



Chagall (French Edition)

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Marc Chagall (Vitebsk, 1887 – Saint-Paul-de-Vence, 1985)

Chagall est né dans une famille juive de stricte obédience pour laquelle l'interdit de représentation de la figure humaine avait valeur

de dogme. Après un échec à l'examen d'entrée à l'école des Arts et Métiers du baron Stieglitz, Chagall intègre plus tard celle fondée par

la Société impériale d'encouragement des Beaux-Arts dirigée par Nicolas Roerich.

En 1910, il s'installe à Paris qui sera son «second Vitebsk ». Chagall retrouve à la Ruche de nombreux compatriotes attirés, eux aussi, par le prestige de Paris. Lipchitz, Zadkine, Archipenko, Soutine qui maintiendront, autour du jeune peintre, le parfum de sa terre natale. Les auteurs des premières études sur Chagall relevaient déjà que Paris avait influencé sa manière picturale, avait apporté une nervosité frêle et une netteté aux lignes qui répondent avec assurance et justesse à la couleur et pour beaucoup, la commandent. L'observateur le plus attentif, le plus passionné, se révèle parfois incapable de distinguer le Chagall «de Paris » du Chagall «de Vitebsk ».

L'artiste n'est pas contradictoire ni «dédoublé », mais il demeurerait constamment ouverts, regardant en lui et autour de lui, considérant le

monde environnant, les idées de son époque, les souvenirs du passé. Chagall est doué d'une sorte «d'immunité stylistique », il

s'enrichit sans rien détruire de sa propre structure. Il s'enthousiasme, apprend en toute ingénuité, se défait de la maladie juvénile, mais sans perdre son «authenticité ». Parfois, c'est comme s'il regardait le monde à travers le prisme magique de l'école de Paris.

Alors il engage un jeu tout en finesse et en sérieux avec les découvertes du tournant du siècle, alors l'adolescent se considère, ironique et songeur, dans un miroir où s'unissent tout naturellement les acquis picturaux de Cézanne, la spiritualisation fragile de Modigliani, les rythmes complexes des plans qui rappellent les expériences des premiers cubistes (Autoportrait devant le chevalet, 1914).

Cependant, au-delà des analyses qui, aujourd'hui, éclairent les sources judéo-russes du peintre, les filiations formelles héritées ou

empruntées, mais toujours sublimées, une part de mystère demeure dans l'art de Chagall. Ce mystère tient peut-être à la nature même de

cet art qui puise dans le souvenir.

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