

# P. Signac



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PAUL SIGNAC (1863-1935)  
PAINTINGS, WATERCOLORS,  
DRAWINGS AND PRINTS.

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PAINTINGS, WATERCOLORS,  
DRAWINGS AND PRINTS.  
ROBERT LEHMAN COLLECTION  
DRAWINGS GALLERIES.

George Szabo

The Metropolitan Museum of Art  
New York



Paul Signac and his friend Georges Seurat were the founders and the chief proponents of the Neo-Impressionist group of artists, the most prominent force in French art from 1886 until 1891. This exhibition represents the complete holdings of Paul Signac's work in the Metropolitan Museum of Art, the majority of which are in the Robert Lehman Collection. Parallel to this show, drawings and oil sketches of Seurat from New York collections are exhibited in the galleries of the Department of Drawings.

Robert Lehman was very fond of Signac's art. He appreciated the dignified serenity and exact organization of the compositions, and he admired the free-flowing arabesques of line and the brilliance of the colors. Mr. Lehman acquired several oils and dozens of watercolors by Signac during the long years of his collecting. Many of these were given to museums and friends, but a considerable group of the artist's works remained in the collection at the time it entered the Metropolitan Museum. Therefore, it seemed natural that as part of our program of making available to the public larger segments of the Robert Lehman Collection, an exhibition of Paul Signac's works should be organized. Furthermore, for the first time, we have included in this exhibition the Signac holdings of other departments of the Museum. The drawings and oil sketches of Georges Seurat from the Robert Lehman Collection are naturally all included in the Seurat exhibition.

My thanks go to the Department of European Paintings, the Department of Drawings, and the Department of Prints and Photographs for the loans, and for the help they provided for this catalogue. The Department of Paper Conservation restored a large drawing of La Rochelle, and did all the necessary rematting for the exhibition. The entire staff of the Robert Lehman Collection participated in the preparation and mounting of the exhibition, and in the compilation of the catalogue.



## CHRONOLOGY

- 1863** Born on November 11 in Paris.
- 1882** Takes up painting; meets Guillaumin. On the prow of his first boat he paints the names of Manet, Zola, Wagner.
- 1884** Exhibits in the first Salon des Indépendants.
- 1886** Paints on the Seine, Collioure, Concarneau. Exhibits in Paris, Brussels.
- 1892** Arrives in St. Tropez.
- 1896** First trip to Holland.
- 1899** Publishes his book *D'Eugène Delacroix au Néo-Impressionnisme*. Produces his prints.
- 1904** Exhibition at Galerie Druet in December; Fénéon writes the preface to the catalogue.
- 1905** Trip to Venice.
- 1906** Second trip to Holland.
- 1907** Trip to Istanbul. Owns his eighth boat, the *Sinbad*.
- 1908** Second trip to Venice.
- 1913-1919** Lives and works in Antibes.
- 1913** Exhibition at Galerie Bernheim-Jeune, Paris.
- 1920-1930** Lives and works in Paris, Brittany, Vendée. Paints watercolors in more than 200 French ports and harbors.
- 1927** Publishes book on Jongkind by Crés in Paris.
- 1930** Retrospective exhibition at Galerie Bernheim-Jeune, Paris.
- 1931** Exhibition at the Carnegie Institute in Pittsburgh.
- 1931-1935** Works in Paris, Brittany; more watercolors of ports.
- 1935** Corsica. Writes an article, "Le Sujet et la Composition en Peinture," for the *Encyclopédie Française*.
- 1935** Dies on August 15 after a short illness.



Paul Signac was born in 1863 into a well-to-do Parisian family. His father owned a saddler's shop, and among his ancestors was a sea captain. Owing to the prudent investments of his family, Signac was financially independent throughout his life. While some of his fellow artists struggled and were hampered by meager means, he owned a house on St. Tropez on the French Riviera from 1882 on, and maintained a studio in Paris. He could afford to travel widely. He made not only frequent painting excursions in France but also several trips to Holland, Venice, Istanbul, and London. Signac inherited from his sea-captain ancestor a love of the sea and sailing. During his life he owned several sailboats, and he entertained his friends on them frequently.

Unlike Seurat, Signac had no formal art training. His first works were influenced by Manet and Guillaumin. (Some of Guillaumin's paintings are exhibited in the Grand Gallery of the Robert Lehman Collection.) Seurat and he first met in 1884 at the founding of the Groupe des Artistes Indépendants. With other artists such as Charles Angrand and Henri-Edmond Cross, they formed this group to express their rebellion against the principles and rules of the official Salon. Furthermore, they wanted to secure for themselves a permanent means of exhibition. Signac, Seurat, and their fellow artists rebelled also against the Impressionists. They decried the Impressionists' devotion to the representation of the fleeting moment, their undisciplined hedonism of color, and their unregulated, romantic brushstrokes. As a consequence of their first association, they later founded the Société des Artistes Indépendants, which was one of the main forces and chief outlets for progressive art until the outbreak of World War I.

Signac, independent and totally immersed in the ideas of the new art, devoted himself entirely to the promotion of Neo-Impressionism. He sought out artists of other groups. In 1885 he introduced Seurat and the other Neo-Impressionists to Camille Pissarro, and in 1887 he met Van Gogh and explained to him the new theory of color. At his villa in St. Tropez, Signac and his friend Cross played hosts to painter friends and acquaintances from Paris. Among their visitors were Henri Matisse, Louis Valtat, and Pierre-Albert Marquet, who as members of the Fauves played a leading role in French art in the decade preceding World War I. (Works by these artists from this period are represented and exhibited in the Robert Lehman Collection. Cf. George Szabo, *The Robert Lehman Collection, A Guide*, nos. 108, 111-113).

Signac maintained a public role both in art and politics. First as Vice-President of the Indépendants, and later (from 1908 until his death in 1935) as President, he guarded and promoted the high standards of this exhibition society. He wrote many articles about the aims and credo of the Neo-Impressionists, and published two important books with erudite interpretations of the works of Eugene Delacroix and Johan Jongkind. He claimed that both artists were predecessors of Neo-Impressionism.



In the daily discussions during his painting excursions, and in his writings, Signac clearly formulated and propagated the theories of the Neo-Impressionists. They proposed to practice disciplined order of the brushstroke, to use scientific theory of color, and to return to the more formal compositional rules of the past. Signac expressed their aims very clearly: "Neoimpressionism is the systematic decomposition of colors, their fusion with the aid of the spectator's eye--The technique employed by these painters has nothing to do with impressionism: to the degree that the technique of the latter is instinctive and instantaneous, that of the neoimpressionists is deliberate and constant--The neoimpressionists, like the impressionists, have nothing but pure color on their palette, but they repudiate absolutely all mixture of color."

As Signac and Seurat, and others of the group, developed this color theory, they practiced with it a new brush technique: small dabs of paint, sometimes dots (in French, *points*; hence they are sometimes called Pointilists), were put on the canvas with a well-calculated, orderly, and mechanical regularity. These small dabs of paint were the vehicles for their colors, unmixed and pure, arranged according to the color theory of their aesthetician-scientist friend, Charles Henry. The Neo-Impressionists' intention was that the colors should not mix or fuse in the viewer's eye. As Robert L. Herbert, one of the eminent interpreters of this period, aptly put it, "They wanted them to fail to mix, because in falling short of fusion the eye was subjected to an intensive vibration."

Along with the new color theory, the Neo-Impressionists practiced a rational clarity in their compositions, which are all organized with clearly designated parts. The figures are sparse and are represented without excessive motions and emotions. The lines are regulated arabesques; they define the main parts of the composition and underline its purpose, because the purpose and effect of a painting, and of art in general, were important to the Neo-Impressionists. With Signac they all shared a deep interest in social conditions, and were concerned with the realities of contemporary life, sometimes going as far as to sympathize with, or to join, anarchist and communist groups.

Thus, Paul Signac's life and art seemingly evolved around four main characteristics: fierce independence, thorough rationality, total devotion to color and line, and the unabated love of the sea. At various times one or more of these dominated his art; all together they produced an oeuvre which is unique. Signac's personality emanates from his inimitable brushstrokes, making his works easily recognizable. His great role and influence on the art of the late nineteenth century, and on that of the twentieth, is more and more recognized. Robert L. Herbert summarizes Signac's oeuvre: "His art proper was at its very best in his marine paintings of the late 1880's and early 1900's, his large seaports of the Fauve period and his late watercolors."

It is not a coincidence that this exhibition includes important works from these three periods. Therefore the following discussion will concentrate

on these important paintings, watercolors, and drawings, and will relate them to his life, theories, and influences. The *View of Collioure* (no. 1) and *Concarneau: Fishing Boats* (no. 3) are excellent examples demonstrating his theory of the division of colors. But the dangers inherent in this technique are also quite recognizable in the *View of the Port of Marseilles* (no. 4). The mosaic-like large square dabs used on this canvas -- a definite influence of the Fauves -- lessen the warm vibration of the colors, and imbue the painting with a somewhat cold and misty feeling. That the technique of dabs, or *points*, could be just as successful in black and white is evident in the two early dotted drawings (nos. 5,6).

Signac's interest in contemporary life is expressed in very subtle ways. The rigid, formal milieu in which the Parisian bourgeoisie lived is reflected in the *Dining Room* (no. 5) and very successfully in the lithograph *Parisian Sunday* (no. 29). He treats with the same subtlety the desolate life of the proletariat in the industrial suburbs, as seen in *Passage du Puits Bertin, Clichy* (no. 6).

Signac's adherence to the rules of Neo-Impressionist theory somewhat eased during the decade before World War I. This is partly due to his travels in Holland and the Mediterranean, but also to the influence of the Fauves. The large drawing of La Rochelle (no. 8), and the watercolor representing the harbor of Rotterdam (no. 9), are the best examples for this period. In the former, the masses of the buildings and lines of the sailboats and sky seem to have preoccupied the artist, while in the latter, he tried to convey the misty, foggy atmosphere of the busy port with larger, broader planes of pure color. His style is even freer in the watercolor from Venice (no. 10).

Signac's works after World War I show a change in both technique and mood. He has freed himself of the restraints of oil painting, the mechanical dabs of the brush, and the much favored and propagated color theory. On the late watercolors, from 1920 to 1930, his pencil and chalk meander freely, and the watercolor flows unrestricted. The lines provide the initial structure for the composition, which is then enlivened with large masses of clear color. "Only the French word *fougue*, meaning impetuosity, dash and spirit, suits the quality of Signac's magnificent late watercolors." (R. Herbert). Many watercolors in this exhibition are worthy of this appraisal. The colorful *Pont Neuf - The Tugboat* (no. 13) and *Pont Royal with the Louvre* (no. 19) are among the best of his Parisian scenes. At this time, Signac returned to some of the locales of his earlier paintings, but with a changed, mellower attitude: *La Rochelle* (no. 17) and *Concarneau* (no. 21) should especially be mentioned here. The change in Signac's attitude is the most evident in the watercolors of large and small ports and harbors (nos. 13, 16, 20, 21, 26, 27, 28). Signac delighted in their tranquility, the large expanses of water and air, and the calmness of the sailboats berthed at the docks. It is as if his spirit and creative mind wanted to rest with his favorite elements, the water and air.

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Paris: Musée du Louvre, 1964.

## 1. View of Collioure, 1887

Oil on canvas, 62.9 x 80 cm.

Signed and dated P. Signac 87 in lower left corner.

Inscribed Op. 165 in the lower right corner.

Prov.: Collection Teissier, 1897; G. Lévy, Paris, 1928; anonymous sale, Hotel Drouot, Paris, October 22, 1943, no. 79, reproduced under the title "Les Andelys."

Exhib.: *Cinquième exposition des XX*, Bruxelles, 1888, no. 10; *Quatrième exposition des Artistes Indépendants*, Paris, 1888, no. 630; *Paul Signac*, Galerie Bernheim-Jeune, Paris, 1930, no. 7; *Paul Signac*, Fine Arts Associates, New York, 1951, no. 1; *The Lehman Collection*, The Cincinnati Art Museum, Cincinnati, 1959, no. 165; *Signac*, Musée du Louvre, Paris, 1963-64, no. 22, repr.; *Impressionist Treasures from Private Collections in New York*, M. Knoedler & Co., Inc., New York, 1966, no. 34, repr.

Bibl.: *Signac*, Musée du Louvre, Paris, 1963-64, no. 22, repr., with complete bibliography on the painting; Françoise Cachin, *Paul Signac*, New York Graphic Society, Greenwich, Conn., 1971, p. 38; George Szabo, *The Robert Lehman Collection, A Guide*, The Metropolitan Museum of Art, New York, 1975, pp. 100-101, repr.

The Robert Lehman Collection, 1975.

This painting is one of twelve Signacs sent to Brussels in 1888, at the invitation of Octave Maus. Ever since this first exhibition, it has always been considered one of the artist's outstanding works. (Cf. Robert L. Herbert, *Neo-Impressionism*, The Solomon R. Guggenheim Museum, New York, 1968, p. 129.) Emile Verhaeren acclaimed in it "Signac's uncontested qualities as a humanist painter." Félix Fénéon wrote admiringly about the "exquisitely golden line" of the whole series but singled out this canvas for its special qualities. He praised "its perspective effects that thrust the sea into the beach at an acute angle, houses harsh as fortresses, absence of greenery, ultimate calm, a blondness infinitely gentle . . . More superbly than ever M. Signac displays his virtues of observation and harmony."

## 2. Place Clichy

Oil on wood, 27.3 x 35.6 cm.

Signed and dated Signac 1889 in lower right corner.

Prov.: Collection of Madame Signac; acquired from Sam Salz, New York, in 1948.

Exhib.: *Paul Signac*, Fine Arts Associates, Otto M. Gerson, New York, 1951, no. 2; *The Lehman Collection*, The Cincinnati Art Museum, Cincinnati, 1959, no. 164; *Paris: Places and People*, New York, 1974, no. 7.

Bibl.: George Szabo, *The Robert Lehman Collection, A Guide*, The Metropolitan Museum of Art, New York, 1975, pp. 93-94, repr.

The Robert Lehman Collection, 1975.

Signac painted the Place Clichy many times in the late 1880s, since it was close to his studio. This small panel captures well the essence of the little square and its busy life. The statue in the background is that of Marshall Moncey, who in 1814, with his soldiers, bravely defended the barricades here against the attacking Cossacks. (Jacques Hillairet, *Dictionnaire Historique des Rues de Paris*, vol. 2, Paris, p. 359)

### 3. Concarneau: Fishing Boats

Oil on canvas, 64.7 x 81.3 cm.

Signed and dated P. Signac 91 in lower left corner.

Inscribed Op. 220 in the lower right corner.

Prov.: Collection of Comte A. de la Rochefoucauld.

Exhib.: *Neuvième exposition annuelle des XX*, Bruxelles, 1892, no. 3; *Huitième exposition des Artistes Indépendants*, 1892, no. 1129; *Deuxième exposition des peintres impressionnistes et symbolistes*, Galerie le Barc de Boutteville, Paris, 1892; *Exposition des peintres néo-impressionnistes dans les salons de l'hôtel Brébant*, Paris, 1892-93, no. 59; *Chefs d'oeuvre des collections parisiennes, Peintures et dessins de l'Ecole Française du XIX<sup>e</sup> siècle*, Musée Carnavalet, Paris, 1952-53, no. 96; *The Lehman Collection*, The Cincinnati Art Museum, Cincinnati, 1959, no. 163; *Paintings, Drawings and Sculpture Collected by Yale Alumni*, Yale University Art Gallery, New Haven, 1960, no. 80; *Signac*, Musée du Louvre, Paris, 1963-64, no. 38.

Bibl.: *Signac*, Musée du Louvre, Paris, 1963-64, pp. 44-46, with full bibliography of previous publications; Françoise Cachin, *Paul Signac*, New York Graphic Society, Greenwich, Conn., 1971, p. 51; George Szabo, *The Robert Lehman Collection, A Guide*, The Metropolitan Museum of Art, New York, 1975, p. 101, repr.

The Robert Lehman Collection, 1975.

In 1892 Signac sent to the exhibition of The Twenty a portrait of Félix Fénéon and a series of five canvases entitled *La Mer, les Barques Concarneau 1891* (*The Sea, the Boats Concarneau*, 1891). This painting, Opus 220, was subtitled by the artist "Allegro maestoso," and "Soir" ("Evening"). The terminology, borrowed from music, indicates the artist's interest in harmony and rhythm, and in the relationship between painting and music. In this approach, he was influenced by the theoretical works of Charles Henry. Signac arranged the divided and combined colors into large, harmonic groups, and then composed them into "melodic" themes with the help of the lines in the painting. The musical qualities of these paintings, including the present one, impressed his symbolist friends and admirers. Antoine de la Rochefoucauld, the first owner of this canvas, wrote of Signac: "He penetrates boldly into the most ideal realms of music."

#### 4. View of the Port of Marseilles

Oil on canvas, 88.9 x 116.2 cm.

Signed and dated P. Signac 1905 in lower right corner.

Prov.: Paul Signac (until 1928); Gaston Lévy, Paris; sale, "Mme. S. et divers amateurs," Galerie Charpentier, Paris, May 9, 1952; Robert Lehman, New York, 1952-55.

Exhib.: *Exposition Paul Signac*, Galerie Bernheim-Jeune & Cie, Paris, 1930, no. 28; *Paul Signac*, Musée National d'Art Moderne, Paris, 1951, no. 25; *Five Centuries of European Painting*, Arkansas Arts Center, Little Rock, Arkansas, 1963, p. 46.

Bibl.: George Besson, *Paul Signac*, Paris, 1935, repr.; Charles Sterling and Margareta Salinger, *French Paintings, A Catalogue of the Collection of the Metropolitan Museum of Art*, vol. 3, New York, 1967, pp. 201-202; Françoise Cachin, *Paul Signac*, New York Graphic Society, Greenwich, Conn., 1971, p. 91, repr.

Department of European Paintings, Gift of Robert Lehman, 1955, 55.220.1.

The Museum's authoritative catalogue describes the painting: "Signac must have painted this view of Marseilles from the north bank of the old port of the city, looking south toward the steep limestone peak upon which stands the basilica of Notre Dame de la Garde. This church was constructed by Espérandieu and consecrated in 1864. It was built on the site of a thirteenth-century chapel and is surrounded by the ramparts of a sixteenth-century fort. It is crowned by a gilded statue of the Virgin, almost thirty feet high, that is familiarly called by the people of Marseilles La Bonne Mère (The Good Mother), a title by which this picture has been known."

#### 5. The Dining Room

Pen and ink on paper, 17.8 x 23.3 cm.

Inscribed in pen P. Signac in the lower left corner.

Also inscribed under the mat: LA SALLE A MANGER.

Prov.: Collection Meunier, Paris; John Rewald, New York; acquired from the sale of the Rewald Collection, Sotheby & Co., London, July 7, 1960, no. 117, repr.

Exhib.: *Paul Signac*, Musée d'Art Moderne, Paris, 1951; *Seurat and his Friends*, Wildenstein Galleries, New York, 1953, no. 51; *Paul Signac*, Museum of Fine Arts, Boston, 1954, no. 25.

Bibl.: *La Vie Moderne*, Paris, April 9, 1887, p. 231, repr.; Peter A. Wick, "Paul Signac Exhibition," *Bulletin of the Museum of Fine Arts*, vol. 52, Boston, 1954, p. 71; John Rewald, *Post Impressionism from Van Gogh to Gauguin*, New York, 1956, p. 109, repr.; Robert L. Herbert, *Neo-Impressionism*, The Solomon R. Guggenheim Museum, New York, 1967, no. 93, drawing mentioned.

The Robert Lehman Collection, 1975.

This elaborate, dotted drawing is possibly a study for one of Signac's most celebrated paintings, *The Breakfast*, or *Le Petit Dejeuner*, in the collection of the Rijksmuseum Kröller-Müller, Otterlo (Cf. Françoise Cachin, *Paul Signac*, New York Graphic Society, Greenwich, Conn., 1971, p. 27). This landmark canvas was painted in 1886-87, and our drawing was published in *La Vie Moderne* in April of 1887; therefore, it can be dated to the last months of 1886. Here, as in the painting, Signac has depicted persons totally devoid of expression, and objects completely isolated in their own shapes, even from the counter-shapes of their own shadows.

## **6. Passage du Puits Bertin, Clichy**

Pen and sepia on paper on cardboard, 24.5 x 36.6 cm.  
Signed P. Signac in lower left corner.

Prov.: Purchased from Krohg, through John Rewald, in 1948.

Exhib.: *Neo-Impressionism*, The Solomon R. Guggenheim Museum, New York, 1968, no. 91.

Bibl.: *La Vie Moderne*, Paris, February 12, 1887, p. 105, repr.; John Rewald, *Post Impressionism from Van Gogh to Gauguin*, New York, 1956, p. 111, repr.; Françoise Cachin, *Paul Signac*, New York Graphic Society, Greenwich, Conn., 1971, p. 38, repr.

Department of Drawings, Purchase, 1948, Harris Brisbane Dick Fund, 48.10.4.

Another dotted drawing with the same composition as an oil painting of the same title, dated 1886 (private collection, Paris). Here, Signac treats the landmarks of an industrial suburb of Paris with the same concern for volume, contour, and color values as in his paintings and drawings of seaports. The gas tanks and factory buildings with their bleak walls surround the three small figures in the foreground, just as the towers of La Rochelle surround the sailboats. But here the buildings dominate and overpower the isolated figures, while in the seaport landscapes the sailboats always convey a sense of freedom. The social consciousness of Signac, manifest in this and related paintings and drawings, has been pointed out by several writers. Thus, this drawing demonstrates the artist's interest in the dotted technique, and is also an erudite statement of the human condition.

## **7. Windmills**

China ink and brush on paper, 29.9 x 37.7 cm.  
Signed in ink P. Signac in lower right corner.

Prov.: Acquired from Le Chapelin Gallery, Paris, in 1961.

Bibl.: Unpublished.

The Robert Lehman Collection, 1975.

This drawing is not dated, but it can be assumed that the artist made it during his second journey to Holland, in 1906. Its style is closely related to dated drawings of this period. Moreover, the long row of windmills is very reminiscent of those in Overschie, which appear in several drawings by the artist dated to 1906. (Cf. George Besson, *Paul Signac*, Paris, 1954, no. 37.)

## 8. La Rochelle

China ink and brush on paper, 70 x 100 cm.

Signed and dated Paul Signac 1912 in lower right corner.

Prov.: Galerie Druet, Paris; Galerie Bernheim-Jeune, Paris; acquired from sale at Hotel Drouot, Paris, June 22, 1949, no. 64.

Exhib.: *Paul Signac*, Museum of Fine Arts, Boston, 1954, no. 31; *The Lehman Collection*, Cincinnati Art Museum, Cincinnati, 1959, no. 298.

Bibl.: Peter A. Wick, "Paul Signac Exhibition," *Bulletin of the Museum of Fine Arts*, vol. 52, Boston, 1954, p. 71, no. 31; Marc Sandoz, "L'Oeuvre de Paul Signac à La Rochelle, Croix-de-Vie, Les Sables-d'Olonne de 1911 à 1930," *Bulletin de la Société de l'Histoire de l'Art français*, Année 1955, Paris, 1956, pp. 160-182.

The Robert Lehman Collection, 1975.

Marc Sandoz devoted a detailed study and catalogue (Cf. bibliography above) to those works of Signac which represent La Rochelle in various forms and media. According to him, between 1912 and 1928, the artist painted no less than eleven oils of this important French port. The first of these, now in the Museum of Johannesburg (South Africa), shows a whole view of the busy harbor, as seen from the sea, with its various buildings, especially the four landmark towers. Our large drawing is apparently a full-size preparatory study for this first painting. Starting from the left, the four towers are the Tour à la Lanterne, with the spire; the Tour de la Chaîne, the squat, round tower; the Tour de l'horloge, with the clock in the background in the center; and the famous Tour Saint Nicholas, with its crenellated top at the right. The artist was apparently fascinated with these great masses, and with the way they surrounded the port and the fishing boats at the center of the composition. The drawing is done with rapid lines and quick patches of grey-black wash. This is a rare document of Signac's working methods for the preparation of compositions in oil. Lucie Cousturier describes how the artist made a similar study for another painting: "On a paper the size of



his canvas he summarized his thoughts in drawing. He would start developing with soft charcoal or China ink the principal arabesque, the point of departure of his emotion and its characteristic, then he would figure out the great curves which enclose and bring together all the points of the painting by the power of the rhythm . . ." (Lucie Cousturier, *Paul Signac*, Paris, 1922, pp. 26-28). The port of La Rochelle, with its vibrant colors and movements, fascinated Signac for twenty more years as he continued to paint it on canvas and, later, primarily in watercolors, one of which is included in this exhibition. (Cf. no. 17.).

## **9. Rotterdam**

Watercolor and pencil on paper, 25.4 x 40.6 cm.

Signed, inscribed and dated P. Signac Rotterdam 1906 in lower right corner.

Prov.: Alfred Stieglitz, New York.

Exhib.: *History of an American, Alfred Stieglitz: "291" and After*, Philadelphia Museum of Art, 1944, no. 117; *Alfred Stieglitz: His Collection*, Museum of Modern Art, New York, 1947, no. 107; *Alfred Stieglitz, His Photographs and His Collection*, Art Institute, Chicago, 1948, no. 64; *Dessins français du Metropolitan Museum of Art, New York; De David à Picasso*, Musée du Louvre, Paris, 1973-74, no. 89, repr.

Department of Drawings, The Alfred Stieglitz Collection, 1949, 49.70.19.

In spite of its small size, this drawing offers a grandiose view of the famed harbor. The clusters of clearly defined, colorful boats in the foreground contrast beautifully with the foggy, misty background. The background is rhythmically accentuated by the arches of the bridge and the distant smokestacks of factories. This masterful watercolor is a monument to a great, bustling, industrial city, and to the industrialization of Western Europe. As such, it is in utter contrast to the artist's later port landscapes from the 1920's and 30's in which he seems to relish the quiet, slow atmosphere of pre-industrial times.

## **10. Venice**

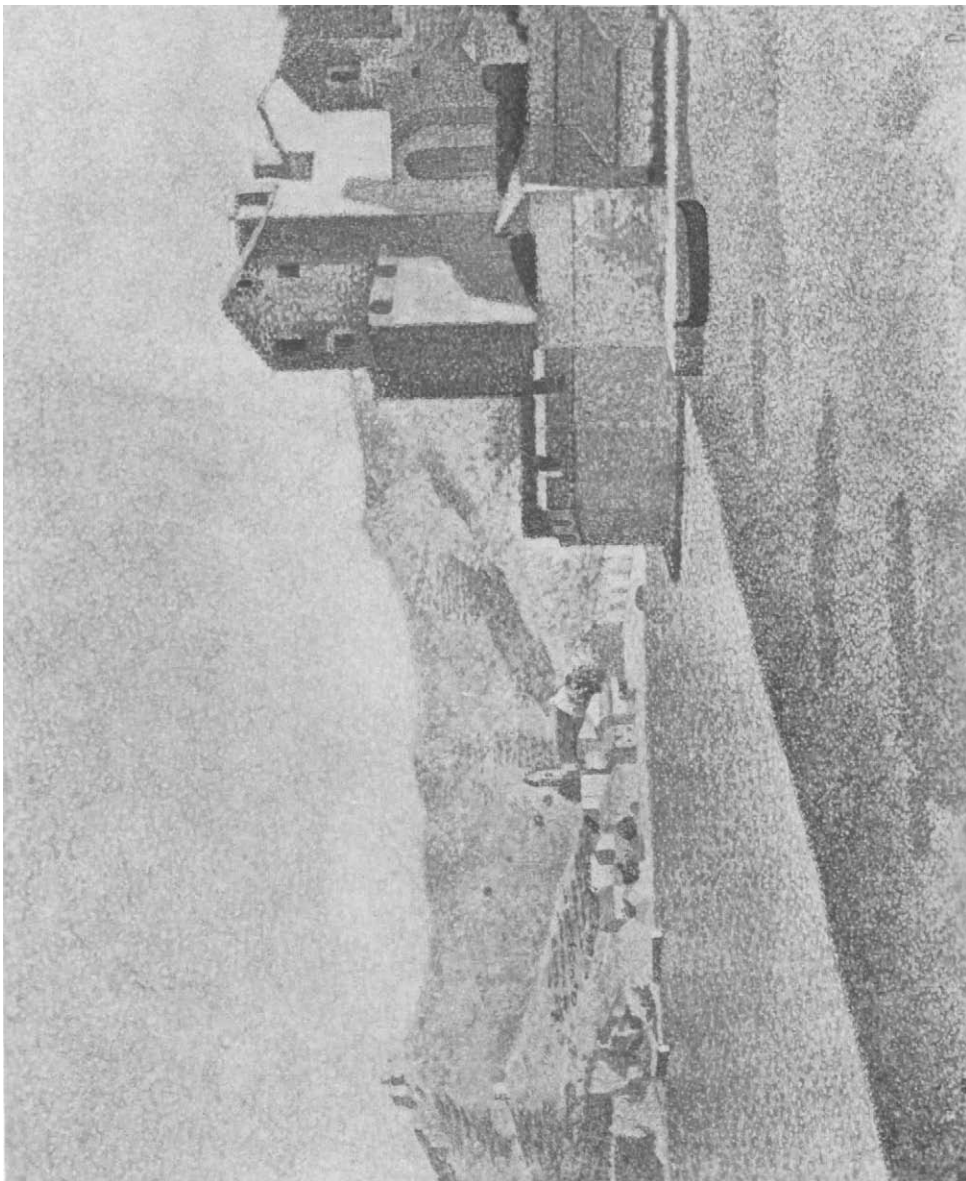
Watercolor and pencil on paper, 25.6 x 40.2 cm.

Signed P. Signac in lower right corner.

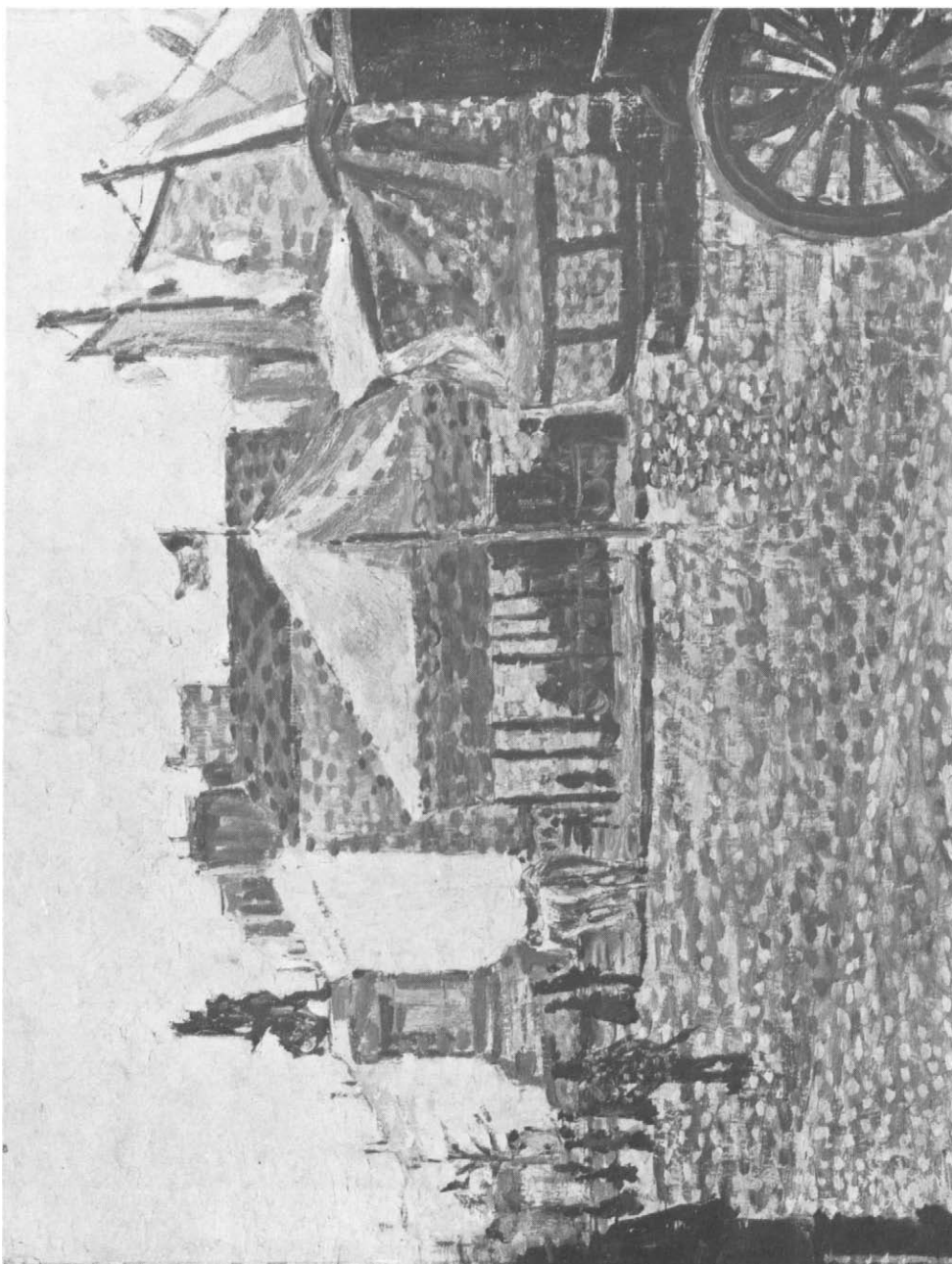
Prov.: Acquired from the sale of the "Collection de Madame S . . .," Galerie Charpentier, Paris, May 9, 1952, no. 47, repr.

The Robert Lehman Collection, 1975.

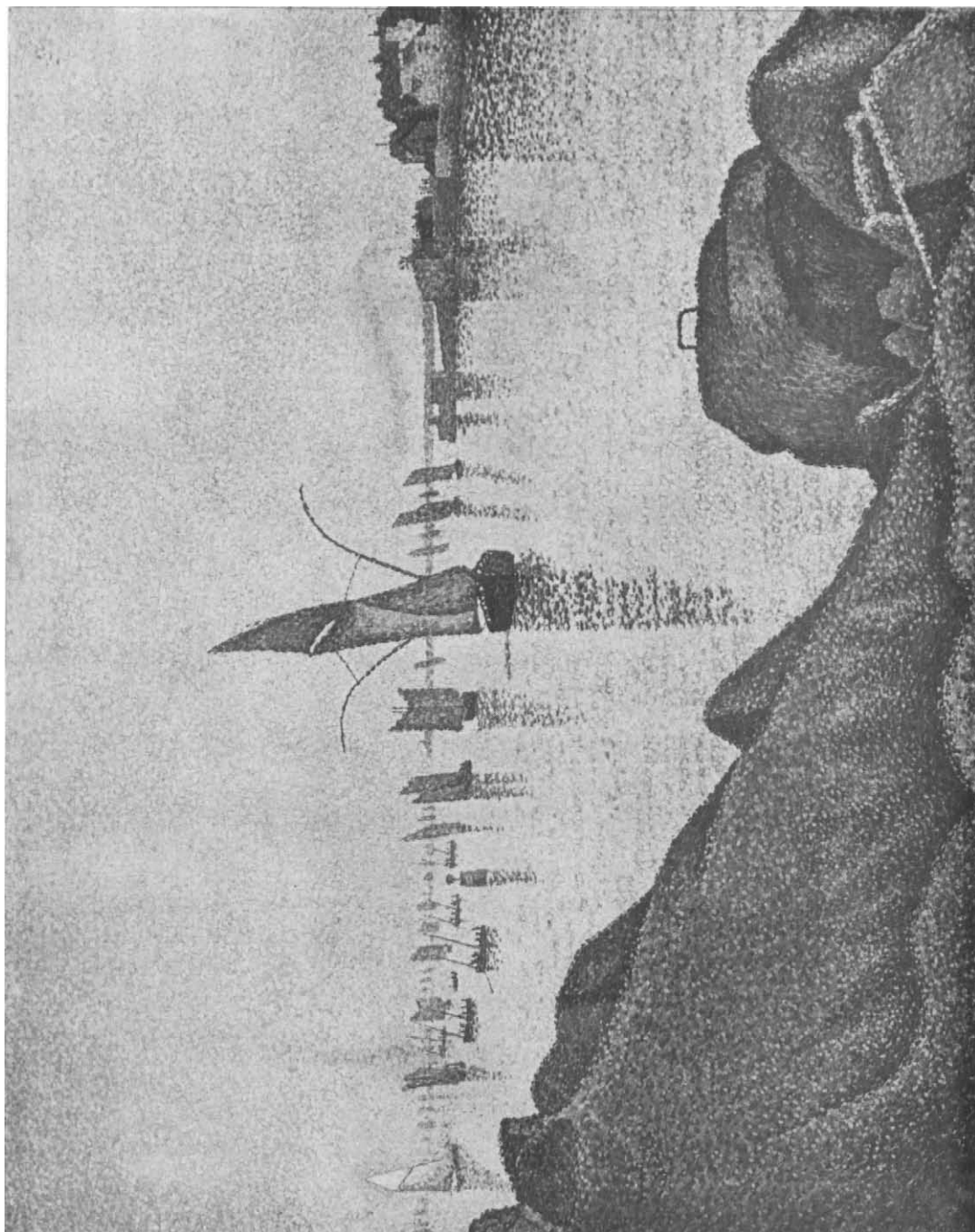
Signac visited Venice in 1905-1906, and later in 1908. From the rather free style of this watercolor, it can be safely assumed that he painted it during his second trip.



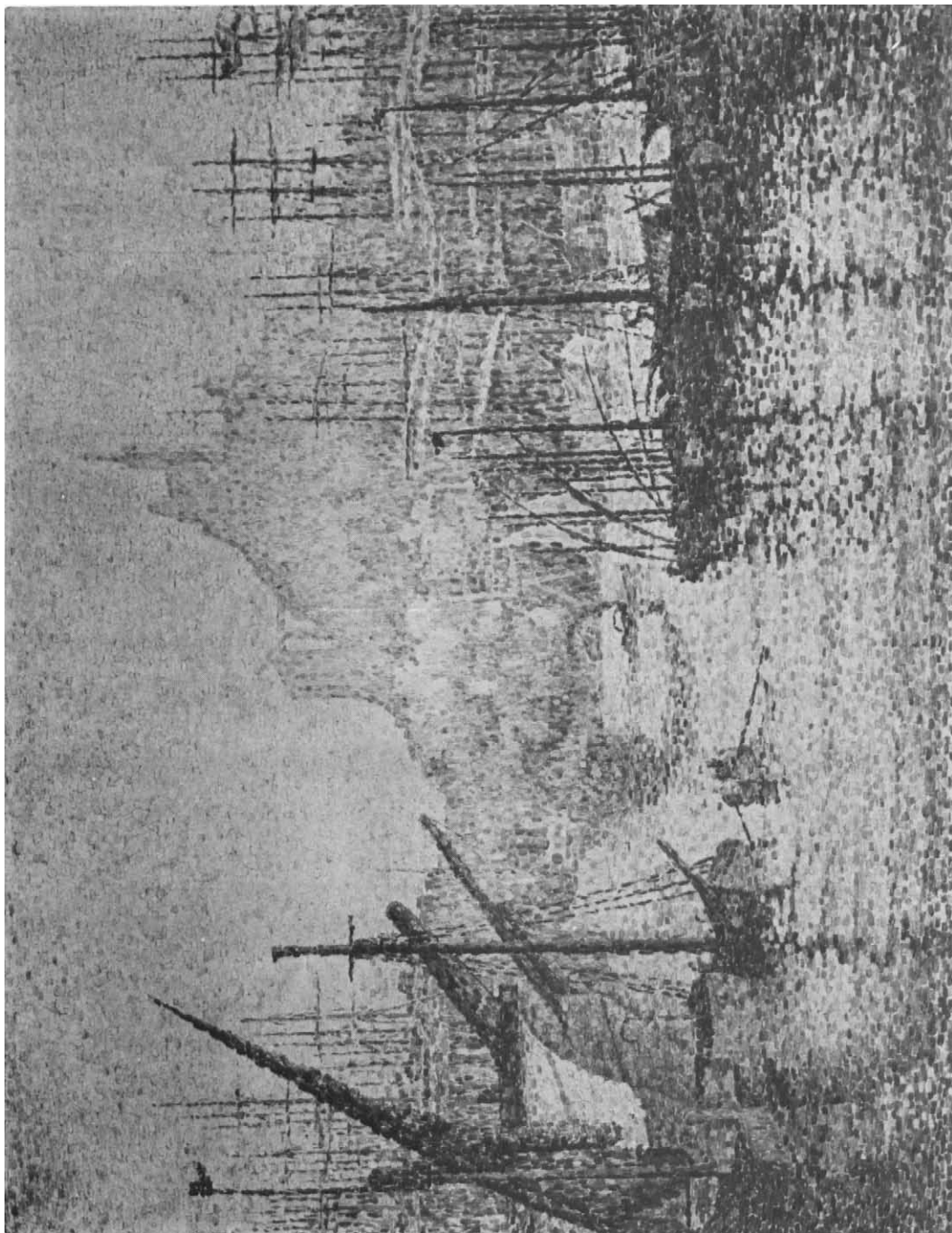
View of Collioure, 1887, catalog no. 1



Place Clichy, catalog no. 2



Concarneau: Fishing Boats, catalog no. 3



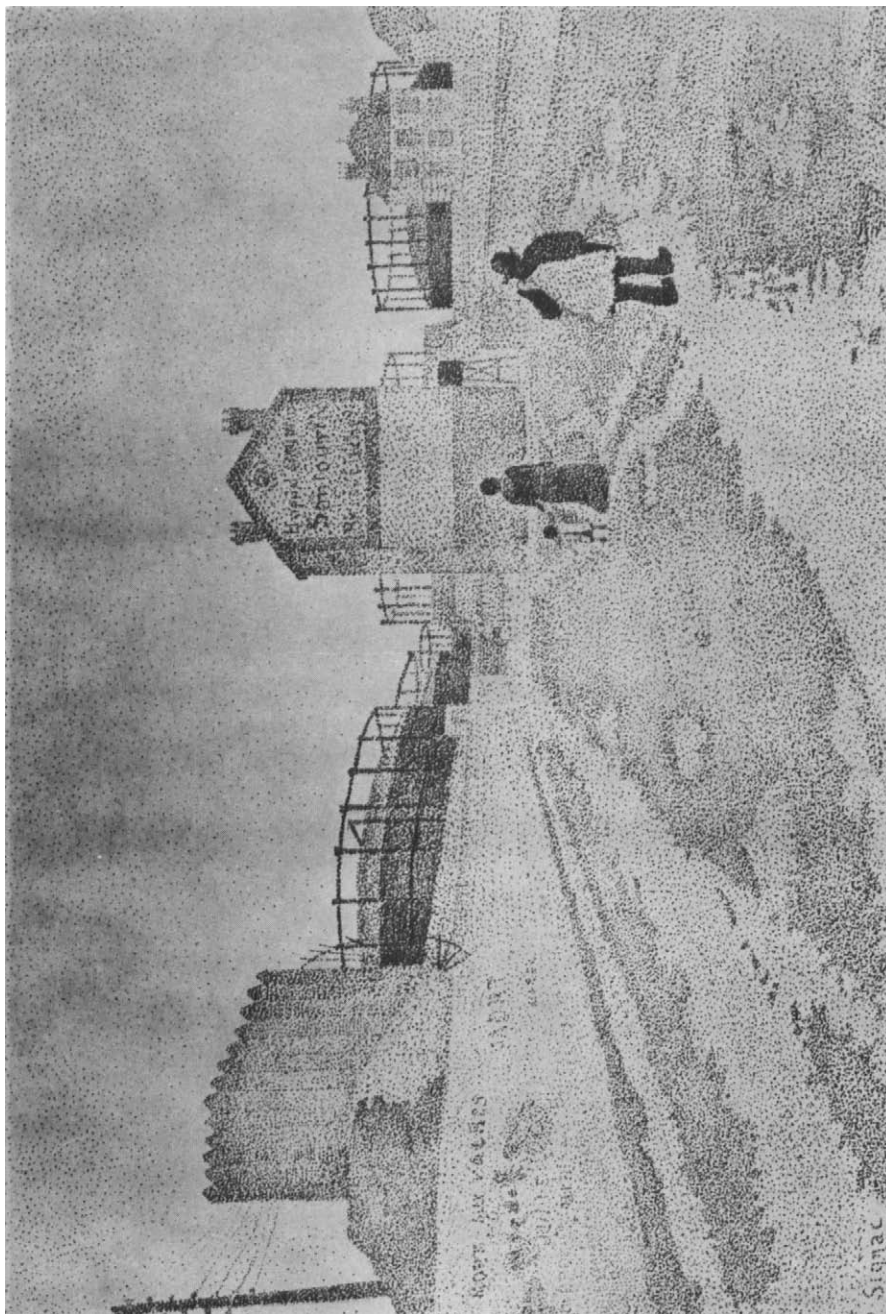
View of the Port of Marseilles, catalog no. 4



*La Salle à manger* Signac

The Dining Room, catalog no. 5



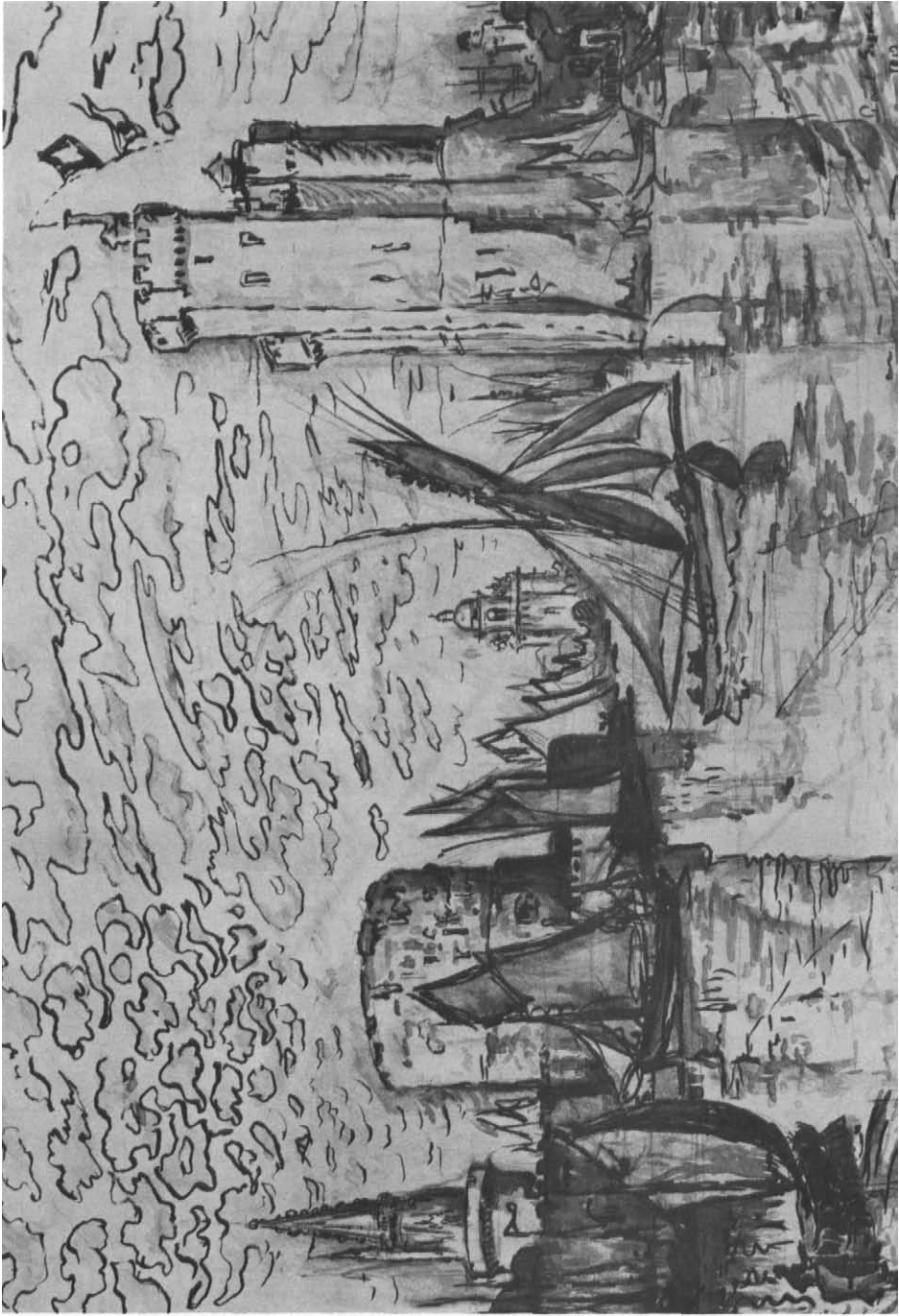


Passage du Puits Bertin, Clichy, catalog no. 6



Windmills, catalog no. 7



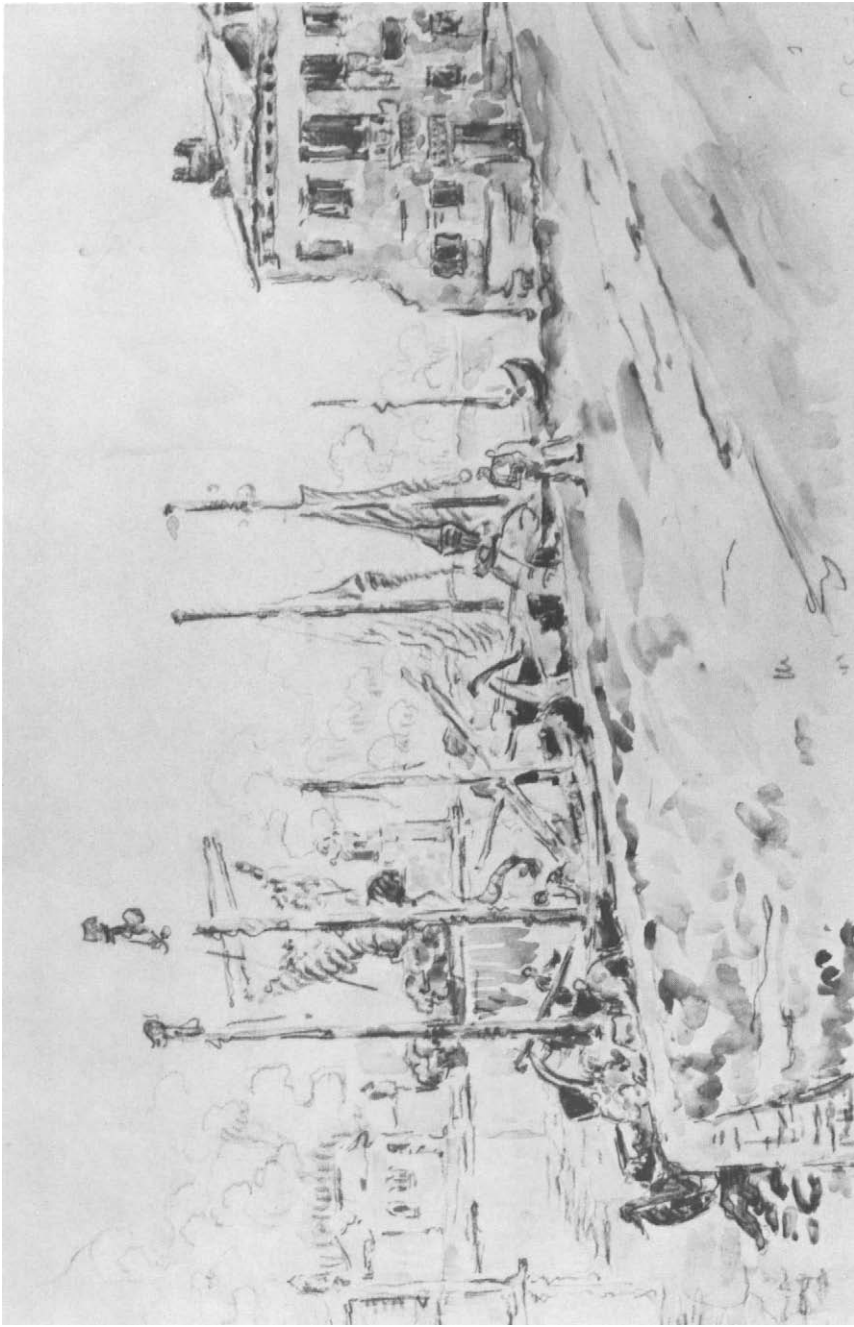


La Rochelle, catalog no. 8

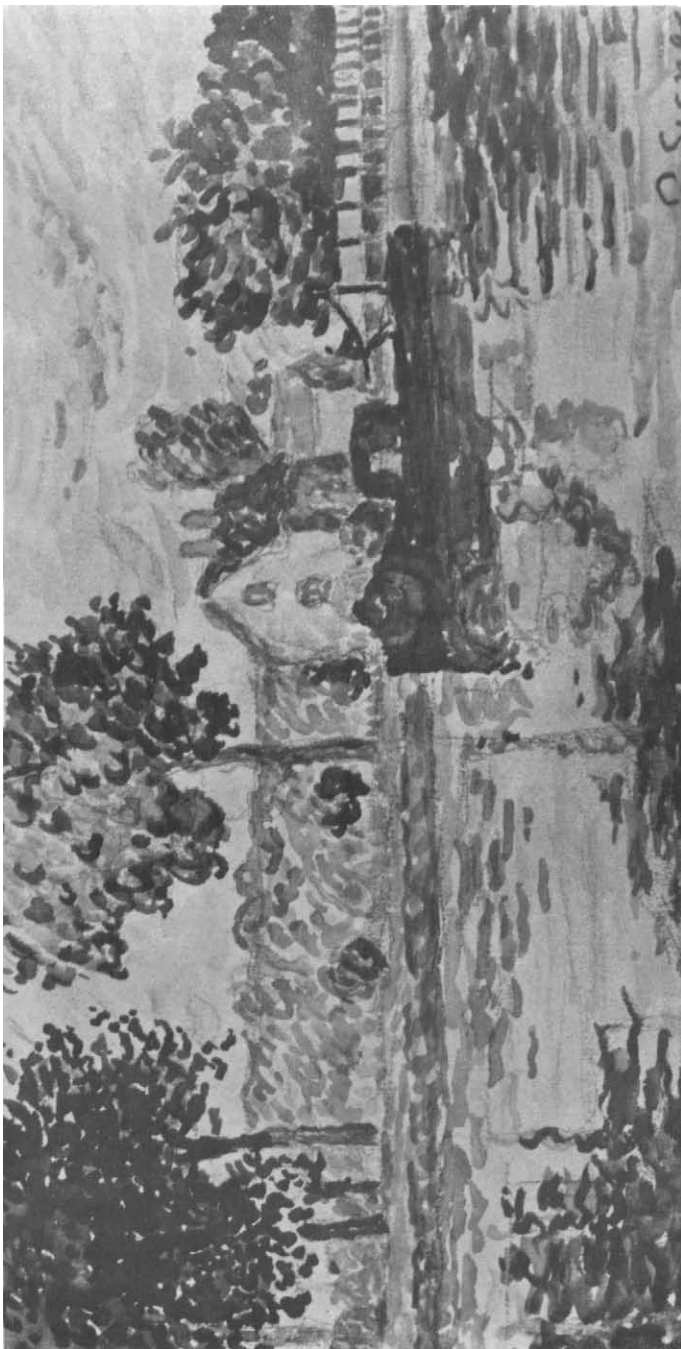


J. Signer  
Rotterdam 1926

Rotterdam, catalog no. 9



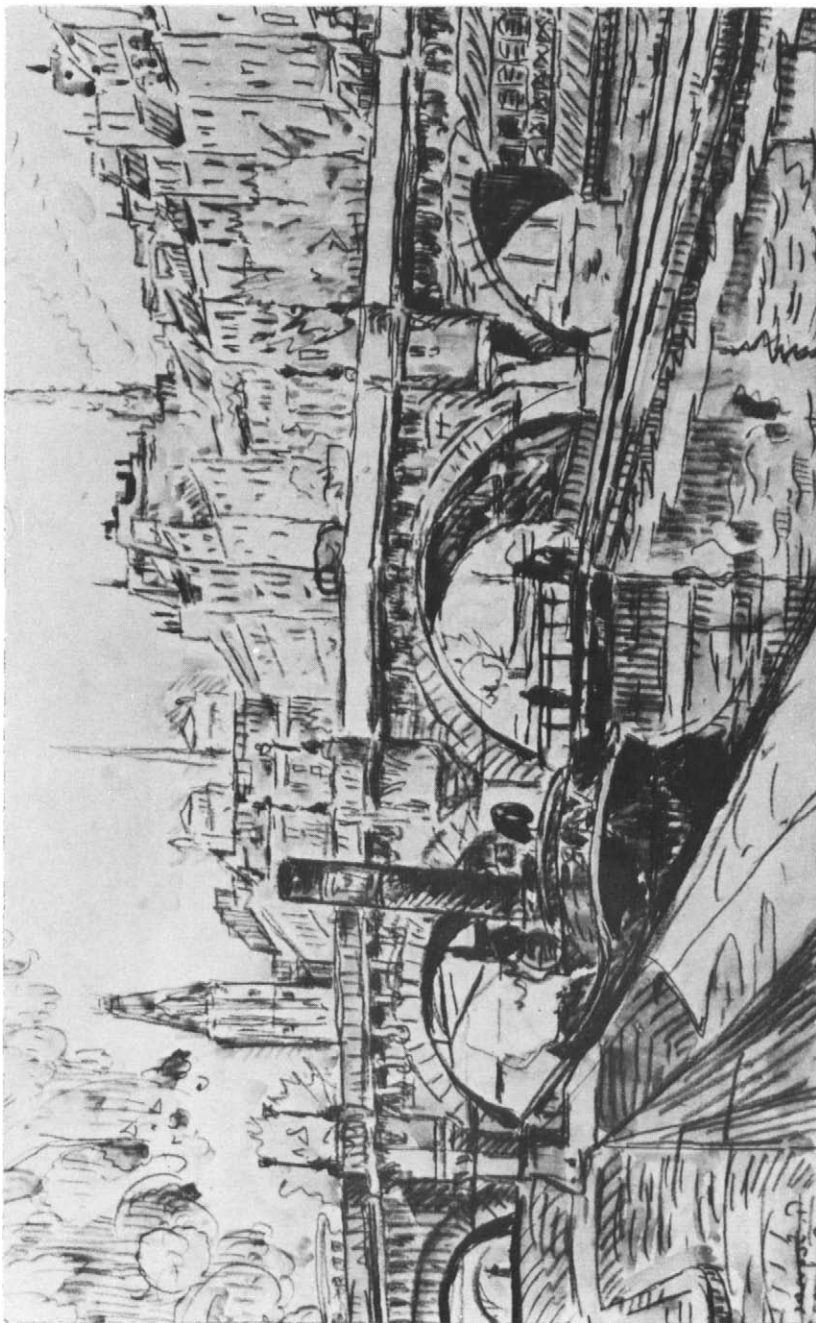
Venice, catalog no. 10



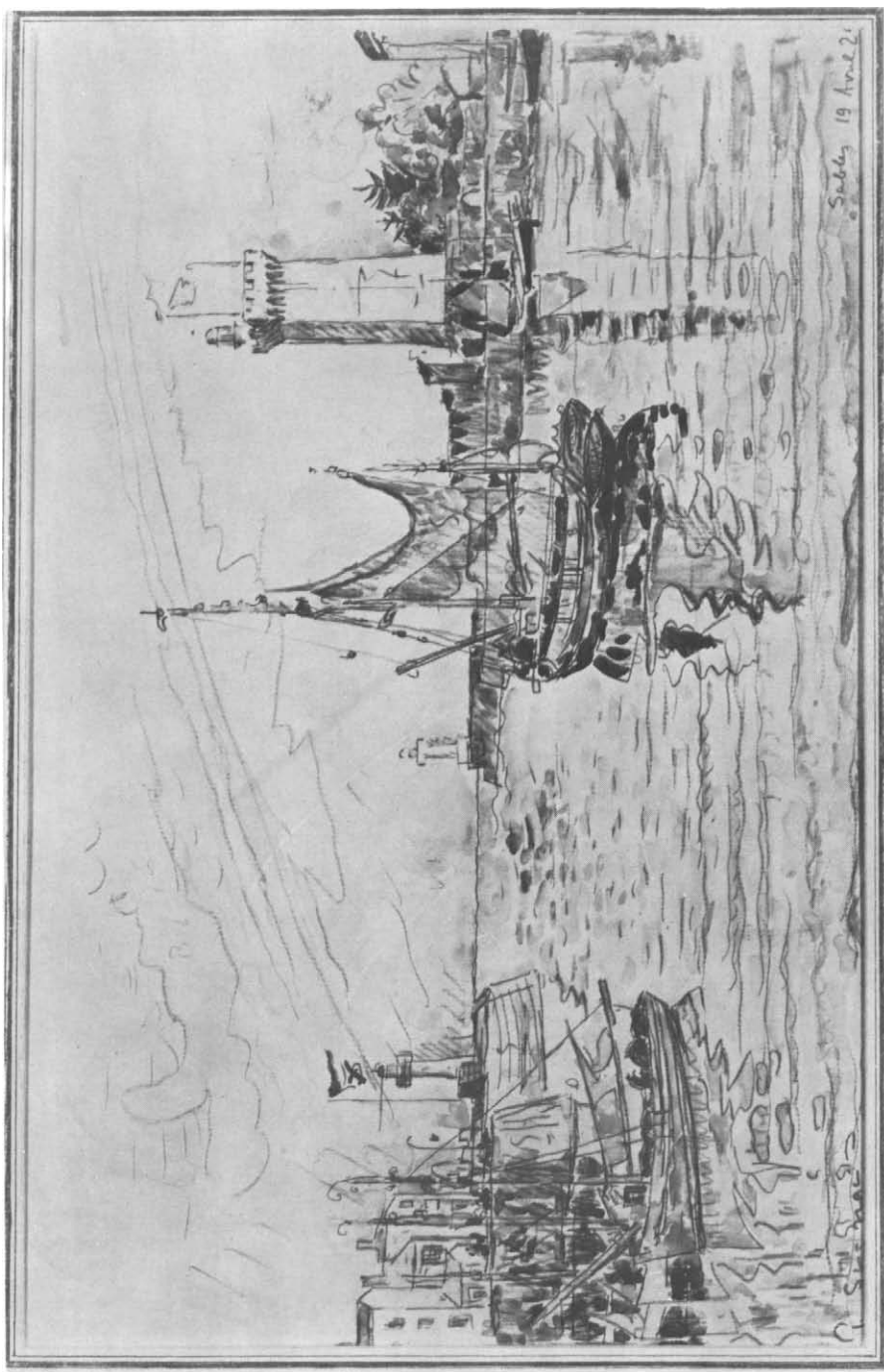
Canal Scene, catalog no. 11



Still Life and Jug, catalog no. 12

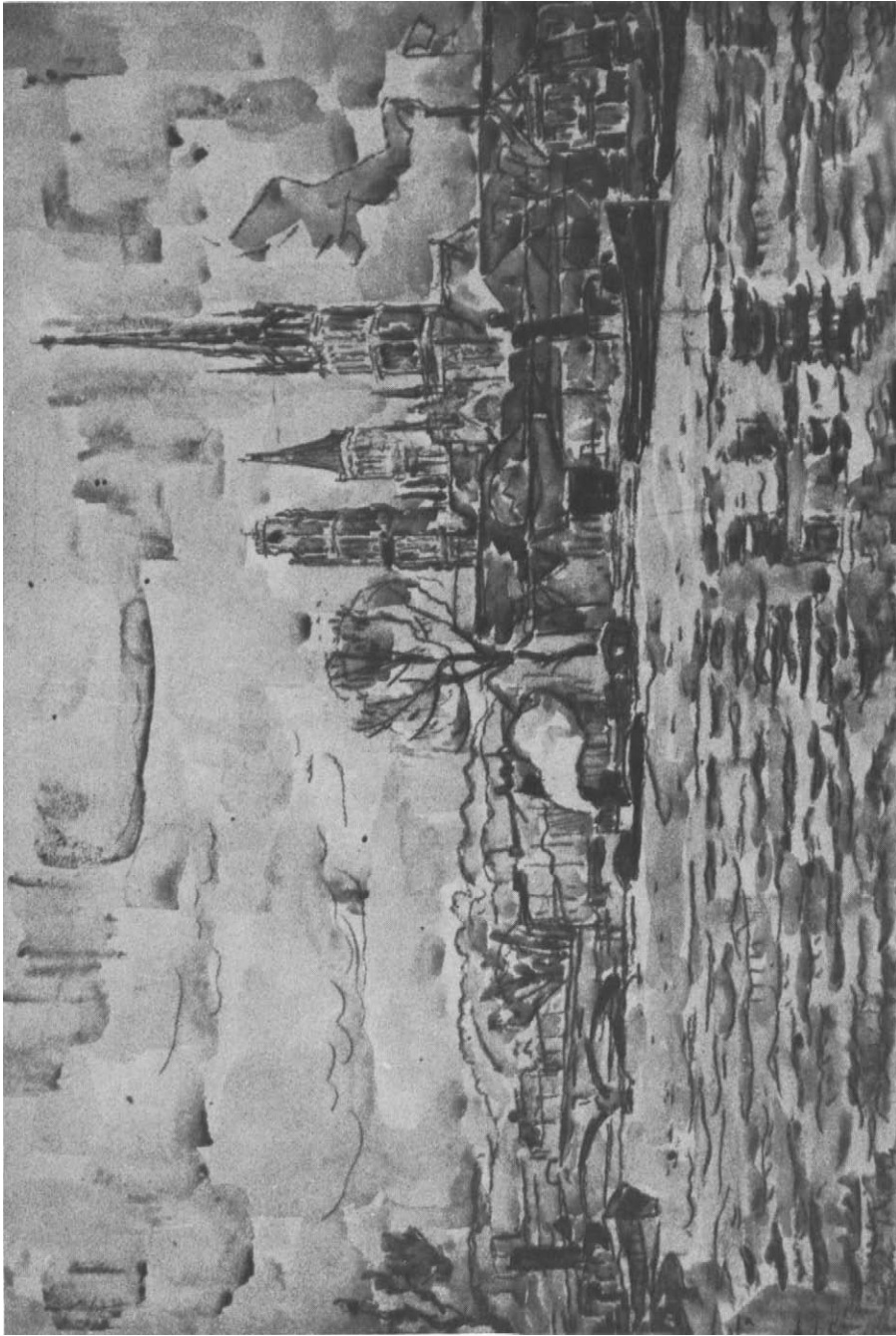


Pont Neuf - The Tugboat, catalog no. 13



View of Les Sables-d'Olonne, catalog no. 14



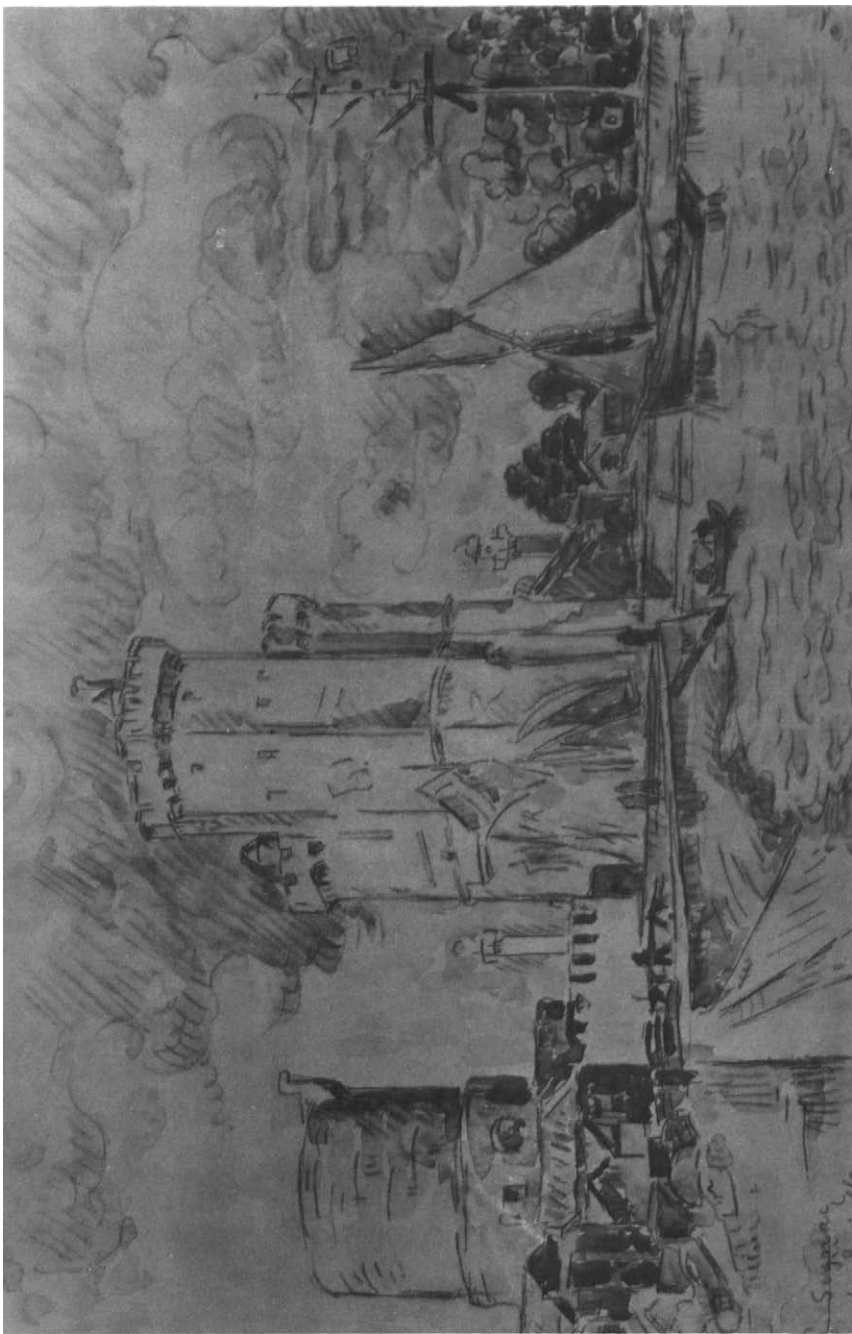


River Scene: Rouen, catalog no. 15

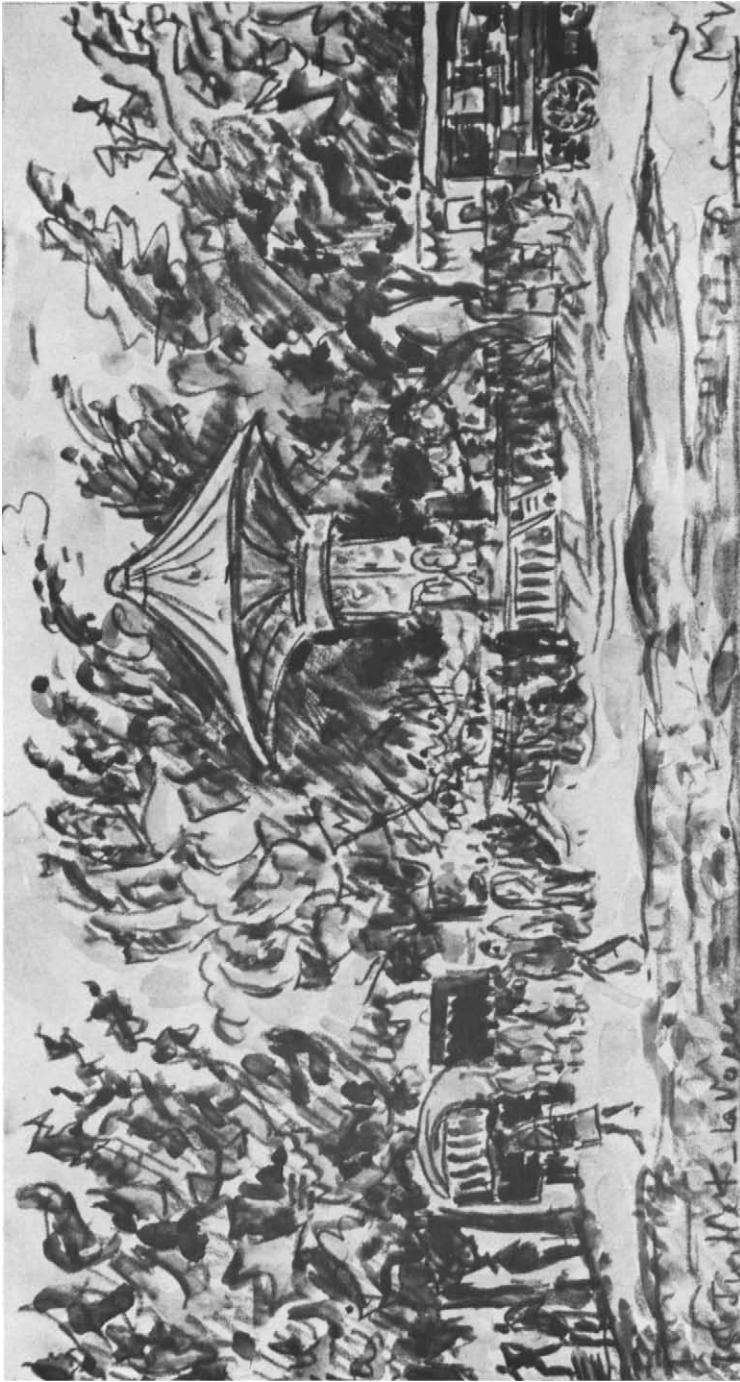




Petit Andely, The Barge, catalog no. 16



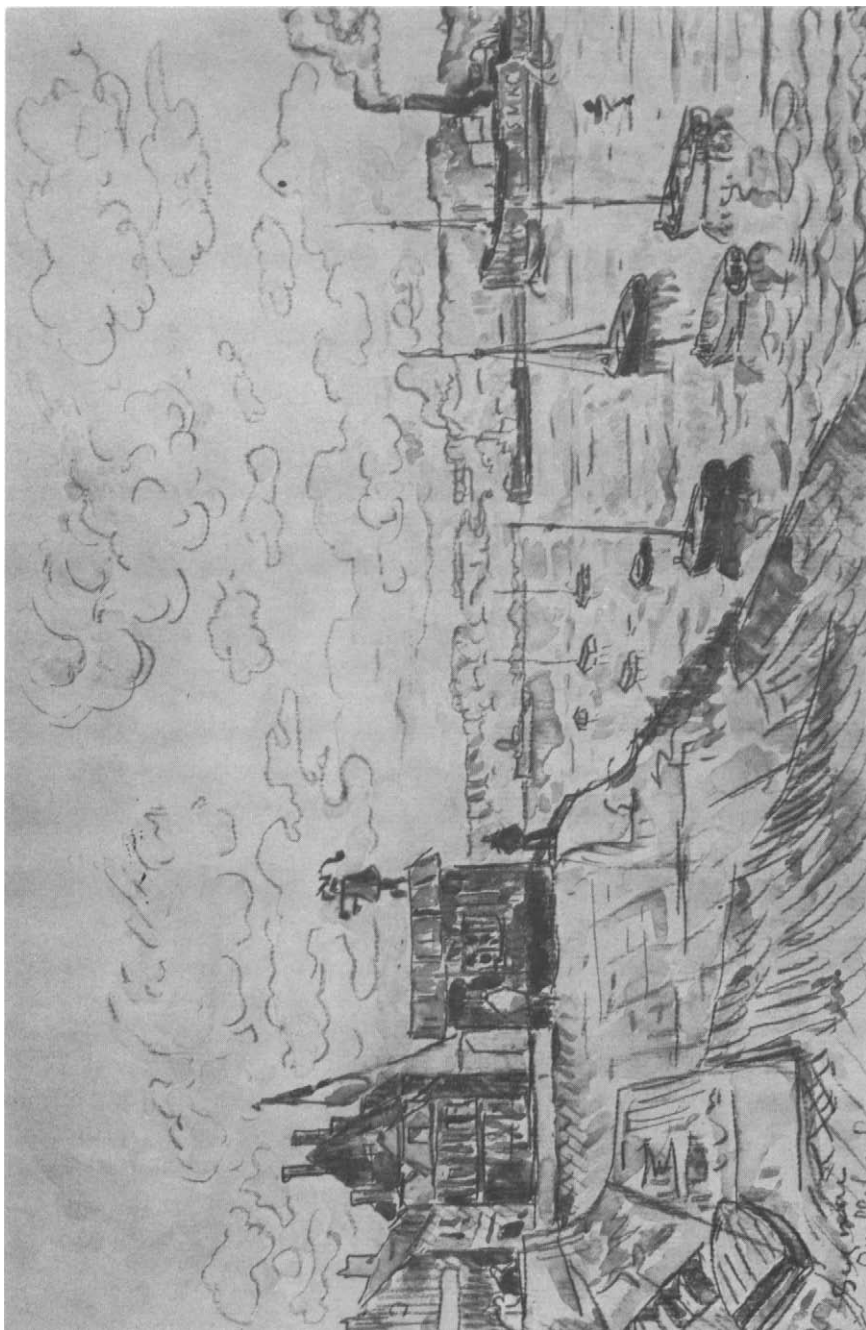
La Rochelle, catalog no. 17



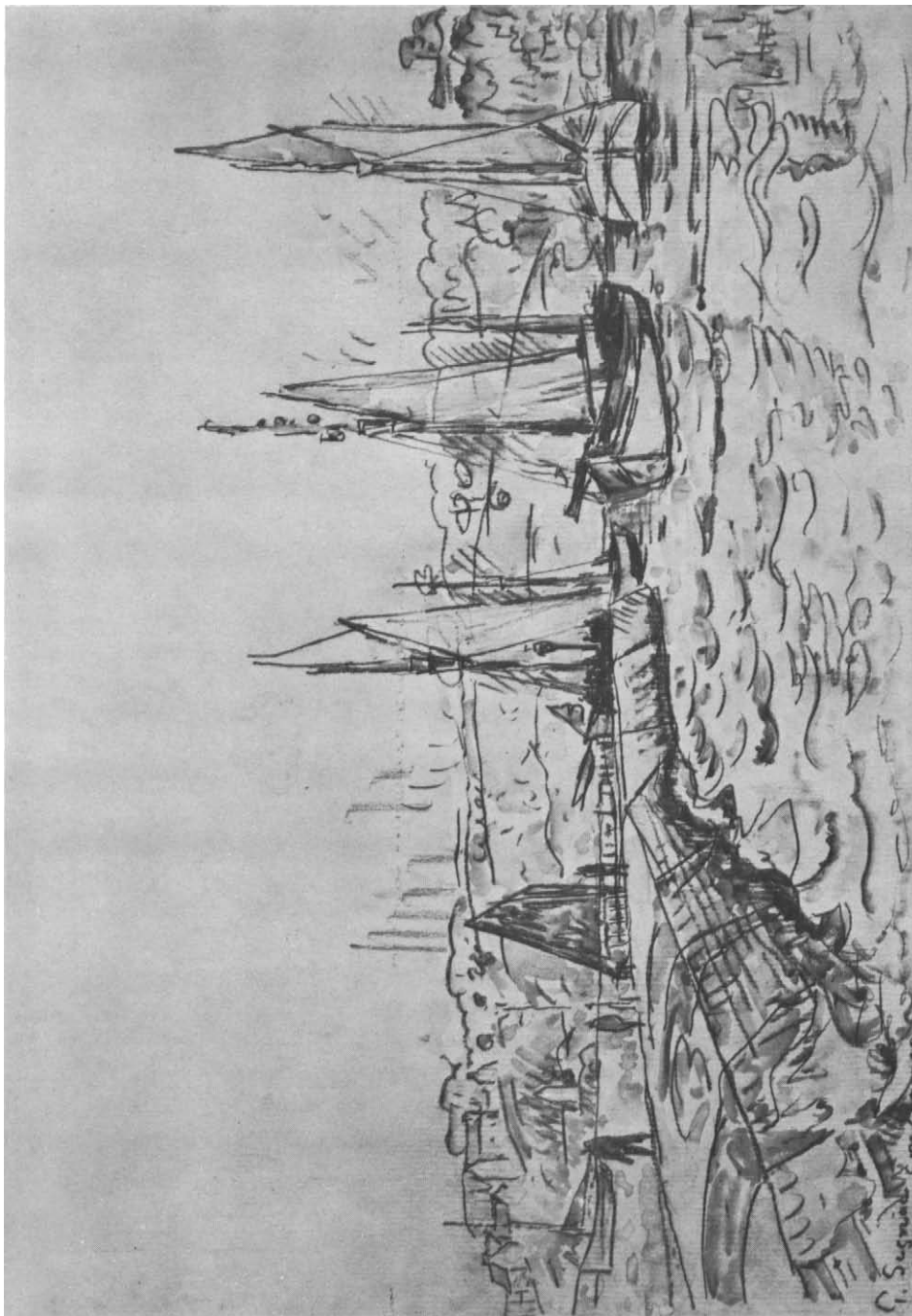
Village Festival (La Vogue), catalog no. 18



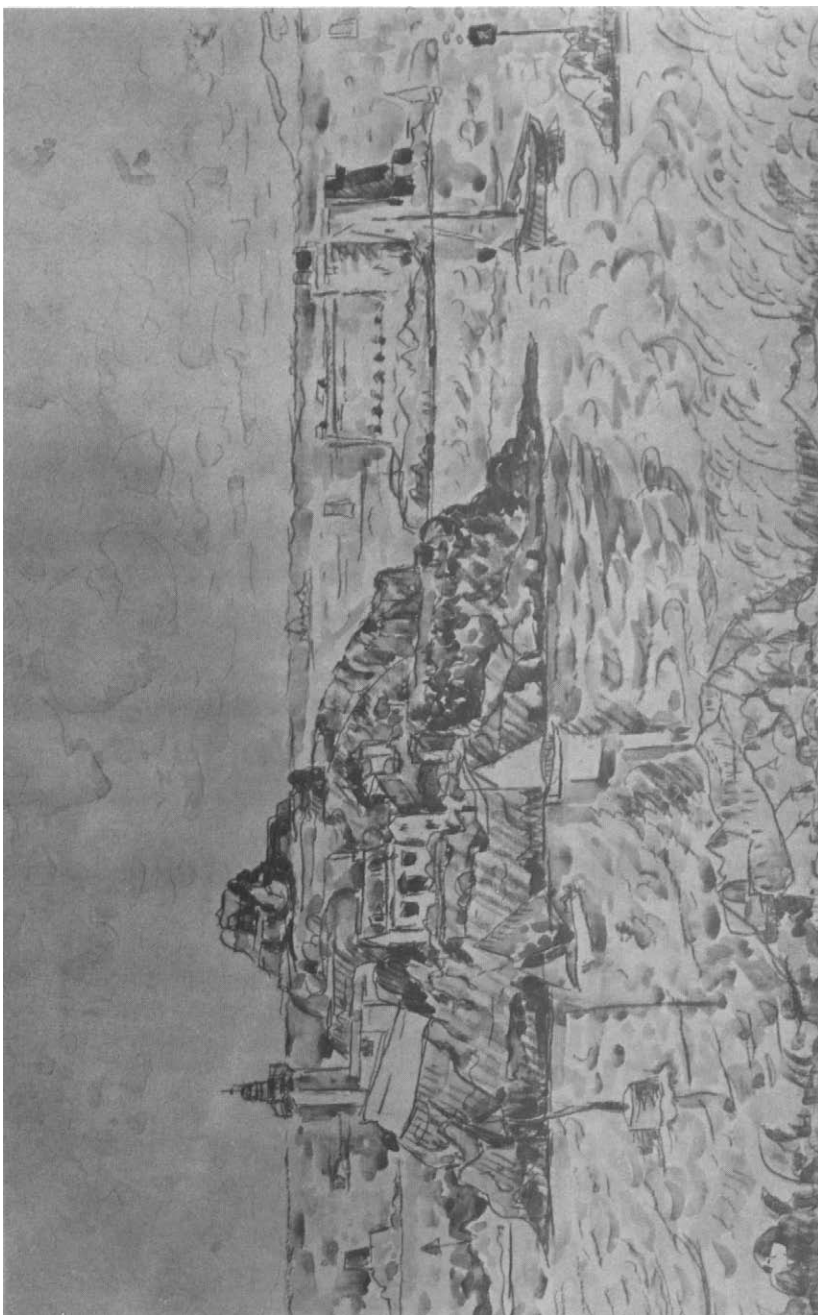
Paris: Pont Royal with the Louvre, catalog no. 19



Quilleboeuf, catalog no. 20

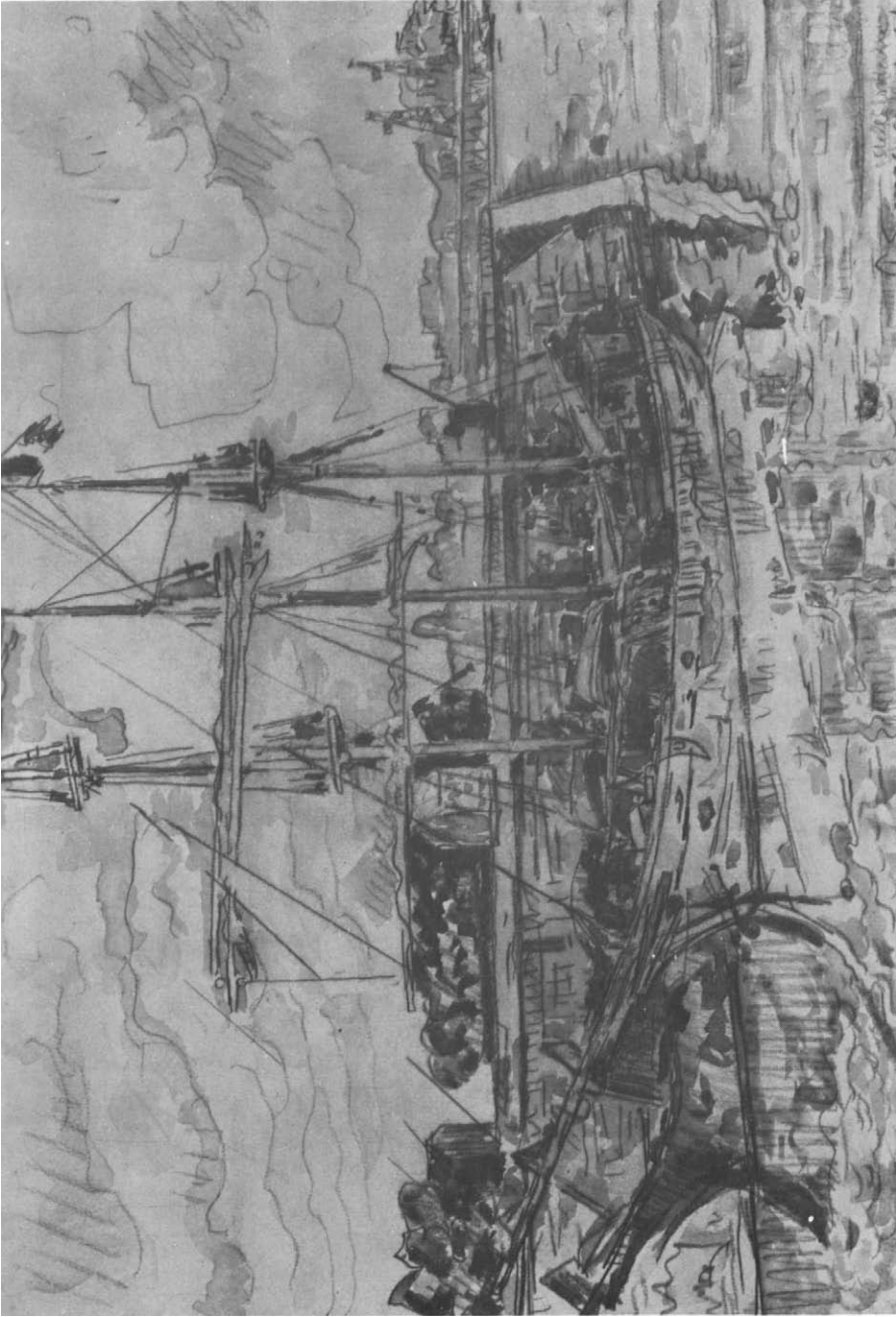


Concarneau, catalog no. 21



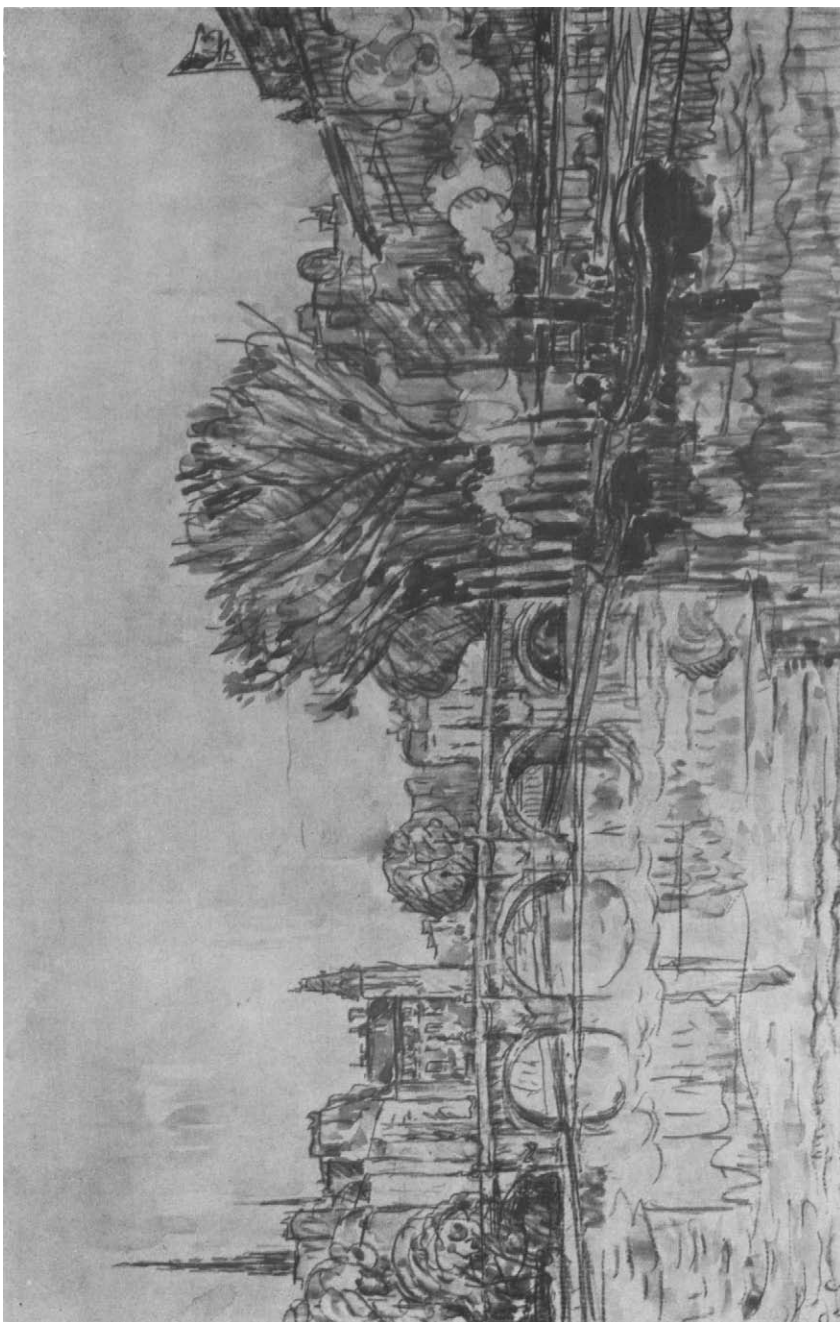
Moriaix, Entrance of the River, catalog no. 22



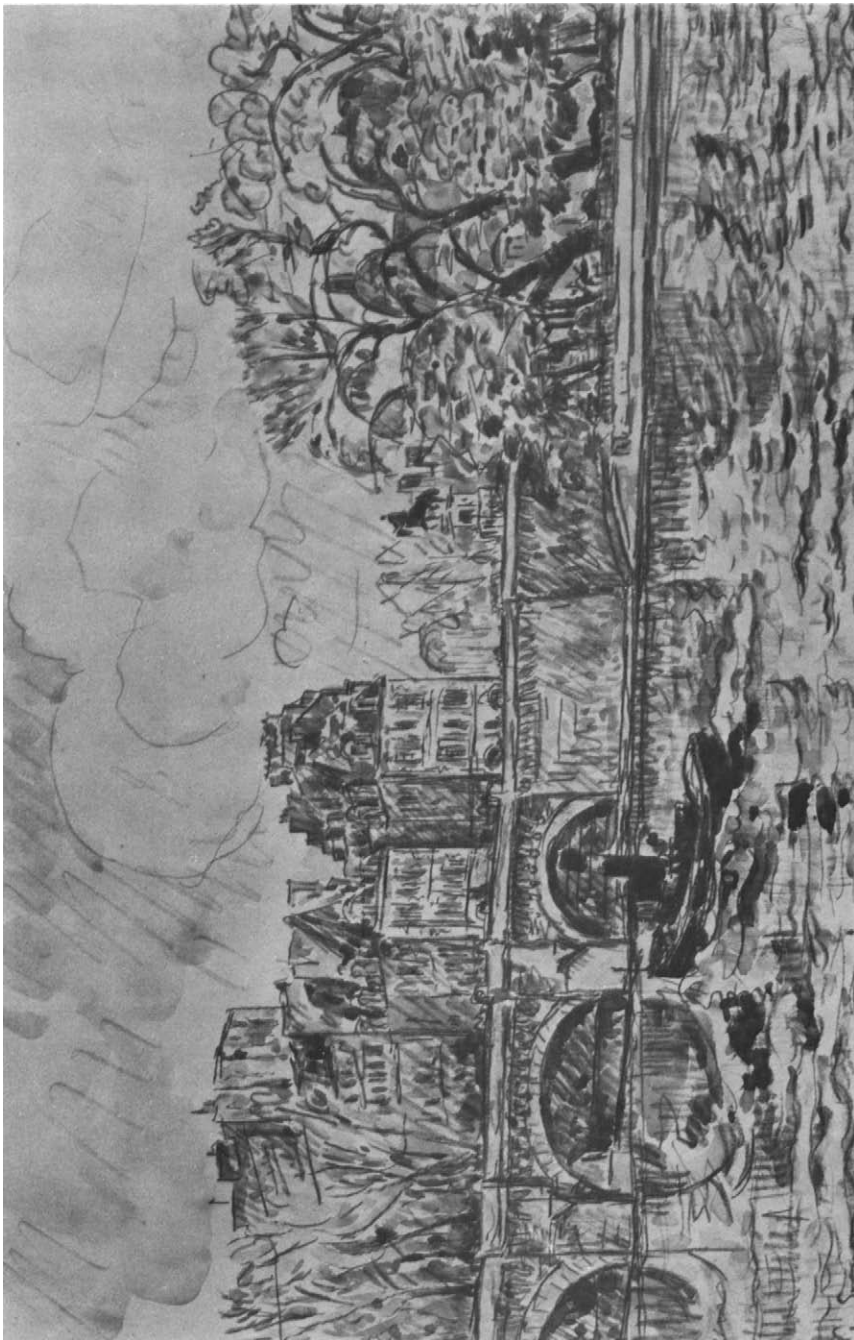


Docks at St. Malo, catalog no. 23

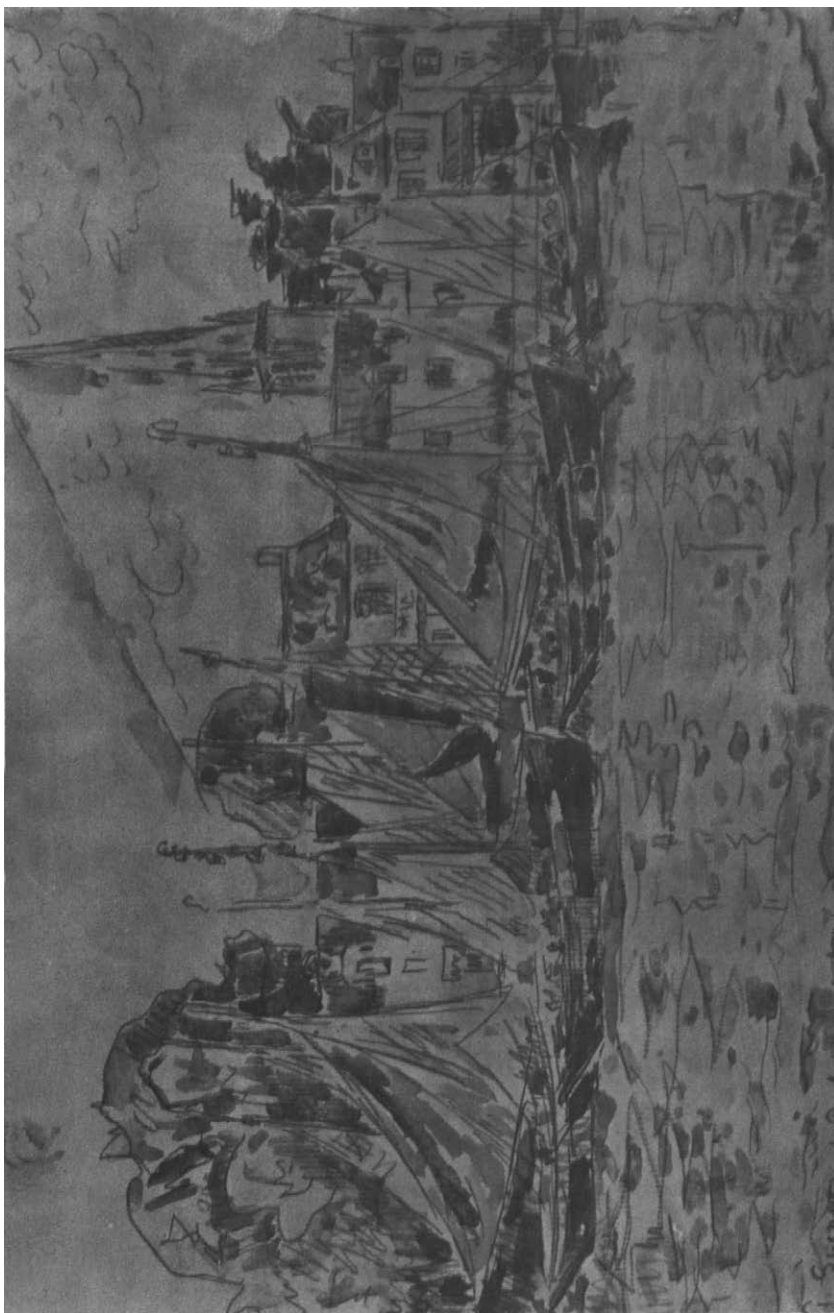




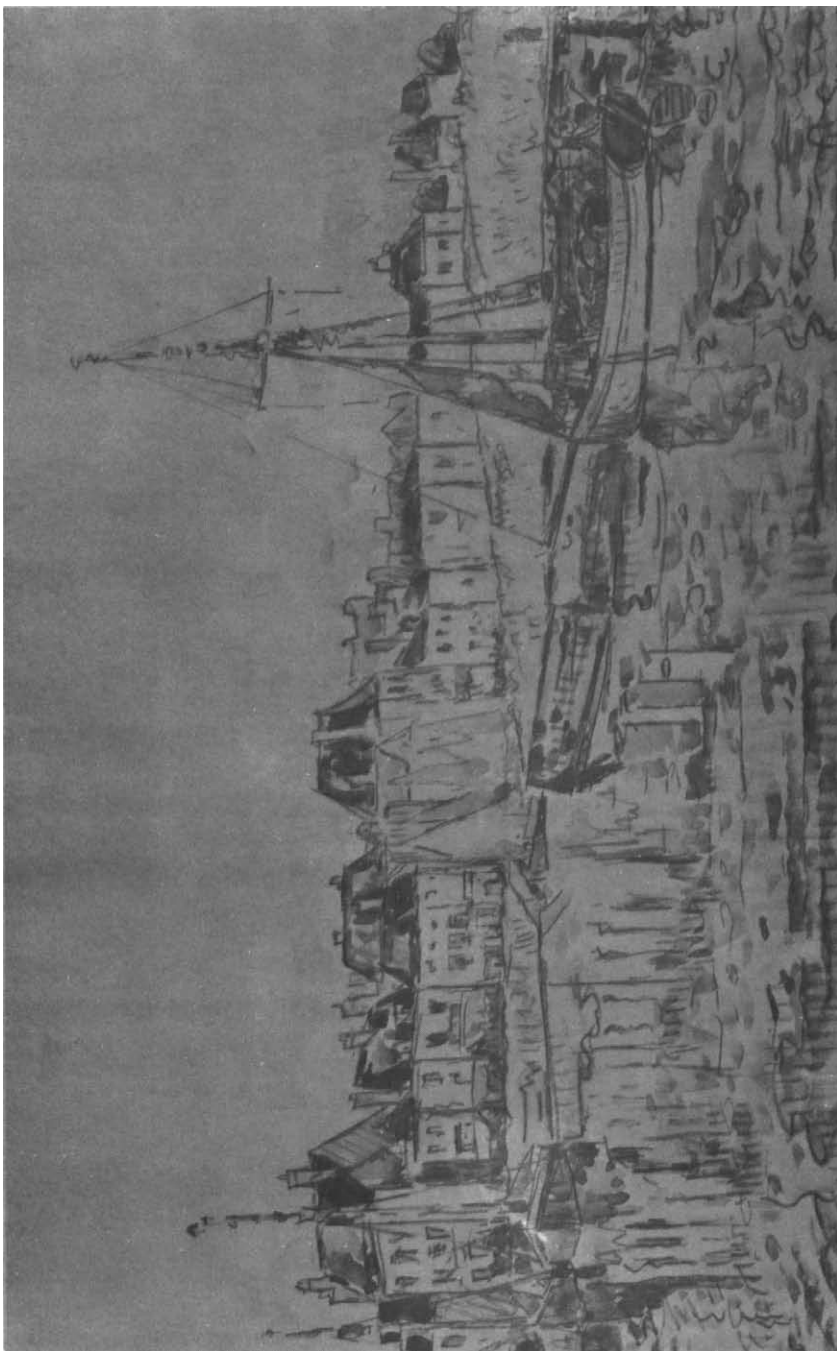
Le Pont Neuf, catalog no. 24



Paris, Le Petit Bras, catalog no. 25



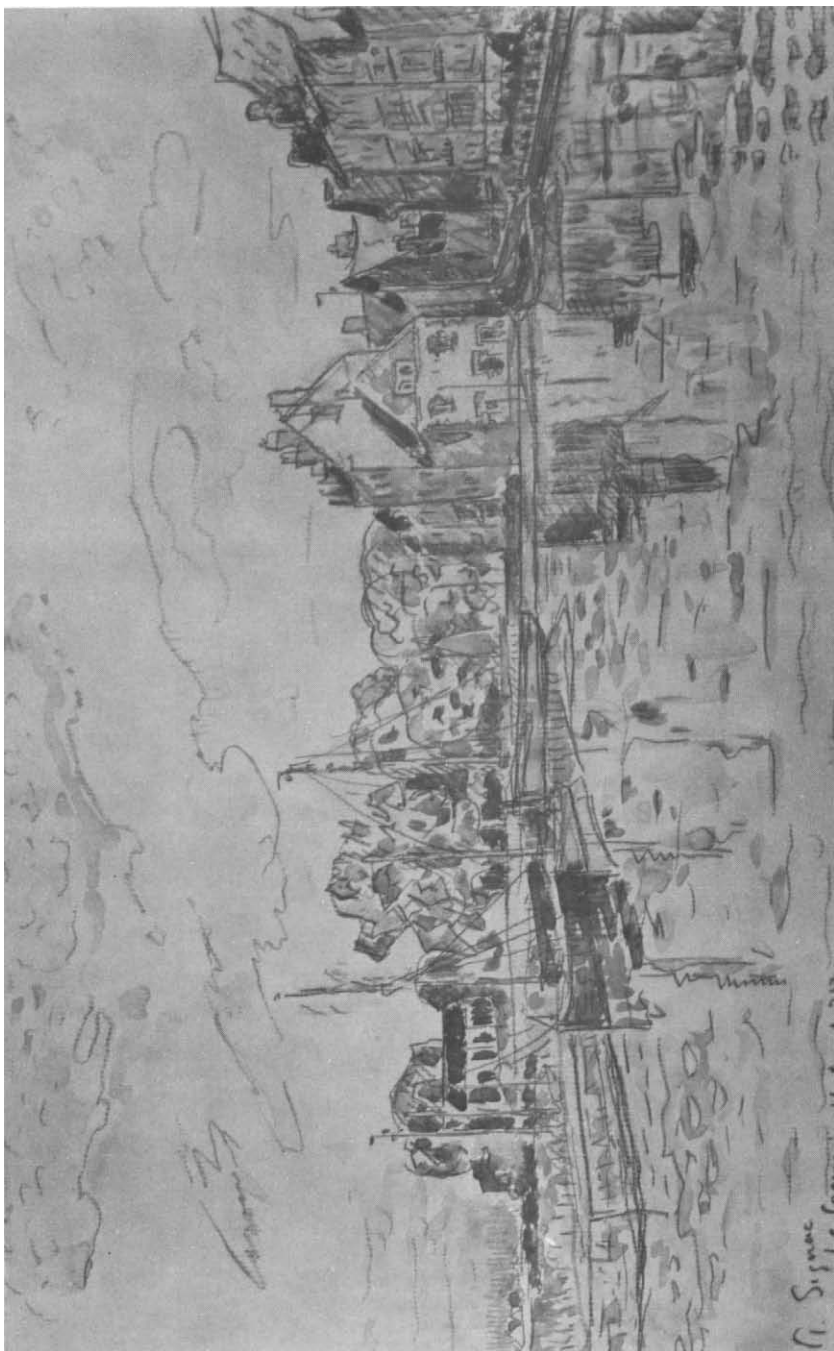
**Le Poulignen, Fishing Boats, catalog no. 26**



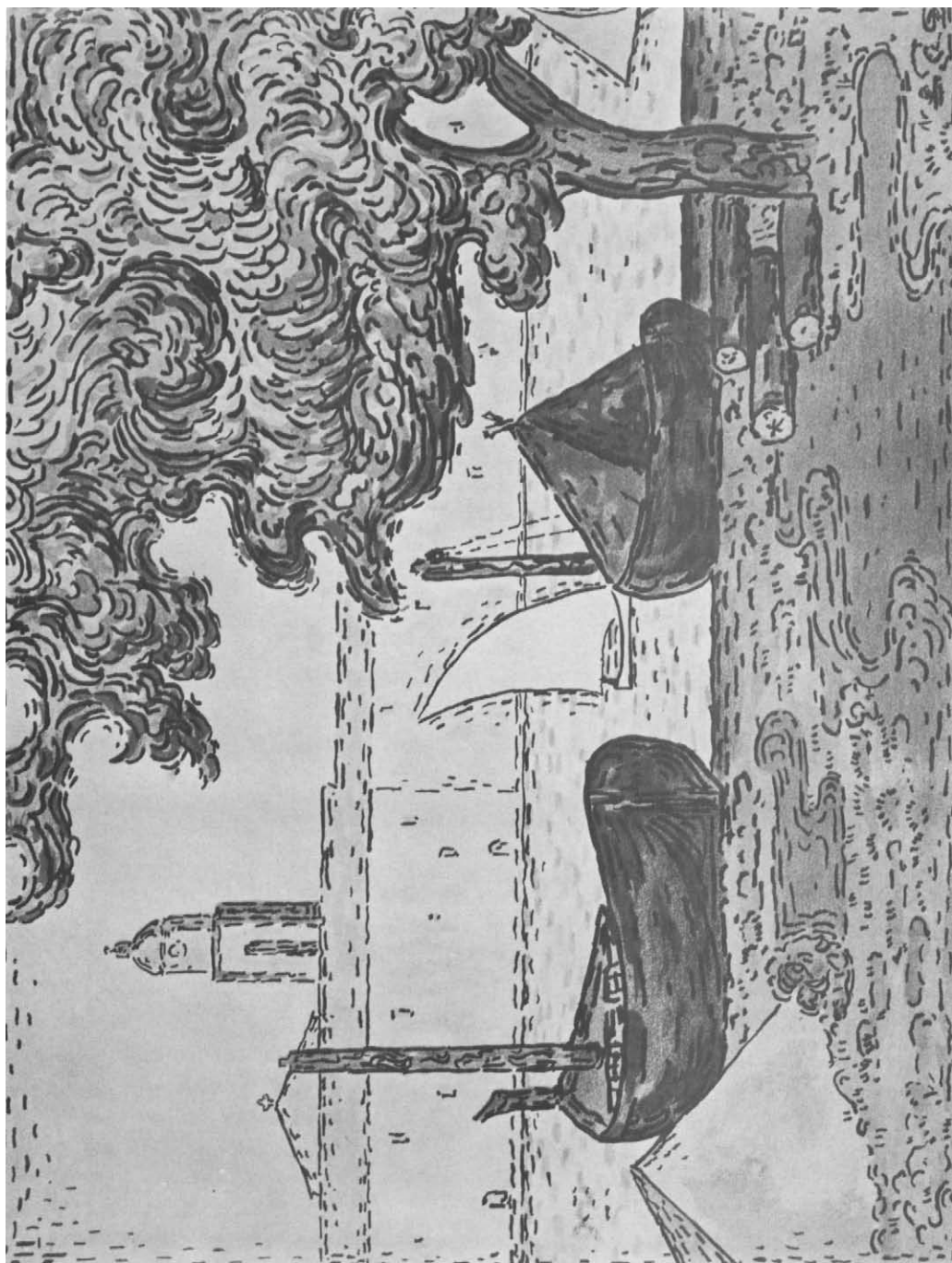
Le Croisic, catalog no. 27



Parisian Sunday (Femme Regardant a la Fenetre), catalog no. 29

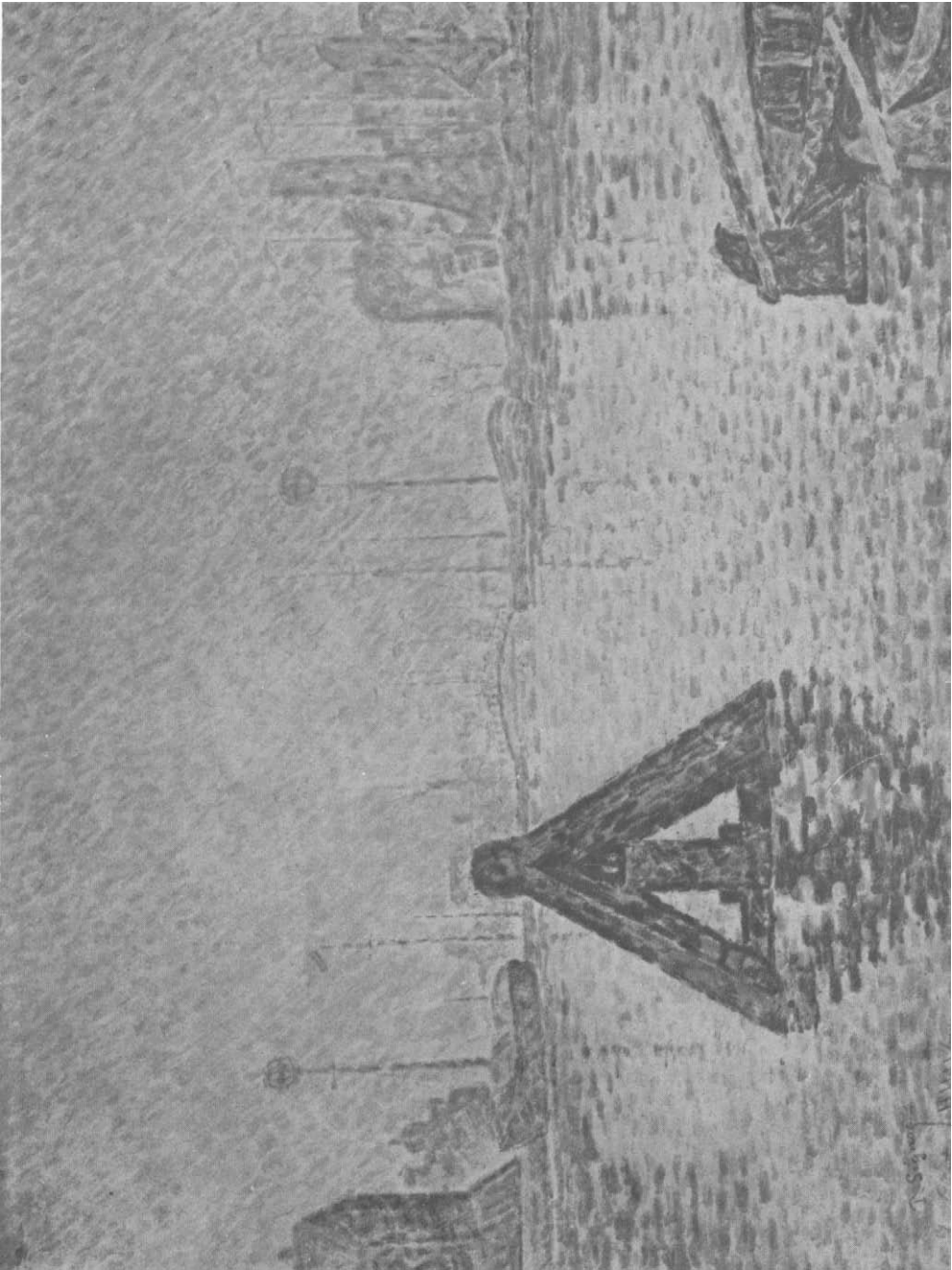


Le Croisic, catalog no. 28



The Port of St. Tropez II, catalog no. 30





In Holland - The Buoy, catalog no. 31





Les Andelys, catalog no. 32

### **11. Canal Scene**

Watercolor and pencil on paper, 12.7 x 24.7 cm.  
Signed in pencil P. Signac in the lower right corner.

The Robert Lehman Collection, 1975.

Although this tranquil canal scene bears no date, it was probably painted between 1900 and 1910. The scant use of the pencil, and the stronger, less transparent colors, are indicative of this period in Signac's work.

### **12. Still Life and Jug**

Watercolor and pencil on paper, 31.1 x 44.7 cm.  
Signed and dated P. Signac 1919 in lower right corner.

Prov.: Acquired from A. Loebl in 1948.

The Robert Lehman Collection, 1975.

Still lifes are scant in the oeuvre of Signac. But as this early watercolor demonstrates, they are imbued with the same vibrancy of color, and drawn with the same searching arabesques of line, as his marine paintings.

### **13. Pont Neuf - The Tugboat (Le remorqueur)**

Watercolor and pencil on paper, 25.7 x 40.6 cm.  
Signed and dated P. Signac Paris 1923 in lower right corner.

Prov.: Sale, Collection of Mr. T... (Turner) of London, Hotel Drouot, Paris, 1928, no. 52, repr.; M. Gaston Lévy, Paris; sale, "Collection de Madame S...", Galerie Charpentier, Paris, May 9, 1952, no. 32.

Exhib.: *The Lehman Collection*, The Cincinnati Art Museum, Cincinnati, 1959, no. 299; Paris: *Places and People*, New York, 1974, no. 3.

The Robert Lehman Collection, 1975.

Another view of the famous bridge; at the left is a bathhouse called Vert-Galant, built in 1765.

#### **14. View of Les Sables-d'Olonne**

Watercolor and pencil on paper, 27.8 x 43.4 cm.

Signed P. Signac in lower left corner.

Inscribed and dated Sables 19 Avril 1924(?) in lower right corner.

Exhib.: *Paul Signac*, Museum of Fine Arts, Boston, 1954, no. 7.

Bibl.: Peter A. Wick, "Paul Signac Exhibition," *Bulletin of the Museum of Fine Arts*, vol. 52, Boston, 1954, p. 70; Marc Sandoz, "L'Oeuvre de Paul Signac a La Rochelle, Croix-de-Vie, Les Sables-d'Olonne de 1911 à 1930," *Bulletin de la Société de l'Histoire de l'Art français*, Année 1955, Paris, 1956, p. 176, no. 42 bis.

The Robert Lehman Collection, 1975.

Les Sables-d'Olonne is a small port on the Bay of Biscay in the Vendée province of France. In his comprehensive study of the watercolors and drawings Signac made there, M. Sandoz points out that once again the artist was fascinated by the various buildings surrounding the port, and by the way their masses frame the expanse of water and fishing boats in the center.

#### **15. River Scene: Rouen**

Watercolor and pencil on paper, 34 x 47.9 cm.

Signed, inscribed, and dated in pencil P. Signac Rouen Avril 24 in lower left corner.

Prov.: Collection of Mrs. Walter Sachs.

Department of Drawings, Gift of Mrs. Walter Sachs, 1964, 64.124.

#### **16. Petit Andely, The Barge**

Watercolor and pencil on paper, 26.5 x 43 cm.

Signed and inscribed in pencil Petit Andely P. Signac in lower right corner.

Prov.: Acquired from the sale of the "Collection of Madame S...", Galerie Charpentier, Paris, May 9, 1952, no. 38.

Exhib.: *La Collection Lehman de New York*, Musée de l'Orangerie, Paris, 1956-57, no. 147; *The Lehman Collection*, The Cincinnati Art Museum, Cincinnati, 1959, no. 300.

The Robert Lehman Collection, 1975.

The artist traveled and worked frequently in the region of the Andelys between 1920 and 1929. Thus, this lucid watercolor must be dated to that period.

## **17. La Rochelle**

Watercolor and pencil on paper, 25.7 x 40.2 cm.

Signed and inscribed P. Signac La Rochelle in lower left corner.

Prov.: Acquired from the sale of "Collection de Madame S...", Galerie Charpentier, Paris, May 9, 1952, no. 22, repr.

Bibl.: Unpublished.

The Robert Lehman Collection, 1975.

This swift and light watercolor represents yet another view of the port of La Rochelle; only the Tour de la Chaîne, and the Tour Saint Nicolas are visible (Cf. no. 8). Although it is not dated, comparisons to dated watercolors of La Rochelle suggest a date in the mid 1920s. (Cf. Marc Sandoz, "L'Oeuvre de Paul Signac a La Rochelle, Croix-de-Vie, Les Sables-d'Olonne de 1911 à 1930," *Bulletin de la Société de l'Histoire de l'Art français*, Année 1955, Paris, 1956, p. 177.)

## **18. Village Festival (La Vogue)**

Watercolor and black crayon on paper, 15.3 x 28.7 cm.

Signed P. Signac in lower right corner.

Inscribed and dated 18 Juillet - La Vogue in lower left corner.

Prov.: Downtown Gallery, New York; anonymous collector, New York; Museum of Modern Art, New York; acquired from The Museum of Modern Art.

Exhib.: *Paul Signac*, Fine Arts Associates, New York, 1951, no. 12; *The Versatile Medium*, Museum of Modern Art, New York, 1952-53.

Department of Drawings, Maria De Witt Jesup Fund, 1951; acquired from The Museum of Modern Art, Anonymous Gift, 55.21.6.

## **19. Paris: Pont Royal with the Louvre**

Watercolor and pencil on paper, 28.6 x 43.1 cm.

Signed P. Signac in lower left corner.

Prov.: Acquired from A. Loeb in 1948.

Exhib.: *Paul Signac*, The Museum of Fine Arts, Boston, 1954, no. 15.

Bibl.: Peter A. Wick, "Paul Signac Exhibition," *Bulletin of the Museum of Fine Arts*, vol. 52, Boston, 1954, p. 71.

The Robert Lehman Collection, 1975.

## **20. Quilleboeuf**

Watercolor and pencil on paper, 25.2 x 38.5 cm.

Signed and inscribed in pencil P. Signac Quilleboeuf in the lower left corner.

Prov.: Acquired from the sale of the "Collection de Madame S...", Galerie Charpentier, Paris, May 9, 1952, no. 33.

Bibl.: Unpublished.

The Robert Lehman Collection, 1975.

Quilleboeuf is a small port at the beginning of the bay of the Seine. Better known subjects by French artists from around this area include Honfleur, Trouville, and Deauville. The calm line-up and stillness of the fishing boats in the bay are somewhat reminiscent of those in Signac's large canvas *Concarneau: Fishing Boats* (no. 3). Thus, this watercolor, painted between 1920 and 1930, still demonstrates the artist's strong adherence to such strictly structured compositions.

## **21. Concarneau**

Watercolor and black chalk on paper, 27.8 x 40.1 cm.

Signed and inscribed P. Signac Concarneau in lower left corner.

Written on old backing in blue pencil at upper right: à Madame de Groot /6/7/27; in pen and blue ink, Décembre 1925/J. Rodrigues-Henriques.

Prov.: Jacques Rodrigues-Henriques, Paris; Adelaide Milton de Groot.

Department of Drawings, Bequest of Miss Adelaide Milton de Groot, 1967, 67.187.36.

## **22. Morlaix, Entrance of the River**

Watercolor and pencil on paper, 27.7 x 43 cm.

Inscribed Entree de la rivière de Morlaix in lower left corner.

Signed and dated P. Signac 1927 in lower right corner.

Prov.: Acquired from the sale of the "Collection de Madame S...", Galerie Charpentier, Paris, May 9, 1952, no. 25.

The Robert Lehman Collection, 1975.

Morlaix is in the Côtes du Nord province of France.

**23. Docks at St. Malo**

Watercolor and pencil on paper, 30.1 x 43.9 cm.

Signed, inscribed, and dated P. Signac St. Malo Oct. 27 in lower right corner.  
In lighter pencil also inscribed *Stella Maris* above the signature and date.

The Robert Lehman Collection, 1975.

This masterful watercolor is really misnamed, for very little attention is paid to that famous port in the Bay of St. Malo. The painting is rather a portrait of the graceful, three-masted sailing ship *Stella Maris* (*Star of the Sea*).

**24. Le Pont Neuf**

Watercolor and pencil on paper, 27.7 x 43.3 cm.

Signed and dated P. Signac 1928 in lower left corner.

Prov.: Acquired from the sale of the "Collection de Madame S...", Paris, Galerie Charpentier, May 9, 1952, no. 44.

Exhib.: *Paris: Places and People*, New York, 1974, no. 4.

The Robert Lehman Collection, 1975.

**25. Paris, Le Petit Bras**

Watercolor and pencil on paper, 27.8 x 43.2 cm.

Signed and dated P. Signac 1928 in lower left corner.

Prov.: Acquired from the sale of the "Collection de Madame S...", Galerie Charpentier, Paris, May 9, 1952, no. 28.

The Robert Lehman Collection, 1975.

**26. Le Pouliguen, Fishing Boats**

Watercolor and pencil on paper, 27.5 x 43.5 cm.

Signed, inscribed, and dated P. Signac, Le Pouliguen 5 Aout 28 in lower left corner.

Prov.: Acquired from the sale of the "Collection de Madame S...", Galerie Charpentier, Paris, May 9, 1952, no. 26.

Bibl.: Unpublished.

The Robert Lehman Collection, 1975.

## **27. Le Croisic**

Watercolor and pencil, 27.1 x 43.3 cm.

Signed, dated, and inscribed P. Signac Le Croisic 14 Aout 28 in lower left corner.

Prov.: Acquired from the sale of the "Collection de Madame S...", Galerie Charpentier, Paris, May 9, 1952, no. 23, repr.

The Robert Lehman Collection, 1975.

This small port is in the Loire-Inférieure province of France.

## **28. Le Croisic**

Watercolor and pencil on paper, 25 x 40.8 cm.

Signed, inscribed, and dated in pencil P. Signac Le Croisic 2 Aout 28 in lower right corner.

Prov.: Acquired from the sale of the "Collection de Madame S...", Galerie Charpentier, Paris, May 9, 1952, no. 37.

Bibl.: Unpublished.

The Robert Lehman Collection, 1975.

## **29. Parisian Sunday (Femme Regardant a la Fenetre)**

Lithograph on paper, 17.4 x 11.8 cm.

"Femme Regardant a la Fenetre," written in pencil on verso.

Prov.: Purchased in 1928.

Bibl.: E. W. Kornfeld and P. A. Wick, *Catalogue raisonné de l'Oeuvre gravé et lithographié de Paul Signac*, Berne, 1974, no. 2.

Department of Prints and Photographs, Purchase, 1928, Harris Brisbane Dick Fund, 28.80.9.

This lithograph was published in the deluxe edition of *La Revue Indépendante de Littérature et d'Art*, vol. 6, Paris, January, 1888, no. 15. It represents the reversed figure of the woman from Signac's famous canvas of the same title, painted between 1888 and 1890 (Collection of Madame Ginette Signac, Paris). The soft blacks and muted whites of this lithograph clearly indicate the influence of Seurat.

### **30. The Port of St. Tropez II**

Color lithograph, six colors on paper, 27.4 x 36.8 cm.

Signed with the monogram PS in the stone in the lower right corner.

Prov.: Purchased in 1923.

Bibl.: E. W. Kornfeld and P. A. Wick, *Catalogue raisonné de l'Oeuvre gravé et lithographié de Paul Signac*, Berne, 1974, no. 6.

Department of Prints and Photographs, Purchase, 1923, Rogers Fund, 22.82.1-69.

This sheet is from L'Estampe originale, no. 7, July-September, 1894.

### **31. In Holland - The Buoy**

Color lithograph, six colors on china paper, 30.8 x 41.1 cm.

Proof signed in the stone, P. Signac. Printed in 1894 by A. Clot.

Dedication signature of the printer A. Clot.

Prov.: Purchased in 1922.

Exhib.: *Paul Signac*, Museum of Fine Arts, Boston, 1954, no. 42.

Bibl.: Peter A. Wick, "Paul Signac Exhibition," *Bulletin of the Museum of Fine Arts*, vol. 52, Boston, 1954, p. 72; E. W. Kornfeld and P. A. Wick, *Catalogue raisonné de l'Oeuvre gravé et lithographié de Paul Signac*, Berne, 1974, no. 8.

Department of Prints and Photographs, Purchase, 1922, Rogers Fund, 21.97.8.

### **32. Les Andelys**

Color lithograph, seven colors on paper, 30.2 x 45.2 m.

Signed P. Signac in lower right corner.

Prov.: Purchased in 1921.

Bibl.: E. W. Kornfeld and P. A. Wick, *Catalogue raisonné de l'Oeuvre gravé et lithographié de Paul Signac*, Berne, 1974, no. 10.

Department of Prints and Photographs, Rogers Fund, 21.97.7.

Printed in 1895 by Auguste Clot. A painting of the same subject dated 1886 is in a private collection in Paris. (John Rewald, *Post Impressionism from Van Gogh to Gauguin*, New York, 1956, p. 96.)