



Teachers Pack

CHAGALL

Modern Master

8 June – 6 October 2013

INTRODUCTION

CHAGALL: IN THE NORTH WEST 2013 EXHIBITION AND EVENTS PROGRAMME

PARTNERS

Tate Liverpool, Manchester Jewish Museum,
Manchester Art Gallery and Manchester
Metropolitan University

EXHIBITIONS

CHAGALL: MODERN MASTER

Tate Liverpool
8 June – 6 October
£10 (concessions and family tickets available)
£5 schools

CHAGALL, SOUTINE AND THE SCHOOL OF PARIS

Manchester Jewish Museum
20 June – 24 November
£3.95 / £2.95 concessions

For more information about Chagall
in the Northwest please see website:
<http://creativetourist.com/chagall>

Marc Chagall (1887–1985) is one of the greatest artists of the last century. *Chagall: Modern Master* brings together more than sixty paintings and a selection of works on paper and is the first major exhibition of the Russian artist's work in the UK for over fifteen years. It takes a fresh look at Chagall's work, tracing his development from the 'naïve' folkloristic narratives of his early career, towards his unique poetic style combining Fauve, Cubist, Expressionist and Suprematist influences while reflecting his native Jewish Russian culture.

The exhibition focuses on Chagall's period in Paris before the First World War and the years he spent in his native Russia around the time of the Revolution in 1917. The universal, timeless themes of these early works - including love, suffering and death – formed the core of his art for the remainder of his long career.

This pack traces the development of Chagall's highly personal visual language during his early years, with focus on key works from the exhibition. It is designed to support teachers

and educators in planning a visit to *Chagall: Modern Master* with a collection of ideas, workshops and points for discussion. The activities are suitable for all ages and can be adapted to your needs before, during and after your visit.

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A special school group price for exhibitions is available if you book and pay at least two weeks in advance.

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MARC CHAGALL: EARLY INFLUENCES

Marc Chagall was born Myshe Shagal in 1887 to a Lithuanian Jewish family in the neighbourhood of Vitebsk in the Pale of Settlement, a restricted area of Imperial Russia where Jews were allowed permanent residency. Vitebsk was a picturesque shtetl town with a population of about 66,000 half of which was Jewish. Built mostly from wood, little of the town survived the years of occupation and destruction of World War II. The Hasidic culture of the *shtetl* community would assert a lifelong influence on his Chagall's art.

Jewish children were denied access to state education however, Chagall's mother bribed officials to allow him entry into Russian high school. Here he was introduced to drawing by a fellow student and avidly copied images from books. He decided that his future lay in art and sought tuition from respected realist artist, Yehuda Pen in Vitebsk. Pen taught him the rudiments of draughtsmanship and encouraged the young artist to emphasise the poetic Jewish narrative of his work. Nevertheless, Chagall pursued his own unique approach to representation rather than the naturalism of his master.

In 1906, Chagall managed to obtain the necessary documents from a non-Jewish friend which would enable him to study at St Petersburg, the centre of Russia's art scene. Here, he discovered the theatre and the works of avant-garde European artists such as Paul Gauguin. His education continued at the free-thinking school of Nikolai Roerich who promoted the study of Russia's rich tradition of icon painting alongside modern art. Between 1908 and 1910, Chagall was a student of Léon Bakst at the Zvantseva School where he was introduced to the bright palette of Matisse and the Fauves. Whilst in the capital city, the young artist discovered works of the old masters such as Rembrandt at the Hermitage Museum. When Bakst left Russia to work on stage designs for the Ballet Russe, Paris in 1910, Chagall returned to Vitebsk for the summer. Here he met future wife, Bella and worked on a number of important canvases showing scenes from Hasidic life including *Birth* 1910 which depicts a Russian family assembled to welcome a new arrival.

In 1911, Chagall secured funding from a St Petersburg patron to enable him to move to Paris. One of the first works that he executed

here revisited the subject of *Birth* 1910 and the contrast between the two versions demonstrates the rapid development of the young artist during this period. The 1911 work shows his assimilation of French avant-garde styles such as Cubism and Fauvism with a new approach to handling space and more adventurous use of colour. The muted and muddy tones of the earlier rustic scene have been replaced by bolder blacks and warmer pinks in the Paris painting which helps to unify the composition. It also focuses attention on a smaller, more intimate family group of mother, midwife and father who stealthily carries his baby to the crib.

When he arrived in Paris, Chagall was overwhelmed by the vibrant modern city. On the one hand he was excited about the new art he discovered there, but on the other he was far from home, he spoke little French and was homesick for his family and Bella, his fiancée. His art reflects these mixed emotions as he combined influences of his Russian-Jewish heritage with the styles of the French avant-garde. *The Yellow Room* 1911 incorporates the naïve style of Russian folk art with expressive colours and

MARC CHAGALL: EARLY INFLUENCES

brushstrokes of European modernism. The image of rural peasant life recalls Vincent van Gogh's paintings of his yellow house in Arles. Its heightened colour and the distorted perspective of the room add to the scene's emotional intensity. The open door reveals a view of a Russian village bathed in moonlight, while the samovar with three cups suggests that the table is set for a missing guest – perhaps the artist who missed his home.

Chagall was eager to absorb all he could from the new art that he discovered in Paris and his crudely executed *Self Portrait (Head with Nimbus)* 1911 reflects the current trend of Neo-Primitivism. Many contemporary artists, including Picasso and Matisse took inspiration from the art of other cultures, such as Oceanic carvings and African masks. The thickly applied paint or impasto creates a raw intensity and gestural energy which suggests rather than describes the artist's features. The cloud-like forms across the face could represent the artistic process: Chagall said, 'if I create from the heart, nearly everything works; if from the head almost nothing.' Chagall's use of unnatural colour and primitive drawing techniques as a means of conveying

strong feelings is evident in one of the first paintings he made in Paris, *The Green Donkey* 1911. Its unusual arrangement of flattened forms and ambiguous treatment of pictorial space, recalls Gauguin's Breton works and helps to evoke a fantastical scene. Its affinities with German expressionism was recognised by the art dealer Herwarth Walden who exhibited this and other paintings by Chagall in his Berlin gallery, *der Sturm* alongside works by *Die Brücke* and *Der Blau Reiter* artists.

MARC CHAGALL: EARLY INFLUENCES

ACTIVITIES

FIND out about Paul Gauguin, Vincent van Gogh and Henri Matisse. Discuss how Chagall may have been influenced by these artists' work.

DISCUSS the impact of colour in art. Distribute black and white copies of Chagall's *The Yellow Room* 1911 or *The Green Donkey* 1911 and ask your students to fill in the outlines with different colours to evoke moods such as sadness, happiness, anger, fear etc. Compare results and discuss their choice of colours.

LOOK at some examples of self-portraits by a range of artists eg Dürer, Rembrandt, Picasso, Paul Gauguin, Vincent van Gogh, Andy Warhol, Frieda Kahlo, Sarah Lucas. What does the artist tell you about himself/herself? Create your own self-portrait – what style/colour/media can you use that says something about you?

COMPARE artists' rooms eg Chagall's *The Yellow Room* 1911, Van Gogh's *Bedroom in Arles* 1888, Matisse's *Harmony in Red (The Red Room)* 1908, Cassatt's *Little Girl in a Blue Armchair* 1878. Discuss style, colour, mood and imagine being in these rooms. Write a description of what the rest of the room might look like.

PARIS: MAKING OF A MODERN MASTER

During his first year in Paris, Chagall recreated Vitebsk in his art many times. He explained, 'with these pictures I create my own reality for myself, I recreate my home.' He retained links with Russia through his affectionate scenes of peasant life, such as *The Green Donkey* 1911 and *I and the Village* 1911, but he used the visual language of modernism combined with his own developing vocabulary and personal imagery.

The city of Paris came to represent 'lumière-liberté', in his terms, or 'light, freedom, the sun, the joy of living.' Eager to embrace all aspects of contemporary art, Chagall enrolled at the Academie La Palette where 'Salon Cubists,' Le Fauconnier and Metzinger offered tuition. For the first time in his career, he attended life drawing classes and as a result produced a series of uncharacteristic nude paintings, full of raw energy and sexuality. A new sense of freedom is expressed in these compositions as he addressed a subject that rarely features in traditional Russian art employing a range of styles. Every inch of the surface of *Nude in the Garden* 1911 is covered with vibrant brushstrokes, reminiscent of Renoir and the Impressionists' paintings

which he had recently discovered at the Galerie Durand-Ruel, Paris. In contrast, *Nude with Comb* 1911–12 combines a Cubism treatment of form with the primitivism of Russian folk art.

The influence of Cubism, which made its emphatic public debut at the *Salon des Indépendants* in 1911, is also evident in *Still-Life* 1911–12. The Cubists generally chose traditional genres for their investigations of form and pictorial space which were often monochrome. Chagall preferred to create from his imagination or based on his own experience, so found this approach to art unappealing. In his biography, he recalled, 'I detested realism and naturalism...and reducing everything that they depicted to a mere geometry... I was seeking liberation.' Nevertheless, he discovered a way of adapting Cubism to suit his personal means of expression and by using planes of colour to unify his compositions.

The *Soldier Drinks* 1911–12 appropriates the fragmented forms of Cubism in order to evoke the physical and mental state of

a Tsarist soldier billeted with his family during the 1904–5 Russo-Japanese war. The disparity of scale between the soldier and the dancing couple on the table suggests a transition between memory, past and present. The soldier's hat is blown from his head by the impact of explosions in the night sky, visible through the window behind him. The stability and security of his life and traditional values, symbolised by the Russian samovar on the table beside him, are literally being shattered.

In 1912, Chagall moved to a studio known as La Ruche (The Beehive) near Montparnasse, an area populated by Jewish émigré artists. Chagall preferred the company of writers and poets during this period and *Homage to Apollinaire* 1912 pays tribute to his circle of friends amongst the Parisian intelligentsia. The dedicatory inscription credits Guillaume Apollinaire, writer and tireless supporter of the artist's work; dealer Herwarth Walden; critic Ricciotto Canudo and poet Blaise Cendrars.

The kaleidoscopic painting, *Half-Past Three (The Poet)* 1911, is thought to be a portrait of The Russian poet Mazin who often

PARIS: MAKING OF A MODERN MASTER

visited Chagall's studio in the early hours of the morning. The spinning head of this Futurist-inspired figure could be a literal representation of the Yiddish idiom 'fardreiter kop' which means 'turned head' and is used to describe a state of giddiness bordering on craziness. The reasons for the poet's mental condition could be explained by the fragments of a love poem on his lap. Aided by a bottle of wine, Mazin is transported to the realms of creativity by his muse.

The greatest influence on Chagall's art during this period was Robert Delaunay, evident in the organisation and colour of his later Parisian works. The French artist is associated with an off-shoot of Cubism which became known as Orphism. Chagall's overlapping planes of vivid colour in *Paris through the Window* 1913 and his use of contrasting cool and warm tones in works such as *The Dancer* 1913 were possible inspired by Delaunay's theories of 'pure painting.'

ACTIVITIES

FIND out about Cubism – who were the key artists? What did they paint? How did they represent objects? How did Cubism influence Chagall's work?

MAKE your own Cubist images by drawing objects from different viewpoints and then superimposing each sketch on top of the previous one to give a synthesised result.

CREATE a kaleidoscopic image by dividing a drawing up into facets of colour. You could choose a figurative sketch to work from or an abstract shape. You could make a collage with geometric planes of colour to give a similar effect.

RUSSIA: WARTIME VITEBSK

Following the opening of his first solo exhibition at Herwarth Walden's Der Sturm Gallery in Berlin in 1914, Chagall travelled to Vitebsk. He intended to wed Bella and then to return to Paris with her, but the outbreak of the First World War extended his stay in Russia.

His reunion with Bella inspired a surge of double portraits where their faces often overlap and bodies become entwined. *Lovers in Blue* 1914 depicts the romantic couple as performers in the *Commedia dell'Arte* with Bella dressed as Columbine and Chagall as Harlequin. Their lips combine to form a single mouth and heads form the shape of a heart. Chagall often expressed the sheer exuberance of their emotions by depicting either or both of the lovers floating in the air. In *The Promenade* 1917–18 Bella sails above him like a kite, anchored only by her husband's tight grasp.

In contrast to these wildly euphoric paintings, Chagall also created more naturalistic studies of his family in Vitebsk. *The Strawberries, or Bella and Ida at the Table* 1916, depicts an intimate domestic scene with his wife

and baby daughter. *David* 1914 is an affectionate study of his younger brother which captures his intense concentration as he strums a mandolin.

Chagall's sense of confinement during the war found its expression in landscapes which seem to highlight the differences between the vibrant city of Paris, where he longed to return and 'sad and grey' Vitebsk. A typical painting of this period, *The House in Grey* 1917 is a naturalistically rendered, but rather dull scene which is literally shaken up by the artist. The undulating foreground and unusual cloud formation seems threatens the town's tranquillity.

Through a series of pen and ink drawings, Chagall documented the impact of war on the life of his community with simple images and humanity. In contrast to the colourful and imaginative Paris works, their black and white lines capture the Russian involvement with a sense of immediacy as he witnessed the departure of local men, torn from their loved ones to join the troops. Chagall also depicted the brutal realities of war as these men returned home from active service, swathed

in bandages and carried on stretchers at Vitebsk station.

Many Jewish refugees arrived in or passed through Vitebsk during the war. In his biography, Chagall discloses his urge to 'keep them safe...by having them all put in my canvases.' *Over Vitebsk* 1914 features a bearded man with a sack who appears to be floating above the town. This may allude to the archetypal wandering Jew, as the Yiddish term '*luft mensch*' (meaning 'floating') is often used to describe someone who is not tied down or with fixed abode. It could also represent a literal translation of the idiom '*gegen iber di heisen*' or 'going over the houses' used to describe door-to-door begging which was common in wartime Vitebsk due to the abject poverty amongst eastern European refugees.

The religious figures represented in Chagall's art tend to be elderly men who evoke a strong sense of history and tradition. The artist employs the intense palette of his Paris period in *The Jew in Red* 1915 to endow this dishevelled refugee with strength and dignity while the Hebrew verses inscribed in the

RUSSIA: WARTIME VITEBSK

background emphasises that he is a learned and spiritual man. Though a non-practicing Jew, he became determined to preserve the life and rituals of his Hasidic community at a time when they were increasingly threatened. He did this with affection and by applying the visual language that he had developed in Paris. *Man with a Torah* 1915 shows a Jew who is literally bowled over backwards by the power of the sacred text that he clutches protectively to his breast.

Chagall did not merely document the effects of war, a number of works also convey his personal anxiety. The contemplative mood of *The Poet Reclining* 1915 may relate to his fears at a time when conflict was being fought on Russian soil. *The Mirror* 1915, painted in Petrograd where Chagall briefly took an office job to escape conscription, expresses the tension and fear experienced by the artist and his wife during this period of uncertainty. The miniature portrait of Bella with head buried in her arms conveys a sense of claustrophobia and terror. The mirror is used to expand pictorial space and to reflect an alternative world where the scale of everyday objects becomes amplified and colours transformed.

With its nightmarish qualities and psychological overtones, the painting seems to pre-empt the surrealist work of Magritte.

ACTIVITIES

FIND out about the First World War. Which countries were involved? How did it affect the lives of ordinary people? Read war poetry about WWI or watch a film that depicts it. Which artists represented the war in their work?

DISCUSS the impact of war on Chagall's art. What did he paint? Who did he paint? How did he paint? Discuss his use of colour during this period. What does he tell you about life in Vitebsk during the war?

FIND examples of floating figures in Chagall's art. What mood is expressed in these paintings? Make your own images of floating characters in the style of Chagall. Paint a balloon or make a mobile of floating figures!

RUSSIA: POST-REVOLUTION

The Bolshevik Revolution of 1917 granted full citizenship to the Jewish populace for the first time. Chagall welcomed this freedom and revelled in the accompanying artistic revolution in Russia. He was keen to absorb the new Soviet-approved art of Constructivism and made a number of atypical works in response to the collages of Alexander Rodchenko and Varvara Stepanova such as *Collage* 1921.

Constructivism abandoned autonomy and free expression in favour of industrial, angular forms which celebrated the new world of technology. Chagall's art relied on depicting people, emotions, imagination and evocations of the past. Although he supported the Revolution he could not commit himself fully to Constructivism. Nevertheless, he did incorporate some elements into his own visual vocabulary (for example the background to his mural, *An Introduction to the Jewish Theatre* 1920) and *Profile at the Window* 1918 demonstrates subversive humour as he inserted a cartoon-like face into a typical Constructivist framework, thereby turning it into a window.

In 1918, Chagall accepted the post of Commissar of Arts for Vitebsk which resulted in his founding of the Vitebsk People's Art College. He employed the services of a range of tutors, including his old teacher Yehuda Pen and the contemporary artists El Lissitzky and Kazimir Malevich. However, Chagall's lyrical individualism and adherence to figurative subjects conflicted with the Soviet approved styles of Constructivism and Suprematism. Although he supported these movements and felt that there was room for many forms of expression to co-exist at the college, this view was not shared by his peers and Chagall resigned from his post in 1920 and moved to Moscow.

Chagall's most important commission in Moscow was for the Yiddish State Theatre where he designed the sets and costumes for three one-act plays by contemporary Yiddish writer, Sholem Aleichem. He also decorated the walls of the 90 seat auditorium with a series of lively murals which recreate the atmosphere of a Jewish festival.

The largest of the panels, *Introduction to the Jewish Theatre*, is filled with a cast of

characters – some portraits and others relating to Aleichem's plays. At the middle of the scene is the artist himself, holding a palette and being presented by the theatre director Abram Efros to stage director Aleksei Granovsky. Above Chagall's signature, the image of a man urinating on a pig is believed to be a message of abuse aimed at abstract artist Kazimir Malevich. As a further insult, Chagall has appropriated the geometric forms of Malevich's Suprematism as a playground for his revellers.

Four panels were hung together to represent the muses of the theatre: *Music, Dance, Drama and Literature*. Chagall's personification of Music revisits the subject of a violinist which he first painted in 1908 and which subsequently became a favourite motif in his art. He was inspired by the main character of *Tevye the Milkman*, 1894 by Sholem Aleichem and Chagall's paintings in turn suggested the title of the Broadway musical *Fiddler on the Roof* 1964 which was based on the same novel.

Dance is represented by a stout but energetic woman who seems to burst into the picture

RUSSIA: POST-REVOLUTION

plane with gusto, her movements accentuated by the swirling shapes of the background. She claps her hands to the accompanying folk music suggested by the traditional instruments which seem to be suspended in space around her. The lack of traditional perspective and disparity of scale helps to capture the sense of exultation and sheer abandonment of the dancer.

Drama is represented by the *badchen* or professional jester who entertains at Jewish weddings. His role is to create a party mood as guests arrive whilst preparing them for the more serious mood of the marriage ceremony. In the panel, he appears to be scrambling onto a chair to deliver his mock lecture to the couple. Chagall recalled in *My Life*, 'I like to weep a little when the badkhn sings and cries in his high-pitched voice: "Bethrothed, bethrothed! (sic) Think of what awaits you!" Another Jewish character, the *sofer* appears in the Literature panel. He is the scribe who transcribes sacred texts and also acts as calligrapher for important documents such as marriage contracts. Bent over his scroll, he is totally absorbed in the act of bringing his stories to life for the reader. The first words

to appear on his parchment are 'amol iz geven' (once upon a time), the opening of Yiddish folktales and the character of the white cow behind him bellows the artist's name in Hebrew.

Uniting these panels was *The Wedding Feast* which was hung above the four muses, close to the ceiling. The extended still life painting imitates the architectural friezes found in classical buildings. It is also reminiscent of trestle tables used at banquets. It depicts traditional Jewish food such as *challah* (braided bread) with chickens and fishes decorating the plates to symbolise fertility. The wedding is ever present in Yiddish drama and it provides a theme for the theatre murals as a whole. It also carries a potential political statement. Shloyme Mikhoels, one of the leading actors of the era and a close friend of the artist stated, 'we will go on as people, we will continue to celebrate weddings.'

The final wall of the auditorium, which became known as 'Chagall's Box' was occupied by *Love on the Stage*. In contrast with the colourful frenzy of the adjacent walls of the theatre, this panel appears delicate

and almost translucent. It was conceived of as an imaginary reflection of a performance taking place on the stage, with two ethereal dancers emerging from an almost abstract setting, described by Chagall as a 'modern couple twirling all over the stage.'

ACTIVITIES

FIND out about Constructivism, Suprematism and Abstract art. Did Chagall make any paintings in these styles?

MAKE your own Constructivist collage using geometric shapes and colours. You could incorporate tickets or other “real life” objects as Chagall did with his collage. Watch videos of Jewish weddings on YouTube. Find out about the ceremony and discuss the Chagall’s representations of wedding scenes in his murals.

DESIGN murals for your classroom. Work in teams to create a series of panels to represent the subjects you are studying eg maths, literature, music, art etc Make your own version of The Wedding Feast – create a long frieze in the form of a banquet and each student could contribute a painting of a favourite meal or dish.

WORK IN FOCUS: THE GREEN DONKEY 1911



Marc Chagall *The Green Donkey* 1911
Chagall © / © ADAGP, Paris and DACS, London 2013

WORK IN FOCUS: *THE GREEN DONKEY* 1911

Chagall recalled:

'I left my native land in 1910. At that moment I decided that I needed Paris. I came because I sought the light of Paris, its freedom, its refinement and the skills of the craft. Paris lit up my shadowy world like the sun... I did not forget the country where I was born. On the contrary. I saw it more clearly.'

The style and subject of this painting reflects the artist's preoccupation with folk traditions, particularly those of his Russian Jewish Heritage. This was amongst the first works made by Chagall in Paris. In the modern, sophisticated city, he often experienced nostalgia for his homeland where the farm represented the centre of life.

The inclusion of animals in Chagall's paintings often alludes to memories of his childhood, particularly visits to his uncle's farm where the creatures all had names and were considered part of the family. This may have influenced Chagall's anthropomorphic treatment of domestic animals in his art and here the green donkey has an unnerving human grin.

The unusual arrangement of flattened forms and ambiguous treatment of space recalls the work of Paul Gauguin, particularly his paintings of Breton peasant life. The unnatural colours of the green animals against a blue background contribute to the dreamlike quality of the image. While this scene may relate to a folk story, no specific narrative for the green donkey has been identified.

The painting's affinities with German expressionism, namely the use of exaggerated colour and primitive drawing techniques as a means of expressing emotion, was recognised by the art dealer, Herwarth Walden. He exhibited this and other works by Chagall in his Berlin gallery, Der Sturm alongside works by Die Brücke and Blau Reiter artists.

ACTIVITIES

WRITE a story or poem with the title 'The Green Donkey' based on this painting.

RESEARCH Fauvism and Expressionism. Discuss the use of colour and line in the works of Kirchner, Matisse, Derain etc. Could these artists have influenced Chagall?

DISCUSS anthropomorphism in folk tales and fairy stories. How many stories can you think of with animals as the main characters? Make your own illustrations for stories such as The Three Bears, Little Red Riding Hood, Brer Rabbit etc in the style of Chagall.

MAKE a copy of *The Green Donkey* and use different colours. What effect would a red, yellow or blue donkey have on the mood of the scene? Experiment!

WORK IN FOCUS: *I AND THE VILLAGE* 1911

Influenced by memories of his Hasidic life in Vitebsk, Chagall abandons natural colour, scale, the laws of perspective and even gravity in *I and the Village* in favour of a kaleidoscopic, arrangement of dreamlike visions across the picture plane.

The life of a rural community is suggested by a man with a scythe, an upside-down violinist, woman milking a cow, a collection of houses and a church. These gentle, interlocking images suggest the mutual dependence of community and nature which is reinforced by the linked gaze of man and beast over a flowering sprig or Tree of Life.

Chagall's multifaceted approach to pictorial space was inspired by the broken planes of Cubism, but his interpretation of this art movement was highly personal. As with all of the new forms of expression that he encountered in Paris, he learned from other artists and then absorbed what he needed into his own unique visual language. His version of Cubism is vibrant, colourful, and highly personal rather than objective, geometric and monochromatic. His adaptation of the art of the Parisian avant-garde society

was nostalgic, magical and imaginative. 'For the Cubists,' Chagall explained, 'a painting was a surface covered with forms in a certain order. For me a painting is a surface covered with representations of things... in which logic and illustration have no importance.'

ACTIVITIES

WRITE a poem based on the dreamlike images of *I and the Village*.

CREATE a collage with faceted shapes and images cut from magazines or downloaded from the internet to represent your favourite village, town or city.

WORK IN FOCUS: *PARIS THROUGH THE WINDOW* 1913



Marc Chagall *Paris Through the Window* 1913
Chagall © / © ADAGP, Paris and DACS, London 2013

WORK IN FOCUS: *PARIS THROUGH THE WINDOW* 1913

'The sun of art shone only in Paris. It seemed to me then... that there can be no greater revolution of the eye than that I experienced on my arrival in Paris.'

Chagall celebrates the modern city using the overlapping planes of vivid colour that was characteristic of Orphism, an off-shoot of Cubism. This short-lived art movement was created by his friend Robert Delaunay in 1912. Delaunay also painted a series of window views of Paris during this period, featuring the Eiffel Tower which became a symbol of modernity for many artists. The canvas is littered with emblems of the brave new world, such as the railway in the middle of the cityscape and a parachutist who sails into the scene (the first successful jump from an aeroplane took place in 1912).

The split couple floating past the window may refer to his fiancée Bella in Russia who was constantly in his thoughts. Similarly the Janus image in the foreground may refer to Chagall's divided loyalties between his growing love for Paris to the west and his nostalgia for his homeland in the east.

ACTIVITIES

FIND out about Orphism. Discuss Delaunay's window views of Paris. Compare them to Chagall's painting. Create a view through a window using paint, photography or collage. Add your own personal touches. Use your imagination!

RESEARCH the Eiffel Tower, When was it made? Why was it built? Find examples of this landmark in other artists' work.

COLLECT images with different views of a modern landmark – eg a building, art work or sculpture. Make a cubist representation of this landmark by integrating these views.

FURTHER RESOURCES

BOOKS

Chagall: Modern Master (exhibition catalogue)
Tate Publishing, 2013

Marc Chagall, *My Life*
Peter Owen Ltd; 3rd Edition, 2010

Monica Bohn-Duchen, *Chagall*
(Tate Introductions Series)
Tate Publishing, 2013

Simonetta Fraquelli, Angela Lampe and
Monica Bohn-Duchen, *Chagall Modern Master*
Tate Publishing, 2013

Jackie Wullschlager, *Chagall: Love and Exile*
Allen Lane, 2008

WEB

www.jdsmithfineart.com/chagall_biography.html

www.youtube.com/watch?v=P7vMEamBWIY&feature=endscreen&NR=1

www.thejewishmuseum.org/exhibitions/JewishTheaterUSSR

www.ago.net/explore-the-exhibition/

SCHOOLS EVENTS

Chagall Studio Workshops

Key stages 2 and 3 for a limited period only:
8–12 July and 23–27 September

Workshops are available at two
timeslots during this period: 10.00–12.00
or 13.00–15.00

Working with artist Michelle Leigh, pupils
will have the opportunity to explore the
themes of journey and memory through a
range of printmaking techniques to create
their own sketchbooks and prints

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