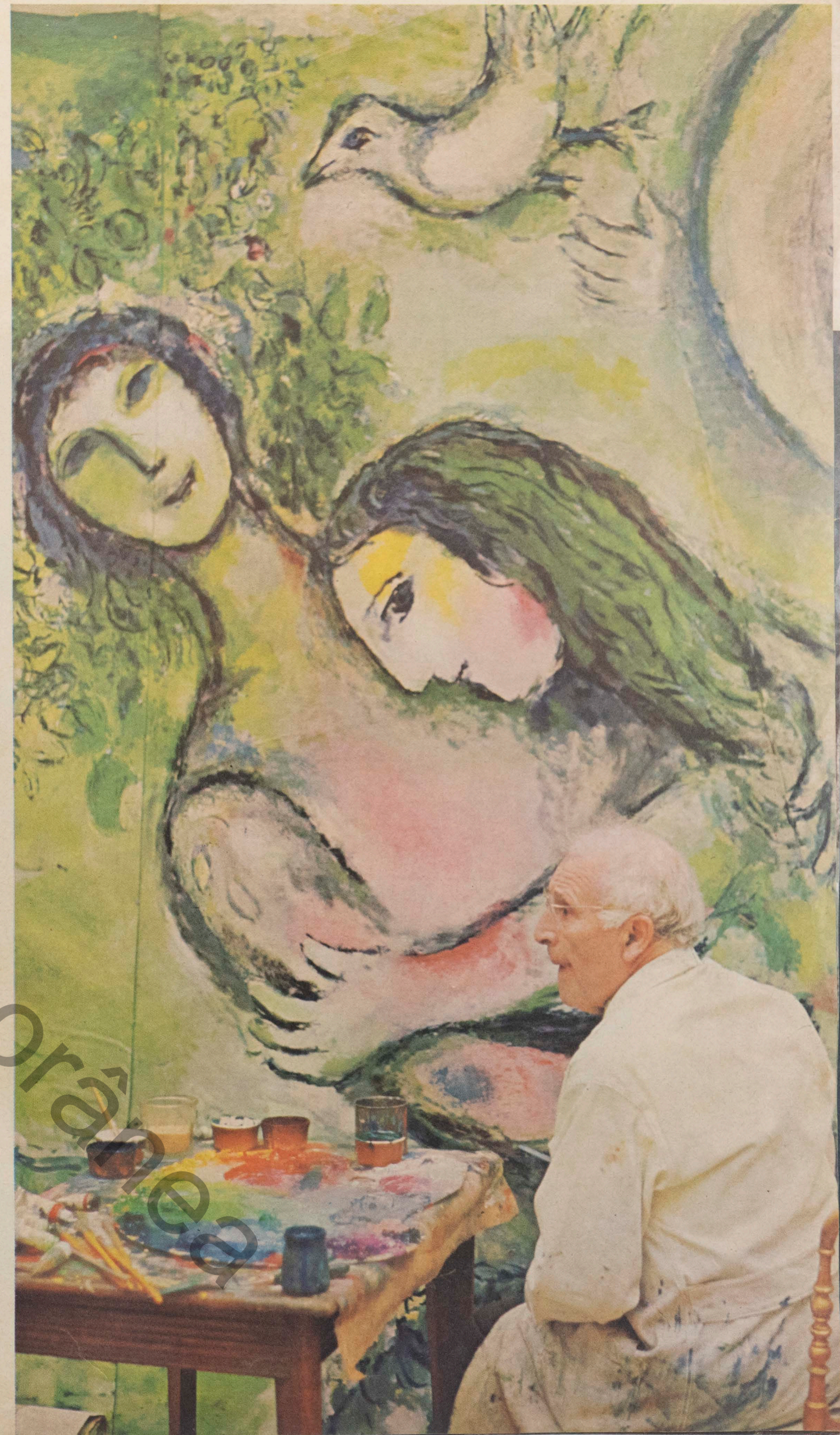


At 77, a great modern artist achieves two memorable works

MARC CHAGALL'S BIG

YEAR



I get up each day and I have no idea of what I am going to do. I am very worried. Then I work. Then I go to bed and still worry and say I haven't worked enough. It's always the same."

Marc Chagall, who utters this complaint, is about the last man in the world to worry about not working enough. He is 77 now, and this autumn unveiled two monumental new works, superb additions to the vast

amount of art he has created in the past half century.

One is an intricate stained-glass window installed in the United Nations Secretariat Building in New York. The other is a ceiling for the Paris Opera that throbs with all the colors of a spring bouquet. Because of its huge size, shape and setting, the ceiling made particular demands on Chagall's versatility and ingenuity. Steps in its creation are shown on the following pages.

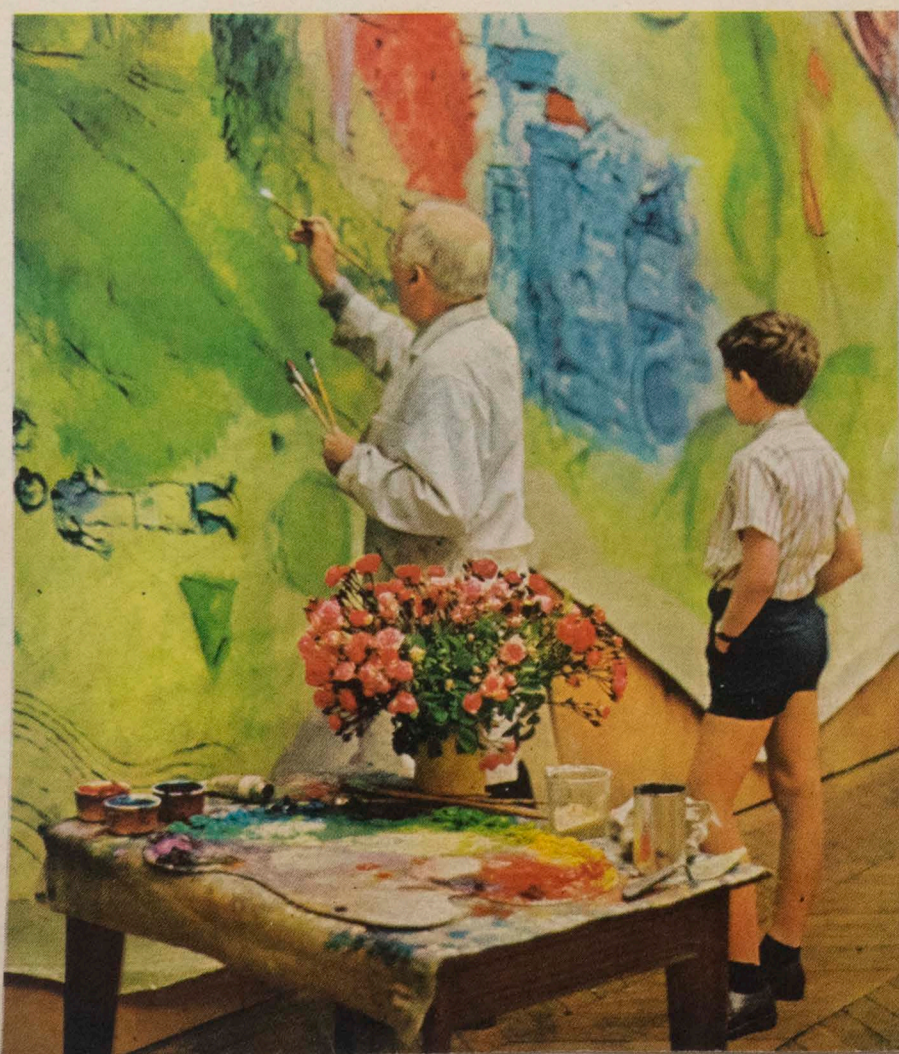
In Paris (above) Chagall and assistant work on *Boris Godunov* and *Magic Flute* panels for Paris Opera ceiling. At right he ponders over a detail of the panel depicting Berlioz' *Romeo and Juliet*.

DOUBTS, PROBLEMS AND A BACK THAT



In Gobelins studio Chagall paints the panels that represent ballet *Giselle* (above), and *Romeo and Juliet* (below). Looking on is his grandson Piet, 11,

who had come on a visit to help celebrate the painter's 77th birthday. Chagall always keeps some fresh flowers in his studio to consult as a color guide.



The idea for the Paris Opera ceiling came to André Malraux, French minister of culture, when he was at the Paris Opera two years ago with President de Gaulle. He glanced up at the undistinguished painting on the ceiling, brooded about it and decided to ask Chagall to do a new one.

But Chagall was reluctant. The problems and work were formidable.

On the rounded surface there could be no beginning or end for the work; it would have to flow over a surface 50 feet in diameter. A separate design would have to be made for the dome's center from which the chandelier hangs. The edges had to be scalloped to allow for ornamented indentations.

But Malraux and Chagall's wife persuaded him to try. After 100

CREAKED

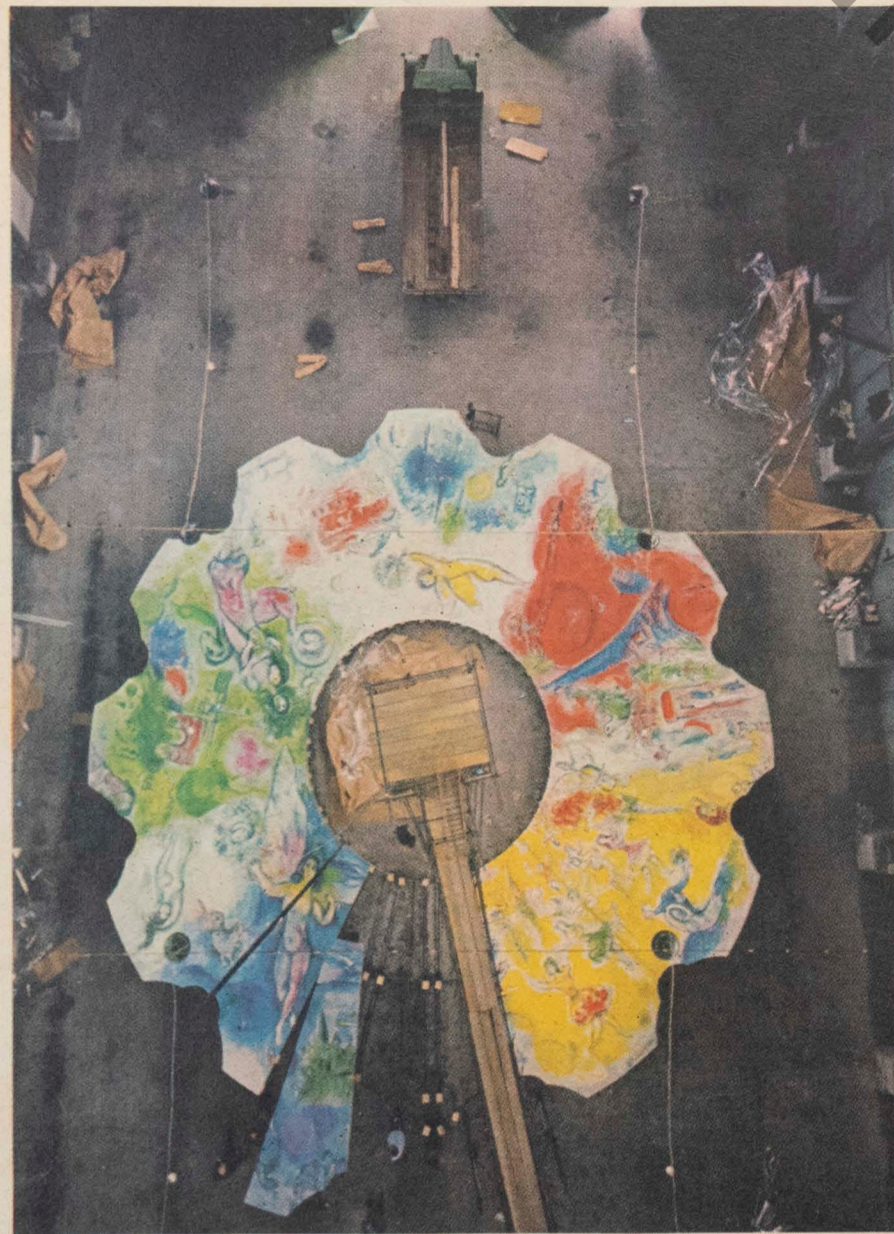
sketches he finally got one he liked. Last January at the Gobelins tapestry works in Paris, assistants began blocking out the design. In April, Chagall moved in himself to apply the paint. At first the canvas panels were stretched out on the floor, but when his back began to creak from bending over, he had them stretched up on the walls. In four months, the painting was done.



Chagall adds the finishing strokes to *Romeo and Juliet* panel (left). At right of table is sketch of ceiling. Assistant (below) studies sketch while standing on *Giselle* canvas. At left is Stravinsky's *Firebird* and at far right is *Magic Flute*. On wall at top of picture are three enlarged photographs of ceiling sketches.



GLUED, SLICED AND SET IN PLACE



Finished canvases were transported to an airplane hangar (above), glued onto plastic slabs and cut into 24 slices. At Opera, Chagall supervises the trial

installation of first slab a few inches beneath the existing ceiling (below). Installed (right), Chagall's ceiling gleams like a giant jewel in its opulent setting.



VIVID NEW STAINED GLASS FOR THE U.S.

Chagall started working with stained glass late in his career and his vivid recent pieces are in the U.S. The Rockefeller family commissioned the John D. Rockefeller Jr. memorial window for the family church in Pocantico Hills, N.Y. (*below*) after they had seen the 12 stained glass windows Chagall had created for Israel.

Chagall's major new work in stained glass was installed this fall at the United Nations in New York—a 12x15-foot window dedicated to Dag Hammarskjöld and his 15 companions who died in a plane crash in 1961. Shades of blue predominate in it because Chagall feels that "blue is the color of love and of peace." On the right side of the window he has symbolized prophets and martyrs who have died for peace. On the left are depicted motherhood and people fighting for peace. In the center is peace itself, portrayed by an angelic head emerging from a Chagallian bouquet to kiss a child.

Chagall did the window without any fee—as he had done the Opera ceiling. The work abounds with the sloe-eyed farm animals and the figures floating through air that Chagall delights in painting. Through it all flows the exuberant spirit of the ageless Chagall, celebrating the joy and the mystery of life.



Chagall depicted story of the Good Samaritan in a 9x15-foot stained glass window he designed for Union Church.

