

Retrospective Exhibition of Marc Chagall at the Grand Palais – 12/12/1969

00:00:03

Dominique Bromberger: The light in Provence. Did it not have an influence on you?

00:00:06

Marc Chagall: Listen, listen... The light in Paris is incredible. Corot and Monnet, all that, it's here. But the light of France, the light of the South of France, is an incredible light, dangerous and captivating. Not everyone can live down there, but it's great. You have to deserve it. I mean, I can't say too much, because you'll see at the exhibition, there are ceramics and everything I'm doing now is difficult. But an incredible light is the light of the Mediterranean. It's a whole story down there.

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Dominique Bromberger: Didn't that light in Provence, I would say, turn you into a fauvist? But it still led you to give more radiance to your palette, didn't it?

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Marc Chagall: Let's not talk about radiance. If you're born with radiance, shall we say, you have it. You can't lose it. I don't know what might have fallen on your head. You don't lose your radiance if you're born with a certain radiance. It's true that I was dark in my hometown, in my home country. It was Paris that lit up, not only myself, but all the painters in the school of Paris. They came a little dark even, I'm sorry, I remember the name of Van Gogh or the others. They had been dark. It's Paris. Paris is what lit them up.

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Music: ["Paris violin" song by Michel Legrand]: La rue de la Harpe / et la Contrescarpe / à l'heure où le jour se fait vieux / s'offrent des musiques / à plier boutique / des musiques à fermer les yeux / Les rues se changent en jardins / les marronniers en musiciens / Paris Verlaine aux sanglots longs / Paris ce soir se fait violon / Paris violon / Paris violoncelle / Paris garçon / Paris Jouvencelle / j'ai ta chanson / au cœur qui chancelle / comme un ballon / un ballon sur une nacelle / Paris violon / Paris violoncelle / sous les chansons / que tu amoncelles / nous balançons / sur la balancelle / qui donne son nom / au bord de la Seine / La la la la / Paris violoncelle / La la la la / Paris Jouvencelle / La la la la / au cœur qui chancelle / sous les violons / les violons de tes violoncelles / Paris violon / Paris violoncelle / Paris néon / aux milles étincelles / Paris chanson / au coin des ruelles / l'accordéon / ce soir te fait belle / La la la la

00:03:46

Yves Mourousi: Marc Chagall, for a lot of French people, for a lot of people, even around the world, you are considered a painter attached to the sacred.

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Marc Chagall: Since childhood, I've always looked at the sky, the clouds. I was always looking out the window, the clouds, and maybe that's why I was attracted to stained glass. Because it was through the window that color came in. It always seemed like something divine came through the window. That's why there are so many windows in my paintings. And afterwards, when I traveled, when Vollard commissioned me to do the Bible in 1925, let's say, when I went to Palestine in 1930 to see it, to research the documents, as they say. I discovered the place that really gave me an incredible impression and it was Palestine. And I

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did the Bible and I read the Bible beforehand. When I read the Bible before, like a town school, like everyone reads it. But I considered that to be an incredible thing from a poetic standpoint.