

The painting is a vibrant, Impressionist-style work by Paul Signac. It depicts a coastal town, likely Saint-Paul de Vence, with a prominent church spire rising above the rooftops. The foreground is dominated by a harbor or a large, reflective pool of water, which mirrors the colors of the sky and the buildings. The water is rendered with a mosaic of blue, green, and yellow brushstrokes, creating a shimmering effect. The buildings along the waterfront have warm, reddish-brown roofs and light-colored walls. The sky is a pale, hazy blue. The overall composition is a harmonious blend of natural and architectural elements, captured with a soft, dappled light characteristic of Signac's style.

PAUL SIGNAC



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PAUL SIGNAC (1863-1935)

Les Andelys. L'Île à Lucas

June-July 1886

oil on canvas

25 ¼ x 17 ⅞ in. (64.1 x 45.4 cm)



WATCH VIDEO

PROVENANCE

Charles Torquet (offered to)
Gaston Lévy, Paris
Wildenstein & Co., London
Sir Keith Murdoch, Melbourne, 1939
Joel's Melbourne, 11 - 13 March 1953, lot 244
Private Collection, acquired from the above
Private Collection, by descent from the above
Christie's, London, 21 March 1983, lot 14
Private Collection
William Vareika Fine Arts, Newport, Rhode Island
Private Collection, 2011

EXHIBITION

Salon des Indépendants, *Exposition de la Société des Artistes Indépendants*, Paris/FR, August 20 - September 21, 1886
National Art Gallery, *Herald Exhibition of French and British Contemporary Art*, Adelaide/AU, August - September 1939 (traveled to: Town Hall, Melbourne/AU, October - November 1939)
Minnesota Marine Art Museum, 'on long-term loan', Winona Minnesota, 2013 - 2021

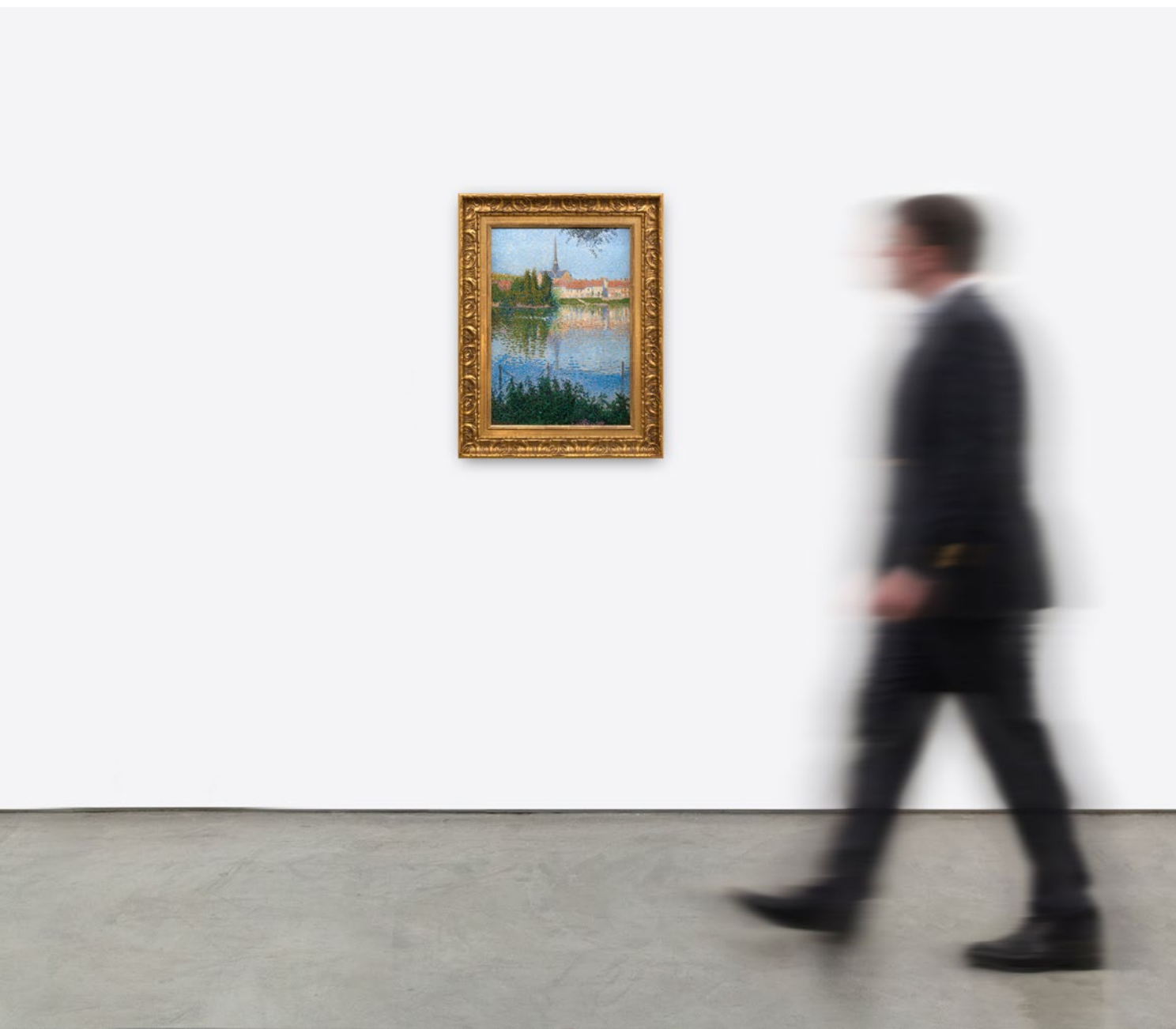
LITERATURE

Catalogue des oeuvres exposées, Paris/FR: Société des Artistes Indépendants, 1886, no. 366, as *L'Île à Lucas. Petit Andely. - Juin-Juillet 1886* (exh. cat.)
Félix Fénéon, *Les impressionnistes en 1886*, Paris/FR: Éditions de La Vogue, 1886, pp. 39-40
Paul Adam, *Les artistes indépendants*, Paris/FR, in: *La Vogue*, no. 8, 6-13 Septembre, 1886, p. 263
Émile Hennequin, *L'Exposition des artistes indépendants*, Paris/FR, in: *La Vie moderne*, 11 Septembre, 1886, p. 582
Félix Fénéon, *L'impressionnisme aux Tuileries*, Paris/FR, in: *L'Art moderne*, 19 Septembre, 1886, p. 301
Paul Signac, 'Cahier d'opus [Artist's handlist]', 1902, no. 133 (as *L'Île à Lucas. Petit Andely*)
Paul Signac, 'Cahier manuscrit [Artist's handlist]', 1909, listed
Gaston Lévy, Paul Signac, 'Pré-catalogue', Paris/FR: Gaston Lévy Gallery, 1932, p. 130, listed (pre-catalogue) Basil Burdett, 'Exhibition of French and British Contemporary Art', Adelaide/AU: National Art Gallery, 1939, no. 110, unpag., ill. in b/w (exh. cat.)
Françoise Cachin, 'Signac. Catalogue raisonné de l'oeuvre peint', Paris/FR: Editions Gallimard, 2000, no. 119, p. 174, ill. in b/w (cat. rais.)
Annette Blaugrund (ed.), 'Charting New Waters: Redefining Marine Painting. Masterworks from the Burrichter/ Kierlin Collection', Winona MN: Minnesota Marine Art Museum, 2013, no. 34, pp. 86-87, ill. in colour, p. 113, listed

— IMPORTANT FACTS

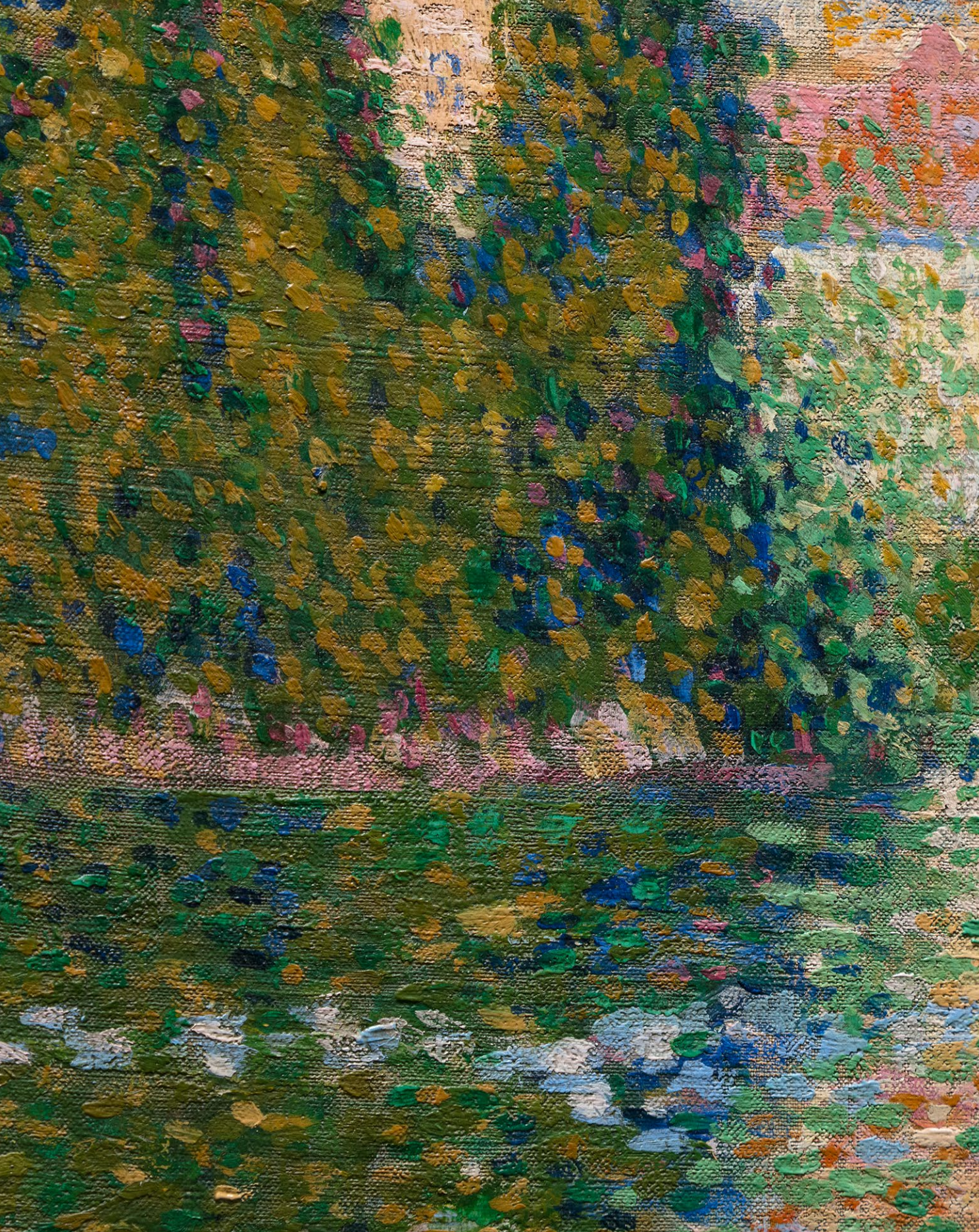
- Signac only painted 611 works and works of this quality rarely come onto the market.
- The fact that it was painted in 1886 places it within one of the two historically important phases of Signac's career (the other being the 1905-1908 works that reflect the radical fauvist colors). The extensive list of publications and exhibitions this painting has been included in is a testament to the quality.
- This painting exceeds the quality of the Art Institute's Signac of the same 1886 date as well as many of the other works that have sold at auction from this period.

— DETAIL IMAGES









TOP PAINTINGS SOLD AT AUCTION



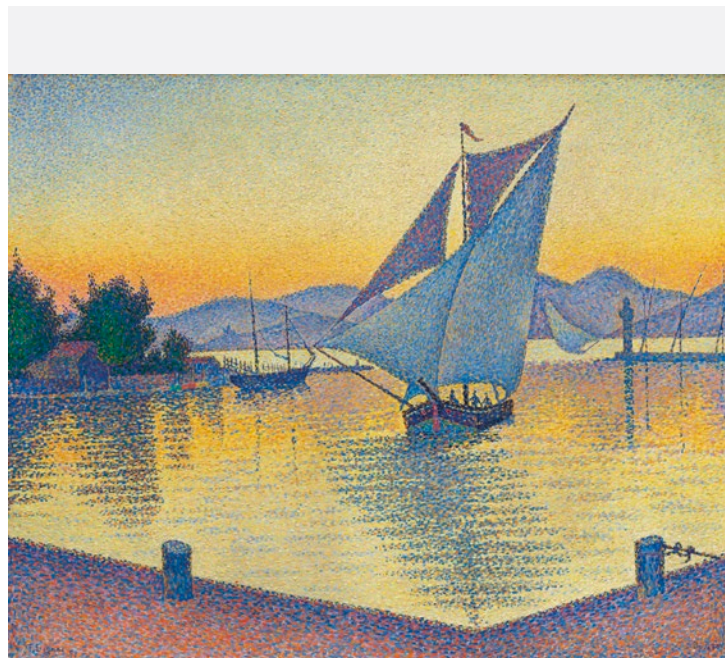
Concarneau, calme du matin
(Opus no. 219, larghetto)
1891
oil on canvas
25 7/8 x 32 in. (65.7 x 81.3 cm.)

**Sold at Christie's New York:
November 2022 for \$39,320,000**

Le Port au soleil couchant, Opus 236
(Saint-Tropez)

1892
oil on canvas
25 5/8 x 32 in. (65 x 81.3 cm)

**Sold at Christie's London:
February 2019 for \$25,970,502**



TOP PAINTINGS SOLD AT AUCTION



La Corne d'Or, Constantinople
1907

oil on canvas
35 $\frac{1}{8}$ x 45 $\frac{3}{4}$ in. (89.2 x 116.3
cm)

**Sold at Sotheby's New York:
November 2019 for \$16,210,000**

Cassis. Cap Canaille
April-June 1889
oil on canvas
25 $\frac{7}{8}$ x 32 $\frac{3}{8}$ in. (65.7 x 82.2 cm)

**Sold at Christie's New York:
November 2007 for \$14,041,000**



TOP PAINTINGS SOLD AT AUCTION



La Corne d'Or, Constantinople
1907

oil on canvas

35 $\frac{1}{8}$ x 45 $\frac{3}{4}$ in. (89.2 x 116.3
cm)

**Sold at Christie's London:
February 2012 for \$ 13,945,424**

Portrieux. La Comtesse
(Opus no. 191)

Summer 1888

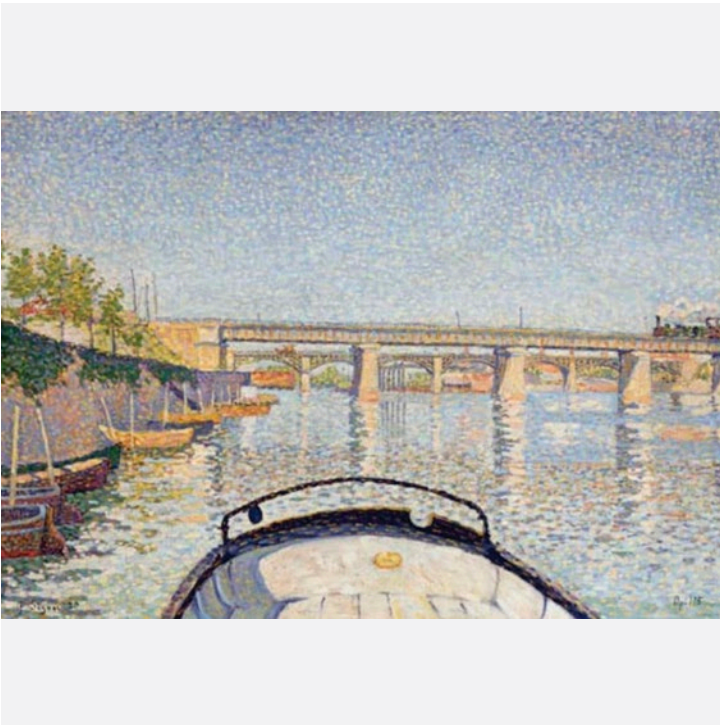
oil on canvas

23 $\frac{3}{4}$ x 36 $\frac{1}{4}$ in. (60.3 x 92.1 cm)

**Sold at Christie's New York:
May 2018 for \$13,812,500**



TOP PAINTINGS SOLD AT AUCTION



Arrière du Tub

1888

oil on canvas

18 ¼ x 25 ⅝ in. (46.4 x 65 cm.)

**Sold at Christie's New York:
May 2007 for \$11,688,000**

Maisons du port, Saint-Tropez

1892

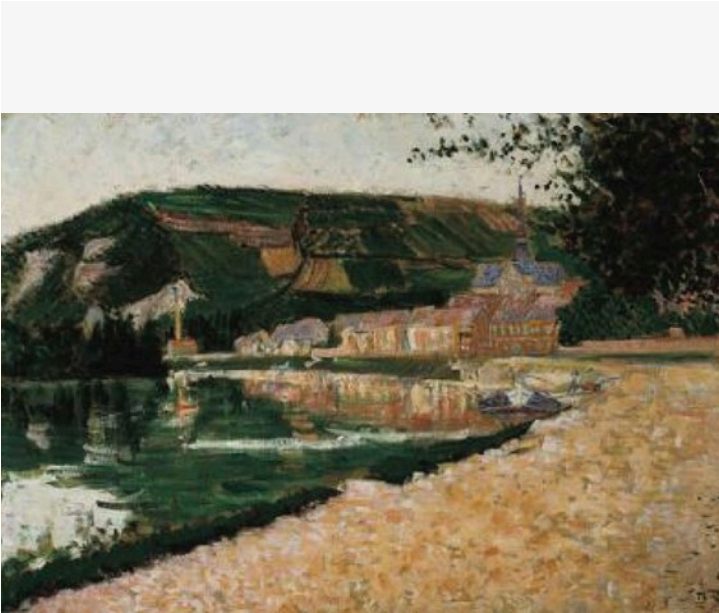
oil on canvas

18 ⅜ x 21 ¾ in. (46.5 x 55.3 cm.)

**Sotheby's New York:
May 2016 for \$10,666,000**



SIGNAC ART IN MUSEUM COLLECTIONS



**Norton Simon Museum
Pasadena**

The Seine at Les Andelys
1886
oil on canvas
18 x 25 ½ in. (45.7 x 64.8 cm.)

Art Institute of Chicago

Les Andelys, Côte d'Aval
1886
oil on canvas
23 ⅝ x 36 ¼ in. (60 x 92 cm.)



SIGNAC ART IN MUSEUM COLLECTIONS

Musée d'Orsay Paris

Les Andelys. La Berge

1886

oil on canvas

25 $\frac{3}{4}$ x 32 in. (65.3 x 81.5 cm.)



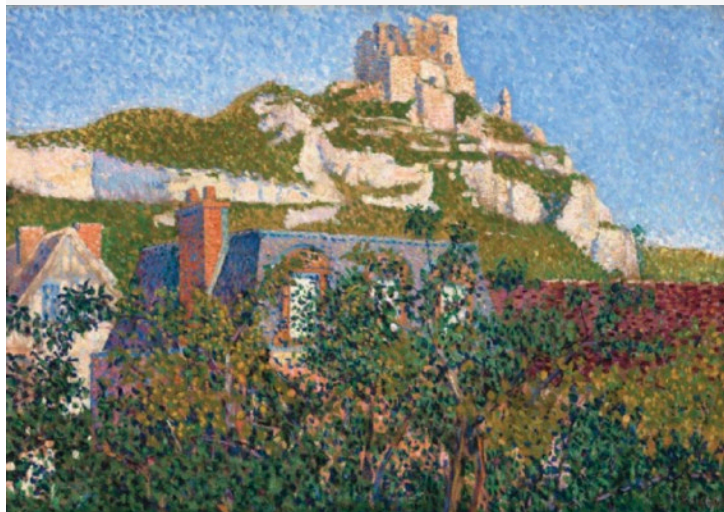
The Nelson-Atkins Museum of Art, Kansas City

*The Château Gaillard, View from My
Window, Petit-Andely*

1886

oil on canvas

17 $\frac{11}{16}$ x 25 $\frac{9}{16}$ in. (44.9 x 64.9
cm.)



"The Neo-Impressionist does not stipple, he divides. And dividing involves... guaranteeing all benefits of light."

Paul Signac

SIGNAC CONDITION REPORT

3075 Goldenrod Lane
Palm Springs, California. 92264

Heather James Fine Art
45188 Portola Avenue
Palm Desert, California 92260

Condition Report

Paul Signac (1863-1935)
Les Andelys: L'île à Lucas
Oil on canvas
25 ¼ x 17 7/8 inches
1886
Signed, Lower left: P. Signac 86



The painting is in very good condition.

SIGNAC CONDITION REPORT

The original canvas support is a very fine weave linen. It has been glue lined to a slightly heavier weave fabric. Paper tape has been applied to all four tacking edges (as is typical for glue linings). In a few areas small bits of the tape are missing, revealing that the unprimed tacking edges of the original canvas remain intact. The current stretcher most likely dates to the time of lining. The lined canvas remains taut, in plane and structurally sound. Numerous exhibition labels and auction house and gallery inventory numbers can be seen on the reverse of the stretcher:

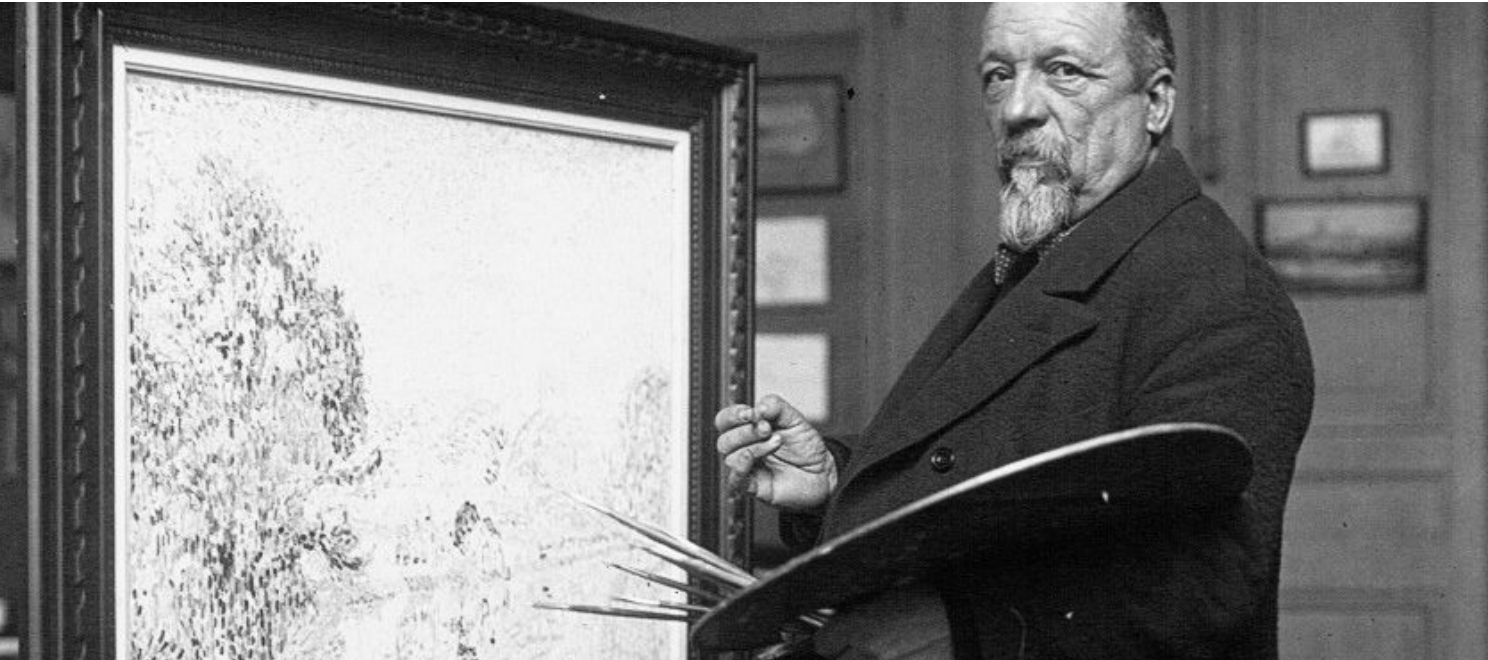


The paint surface remains exceptionally well preserved. Although the painting does appear to have been cleaned in the past, the current varnish provides a clear, even and appropriately matte finish to the surface. Ultraviolet illumination reveals only a few very minor retouches of some pinpoint losses in the sky just above the horizon at the far left. No conservation work is needed at this point in time.

The frame is a modern reproduction gilt wood molding.

Mark Leonard
December 15, 2022

HISTORY



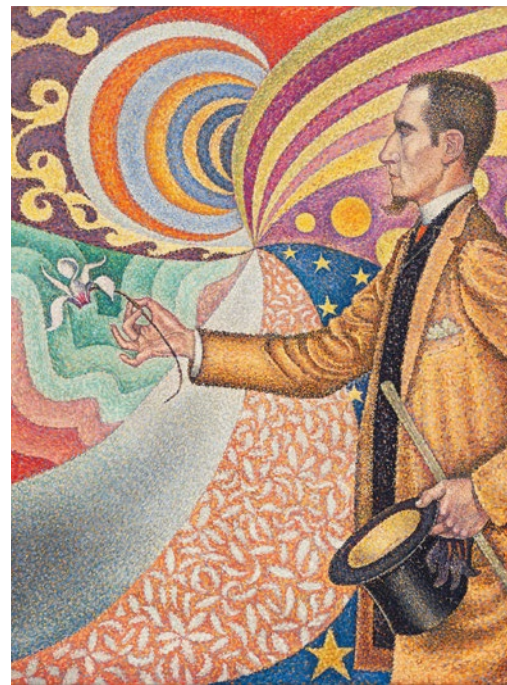
Paul Signac, 1923

From a historic year for Paul Signac, *Les Andelys. L'Île à Lucas* (*The Andelys. Lucas Island*) (1886) is from a group of ten works painted in June and July of 1886 depicting the local scenery of Les Andelys, a commune in Normandy divided in two parts by the Seine. A visible progression in this series demonstrates Signac's immersion and growing commitment to colour theory and the innovations of the Pointillist pioneer Georges Seurat, whom he met just two years prior.

Earlier that summer, Signac and Seurat were the harbingers of Neo-Impressionism by way of their inclusion in the eighth and final Impressionist exhibition, in which Seurat's *A Sunday Afternoon on La Grande Jatte* – 1884 (1884-86) was first shown. The two created a sensational jolt in the art world, and as founding members, drew attention to the Société des Artistes Indépendants, which organised their second annual exhibition in August to September of 1886, wherein Signac's *Les Andelys. L'Île à Lucas* (*The Andelys. Lucas Island*) made its debut.

A student of Seurat's methodologies, Signac countered the spontaneity of Impressionism through rhythmic compositions and intense colour harmonies. Rather than a sensation of movement, Signac prioritized the clarity of form and scientific juxtaposition of contrasting hues to enhance the strength of colour – carefully applying unmixed pigment in small dots, the painting's optics resemble that of a tapestry or the tesserae of a mosaic. Upon seeing Signac's *Les Andelys* paintings in the 1886 exhibition, art critic Félix Fénéon remarked, 'The most recent ones are also the most luminous and complete. The colours provoke each other to mad chromatic flights – they exult, shout! And the Seine flows on, and in its waters flow the sky and the vegetation along the riverside'. Fénéon later became the subject Signac's *Opus 217. Against the Enamel of a Background Rhythmic with Beats and Angles, Tones, and Tints, Portrait of M. Félix Fénéon in 1890* (1890), a renowned example of the artist's meticulous technique.

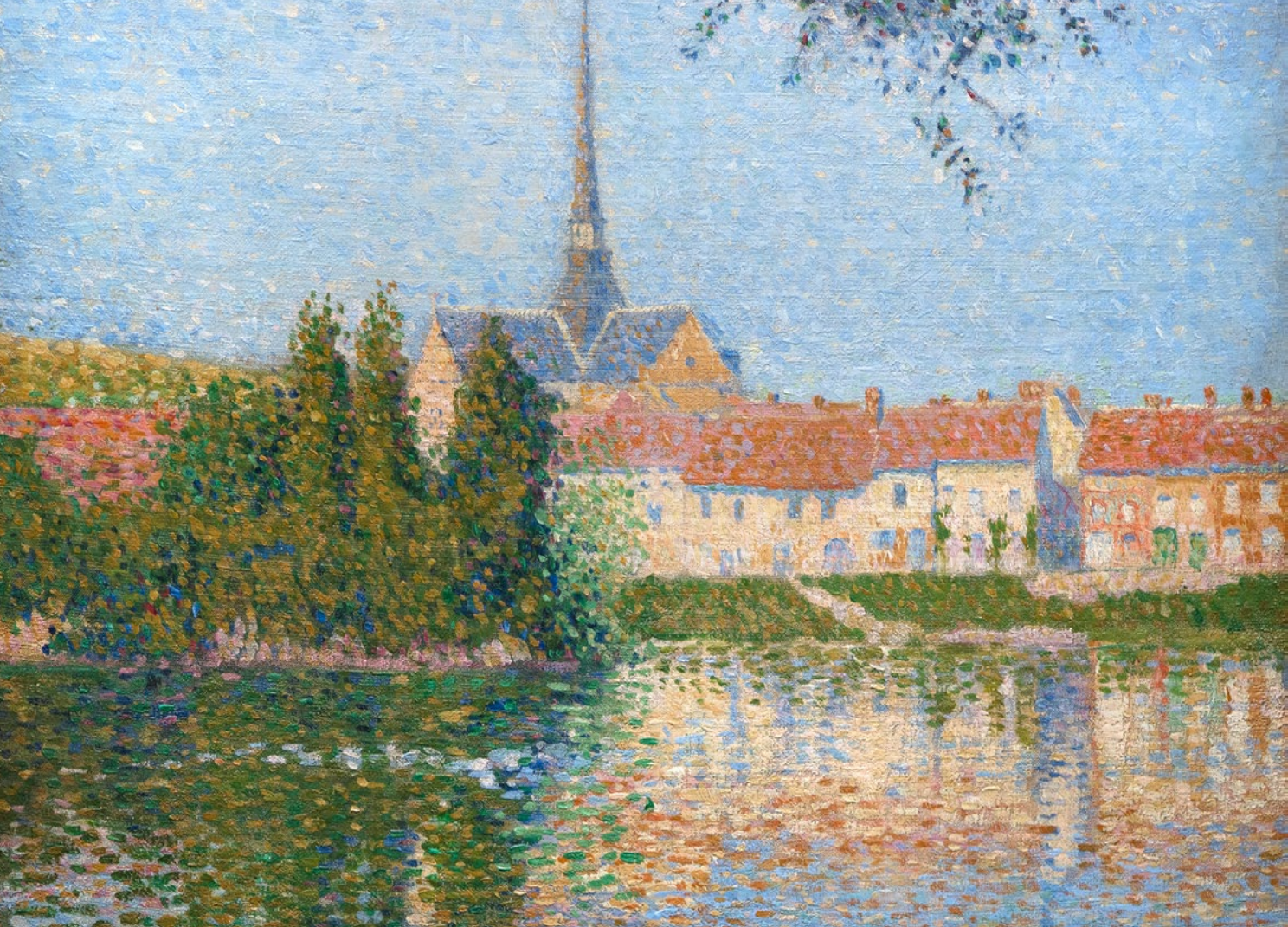
From a small island on the Seine opposite Petit Andely, Signac painted *Les Andelys. L'Île à Lucas* (*The Andelys. Lucas Island*). With great attention to its optical impact, Signac positioned deep shades in the foreground – dark shrubbery frames the bottom of the composition with an ascending procession of hues to lead the eye upward toward the ochre rooftops and pastel blue sky. This ascent and banner like composition is reminiscent of the



Paul Signac
Portrait of M. Félix Fénéon in 1890, 1890
Museum of Modern Art, New York

Paul Signac
Capo di Noli, 1898
Wallraf-Richartz Museum, Cologne





receding mountainous landscapes of Japanese prints, which greatly influenced the generation of Impressionist artists preceding Signac. Shimmers of greenery, the spire of Saint-Sauveur and the peachy village homes reflect in the water to prompt the pairings of complementary colours, namely the orange and blue commonly seen in his work. Differing from *The Seine at Les Andelys* (1886) – another from the group of ten paintings he completed in the summer of 1886, which depicts long Monet-like strokes in the river – *Les Andelys. L'île à Lucas* (*The Andelys. Lucas Island*) is a unique early example of the artist's full commitment to the technically dense methods of Pointillism, no longer hovering between Impressionism and Neo-Impressionism.