

PRESS KIT
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Ceramics

MARC CHAGALL



ONLINE CATALOGUE RAISONNÉ
MARCCHAGALL.COM

MARC CHAGALL'S CERAMICS

The catalogue raisonné of Marc Chagall's ceramics is now available online at marcchagall.com. A research project carried out by the Association des Amis de Marc Chagall, it lists 350 ceramics. In-depth research in the Marc and Ida Chagall Archives has made it possible to trace their creation and establish a unique survey. Immersed into the heart of the artistic revival in the South of France in the 1950s, this exploration of working with clay is an invitation to discover or rediscover Chagall's work and the Vallauris ceramist painters through a lavishly illustrated digital catalogue and previously unpublished academic texts.

When Chagall returned from exile in 1948, he settled in the South of France. Inspired by the ceramics Pablo Picasso was making in Vallauris, in 1949 he began working in clay and producing his own pieces. The artist took part in the revival of ceramic-making in Antibes, Vence and then the pottery town of Vallauris, where he became a leading player. His inspired, singular work in clay includes 350 known pieces made from 1949 to 1972. While his earliest pieces at the Remparts studio in Antibes and Poterie

du Peyra in Vence were influenced by local culinary pottery, the vases, plates, plaques and wall ceramics made at the Madoura studio in Vallauris reflect great creative freedom that moved away from traditional practices. Chagall's fruitful collaboration with Suzanne Ramié (1905-1974) allowed him to break away from the norms of traditional ceramics. The result was anthropomorphic and zoomorphic vases with monumental power, sculptural shapes, transparent enamels and pastel added after firing. In keeping with the multidisciplinary approach he pioneered in the 1950s and 1960s (sculptures, stained glass, tapestries, mosaics), Chagall constantly forged new links between media, starting a symbolic dialogue with the land of his roots and the skills of craftsmen and renewing his pictorial practice by experimenting with materials.

"The very earth on which I walk is so luminous. It looks at me tenderly, as if calling to me."

Marc Chagall



FIG. 1

FIG. 1

MARC CHAGALL, *GREEN GOAT*, 1950, PINK OCHRE CLAY, DECORATED WITH OXIDES, ENGRAVED WITH KNIFE AND DRYPOINT NEEDLE, UNDERGLAZE, 28.5 X 32.8 X 3.8 CM, PRIVATE COLLECTION © ADAGP, PARIS, 2024



FIG. 2

FIG. 2

MARC CHAGALL, *MAUVE VASE*, 1962, WHITE CLAY, DECORATED WITH OXIDES AND SLIP, ENGRAVED WITH KNIFE AND DRY POINT, PARTIAL ENAMEL WITH BRUSH, UNDERGLAZE, 43 CM, PRIVATE COLLECTION © FABRICE GOUSSET/ADAGP, PARIS, 2024



FIG. 3

CERAMIC PAINTERS AND SCULPTORS IN THE SOUTH OF FRANCE IN THE 1950S

FIG. 3

MARC CHAGALL, *STUDIO AT THE LES COLLINES VILLA, VENCE, CIRCA 1951* PHOTO BY PHILIPPE HALSMAN © PHILIPPE HALSMAN ESTATE 2024

In the 1950s, the South of France saw the emergence of a constellation of modern painters and sculptors, eager to sink their hands into clay and enhance the brilliance of enamel. They included Braque, Brauner, Chagall, Léger, Lurçat, Picasso, Pignon, Prinner, Ozenfant and many others. With its rich tradition of culinary pottery, Vallauris became a magnet for artists, although other towns were also known for their ceramics, including Antibes, Dieulefit, Biot and La Borne. In Vallauris, they worked primarily at the Madoura and Tapis Vert studios.

After returning from years of exile in the United States, Chagall gradually settled in the South of France and began producing his first ceramics in 1949-1950. He made this adopted homeland his own by enriching his pictorial vocabulary, introducing themes directly based on the surrounding landscape into his ceramics: the mystery of land and sea united under the sun (see *Madonna with Tree*, 1951; *Still Life with Fish*, 1952). But clay, color and light seem to have been Chagall's real means of putting down roots as he explored the contrasts between glossy and matte finishes, glazed and unglazed clay, light and shadow in his ceramics. The artist saw a connection between the fertile land of the South and his homeland. "It suddenly seems to me that this light-colored earth calls out from afar to the dark earth of my native Vitebsk," he said in a 1950 interview with Georges Charensol. He continued to evoke Russian folk art and his hometown, with its emblematic little houses, in ceramic pieces such as *Peasant at the Well* (1952-1953) and *The House* (1952).

To find out more, see the article "The Promised Land of beauty: ceramic painters and sculptors in the South of France in the 1950s" at this [link](#).



FIG. 4

FIG. 5

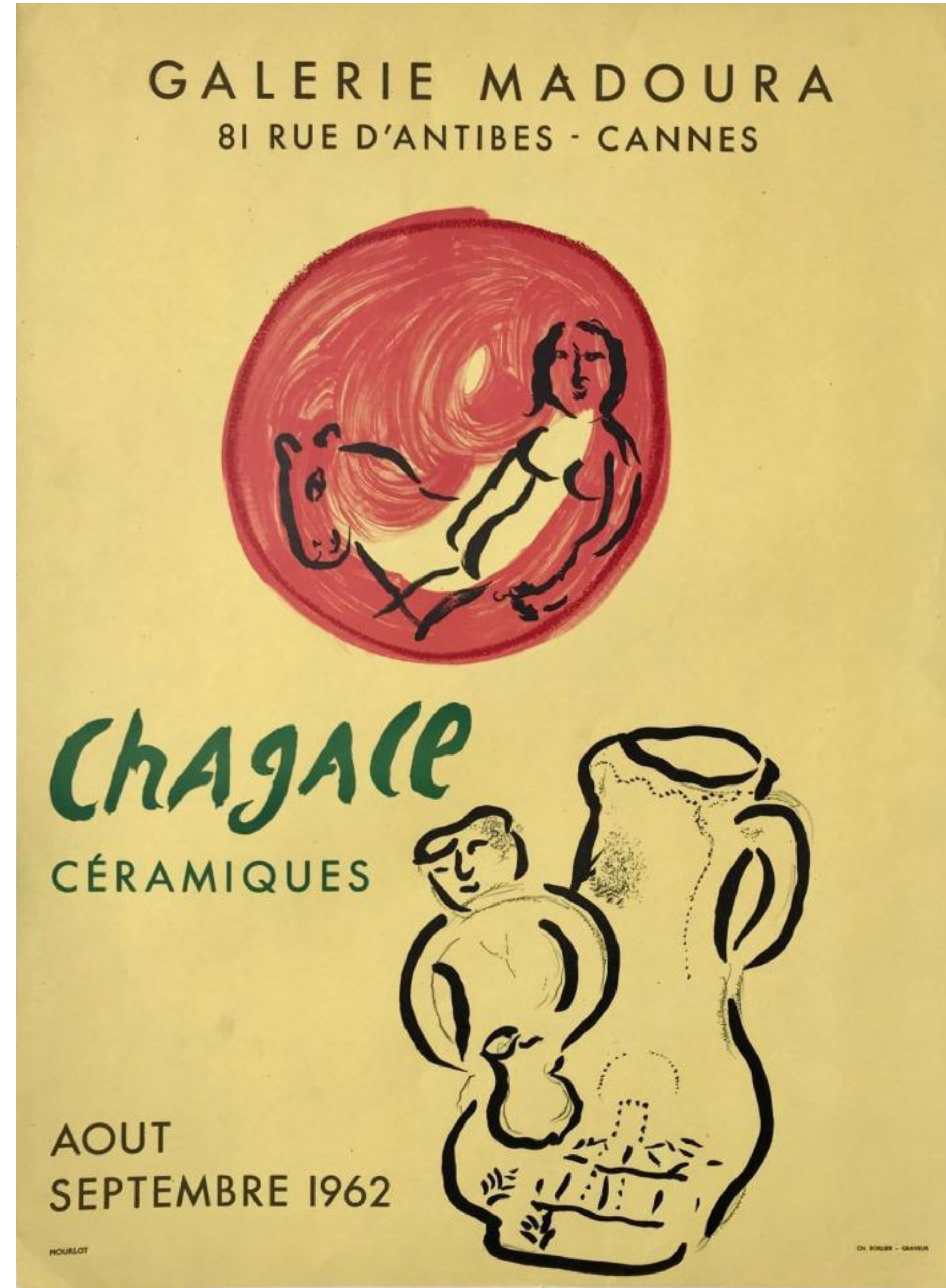


FIG. 4

MARC CHAGALL, *PEASANT AT THE WELL IV*, 1952, WHITE CLAY, DECORATED WITH SLIPS AND OXIDES, ENGRAVED WITH KNIFE AND DRYPOINT NEEDLE, UNDERGLAZE, INTERIOR LINED WITH GLAZE, 33.2 X 26.5 CM, PRIVATE COLLECTION © ADAGP, PARIS, 2024

FIG. 5

POSTER OF THE EXHIBITION "CHAGALL: CÉRAMIQUES", THE MADOURA GALLERY, AUGUST-SEPTEMBER 1962 © ADAGP, PARIS, 2024



FIG. 6

THE MADOURA STUDIO IN VALLAURIS

FIG. 6

CHAGALL WORKING ON THE VASE *WOMAN WITH BLUE DONKEY* AT THE MADOURA STUDIO, 1962 © ALL RIGHTS RESERVED, MARC AND IDA CHAGALL ARCHIVES, PARIS.

Art and craftsmanship came together at the Madoura studio in Vallauris, giving rise to many ceramics by artists who have contributed to its posterity. Chagall worked with the studio from 1951 to 1971.

In 1938, Suzanne Ramié (née Douly), a textile designer trained in ceramics by Jean-Baptiste Chiapello, rented a disused culinary pottery factory in Vallauris. Suzanne and Georges Ramié founded the Madoura studio there in 1940. The name is taken from the first two letters of the words “Maison Douly Ramié”. Madoura pieces designed by Suzanne Ramié, who updated culinary pottery, had caught Pablo Picasso’s eye during a 1946 ceramics show at the Nérolium in Vallauris. He began working with the studio the following year. Many other artists were keen to try their hand at this age-old craft, including Matisse, Chagall, Baya and Brauner.

Chagall, who said “the very earth on which I walk is so luminous”, wanted to “use this earth as the ancient craftsmen did” (exhibition catalogue: *Marc Chagall: Sculptures, Ceramics, Etchings for the Fables of La Fontaine*, Curt Valentin Gallery, New York, November 18-December 13, 1952). As a ceramist, Chagall worked with skilled, talented artisans at the Madoura studio and made many dishes, vases, wall ceramics and shaped pieces, including *Elias’s Chariot* (1951) and *The Lovers and the Beast* (1957), revealing his mastery of ceramics. The shaped pieces (like *Large Figures*, 1962), which Chagall made only with Madoura, are highly technical and so different from utilitarian forms that they look like astonishing terracotta sculptures.

To find out more, click [here](#) to read the article “The Madoura studio in Vallauris”.



FIG. 7



FIG. 8



FIG. 9

FIG. 7 AND 8

MARC CHAGALL, *LARGE FIGURES*, 1962, WHITE CLAY, DECORATED WITH OXIDES, ENGRAVED WITH A KNIFE AND DRYPOINT NEEDLE, UNDERGLAZE, 47.5 X 39 X 23 CM, PRIVATE COLLECTION © FABRICE GOUSSET/ADAGP, PARIS, 2024

FIG. 9

MARC CHAGALL, *ELIAS'S CHARIOT*, 1951, RED OCHRE CLAY, TERRACOTTA PROOF, 32 X 24 X 26 CM, PRIVATE COLLECTION © FABRICE GOUSSET/ADAGP, PARIS, 2024



FIG. 10



FIG. 11

FIG. 10 AND 11

MARC CHAGALL, *THE LOVERS AND THE BEAST*, 1957, RED CLAY, DECORATED WITH SLIPS AND OXIDES, DRYPOINT ENGRAVING, 32.5 X 22 X 18 CM, MUSÉE NATIONAL MARC CHAGALL, NICE © ADRIEN DIDIERJEAN, RMN-GRAND PALAIS (MUSÉE NATIONAL MARC CHAGALL)/ADAGP, PARIS, 2024



FIG. 12

SUZANNE RAMIÉ AND MARC CHAGALL

FIG. 12

MARC CHAGALL AND SUZANNE RAMIÉ © ALAIN RAMIÉ COLLECTION



FIG. 13

FIG. 13

SUZANNE RAMIÉ, *RING VASE*, 1956, FAIENCE, H. 58 CM, STAMP, COLLECTION MUSÉE MAGNELLI, MUSÉE DE LA CÉRAMIQUE, VALLAURIS, INV. 1997-18-1 © SYLVAIN DELEU

Suzanne Ramié played a key role in the postwar revival of pottery workshops, becoming the leading figure of ceramics in the South of France. Her sculptural forms, defying the boundary between ceramics and sculpture, and her monochrome matte and gloss glazes set her apart from all the other Vallauris craftsmen. These reinvented architectural or volumetric forms gave rise to hybrid, biomorphic human figures and three-footed animals and found their quintessence in the *Ring Vase* (1956). With its archaic force and distant echoes of antiquity, this imaginary world redefined a Mediterranean modernity that ran counter to the styles developed by other studios. After trying his hand at ceramics in different local studios, Chagall began collaborating with Madoura and Suzanne Ramié in 1951. He worked on existing forms or created his own, modeling some of them by hand, and rejected many of the smoother, more regular turned forms that Picasso preferred. Madoura's experimental spirit and Suzanne Ramié's creativity fostered the creation of complex one-off pieces with fantastic, hybrid shapes that defy the rules of firing and explore the material's fragility, as well as the addition of pastel and chalk after firing. Chagall's work at Madoura from 1951 to 1971 attests to his trust in and admiration for the techniques used in the studio.

To find out more, read the article "Suzanne Ramié, trial by fire" at this [link](#).

A PROJECT CARRIED OUT BY THE ASSOCIATION DES AMIS DE MARC CHAGALL

The Association des Amis de Marc Chagall was created in 2019 to defend and promote the artist's work and renown. Its main purpose is to disseminate and inventory his oeuvre by publishing the official catalogue raisonné, with the support of the Comité Marc Chagall and the Marc and Ida Chagall Archives, providing a comprehensive overview of the artist's creative work and the techniques with which he experimented.

The association also manages the Marc and Ida Chagall Archives, made available by the artist's heirs. Comprising thousands of letters, documents and photographs, this is the largest documentary reference collection devoted to Chagall, contributing to a better understanding of his work. It is accessible on request for scientific and artistic research.

The marcchagall.com website was conceived and designed by:

- **Ambre Gauthier**, director of the catalogue raisonné, archives and website
- **Sofiya Glukhova**, researcher
- **Quitterie Touzet du Vigier**, researcher
- **Eva Belgherbi**, archivist

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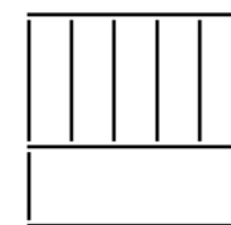
chagall

du XX^e siècle

FLEGER

des Alpes-Maritimes

Pichot



L'AIR ARTS

Cité Falguière Paris

reciproque



**VISUAL
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MARC CHAGALL, *STILL LIFE
WITH FISH*, 1952, OCHRE
CHAMOTTE CLAY, DECORATED
WITH SLIPS AND OXIDES,
ENGRAVED WITH A KNIFE
AND DRY POINT NEEDLE,
UNDERGLAZE, 27.6 X 30.2 X
1.5 CM, PRIVATE COLLECTION
© FABRICE GOUSSET/ADAGP,
PARIS, 2024



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THE PRESS**

MARC CHAGALL, *DAVID AND BATHSHEBA WITH THE MOON*, 1952, WHITE CLAY, DECORATED WITH SLIPS AND OXIDES, DRYPOINT ENGRAVING, PARTIALLY ENAMELED WITH A BRUSH, UNDERGLAZE, 46 X 19,5 CM, PRIVATE COLLECTION © FABRICE GOUSSET/ADAGP, PARIS, 2024



**VISUAL
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THE PRESS**

MARC CHAGALL, *SAMSON
BREAKING THE COLUMNS
OF THE TEMPLE*, 1950, BEIGE
CLAY, DECORATED WITH
OXIDES, ENGRAVED WITH
A KNIFE AND DRYPOINT
NEEDLE, UNDERGLAZE, 32.5 X
28 CM, PRIVATE COLLECTION
© FABRICE GOUSSET/ADAGP,
PARIS, 2024



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MARC CHAGALL, *ROOSTER*,
1954, WHITE CLAY, DECORATED
WITH OXIDES ON WHITE
ENAMEL, ENGRAVED WITH A
KNIFE AND DRYPOINT NEEDLE,
48 X 23 X 35 CM, PRIVATE
COLLECTION © FABRICE
GOUSSET/ADAGP, PARIS, 2024

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MARC CHAGALL, *ROOSTER
AT NIGHT*, 1950, COLORED
CLAY, DECORATED WITH
SLIP AND OXIDE ON BLACK
SLIP, DRYPOINT ENGRAVING,
PARTIALLY ENAMELED WITH
A BRUSH, 26.7 X 22.8 CM,
PRIVATE COLLECTION © ART
DIGITAL STUDIO/ADAGP, PARIS,
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MARC CHAGALL, *THE CROWNED BEAUTY AND THE BEAST WITH ANIMALS*, 1962, WHITE CLAY, DECORATED WITH SLIPS AND OXIDES, BRUSHED ENAMEL, ENGRAVED WITH A KNIFE AND DRYPOINT NEEDLE, INTERIOR LINED WITH A SLIP, 38.5 X 25.5 CM, GALERIE DE L'INSTITUT © ADAGP, PARIS, 2024



**VISUAL
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MARC CHAGALL, *BLACK VASE*,
1955, WHITE CLAY, DECORATED
WITH OXIDES ON BLACK
SLIPS, DRYPOINT ENGRAVING,
UNDERGLAZE, 38 X 29 X 21
CM, MUSÉE NATIONAL D'ART
MODERNE, PARIS © FABRICE
GOUSSET/ADAGP, PARIS, 2024

**VISUAL
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THE PRESS**

MARC CHAGALL, *LA
FONTAINE'S FABLES: THE FOX
AND THE GRAPES*, 1950, OCHRE
CLAY, DECORATED WITH SLIPS
AND OXIDES ON ENAMEL,
ENGRAVED WITH A KNIFE AND
DRYPOINT NEEDLE, 22.7 X 19.7
X 2.5 CM, PRIVATE COLLECTION
© FABRICE GOUSSET/ADAGP,
PARIS, 2024





**VISUAL
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THE PRESS**

MARC CHAGALL, *THE LOVERS
AND THE BEAST*, 1957, WHITE
CLAY, DECORATED WITH
SLIPS AND OXIDES, DRYPOINT
ENGRAVING, 34 X 24 X 17
CM, PRIVATE COLLECTION ©
FABRICE GOUSSET/ADAGP,
PARIS, 2024





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MARC CHAGALL, *PERSIAN
PLATE*, 1955, RED OCHRE
CHAMOTTE CLAY, DECORATED
WITH SLIPS AND OXIDES,
DRYPOINT ENGRAVING,
UNDERGLAZE, 36 CM, PRIVATE
COLLECTION © FABRICE
GOUSSET/ADAGP, PARIS, 2024

**VISUAL
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THE PRESS**

MARC CHAGALL, *BLUE
DONKEY*, 1954, RED CLAY,
DECORATED WITH SLIPS AND
OXIDES, ENGRAVED WITH A
KNIFE AND DRYPOINT NEEDLE,
PARTIALLY ENAMELED WITH
A BRUSH, 30 X 21 CM, PRIVATE
COLLECTION © ADAGP, PARIS,
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