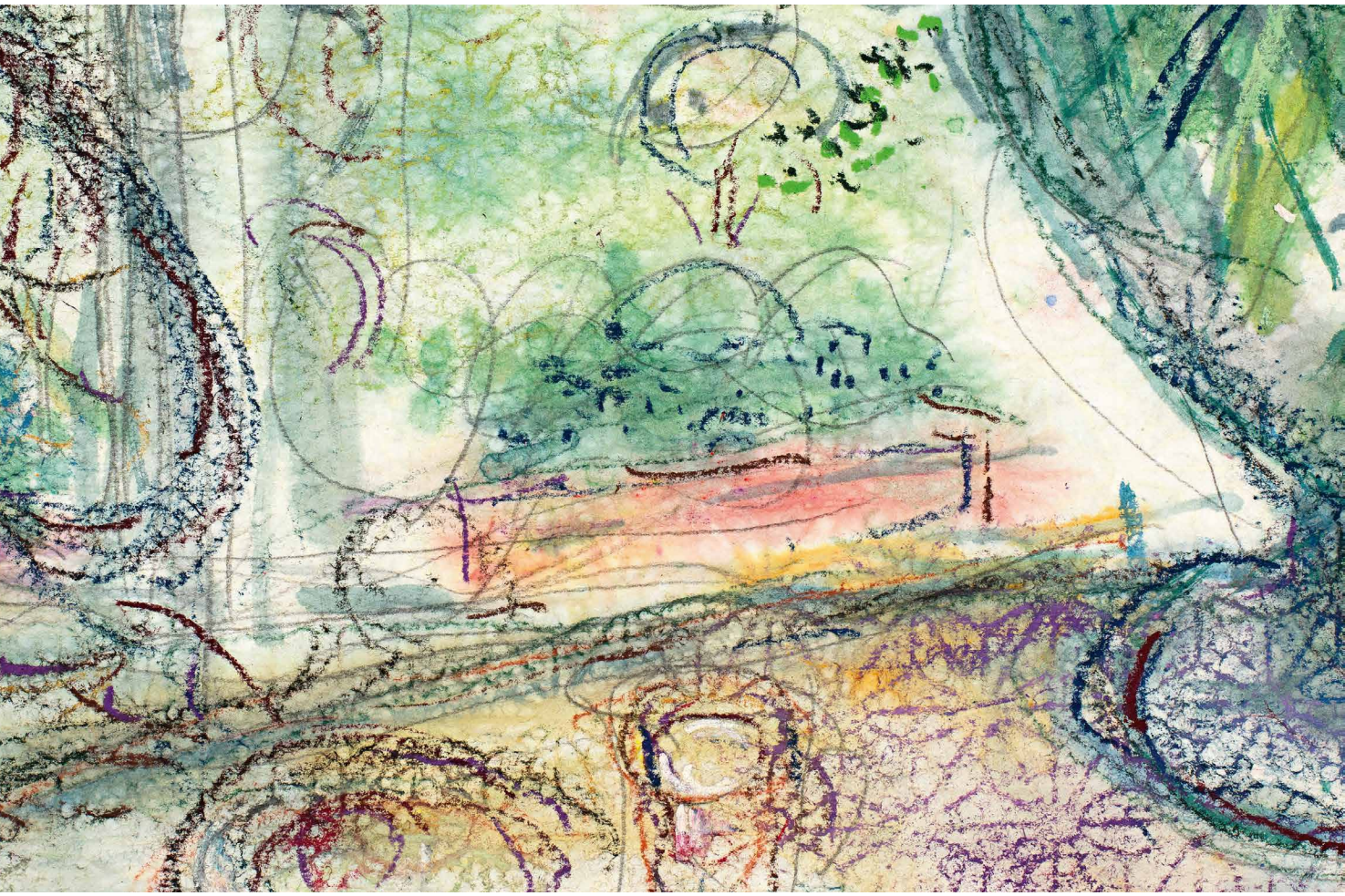
Confirmation of authenticity (no. 2021060) from the Comité Marc Chagall, Paris, dated 7 July 2021

On brown, canvas-like paper, with an old crease in the lower left margin. Fresh in colours and in immaculate overall condition

Flower motifs appear frequently in Chagall's œuvre. He uses them as iconographic symbols of creativity and connectedness, mostly to indicate a self-portrait. Here is a summer bouquet in a large green vase, floating over the rooftops of Vitebsk. On the left a creature with two faces, possibly intended to represent the artist himself, is reading a book opened to a page with the letters «CHAG» on it. To the right of the bouquet sits a woman who stares intently at the reading figure. The picture tells of love, the artist's love of life. It is an important source of inspiration for him; he also sings its praises in numerous texts. Upon close observation, one also discovers *hidden* figures, grouped around the lovers in intriguing and innovative guises. innovation. This is a dynamic sheet full of mysterious llusions



Detail



Detail

*** 27**

Grand bouquet à la fenêtre du Quai d'Anjou (300 000.–)

Gouache, pastel and graphite pencil

1964

99 × 63 cm

Signature stamp of the estate «Marc / Chagall», lower left

Confirmation of authenticity (no. 2021064) from the Comité Marc Chagall, Paris, dated 7 July 2021

On thin floral Japan paper, with pin holes in the corners, fresh in colours and in immaculate overall condition

One of the incredibly powerful floral still lifes created in Chagall's apartment at Quai d'Anjou 13 on the Île Saint-Louis in Paris. The view through the open window onto the opposite bank of the Seine, with the houses of the Quai des Célestins, is characteristic of Chagall. The colourful bouquet and fruit bowl bring blooming, fragrant nature into the light-flooded urban interior. Chagall's eagerness to experiment is also reflected in his choice of papers. Here he used a thin Japan paper with a floral pattern, using a pastel pencil in places to create a *frottage* effect, with shapes and patterns in lively dialogue

MARC
CHAGALL

L'œuvre de mes mains
Pénètre au fond de l'âme
Regarde les yeux des autres
Eclaire mon chemin

*** 28**

Bouquet pour les amoureux devant le Sacré-Cœur (225 000.–)

Indian ink and gouache

1953

67 × 49,1 cm

Signed and dated «Marc / Chagall / 1953» in pen and Indian ink, lower left

Confirmation of authenticity (no. 2021042) from the Comité Marc Chagall, Paris, dated 7 July 2021

On blue handmade paper with oval «ROMA» watermark, fresh in colours and in immaculate condition

After his separation from Virginia McNeil, Chagall married Valentina Brodsky, known as Vava, in July 1952. The symbiotic relationship is celebrated in glittering images as an homage to Paris, also called the *Paris Series*, as here in front of the Sacré-Cœur on Montmartre; the lovers appear in an almost sculptural configuration and the artist presents them with the artist delivers an opulent bouquet of flowers as inspiration

Marc Chagall, from the poem *Je me suis éloigné,* 1955–1960 ▲

MARC CHAGALL 1953.

*** 29**

Joie de vivre à Paris (175 000.–)

Gouache, Indian ink, coloured pencils, pastel and collage with printed scraps of fabric

1970

38,3 × 49,3 cm

Signature stamp of the estate «Marc / Chagall», lower right

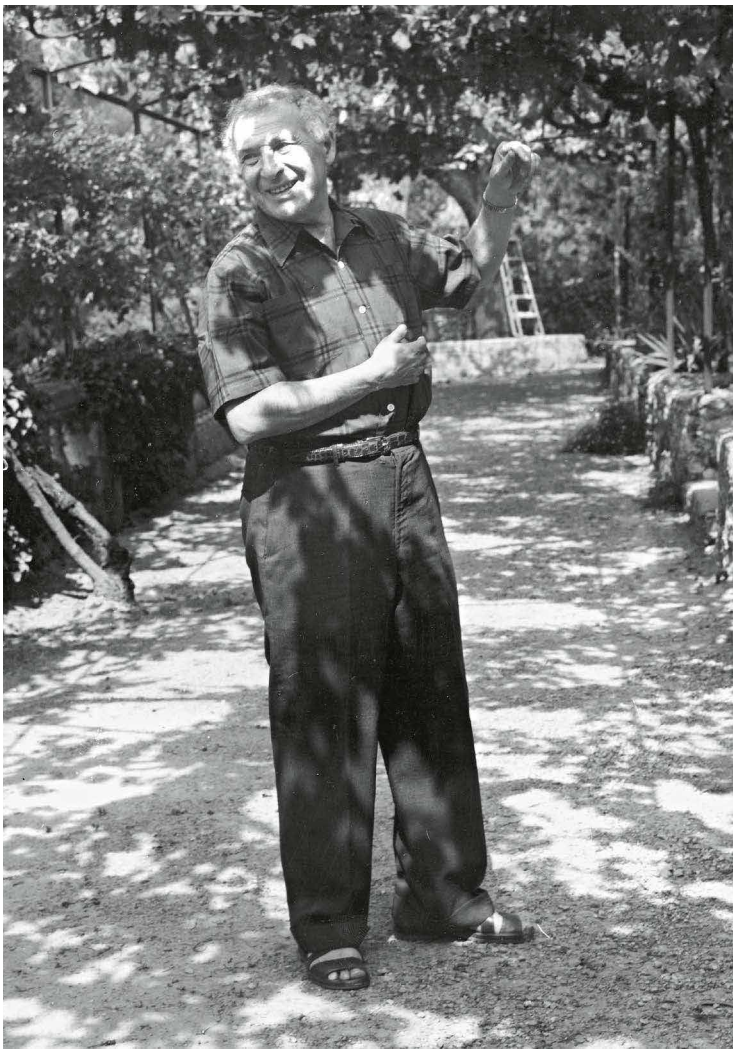
Confirmation of authenticity (no. 2021056) from the Comité Marc Chagall, Paris, dated 7 July 2021

On cream-coloured wove paper, with irregular edges, fresh in colours and in immaculate overall condition

Another example of synchronistic narrative strands, masterfully deployed by the artist in a pastel panorama. At the lower right, the artist himself is seen painting the scene, paintbrush raised like the baton of a conductor. Jugglers, musicians and dancers add life to the joyful scene. Sitting opposite the artist is, perhaps, his narrative *alter ego* in the form of the mystical, anthropomorphic animal reading the *Book of Life*. The *Moon Sun* illuminates the city of Paris with its looming Eiffel Tower. The collaged fabric scraps further enhance the multi-layered, consistently surprising composition, one that was to inspire later works

Detail

MARC
chagall



Marc Chagall in the garden of *Les Collines,* Vence, ca. 1960

*** 30**

Baie des Anges (275 000.–)

Gouache and pastel

1971–1978

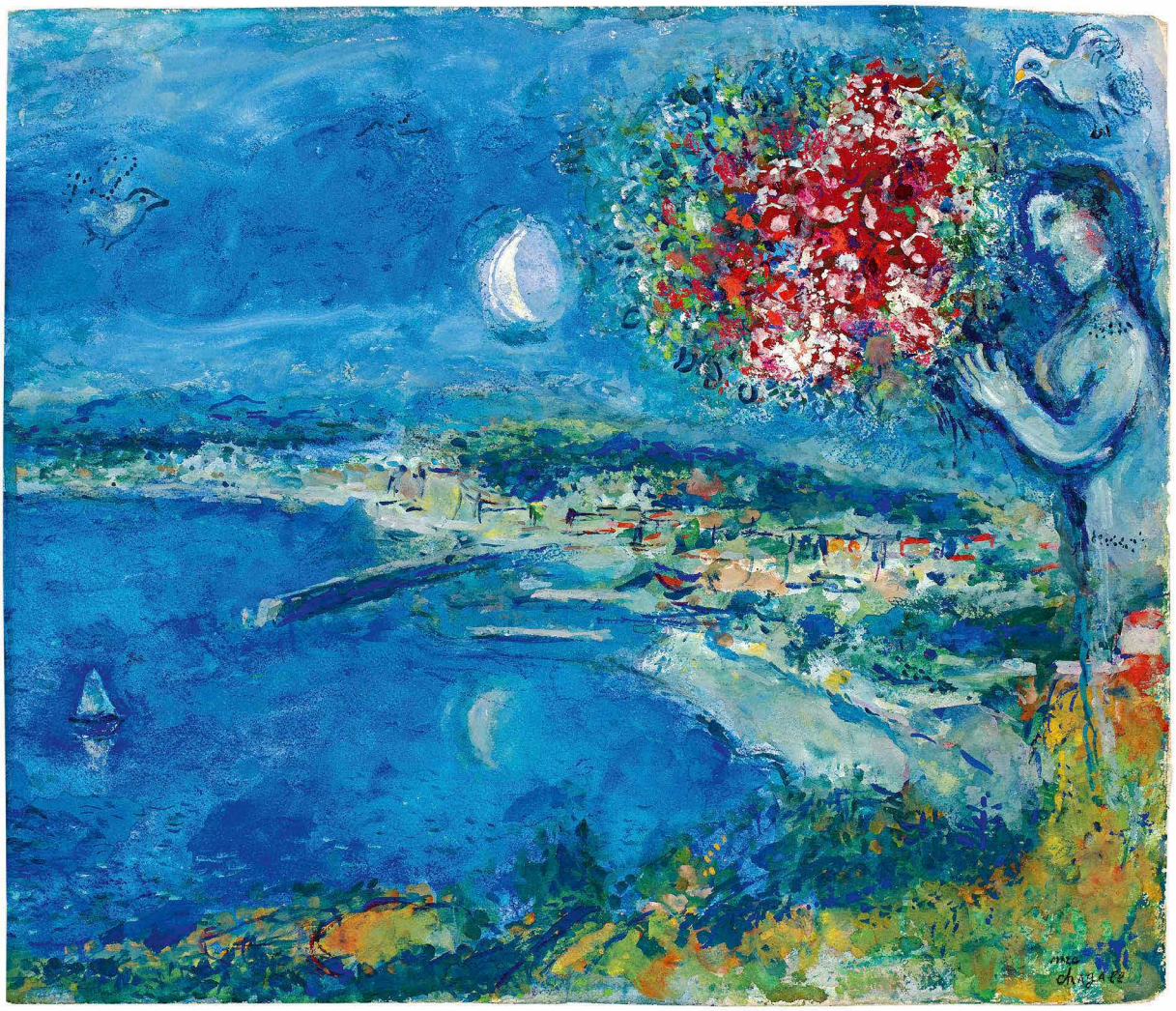
58 × 67,5 cm

Signature stamp of the estate «Marc / Chagall», lower right

Confirmation of authenticity (no. 2021062) from the Comité Marc Chagall, Paris, dated 7 July 2021

On very firm, cream-coloured wove paper, cut paper edge on the left, fresh in colours and in immaculate overall condition

A poetic depiction of the seafront of Nice, the *Baie des Anges,* probably painted from *Mont Boron;* in the foreground is the harbour wall with the outline of the lighthouse. A woman partially into a tree brings a lavish bouquet of thanks to the region to which Chagall owes so much. It is also a symbol of the creativity he has been inspired to there. The moon reflected in the water bathes the scene in a mysterious, velvety light. This is a wonderful homage to the incomparable colours of the Mediterranean



*** 31**

Scène de cirque aux écuyères sur cheval rouge (225 000.–)

Tempera, gouache, Indian ink, coloured ink and pastel

circa 1975

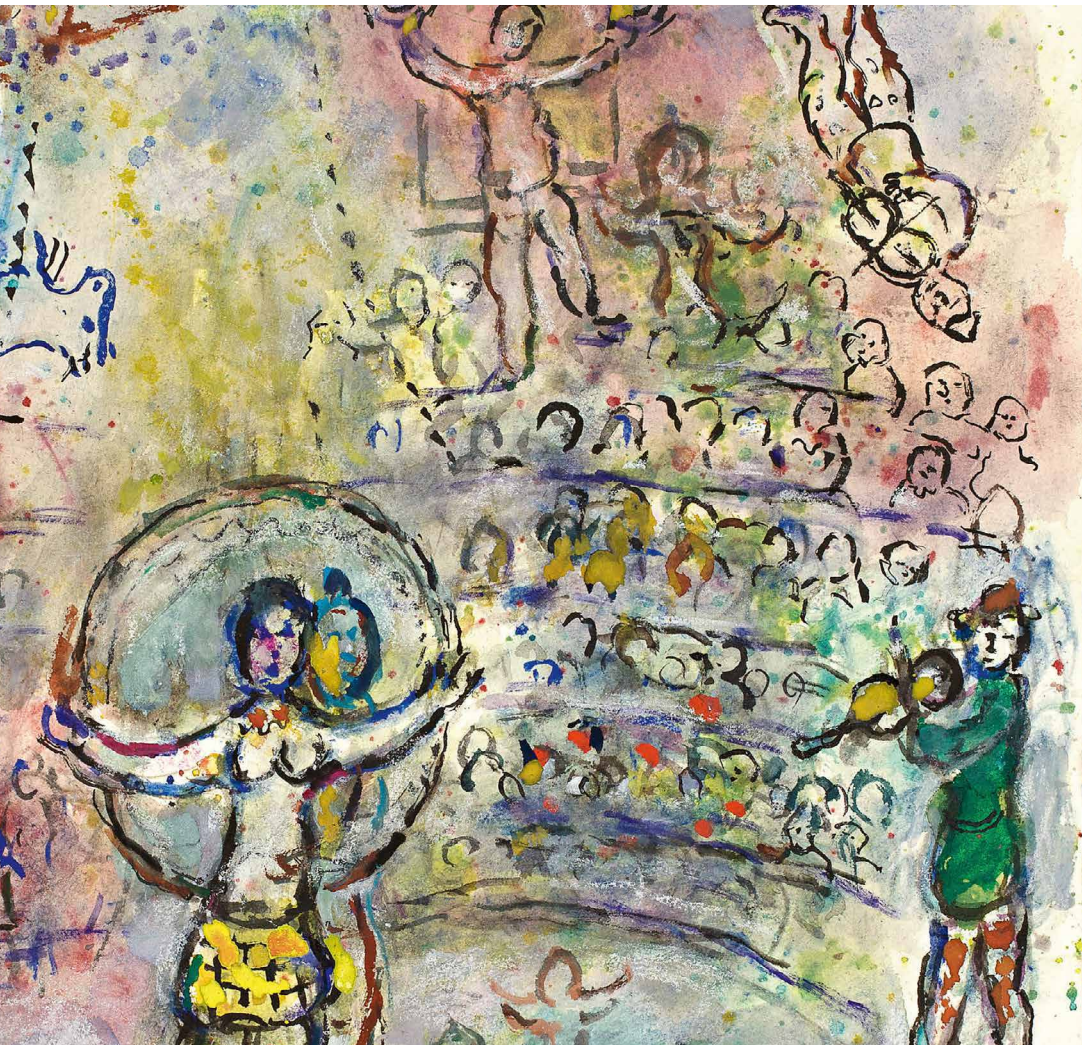
65,3 × 50,5 cm

Signature stamp of the estate «Marc / Chagall», lower left

Confirmation of authenticity (no. 2021057) from the Comité Marc Chagall, Paris, dated 7 July 2021

On cream-coloured wove paper with BFK RIVES watermark, fresh in colours and in immaculate condition

J'ai toujours considéré les clowns, les acrobates et les acteurs comme des êtres tragiquement humains qui ressembleraient, pour moi, aux personnages de certaines peintures religieuses, wrote Chagall in *Chagall – Le Cirque*, 1967. This sheet is a particularly elaborate illustration of a circus on a transparent, light-pink background. Numerous disparate figures and motifs are placed inside the arena, repeated in his various artistic interpretations of the theme, as is the circular motion and oscillation between concentration and distraction: The *écuyères,* tightrope walkers, trapeze artists, musicians and circus animals, and at the lower right, the artist himself, who pays homage to the vibrant scene with his bouquet of flowers



Detail

MARC
CHAGALL

Seul est mien
Le pays qui se trouve dans mon âme
J'y entre sans passeport
Comme chez moi

*** 32**

Scène nocturne avec clown et écuyère en jaune (100 000.–)

Indian ink, gouache, coloured pencil, pastel, graphite pencil and pencil

1971

34,1 × 25 cm

Signed «Chagall» lower centre in pen and Indian ink

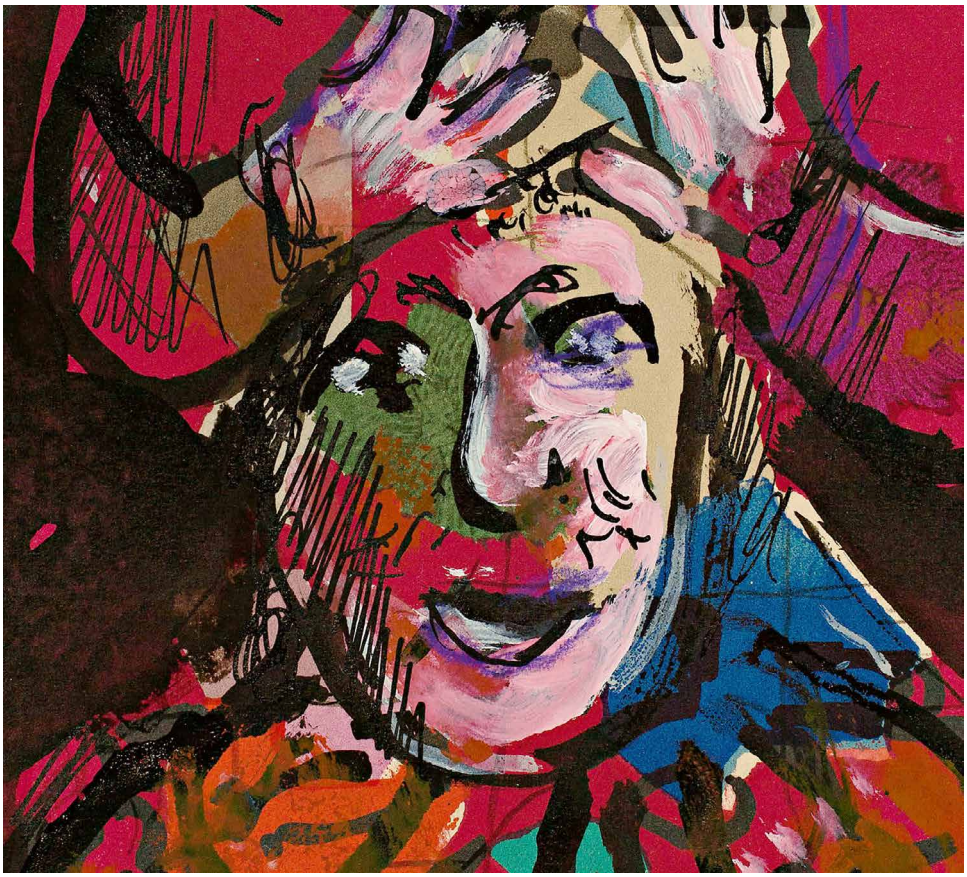
Confirmation of authenticity (no. 2021046) from the Comité Marc Chagall, Paris, dated 7 July 2021

On firm, cream-coloured wove paper, with slightly irregular edges, worked on a painted, upside-down reproduction from 1962 of the fourth preparatory maquette for La Tribu de Nephtali, 1960–1962, reproduced in the book Marc Chagall: Vitraux pour Jérusalem, Paris, André Sauret, 1962, p. 142. Fresh in colours and in immaculate overall condition

Here Chagall presents a clown dressed in colourful clothes and an *écuyère,* a pair of beautiful lovers at night. Since the 1920s, the artist had been fascinated by the circus, making many metaphorical links between it and events in his own life. You can feel the familiarity and love between the two; other figures are vaguely outlined perhaps adversaries or fellow travellers. In this work, the artist used a turned reproduction of a preliminary study using collage techniques for a stained-glass window featuring biblical subjects, playfully reworking it into a circus scene

Marc Chagall, from the poem *Des chemins,* 1945–1950 ▲

chagrace



Detail

*** 33**

Rêve nocturne de deux clowns en rouge (80 000.–)

Indian ink, gouache, coloured pencil, pastel and pencil

1971

36,5 × 27,2 cm

Signature stamp of the estate «Chagall», lower left

Confirmation of authenticity (no. 2021065) from the Comité Marc Chagall, Paris, dated 7 July 2021

On firm wove paper, worked on a painted reproduction from 1962 of the fourth preparatory maquette for La Tribu de Juda, 1960–1962, reproduced in the book Marc Chagall, Vitraux pour Jérusalem, Paris, André Sauret, 1962, p. 70. With small wrinkle on the left, fresh in colours and in immaculate overall condition

Chagall shows two clowns, one sitting on the shoulders of the other. The upper one wears the mask of the anthropomorphic, mystical animal, which Chagall sees as a metaphor for inspiration and creativity. In the facial features of the lower clown, one recognises those of the artist himself; he also points to himself with his right hand. It is a joy to see how Chagall uses brush and pen side by side, for example in the space of the moon at upper right, or in the apparently coloured clothes, which are actually sections of the blank background. The composition is based on Chagall's colour reproduction of a preliminary study for a stained-glass window in Jerusalem. The artist creates fascinating transitions between the foreground and background areas of the image

chagall

Couleurs et taches
Ombre, lumière
Mon tableau là-bas
Je veux m'en couvrir le cœur

*** 34**

Scène fantastique sur fond rose et vert (150 000.–)

Gouache, pastel, Indian ink, coloured ink, tempera, coloured pencils and graphite pencil

circa 1978–1980

65,5 × 50,6 cm

Signed «Chagall» in brush and Indian ink, lower right

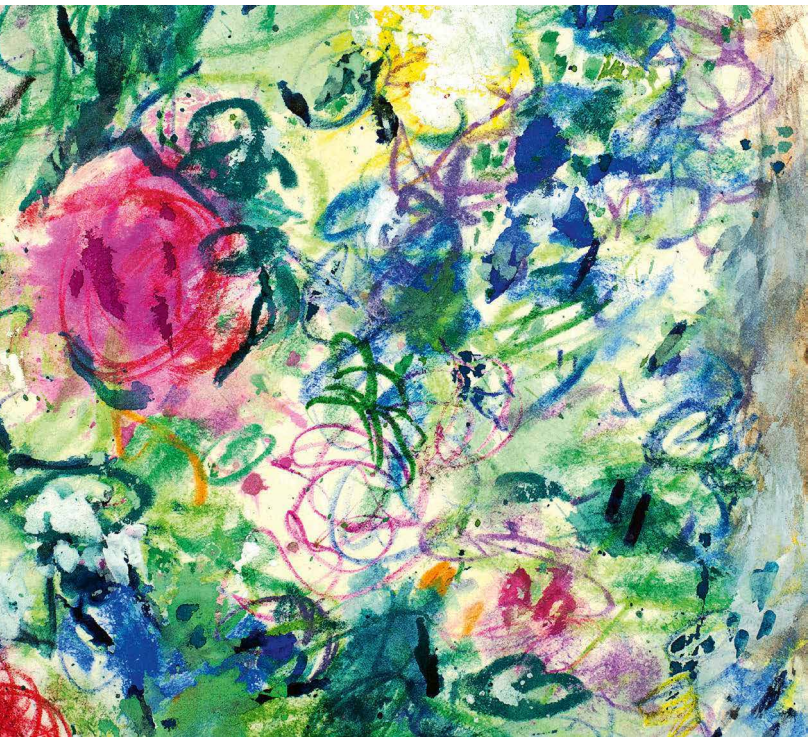
Confirmation of authenticity (no. 2021040) from the Comité Marc Chagall, Paris, dated 7 July 2021

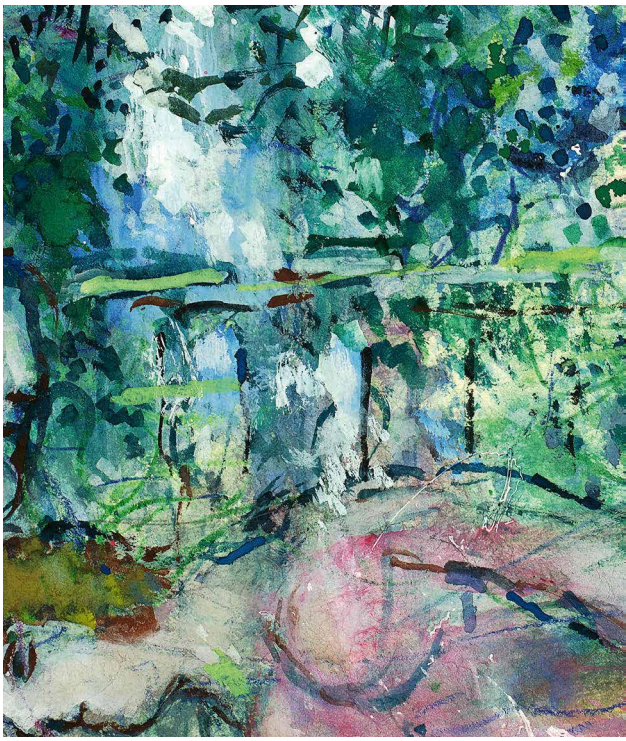
On cream-coloured BFK RIVES wove paper, with watermark, fresh in colours and in immaculate condition

This unique composition, with its many happy people and animals, evokes a great sense of *joie de vivre.* The background is divided into two distinct areas of colour. The upper part, in light green, may denote a spiritual level; the lower, pointed section in pink, the present, real life. In the *spiritual-creative* field, the artist himself stands at the easel, along with an angel riding the rooster, here as the symbol of inspiration. As in Chagall's monumental glass windows, the figures transcend the two colour spaces and the line between them. They feed constantly on both worlds, as Chagall did himself

Marc Chagall, from the poem *La ville,* 1930–1935 ▲

CHAGALL





Details

*** 35**

Bouquet au paysage d'hiver (300 000.–)

Gouache, pastel, coloured pencils and pencil

Gstaad, January–February 1971

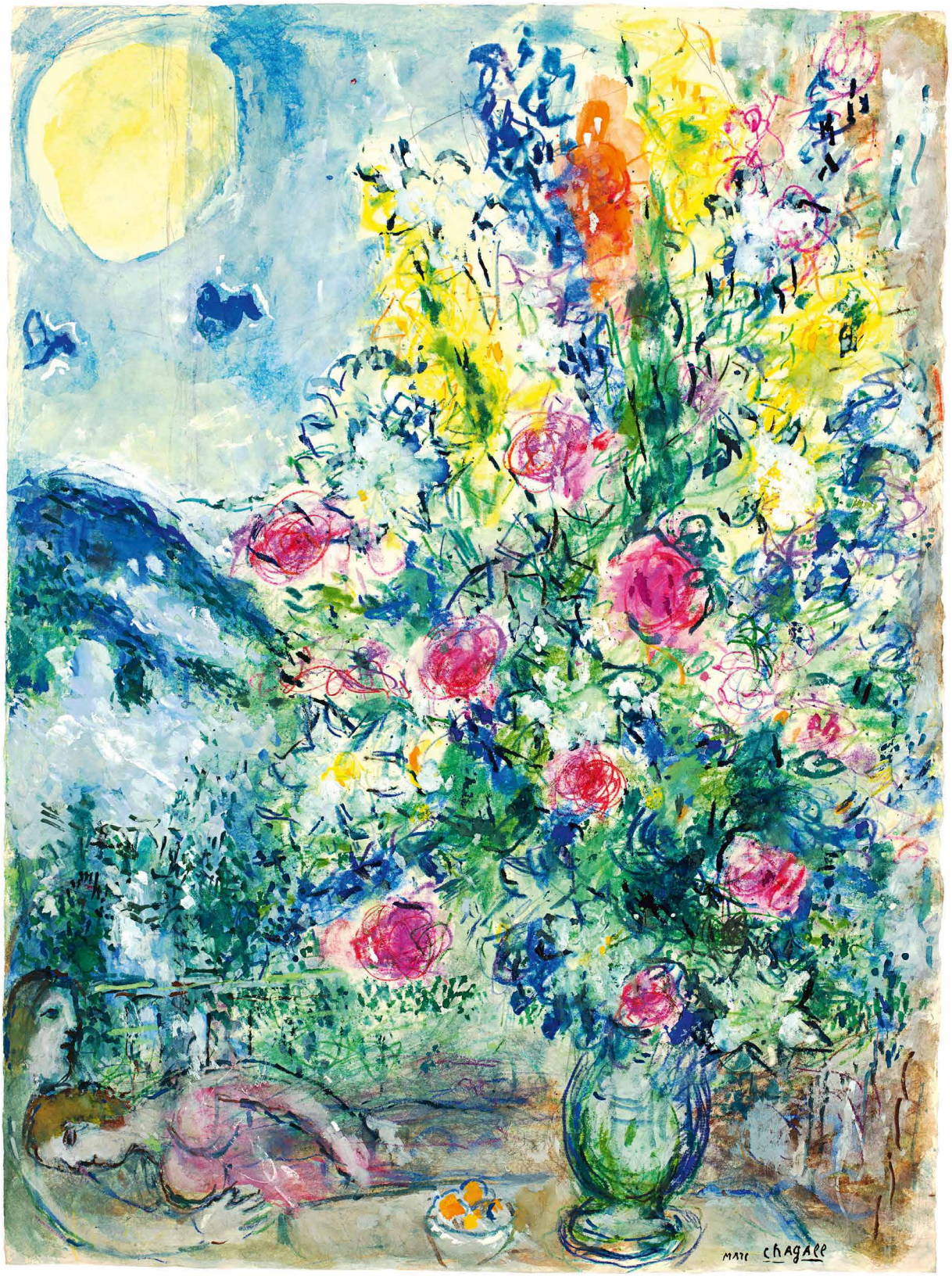
76,8 × 57 cm

Signed «Marc Chagall» in brush and Indian ink, lower right

Confirmation of authenticity (no. 2021071) from the Comité Marc Chagall, Paris, dated 7 July 2021

On firm Japan paper, with an old wrinkle at the lower edge of the paper, fresh in colours and in immaculate overall condition

Flowers play a key role in Chagall's œuvre. The bouquet is an ephemeral source of inspiration, blurring and even breaking the boundaries between exterior and interior space. The artist also uses the bouquet to express his artistic identity as a draughtsman. Created in the village of Gstaad in the Bernese Oberland in January/February of 1971, the whirling bouquet of flowers is a playful harbinger of the arrival of spring and summer, while the sun shines on the still snow-covered slopes. An intimate pair of lovers celebrates life in a firework of colours. An impressive large-format composition


MARC CHAGALL

*** 36**

Femme au soleil rouge (225 000.–)

Gouache, pastel, grease crayon and pencil

1961

79 × 60 cm

Signature stamp of the estate «Marc / Chagall», lower right

Confirmation of authenticity (no. 2021063) from the Comité Marc Chagall, Paris, dated 7 July 2021

On firm, beige Japan paper, with some old wrinkles, with traces of the old mount at the edges. Fresh in colours and in immaculate overall condition

An atmospheric representation of Nice with its *Promenade des Anglais* at dusk. On the seashore sits a woman, her face in Chagall's colour of inspiration, green, her right hand on her heart, holding a bright bouquet of flowers on her lap. The setting sun and the *orphic* sky lend the composition a particular drama. A boat sails on the moonlit sea; at upper left is the outline of a figure, possibly the artist himself, reading the *Book of Life*

Marc and Vava Chagall in the garden of *Les Collines,* Vence, ca. 1960

MARC
chagall

Mon corps passe dans l'ombre
L'amour, les fleurs, les tableaux
Me font aller et venir

*** 37**

Couple aux fleurs et violoniste (275 000.–)

Gouache, pastel and Indian ink

1954–1969

75 × 64 cm

Signature stamp of the estate «Marc / Chagall», lower left

Confirmation of authenticity (no. 2021051) from the Comité Marc Chagall, Paris, dated 7 July 2021

On handmade, canvas-like paper, irregular edges, fresh in colours and in immaculate overall condition

The violinist is a motif already used in the artist's early works and also represents the symbolic figure of the *Wandering Jew.* Here he plays as he floats over the village square of Vitebsk. Memories of Chagall's hometown, the lovers, the lush spring flowers and the mysterious swirling lines of the background transform the scene into a waking dream from another time

Marc Chagall, from the poem *Je ne sais pas,* 1955–1960 ▲

MARC
CHAGALL

Vitebsk at the turn of the century

*** 38**

Tendresse sur fond rose-orangé (125 000.–)

Gouache, tempera, pastel and graphite pencil

1980

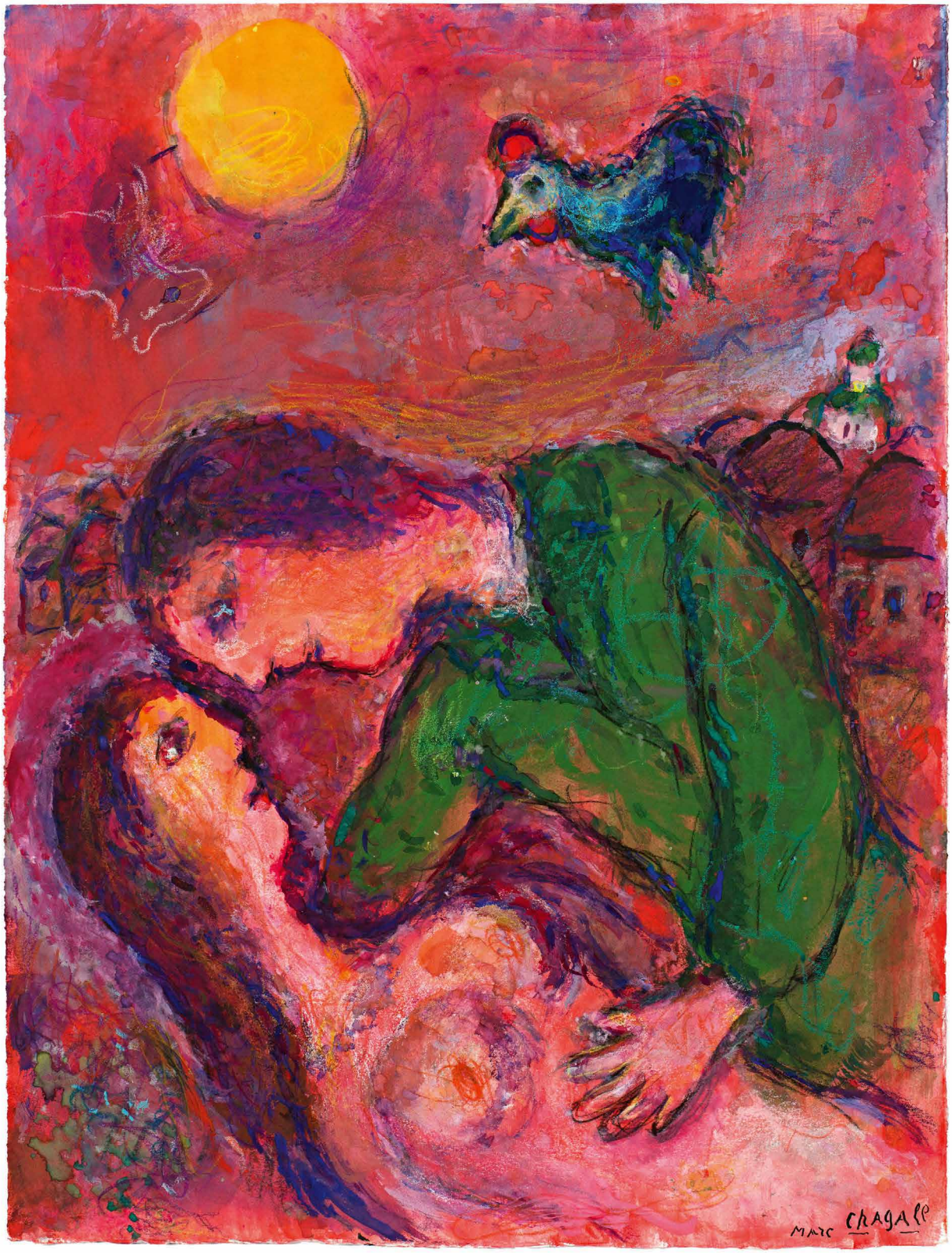
50 × 37,8 cm

Signed «Marc Chagall» in pen and Indian ink, lower right

Confirmation of authenticity (no. 2021066) from the Comité Marc Chagall, Paris, dated 7 July 2021

On cream-coloured wove paper, fresh in colours and in immaculate condition

A pair of lovers glow in shades of red on a summer's evening; in the background is the imaginary Vitebsk, with its characteristic small houses and the synagogue or Orthodox church with dome. In his composition, the artist summons the characteristics of his emblematic hometown to integrate the lovers into a delicately structured, pastel-accented landscape. The rooster floats above the scene as a symbol of family and stability, along with the mystical animal, which, like the vivid green of the man's clothing represents a readiness for renewal. This is a work with rich colours that fill the entire pictorial space


MARC CHAGALL

*** 39**

Fête du village pour les mariés – verso: Le peintre et son couple (200 000.–)

Indian ink, gouache and graphite pencil, verso with a drawing in grease crayon

1983

105 × 75 cm, recto – 75 × 105 cm, verso

Signed «Marc / Chagall» in pen and Indian ink, lower centre right; signed on the woman's dress «Marc Chagall»

Confirmation of authenticity (no. 2021049) from the Comité Marc Chagall, Paris, dated 7 July 2021

On firm, cream-coloured wove paper, with pin holes in the corners and at the edges, in immaculate overall condition

In his later works especially, the simultaneous narrative strands laid down in his early images are woven into complex picture stories. The lush simultaneity here allows the viewer to forge their own path through the monumental image as if watching a film. Here we see the lovers, dominating all, in the centre of the village square of Vitebsk, surrounded by musicians, angels and villagers. The large-format black-and-white work is an impressive example of the power which the then 96-year-old artist was still able to infuse into his works. On the back is a discarded, landscape-format sketch depicting the artist at the easel as he paints a pair of lovers

Verso

Marc
Chagall

Si mon soleil brillait dans la nuit
Quand je dors tout couvert de couleurs
Dans un lit de tableaux

*** 40**

Le père Noël (100 000.–)

Gouache and Indian ink

1954

32 × 25 cm

Signed «Chagall» in brush and white paint, lower right

Confirmation of authenticity (no. 2021045) from the Comité Marc Chagall, Paris, dated 7 July 2021

On grey, handmade paper, mounted at the edges on handmade paper. Fresh in colours and in immaculate condition

The custom of *Santa Claus* interested Chagall, who never viewed religion as a narrowly defined system, but rather attempted to explore and push its ideological boundaries. Thematically, he draws on images of the *Wandering Jew* and the fleeing *Holy Family.* A mysterious, compositionally fascinating work

Marc Chagall, from the poem *Si mon soleil,* 1945–1950 ▲

Chagall

BEDINGUNGEN FÜR KÄUFER

Durch die Teilnahme an der Auktion unterzieht sich der Bieter den folgenden Bedingungen. Die deutsche Fassung ist verbindlich.

1. Die Versteigerung erfolgt im Auftrag des Einlieferers («Verkäufer»), auf dessen Namen und Rechnung in Schweizer Währung.
2. Die Galerie Kornfeld Auktionen AG («Galerie Kornfeld») bietet Auktionen klassisch im Auktionssaal («Saalauktion») oder ausschliesslich digital über das Internet («Online-Only-Auktion») an.
3. Die Galerie Kornfeld ist in der Gestaltung des Ablaufs einer Auktion frei und behält sich namentlich das Recht vor, Nummern des Auktionskatalogs zusammenzufassen, zu trennen, ausfallen zu lassen oder ausserhalb der Reihenfolge zur Versteigerung zu bringen.
4. Der Zuschlag fällt grundsätzlich dem Höchstbietenden zu. Die Galerie Kornfeld behält sich jedoch einen freien Entscheid über die Annahme von Geboten vor. Sie kann namentlich den Zuschlag verweigern oder annullieren, das Steigerungsverfahren unterbrechen oder abbrechen sowie die betreffende Nummer zurückziehen oder erneut zur Versteigerung bringen. Ferner kann sie Gebote zurückweisen.
5. Bei Saalauktionen können Bieter Gebote vorbehältlich der Zustimmung der Galerie Kornfeld persönlich an der Auktion oder «in Abwesenheit» unterbreiten. Für Gebote von an der Saalauktion persönlich anwesenden Bietern gelten die nachfolgenden Bestimmungen a.–e. Für Gebote «in Abwesenheit» gelten die Bestimmungen a.–f.
   a. Persönlich anwesende Bieter legitimieren sich rechtzeitig vor der Auktion mit einem amtlichen Identitätsausweis und beziehen eine Bieternummer. Bieter «in Abwesenheit» erhalten von der Galerie Kornfeld eine Bieternummer zugewiesen. Ohne Bieternummer ist die Teilnahme an der Auktion nicht möglich. Es besteht kein Anspruch auf Zuweisung einer Bieternummer. Der Bezug einer Bieternummer und jedes Gebot schliessen die Anerkennung der Bedingungen ein.
   b. Bieter, welche in den letzten zwei Jahren keine Käufe bei der Galerie Kornfeld getätigt haben, müssen sich bis spätestens 48 Stunden vor der Teilnahme an der Auktion mittels des dafür vorgesehenen Formulars «Bieter-Erstanmeldung» oder auf der entsprechenden Eingabemaske auf der Website der Galerie Kornfeld registrieren. Der Registrierung sind eine Kopie des Reisepasses oder eines gleichwertigen amtlichen Identitätsausweises sowie allenfalls ausreichende finanzielle Referenzen beizulegen. Das unterzeichnete Formular samt Beilagen ist der Galerie Kornfeld per Post, Fax oder per E-Mail zuzusenden oder online zu übermitteln. Die Galerie Kornfeld kann von Bietern die vorgängige Überweisung eines Vorschusses in angemessener Höhe verlangen. Die Galerie Kornfeld kann eine Registrierung nach freiem Ermessen und ohne Begründung ablehnen.
   c. Jeder Bieter verpflichtet sich mit seinem Gebot persönlich, auch dann, wenn er beim Bezug der Bieternummer bekannt gibt, in Vertretung eines Dritten zu handeln. Der Stellvertreter haftet mit dem Vertretenen solidarisch für die Erfüllung sämtlicher Verbindlichkeiten.
   d. Die Galerie Kornfeld behält sich das Recht vor, zur Ausführung von Kaufaufträgen Dritter, zum Zweck eines eigenen Ankaufs oder zur Wahrung von Verkaufslimiten selbst bzw. namens des Verkäufers mitzubieten.
   e. Gebote beziehen sich auf den Zuschlagspreis. Das Aufgeld (Käufer-Provision) und die Mehrwertsteuer (MWST) sind darin nicht enthalten (vgl. Ziff. 8 und 18 ff).
   f. Bei Geboten «in Abwesenheit» wird unterschieden zwischen schriftlichen und telefonischen Aufträgen (vgl. nachfolgenden Absatz i) sowie Geboten, die während der Saalauktion über das Internet abgegeben werden via Webseite der Galerie Kornfeld oder Webseiten von Drittanbietern, mit welchen die Galerie Kornfeld zu diesem Zweck zusammenarbeitet («Live-Internet-Bidding», vgl. nachfolgenden Absatz ii). Treffen mehrere Gebote mit identischem maximal gebotenem Betrag ein und wird dieser an der Auktion nicht überboten, erhält dasjenige Gebot den Zuschlag, welches zuerst eingetroffen ist.
      i. Bieter, die einen schriftlichen oder telefonischen Auftrag abzugeben wünschen, reichen diesen der Galerie Kornfeld per Post, Fax, E-Mail oder über die Webseite der Galerie Kornfeld ein. Schriftliche und telefonische Aufträge müssen mindestens die Angabe des Kunstwerks mit Katalognummer und Katalogbezeichnung (Name des Künstlers und Titel) enthalten. Aufträge für schriftliche Gebote müssen zusätzlich die Angabe des maximal gebotenen Betrags in CHF enthalten. Aufträge für telefonische Gebote müssen zusätzlich die Rufnummern, unter welchen der Bieter während der Auktion erreicht werden kann, enthalten. Die Formulare für die entsprechenden Aufträge können bei der Galerie Kornfeld oder auf deren Webseite bezogen werden. Aufträge für schriftliche und telefonische Aufträge müssen spätestens bis 18 Uhr am Vortag der jeweiligen Auktion bei der Galerie Kornfeld eintreffen. Die Galerie Kornfeld behält sich vor, Aufträge nicht zu berücksichtigen, welche die Galerie Kornfeld nach eigenem Ermessen für unklar oder unvollständig hält.
      ii. Bieter, die ihre Gebote via Live-Internet-Bidding abgeben wollen, müssen sich rechtzeitig auf der Webseite der Galerie Kornfeld oder bei den Drittanbietern für das Live-Internet-Bidding registrieren. Nach ihrer Freischaltung können sie über die Webseite der Galerie Kornfeld oder der Drittanbieter an der live stattfindenden Saalauktion elektronisch mitbieten. Gebote sind bis zur persönlichen Bietlimite möglich, die via Webseite der Galerie Kornfeld oder eines Drittanbieters auf Antrag vor der Auktion erhöht werden kann. Die Galerie Kornfeld behält sich das Recht vor, Registrierungsgesuche für das Live-Internet-Bidding via Webseite der Galerie Kornfeld oder eines Drittanbieters ohne Angabe der Gründe abzulehnen. Mit der Teilnahme am Live-Internet-Bidding akzeptiert der Bieter unabhängig davon, ob er via Webseite der Galerie Kornfeld oder eines Drittanbieters am Live-Internet-Bidding teilnimmt, die Bedingungen für Käufer der Galerie Kornfeld.
6. Bei Online-Only-Auktionen können Gebote ausschliesslich auf der dafür vorgesehenen digitalen Auktionsplattform abgegeben werden. Die Prüfung der Anmeldung für eine Online-Only-Auktion kann bis zu 48 Stunden in Anspruch nehmen. Auch erfolgreich registrierte und angemeldete Bieter haben keinen Anspruch auf Teilnahme an einer Online-Only-Auktion. Gebote sind bis zur persönlichen Bietlimite möglich, die auf Antrag erhöht werden kann. Erläuterungen zum genauen Ablauf der Online-Only-Auktionen werden in den «Frequently Asked Questions» für Käufer (FAQ) beschrieben und können bei der Galerie Kornfeld oder auf deren Webseite bezogen werden. Darüber hinaus gelten bei Online-Only-Auktionen die Bestimmungen in Ziffer 5 lit. a–f vorstehend sinngemäss.
7. Die Haftung der Galerie Kornfeld für nicht oder nicht richtig ausgeführte Kaufaufträge bei Saalauktionen «in Abwesenheit» oder bei Online-Only-Auktionen wird im gesetzlich zulässigen Rahmen ausgeschlossen. Insbesondere übernimmt die Galerie Kornfeld keine Haftung für Schäden, welche auf technische Übermittlungsfehler (z.B. Nichtzustandekommen oder Unterbruch der Telekommunikations- oder Internetverbindung, Verzögerungen bei der Übermittlung von online übermittelten Geboten, Ausfall der Webseite der Galerie Kornfeld sowie der Drittanbieter und/oder Auktionsplattform oder einzelner Webseiten-Funktionen der Galerie Kornfeld sowie der Drittanbieter etc.) oder auf unklare, unvollständige oder missverständliche Instruktionen zurückzuführen sind. Hinsichtlich der Identifizierung des Objekts im Auftrag für ein Gebot «in Abwesenheit» oder für ein Gebot in einer Online-Only-Auktion gilt, dass im Zweifelsfall die Beschreibung des Kunstwerks und nicht die Katalognummer massgebend ist.

8. Zusätzlich zum Zuschlagspreis hat der Käufer auf jede Auktionsnummer ein Aufgeld (Käufer-Provision) zu entrichten, das wie folgt berechnet wird:
   a. bei einem Zuschlag bis und mit CHF 500 000: 22 %
   b. bei einem Zuschlag ab CHF 500 000: 22 % auf die ersten CHF 500 000 und 15 % auf die Differenz bis zur Höhe des Zuschlags
   Bezüglich Mehrwertsteuer: siehe den nachstehenden Abschnitt «Schweizerische Mehrwertsteuer (MWST)».
9. Der Käufer nimmt zur Kenntnis, dass die Galerie Kornfeld auch vom Verkäufer eine Provision (Einlieferer-Provision) zu ihren Gunsten und auf ihre Rechnung erhalten kann. Die Galerie Kornfeld behält sich vor, aus ihren Vergütungen Provisionen an Dritte zu entrichten.
10. Die Zahlung des Käufers hat grundsätzlich mittels Banküberweisung in Schweizer Währung zu erfolgen. Die Galerie Kornfeld kann die Entgegennahme von Barzahlungen ohne Angabe von Gründen jederzeit ablehnen und stattdessen auf Zahlung mittels Banküberweisung bestehen. Das Eigentum an einem ersteigerten Objekt geht erst nach vollständigem Zahlungseingang des Zuschlagpreises und des Aufgelds (inkl. MWST) auf den Käufer über, Risiko und Gefahr dagegen bereits mit dem Zuschlag. Das ersteigerte Objekt wird dem Käufer erst nach vollständigem Zahlungseingang ausgehändigt.
11. Ein ersteigertes Objekt muss vom Käufer innerhalb von 90 Tagen nach Abschluss der Auktion während den Öffnungszeiten auf seine Kosten abgeholt werden. Für die Dauer dieser Frist bleibt das Objekt zum Zuschlagspreis durch die Galerie Kornfeld versichert (mit den bei Kunstversicherungen üblichen Ausschlüssen). Die Galerie Kornfeld kann vom Käufer Aufträge zum Versand des ersteigerten Objekts schriftlich oder per E-Mail entgegennehmen. Der Versand erfolgt im Auftrag, auf Kosten und Gefahr des Käufers. Wird ein Objekt nicht innerhalb 90 Tagen abgeholt, ist die Galerie Kornfeld berechtigt, eine Lagergebühr zu erheben. Zudem kann sie dem Käufer in Ergänzung ihrer sonstigen vertraglichen und gesetzlichen Rechte das nicht abgeholte Objekt auf seine Kosten und sein Risiko an seine letzte der Galerie Kornfeld mitgeteilte Adresse senden oder, falls dies nicht möglich ist, das Objekt gerichtlich hinterlegen oder dieses freihändig verkaufen oder ohne Limite versteigern. Soweit die europäischen Verbraucherschutzbestimmungen anwendbar sind, gehen Kosten und Gefahr einer allfälligen Rückabwicklung zulasten des Käufers.
12. Die Rechnung für ein ersteigertes Objekt ist spätestens 10 Tage nach Erhalt der Rechnung zu bezahlen. Leistet der Käufer nicht oder nicht rechtzeitig Zahlung, so kann die Galerie Kornfeld stellvertretend für den Verkäufer wahlweise die Erfüllung des Kaufvertrags verlangen oder jederzeit auch ohne Fristansetzung auf die Leistung des Käufers verzichten und vom Kaufvertrag zurücktreten oder Schadenersatz wegen Nichterfüllung verlangen; letzterenfalls ist die Galerie Kornfeld auch berechtigt, das Objekt ohne Beachtung eines Mindestverkaufspreises entweder freihändig oder anlässlich einer Auktion zu verkaufen und den Erlös zur Reduktion der Schuld des Käufers zu verwenden. Sollte der Erlös höher ausfallen, so hat der Käufer keinen Anspruch darauf. Alternativ kann die Galerie Kornfeld dem Verkäufer bei einem Zahlungsverzug des Käufers von mehr als 60 Tagen den Namen und die Anschrift des Käufers bekannt geben. Der Käufer haftet dem Verkäufer und der Galerie Kornfeld für allen aus der Nichtzahlung oder dem Zahlungsverzug entstehenden Schaden, einschliesslich dem Aufgeld (Käufer-Provision) und gegebenenfalls der Einlieferer-Provision.
13. Bis zur vollständigen Bezahlung aller geschuldeten Beträge behält die Galerie Kornfeld an allen sich in ihrem Besitz befindlichen Objekten des Käufers ein Pfandrecht. Die Galerie Kornfeld ist zur betreibungsrechtlichen oder privaten Verwertung (inklusive Selbsteintritt) solcher Pfänder berechtigt. Die Einrede der vorgängigen Pfandverwertung nach Art. 41 des Schweizer Bundesgesetzes über Schuldbetreibung und Konkurs ist ausgeschlossen.
14. Die Objekte werden in dem Zustand erworben, in dem sie sich im Augenblick des Zuschlags befinden. Die Kaufinteressenten haben Gelegenheit, die Objekte vor der Auktion zu besichtigen und hinsichtlich der Beschreibung und des Zustands zu prüfen und Experten mitzubringen. Beanstandungen sind nach dem Zuschlag nicht mehr möglich. Die Beschreibungen im Auktionskatalog wurden nach bestem Wissen und Gewissen im Zeitpunkt der Erstellung des Auktionskatalogs abgefasst. Sie stellen jedoch keine Zusicherungen dar und für die Angaben wird nicht gehaftet. Dies gilt insbesondere für Herkunft, Echtheit, Zuschreibungen, Epochen, Kennzeichnungen, Signaturen, Daten, Zustand und Restaurierungen. Der Verkäufer und die Galerie Kornfeld schliessen jede Gewährleistung für Rechts- und Sachmängel sowie jede Haftung aus Auftragsrecht aus. Den Objekten beigelegte oder von der Galerie Kornfeld eingeholte Expertisen geben blosse Meinungsäusserungen wieder, für die jede Haftung wegbedungen ist. Die angegebenen Preise sind unverbindliche Schätzungen.
15. Es wird ausdrücklich darauf hingewiesen und der Bieter erklärt sich damit einverstanden, dass die Auktion zum Zweck der Qualitätssicherung- und zu Beweiszwecken mittels Film- und/oder Tonaufnahme und/oder Internetprotokoll aufgezeichnet werden kann. Ebenso wird ausdrücklich darauf hingewiesen und erklärt sich der Bieter einverstanden damit, dass Film- und/oder Tonaufnahmen der Auktion zum Zwecke der Durchführung derselben in Echtzeit im Internet übertragen oder zu Promotionszwecken nachträglich veröffentlicht werden können.
16. Bezüglich der Bearbeitung der personenbezogenen Daten des Bieters sind die in der Datenschutzerklärung der Galerie Kornfeld (www.kornfeld.ch) enthaltenen Hinweise zu beachten. Die Datenschutzerklärung ist integrierter und verbindlicher Bestandteil der vorliegenden Bedingungen.
17. Die Vertragsbeziehungen zwischen der Galerie Kornfeld und dem Käufer und zwischen dem Käufer und dem Verkäufer unterstehen schweizerischem Recht. Für diese Vertragsbeziehungen gilt als ausschliesslicher **Erfüllungsort** und ausschliesslicher **Gerichtsstand Bern.**

Schweizerische Mehrwertsteuer (MWST)

18. Die Galerie Kornfeld stellt dem Käufer die MWST gemäss den gesetzlichen Bestimmungen und den Vorschriften der Eidgenössischen Steuerverwaltung in Rechnung. Namentlich gelten die nachfolgenden Bestimmungen.
19. Auf dem Aufgeld (Käufer-Provision) wird die MWST (zur Zeit 7,7 %) erhoben.
20. Auf Objekten, welche im Auktionskatalog mit einem Stern (*) vor der Katalognummer gekennzeichnet sind, ist die MWST (zur Zeit 7,7 %; bei Büchern zur Zeit 2,5 %) auf dem Zuschlagspreis plus Aufgeld geschuldet.
21. Die MWST auf dem Aufgeld bzw. auf dem Zuschlagspreis plus Aufgeld wird rückerstattet, wenn der Käufer das Objekt nachweisbar ins Ausland exportiert und die entsprechende Ausfuhrdeklaration abgibt.

CONDITIONS APPLICABLES AUX ACQUÉREURS

En participant à la vente aux enchères, l'enchérisseur accepte d'être lié par les présentes conditions applicables aux acquéreurs. La version allemande des présentes conditions applicables aux acquéreurs fait foi.

1. Les enchères sont effectuées en francs suisses et sur mandat du vendeur (ci-après le «Vendeur»), en son nom et pour son compte.
2. La Galerie Kornfeld Auktionen AG (ci-après la «Galerie Kornfeld») offre des enchères classiques dans la salle des enchères («enchère en salle») ou des enchères menées exclusivement en ligne («enchère électronique»).
3. La Galerie Kornfeld organise librement les enchères. Elle se réserve notamment le droit de réunir, séparer, supprimer des numéros figurant dans le catalogue d'enchères ou de les mettre en vente dans un ordre différent.
4. L'adjudication se fait en principe au plus offrant. La Galerie Kornfeld se réserve cependant le droit de décider librement de l'acceptation des offres. Elle peut notamment refuser ou annuler l'adjudication, interrompre provisoirement ou définitivement les enchères, retirer le numéro concerné ou remettre celui-ci en vente aux enchères. Elle est en outre autorisée à refuser des offres.
5. En ce qui concerne les enchères en salle, les enchérisseurs peuvent, sous réserve du consentement de la Galerie Kornfeld, faire des offres en personne (en salle) ou par le biais d'instructions données «à distance». Les dispositions a. à e. ci-dessous sont applicables à toutes les offres d'enchérisseurs présents à la vente aux enchères en salle. Pour les offres soumises «à distance», les dispositions a. à f. sont applicables.
   a. Les enchérisseurs présents en personne doivent se légitimer avant la vente au moyen d'un document d'identité officiel et reçoivent un numéro d'enchérisseur. Les enchérisseurs «à distance» se voient attribuer un numéro d'enchérisseur par la Galerie Kornfeld. Sans numéro d'enchérisseur, la participation à la vente n'est pas admise. Il n'existe aucun droit à l'attribution d'un numéro d'enchérisseur. L'obtention d'un numéro d'enchérisseur et la formulation d'une offre valent acceptation des présentes conditions applicables aux acquéreurs.
   b. Les enchérisseurs qui n'ont effectué aucun achat durant les deux dernières années auprès de la Galerie Kornfeld doivent s'inscrire au moins 48 heures avant la participation à la vente aux enchères à l'aide du formulaire «Inscription pour nouvel enchérisseur» ou en s'enregistrant sur le portail dédié du site d'internet de la Galerie Kornfeld. Une copie du passeport ou de tout autre document d'identité officiel équivalent ainsi qu'éventuellement des références bancaires suffisantes doivent être annexés à l'inscription. Le formulaire signé (annexes comprises) doit être envoyé à la Galerie Kornfeld par voie postale, par fax, par courriel ou transmis en ligne. La Galerie Kornfeld peut exiger des enchérisseurs qu'ils versent un acompte d'un montant raisonnable. La Galerie Kornfeld peut refuser une inscription à sa propre discrétion et sans indication d'un quelconque motif.
   c. Par l'obtention de son numéro d'enchérisseur, chaque enchérisseur s'oblige personnellement par son offre, ce même s'il déclare agir pour le compte d'un tiers. Le représentant et le représenté sont solidairement responsables de l'exécution de tous les engagements pris.
   d. La Galerie Kornfeld se réserve le droit d'enchérir elle-même ou au nom du Vendeur en vue d'exécuter des ordres d'achat émis par des tiers, d'effectuer un achat propre ou d'assurer le respect des prix de réserve.
   e. Les offres se rapportent au prix d'adjudication. La prime (commission d'achat) et la taxe sur la valeur ajoutée (TVA) ne sont pas comprises dans ce montant (cf. chiffres 8 et 18 ss).
   f. Lors d'enchères «à distance», on distingue entre les ordres transmis par écrit et par téléphone (cf. paragraphe i ci-dessous) et les offres transmises en ligne sur le site internet de la Galerie Kornfeld ou sur les sites internet des prestataires tiers avec lesquels la Galerie Kornfeld coopère à cet effet («Live-Internet-Bidding», cf. paragraphe ii ci-dessous). Si plusieurs offres indiquent le même montant maximum pour la même enchère et qu'aucune surenchère ne dépasse ce montant, l'œuvre d'art est adjugée à l'enchérisseur dont l'ordre a été reçu en premier.
      i. Les enchérisseurs qui souhaitent soumettre une offre écrite ou téléphonique doivent la faire parvenir à la Galerie Kornfeld par voie postale, par fax, par courriel ou en ligne sur le site internet de Galerie Kornfeld. Les ordres écrits ou téléphoniques doivent au moins indiquer l'œuvre d'art concernée en faisant mention du numéro de catalogue ainsi que de sa description au catalogue (nom de l'artiste et titre). Les ordres se rapportant à des offres écrites doivent en outre préciser le montant maximum à enchérir en CHF. Les ordres visant à soumettre des offres téléphoniques doivent contenir en sus les numéros de téléphone sur lesquels l'enchérisseur pourra être contacté lors de la vente. Les formulaires pour les ordres correspondants peuvent être obtenus auprès de la Galerie Kornfeld ou téléchargés sur son site internet. Les ordres écrites et téléphoniques doivent parvenir à la Galerie Kornfeld au plus tard à 18h00 la veille de l'enchère. La Galerie Kornfeld se réserve le droit de ne pas prendre en compte les ordres qu'elle juge, à sa propre discrétion, peu clairs ou incomplets.
      ii. Les enchérisseurs qui souhaitent soumettre leurs offres par le biais de Live-Internet-Bidding doivent s'inscrire en temps utile sur le site de la Galerie Kornfeld, ou auprès des prestataires tiers pour le Live-Internet-Bidding. Une fois qu'ils ont été activés, ils peuvent enchérir électroniquement via le site internet de la Galerie Kornfeld ou d'un prestataire tiers lors de l'enchère en salle. Les enchères sont possibles jusqu'à la limite d'enchère personnelle, laquelle peut être augmentée via le site internet de la Galerie Kornfeld ou d'un prestataire tiers sur demande avant l'enchère. La Galerie Kornfeld se réserve le droit de rejeter les demandes d'inscription au Live-Internet-Bidding via le site internet de la Galerie Kornfeld ou d'un prestataire tiers sans en indiquer les raisons. En participant au Live-Internet-Bidding, l'enchérisseur accepte les conditions générales pour les acheteurs de la Galerie Kornfeld, qu'il participe au Live-Internet-Bidding via le site d'internet de la Galerie Kornfeld ou d'un prestataire tiers.
6. Pour les enchères menées exclusivement en ligne («enchère électronique»), les offres ne peuvent être soumises que via la plateforme d'enchères électroniques prévue à cet effet. La vérification de l'inscription à une enchère électronique peut prendre jusqu'à 48 heures. Même la participation d'un enchérisseur dûment enregistré et inscrit peut être refusée à une enchère électronique. Les offres sont possibles jusqu'à la limite d'enchère personnelle, qui peut être augmentée sur demande. Les spécifications concernant la procédure exacte des enchères électroniques sont disponibles sous la «Foire aux questions/Frequently Asked Questions» pour acheteurs (FAQ) et peuvent être obtenues auprès de la Galerie Kornfeld ou sur son site internet. En outre, les dispositions de l'article 5, paragraphes a à f, ci-dessus s'appliquent par analogie aux enchères électroniques.
7. La responsabilité de la Galerie Kornfeld en cas de non-exécution ou de mauvaise exécution des offres d'achat transmises «à distance» en cas d'enchères en salle ou des offres transmises en ligne en cas des enchères électroniques est exclue, sous réserve des dispositions légales applicables. En particulier, la Galerie Kornfeld décline toute responsabilité pour les dommages résultant de défauts techniques de transmission (impossibilité d'établir la télécommunication ou la communication d'internet,

interruption de celles-ci, retards dans la transmission des offres en ligne, défaillance du site internet de la Galerie Kornfeld ou d'un prestataire tiers et/ou de la plateforme d'enchères et/ou de certaines fonctions du site internet de la Galerie Kornfeld ou d'un prestataire tiers etc.) ou résultant d'instructions peu claires, incomplètes ou équivoques. En cas de doute concernant l'identification de l'objet pour les offres «à distance» ou pour les offres dans les enchères électroniques, la description de l'œuvre d'art est déterminante, et non pas le numéro de catalogue.

8. En sus du prix d'adjudication, l'acquéreur (ci-après l'«Acquéreur») doit verser une prime (commission d'achat) pour chaque objet ou lot, qui est calculée comme suit:
   a. pour une adjudication inférieure ou égale à CHF 500 000: 22%;
   b. pour une adjudication supérieure à CHF 500 000: 22% sur les premiers CHF 500 000 et 15% sur le reste
   S'agissant de la taxe sur la valeur ajoutée, la section «Taxe sur la valeur ajoutée suisse (TVA)» ci-dessous s'applique.
9. L'Acquéreur prend acte du fait que la Galerie Kornfeld peut également toucher une commission de la part du Vendeur (commission de vente). La Galerie Kornfeld se réserve le droit de reverser une partie de ses commissions à des tiers.
10. L'Acquéreur doit en principe effectuer son paiement en francs suisses et par virement bancaire. La Galerie Kornfeld peut en tout temps et sans indication de motifs refuser les paiements en espèces et exiger un virement bancaire. La propriété de l'objet acquis aux enchères n'est transférée à l'Acquéreur qu'après réception de l'intégralité du prix d'adjudication et de la prime (TVA incluse). Toutefois, l'intégralité des risques sont quant à eux transférés à l'Acquéreur dès l'adjudication. L'objet acquis aux enchères n'est remis à l'Acquéreur qu'après réception du paiement intégral.
11. L'Acquéreur doit retirer l'objet acquis aux enchères à ses propres frais dans les 90 jours suivant la fin de la vente aux enchères, pendant les heures d'ouverture de la Galerie Kornfeld. Durant ce délai, l'objet reste assuré par la Galerie Kornfeld à hauteur du prix d'adjudication (avec les exclusions habituellement pratiquées en matière d'assurance d'œuvres d'art). La Galerie Kornfeld peut accepter d'envoyer l'objet acquis aux enchères à la demande écrite de l'Acquéreur (par voie postale ou par courriel). L'envoi s'effectue alors aux frais et aux risques de l'Acquéreur. Si l'Acquéreur ne retire pas l'objet dans les 90 jours, la Galerie Kornfeld est en droit de lui facturer des frais d'entreposage. Elle est en outre autorisée, en complément des autres droits qui lui sont conférés en vertu de la loi ou du contrat, à lui envoyer ledit objet à la dernière adresse que l'Acquéreur lui a indiquée, aux frais et aux risques de celui-ci. Dans le cas où un tel envoi serait impossible, elle peut également faire consigner l'objet en justice, le vendre de gré à gré ou le vendre aux enchères sans fixer de prix de réserve. Dans la mesure où les dispositions prévues par a réglementation européenne en matière de protection des consommateurs sont applicables, les coûts et les risques d'une éventuelle résiliation du contrat sont à la charge de l'acheteur.
12. Un objet acquis aux enchères doit être payé dans les 10 jours suivant la réception de la facture. Si l'Acquéreur omet de payer la facture ou s'en acquitte tardivement, la Galerie Kornfeld peut, au nom du Vendeur, soit exiger l'exécution du contrat de vente, soit renoncer à la prestation de l'Acquéreur et se départir du contrat, en tout temps et sans préavis, soit réclamer des dommages-intérêts pour cause d'inexécution du contrat; dans ce dernier cas, la Galerie Kornfeld est en outre autorisée à vendre l'objet de gré à gré ou aux enchères, sans tenir compte d'un prix de vente minimum, et à utiliser le produit ainsi obtenu pour réduire la dette de l'Acquéreur. Si le produit devait s'avérer plus important que la dette, l'Acquéreur ne pourra faire valoir aucune prétention à cet égard. À titre d'alternative, en cas de retard de paiement supérieur à 60 jours, la Galerie Kornfeld est autorisée à communiquer au Vendeur le nom et l'adresse de l'Acquéreur. L'Acquéreur répond envers le Vendeur et la Galerie Kornfeld de tous les dommages résultant d'un non-paiement ou d'un retard de paiement, y compris s'agissant de la prime (commission d'achat) et, le cas échéant, de la commission de vente.
13. Jusqu'au paiement intégral de tous les montants dus, la Galerie Kornfeld dispose d'un droit de gage sur tous les objets de l'Acquéreur qui se trouvent en sa possession. La Galerie Kornfeld est autorisée à réaliser de tels gages en requérant une poursuite ou en procédant à leur réalisation privée (y compris l'appropriation desdits gages). L'exception concernant la réalisation préalable du gage prévue à l'art. 41 de la Loi fédérale sur la poursuite pour dettes et la faillite est exclue.
14. Les objets sont achetés dans l'état dans lequel ils se trouvent au moment de l'adjudication. Les acquéreurs potentiels ont la possibilité d'examiner les objets avant la vente aux enchères, de vérifier leur description ainsi que leur état et de se faire accompagner par des experts. Il n'est plus possible d'émettre des réclamations après l'adjudication. Les descriptions qui figurent dans le catalogue des enchères ont été rédigées de bonne foi au moment de l'établissement du catalogue. Elles ne sauraient toutefois constituer des garanties et la Galerie Kornfeld n'assume aucune responsabilité quant à ces indications. Ce principe vaut notamment pour la provenance, l'authenticité, les attributions, les époques, les signes distinctifs, les signatures, les dates, l'état et les restaurations. Le Vendeur et la Galerie Kornfeld excluent toute responsabilité pour les vices juridiques et défauts matériels ainsi que toute responsabilité découlant du droit du mandat. Les expertises accompagnant les objets ou commandées par la Galerie Kornfeld reflètent uniquement des opinions personnelles, pour lesquelles toute responsabilité est exclue. Les prix affichés sont des estimations données à titre indicatif.
15. L'enchérisseur est expressément rendu attentif au fait que la vente aux enchères peut être filmée et/ou enregistrée et/ou enregistrée dans un protocole internet en vue d'en garantir la qualité, ainsi qu'à des fins de preuve; il déclare consentir à de tels enregistrements.
16. S'agissant du traitement des données à caractère personnel de l'enchérisseur, celui-ci est invité à prendre connaissance des dispositions de la Déclaration relative à la protection des données de la Galerie Kornfeld (www.kornfeld.ch). La Déclaration relative à la protection des données fait partie intégrante et contraignante des présentes conditions générales.
17. Les relations contractuelles entre la Galerie Kornfeld et l'Acquéreur ainsi que les relations contractuelles entre celui-ci et le Vendeur sont soumises au droit suisse. S'agissant de ces relations contractuelles, le **lieu d'exécution** et le **for** exclusifs sont **Berne.**

Taxe sur la valeur ajoutée suisse (TVA)

18. La Galerie Kornfeld facture la TVA à l'Acquéreur conformément aux dispositions légales et aux prescriptions de l'Administration fédérale des contributions. Les dispositions ci-après sont notamment applicables.
19. La TVA (actuellement 7,7%) est prélevée sur la prime (commission d'achat).
20. S'agissant des objets dont le numéro de catalogue est précédé d'un astérisque (*) dans le catalogue des enchères, la TVA (actuellement 7,7%; pour les livres actuellement 2,5%) est prélevée sur le prix d'adjudication additionné de la prime.
21. La TVA sur la prime, respectivement sur le prix d'adjudication additionné de la prime, est remboursée à l'Acquéreur en cas d'exportation de l'objet acquis si l'Acquéreur présente la déclaration d'exportation dûment avalisée.

TERMS AND CONDITIONS FOR BUYERS

By participating in the auction, the Buyer accepts the following terms and conditions. The German version is binding and prevails.

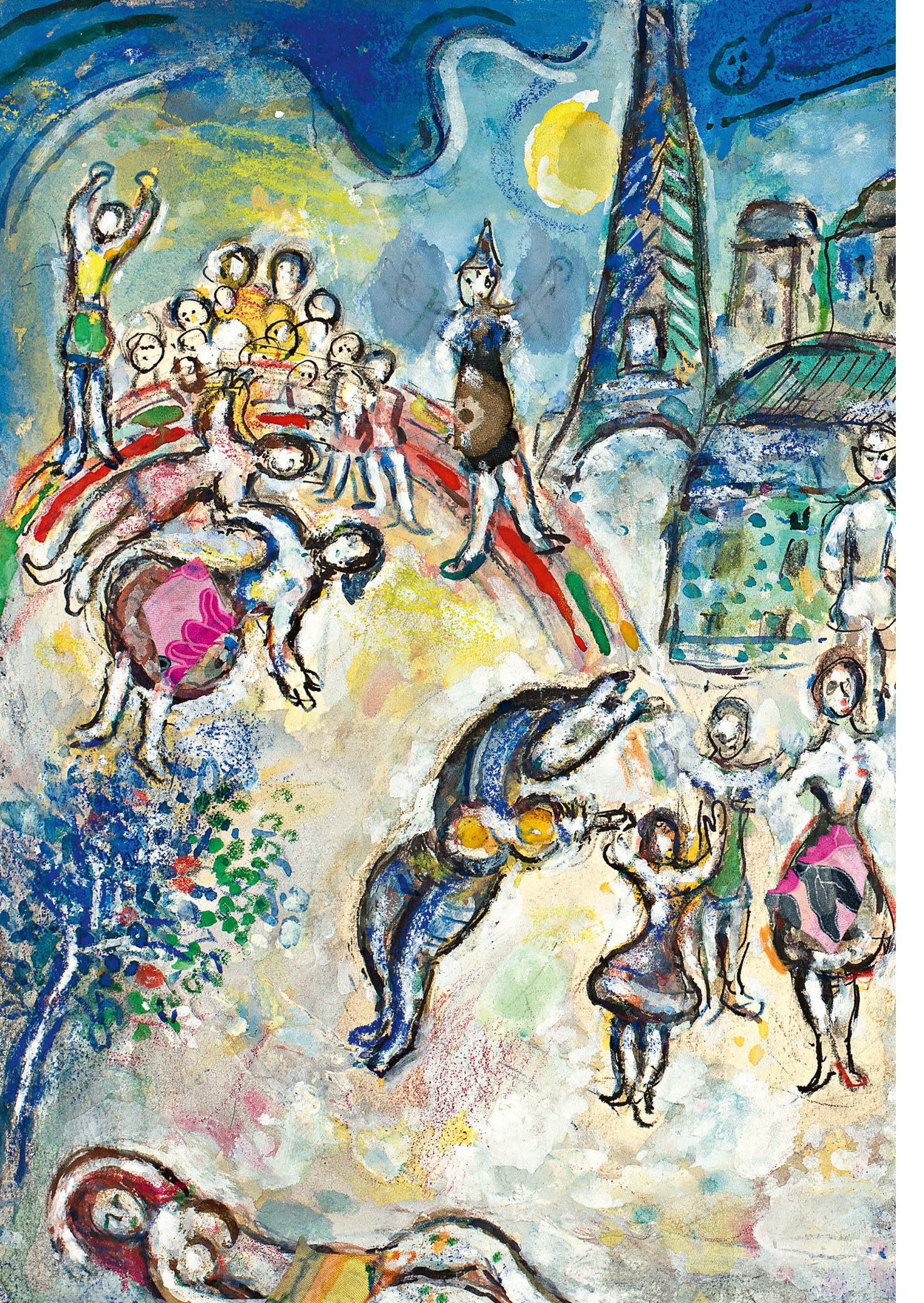
1. The auction is conducted by order of the consignor ("the Seller"), in the Seller's name, for the Seller's account and in Swiss currency.
2. Galerie Kornfeld Auktionen AG ("Galerie Kornfeld") may conduct auctions classically in the auction hall ("Live Auction") or exclusively digitally via the Internet ("online only auction").
3. Galerie Kornfeld is free to organise an auction at its sole discretion. Specifically, it reserves the right to combine, divide or cancel lots of the auction catalogue, or to change the order in which the lots are brought to auction.
4. In principle, the item is sold to the bidder placing the highest bid. However, Galerie Kornfeld reserves the right, at its absolute discretion, whether or not to accept a bid. Specifically, Galerie Kornfeld reserves the right to refuse or cancel the sale, interrupt or cancel the auction procedure, withdraw the item or reoffer and resell the item at auction. It also has the right to reject a bid.
5. Subject to approval by Galerie Kornfeld, bidders at live auctions can place bids personally at the auction sale or as absentee bidders. For bidders attending the live auction, the following provisions a.–e. apply. For absentee bidders, the following provisions a.–f. apply.
   a. Bidders attending the auction are required to present an official identification document and obtain a bidding number in good time prior to the auction. Absentee bidders are assigned a bidding number by Galerie Kornfeld. A bidding number is required in order to participate in the auction. Galerie Kornfeld may refuse at its discretion to assign bidding numbers to bidders. By obtaining a bidding number and placing a bid, the bidder accepts and acknowledges these terms and conditions for Buyers.
   b. Bidders who have not made any purchases from Galerie Kornfeld over the last two years must register no later than 48 hours prior to the participation at the auction by completing the "first time bidder registration" form or by registering on Galerie Kornfeld's website. The registration must be accompanied by a copy of the bidder's passport or an equivalent official identification document and if need be adequate financial references. The signed form and attachments must be sent to Galerie Kornfeld by mail, by fax, by e-mail or submitted online. Galerie Kornfeld may require that bidders provide an advance payment of a reasonable amount. Galerie Kornfeld may refuse a registration at its own discretion and without giving reasons.
   c. By placing a bid, the bidder accepts a personal obligation as Buyer, irrespective of any declaration at the time of obtaining the bidding number that he or she is acting as the agent of a third party. The agent and the principal are jointly and severally liable for the fulfilment of any and all obligations.
   d. Galerie Kornfeld reserves the right, acting on its own or on the Seller's behalf, to place bids on behalf of an absentee bidder, or for its own account, or to maintain reserve prices for sale.
   e. Bids relate to the hammer price. The Buyer's premium and value added tax (VAT) are not included therein (see paras. 8 and 18 et seqq.).
   f. In the case of absentee bids, a distinction is made between orders in writing and by telephone (cf. paragraph i below) and bids placed during the live auction via Galerie Kornfeld's website or websites of third parties with whom Galerie Kornfeld cooperates for this purpose ("Live-Internet-Bidding", cf. paragraph ii below). If multiple orders containing the same maximum bid are received, and if that amount is not outbid at the auction, the sale is made to the first such bid received.
      i. Bidders who wish to submit an order in writing or by telephone must send the bid order to Galerie Kornfeld by mail, fax, e-mail or submit the order online via Galerie Kornfeld's website. Orders in writing and by telephone must at least specify the details of the artwork, including the catalogue number and catalogue description (name of artist and title). Orders for written bids must also include the maximum bid in CHF per lot number. Orders for bids by telephone must furthermore specify the phone numbers at which the bidder can be reached at the time of the auction. The forms for such orders can be obtained from Galerie Kornfeld or its website. Orders in writing or by telephone must be received by Galerie Kornfeld by no later than 6 p.m. of the day prior to the respective auction. Galerie Kornfeld reserves the right to disregard orders that Galerie Kornfeld, at its sole discretion, considers unclear or incomplete.
      ii. Bidders who wish to submit their bids via Live-Internet-Bidding must register in good time on Galerie Kornfeld's website or with the third-party providers for Live-Internet-Bidding. Once they have been activated, they can bid in the live auctions electronically via the websites of Galerie Kornfeld or of the third-party providers. Bids are possible up to the personal bidding limit, which can be increased via the websites of Galerie Kornfeld or of the third-party provider upon request before the auction. Galerie Kornfeld reserves the right to reject registration requests for Live-Internet-Bidding via Galerie Kornfeld's website or via a third-party provider without giving reasons. By participating in Live-Internet-Bidding, the bidder accepts the Terms and Conditions for Buyers of Galerie Kornfeld, regardless of whether he participates in Live-Internet-Bidding via Galerie Kornfeld's website or via a third-party provider.
6. Bids at online only auctions may only be submitted via the digital auction platform provided for this purpose. The verification of the registration for an online only auction may take up to 48 hours. Galerie Kornfeld may ban a bidder from participating in an online only auction even if he or she has successfully registered and logged in. Bids at online only auctions are possible up to the personal bidding limit, which can be increased upon request. Specifications regarding the exact procedure of the online only auctions are included in the "Frequently Asked Questions" for buyers (FAQ) and can be obtained from Galerie Kornfeld or on its website. Furthermore, the provisions of Clause 5 lit. a - f above apply by analogy to online only auctions.
7. To the extent permitted by law, Galerie Kornfeld assumes no liability for unexecuted or improperly executed bid orders, be it absentee purchase orders during live auctions or bids submitted in online only auctions. In particular, Galerie Kornfeld assumes no liability for damage caused by technical transmission errors (e.g. inability to establish or interruption of telecommunication or Internet connection, delays in transmission of online bids, failure of the websites of Galerie Kornfeld or third-party providers, the digital auction platform or specific functions of the websites of Galerie Kornfeld or third-party providers etc.) or due to unclear, incomplete or ambiguous instructions. Regarding the specification of the item in absentee bid orders or online only bids, in case of doubt the description of the artwork and not the catalogue number shall prevail.

8. In addition to the hammer price, the Buyer shall pay a premium (buyer's premium) on each auction lot, calculated as follows:
   a. on a hammer price up to and including CHF 500.000: 22%
   b. on a hammer price of CHF 500.000 or higher: 22% on the first CHF 500.000 and 15% on the difference up to the hammer price

   Regarding value added tax: see the "Swiss Value Added Tax (VAT)" section below.
9. The Buyer acknowledges that Galerie Kornfeld may also receive a commission (consignor's commission) from the Seller for its own benefit and account. Galerie Kornfeld reserves the right to pay commissions to third parties from its remuneration.
10. In principle, the Buyer's payment is made by way of wire transfer in Swiss currency. Galerie Kornfeld may at any time refuse to accept cash payment without giving reasons and instead insist on payment by wire transfer. Title to the auctioned item passes to the Buyer only upon receipt of payment of the full hammer price and Buyer's premium (including VAT) by Galerie Kornfeld; however, risk and peril pass to the Buyer already upon the striking of the hammer. The auctioned item will be handed over to the Buyer only after payment has been received in full.
11. A purchased item must be collected by the Buyer, at his or her expense, during business hours within 90 days after conclusion of the auction. During that period, the item remains insured by Galerie Kornfeld at the hammer price (with the standard exclusions applicable to art insurance). Galerie Kornfeld may, at its sole discretion, accept written or e-mail orders from the Buyer for shipment of the purchased item. Shipping is performed by order of the Buyer and at his or her expense and risk. If an item is not collected within 90 days, Galerie Kornfeld is entitled to charge a storage fee. In addition to its other contractual and statutory rights, Galerie Kornfeld may also send the uncollected item to the Buyer, at his or her expense and risk, to the last address provided to Galerie Kornfeld or, if that is not possible, deposit the item with a court, sell it privately, or auction it off subject to no reserve price. Insofar as the European consumer protection regulations are applicable, the costs and risk of any rescission and reversal of the contract shall be borne by the purchaser.
12. The invoice for an auctioned item must be paid no later than 10 days after receipt of the invoice. If the Buyer fails to pay or does not do so on time, Galerie Kornfeld, acting on behalf of the Seller, may either demand fulfilment of the purchase agreement or at any time, without setting a time limit, waive fulfilment of the purchase agreement by the Buyer and withdraw from the purchase agreement or demand damages for non-performance; in the latter case, Galerie Kornfeld is also entitled to sell the item, without regard for a minimum sale price, either privately or by auction and use the proceeds to reduce the Buyer's debt. Should the proceeds exceed that amount, the Buyer has no entitlement thereto. Alternatively, in the event of payment arrears by the Buyer of greater more than 60 days, Galerie Kornfeld can disclose the Buyer's name and address to the Seller. The Buyer bears liability toward the Seller and Galerie Kornfeld for all damage arising from non-payment or payment arrears, including the Buyer's premium and any consignment commission.
13. Until all amounts owed are paid in full, Galerie Kornfeld reserves a lien on all of the Buyer's property in its possession. Galerie Kornfeld is entitled to sell such pledged property in accordance with debt collection law or privately (including self-dealing). The plea of prior realisation of pledged property pursuant to Art. 41 of the Swiss Federal Debt Collection and Bankruptcy Act is excluded.
14. The objects are acquired in the condition that they are in upon the striking of the hammer. Prospective buyers have the opportunity to inspect the items prior to the auction and to examine them and bring in experts with respect to the description and their condition. Complaints after the striking of the hammer are not accepted. The descriptions in the auction catalogue are made to the best of Galerie Kornfeld's knowledge and belief at the time of the preparation of the catalogue. However, they do not constitute warranties, and no liability is accepted for the information contained therein. This applies in particular with regard to origin, authenticity, attributions, periods, markings, signatures, dates, condition, and restorations. The Seller and Galerie Kornfeld exclude any and all warranty for defects of title or quality and any and all liability arising from mandate and agency. Expert reports attached to the items or obtained by Galerie Kornfeld are nothing more than expressions of opinion for which any and all liability is excluded. The indicated prices are nonbinding estimates.
15. It is explicitly noted, and the bidder accepts, that video and/or audio recordings and/or internet protocols of the auction may be made for quality assurance or evidentiary purposes.
16. Regarding the processing of the bidder's personal data, reference is made to Galerie Kornfeld's privacy statement (www.kornfeld.ch). The privacy statement is an integral and binding part of these terms and conditions.
17. The contractual relations between Galerie Kornfeld and the Buyer and between the Buyer and the Seller are governed by the laws of Switzerland. The exclusive **place of performance** and the exclusive place of jurisdiction for those contractual relations is **Bern.**

Swiss value added tax (VAT)

18. Galerie Kornfeld charges VAT to the Buyer as due pursuant to the provisions of law and to the regulations of the Swiss Federal Tax Administration. In particular, the following provisions apply.
19. VAT (currently 7.7%) is charged on the Buyer's premium.
20. VAT (currently 7.7%; for books currently 2.5%) is due on the hammer price plus Buyer's premium in the case of items identified by a star (*) before the catalogue number.
21. VAT on the Buyer's premium or, as the case may be, on the hammer price plus the Buyer's premium will be refunded if the Buyer provides evidence by submitting the corresponding export declaration form that the item has been exported.



Cover:
Detail of *Baie des Anges*,
catalogue number 30

GALERIE KORNFELD · BERN