



Paul Signac

Quai de Clichy. Temps gris (Opus 156)

(Clichy Dock. Grey Weather [Opus 156]), April/May 1887

Oil on canvas, 46 x 65.5 cm

on recto, lower right, inscribed in blue: "Opus 156"

on verso, upper right, inscribed in black: "22093"; upper centre, in blue: "... 16 [?]" ; centre left, black stamp: "15"; lower left, inscribed in red chalk: "D 3233"; lower right, in black: "accent iles verts [?]", "2993[?]"

vertical stretcher bar, black stamp: "Lasset et [...?] Rue [...]" ; black stamp: "MODEL DEPOSÉ" [with the initial B in a rhomboid]

Provenance:

Marié of Malmaison, acquired in exchange for a bicycle

Delaporte, Malmaison

1925: Félix Fenéon, Paris

By 1927 until October 1940: Gaston Levy, Paris (all of the above per cat. rais., Gurlitt papers & exh. cat.)

After October 1940: probably seized by German authorities at Château Les Bouffards

(...)

Lotté

24 August 1943: Raphaël Gerard (per inscription)

20 November 1943: [A.] de la Chapelle [probably Galerie Bénézit, Paris]

(Probably acquired by Hildebrand Gurlitt in France after 1943, possibly from the above)

By latest December 1947: Hildebrand Gurlitt, Aschbach (per Gurlitt papers)

Thence by descent to Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

Exhibitions:

Les XX, Fifth annual exhibition, Musées royaux des Beaux-Arts, Brussels, February 1888. [no. 3]

4^e Exposition, Salon des Indépendants, Paris, 22 March–3 May 1888. [no. 623]

Exposition Paul Signac, Bernheim-Jeune, Paris, 19–30 May 1930. [no. 5, ill.]

Exposition Paul Signac, Musée du Petit Palais, Paris, February–March 1934. [no. 6, as property of Monsieur X]

Paul Signac, Kunstverein Düsseldorf, October–November 1952 [no. 8]

Werke der Französischen Malerei und Grafik des 19. Jahrhunderts. Villa Hügel, Museum Folkwang, Essen, 25 July–6 November 1954. [no. 100]

Bibliographical references:

Féneon, Felix. "Le Néo-Impressionisme." In: *L'Art moderne*, vol. 8, no. 16 (15 April 1888). [p. 121 ff.]

Darzens, Rodolphe. In: *La Revue des Deux Mondes*, 10 May 1888. [p. 445]

Rewald, John. "Des Signac inconnus à Düsseldorf." In: *Arts, Beaux-Arts, Littérature, Spectacles*, no. 382 (October 1952). [p. 7]

Roger-Marx, Claude. *Le Paysage français de Corot à nos jours*. Paris: Librairie Plon, 1952. [pl. after p. 80]

Cachin, Françoise. *Au-delà de l'impressionisme*. Paris: Hermann, 1966. [p. 11]

Van Gogh à Paris. Exh. cat., Musée d'Orsay, Paris, 2 February–15 May 1988. [ill. on p. 298, fig. a]

Cachin, Françoise. *Signac: Catalogue raisonné de l'œuvre peint*. In collaboration with Marina Ferretti-Bocquillon. Paris: Gallimard, 2000. [no. 142, ill.]

Signac 1863–1935: Catalog of an Exhibition. Exh. cat., Grand Palais, Paris, 27 February–28 May 2001; Van Gogh Museum, Amsterdam, 15 June–9 September 2001; Metropolitan Museum of Art, New York, 9 October–30 December 2001. [fig. 80]

Ferretti-Bocquillon, Marina. "Sehr schön und sehr gesucht." In: *Der Spiegel*, 23 June 2014. [p. 118 f., ill.]

Primary sources:

Hildebrand Gurlitt and Cornelius Gurlitt Papers:

Correspondence: BArch, N 1826/177, fol. 275 f. [=vol. 6, fol. 216 f.] Gitta Gurlitt to Hildebrand Gurlitt, 3 January 1948
 Ibid., fol. 277 [=vol. 6, fol. 218]. List Gitta Gurlitt, 9 December 1947

Photographs: BArch, N 1826 Bild-0011 [=2.2_F208], [n.d.]
 BArch, N 1826 Bild-1452 [=10_F10148], [n.d.]
 BArch, N 1826 Bild-1453 [=10_F10148_1], [n.d.]

Register of Salzburg works, 2014, no. Wien 058

Hildebrand Gurlitt and Cornelius Gurlitt Papers – possible references:

Sales ledger 1937–41: 7 May 1940 [no. 87]
 8 December 1942 [no. 158]
 2 February 1944 [no. 171]
 1 March 1944 [no. 154]

Sales ledger 1937–?: 7 May 1940 [no. 1327]
 17 May 1940 [no. 1327]
 8 December 1940 [no. 1327]
 2 February 1944 [no. 1824]
 1 March 1944 [no. 1824]

Archives des Musées nationaux:

Musée du Petit Palais, Exhibition documentation 1934, lender: Gaston Lévy

Archives de Paris:

D150E3 186, dossier 4990

Archives Elizabeth Royer, Paris:

Account books Raphaël Gerard

Archives Paul Signac, Paris:

Correspondence Françoise Cachin, 1984; 1991

Correspondence Kunstverein 1991

Landesarchiv Berlin (Records of the Amt für Wiedergutmachung):

no. 83 WGA 10494/59, Gaston Prosper Lévy

Further sources consulted:

Besson, George. *Paul Signac 1863–1935*. Paris: Braun & Cie, 1950.

Paul Signac 1863–1935: Retrospective Exhibition. Exh. cat., Marlborough Gallery, London, 11 March–15 April 1954.

La Création de l'Œuvre: chez Paul Signac. Exh. cat., Marlborough Gallery, London, April–May 1958.

Signac. Exh. cat., Musée du Louvre, Paris, December 1963–February 1964.

Archives Nationales, Paris :

Commissariat général aux questions juives et service de restitution des biens spoliés, no. AJ38/4481, dossier 10413

Ministère des Affaires étrangères, Archives diplomatiques, Paris:

nos. 209SUP/670, 209SUP/671, 209SUP/33 and 209SUP/39

Archives départementales de Loir-et-Cher

Archives départementales et patrimoine du Cher

Auswärtiges Amt, Berlin, Politisches Archiv

Bundesarchiv Koblenz; Freiburg in Breisgau

Cultural Plunder by the Einsatzstab Reichsleiter Rosenberg: Database of Art Objects at the Jeu de Paume

Database "Central Collecting Point München"

Database "Entartete Kunst"

Database "Kunstsammlung Hermann Göring"

Getty Provenance Index, German Sales Catalogs

Lootedart.com

Lost Art Répertoire des Biens Spoliés

Rijksbureau voor Kunsthistorische Documentatie, The Hague

Verzeichnis national wertvoller Kunstwerke ("Reichsliste von 1938")

Witt Library, London

Note:

The last known owner of this work before the occupation of Paris was the Jewish estate agent Gaston Prosper Lévy, who amassed a considerable collection of Signac artworks in the first half of the 20th century. He further started the pre-catalogue for the catalogue raisonné of Signac's œuvre. In June 1940 he packed his belongings from his Parisian apartment and had them transported to his residence Les Bouffards in the department Cher. Shortly after, Lévy fled the country with his family for Tunis. The collection which remained for the large part at Les Bouffard was looted by German authorities in October 1940, according to witness statements. The whereabouts of the collection after these events occurred remains unknown.

According to a private archive held by Elizabeth Royer, this work was sold by the gallery "Lotté" to the art dealer Raphaël Gerard of Paris. The identity of Lotté could not be verified.

Per the handwritten annotation on verso ("D 3233"), the assumption that the work was dealt through Raphaël Gerard is further substantiated. Gerard's account books further state that the work was passed to de la Chapelle in November 1943, who was probably working for Galerie Bénézit in Paris. As Hildebrand Gurlitt acquired other works found in the art trove via Galerie Bénézit, it is possible that he acquired the painting directly from this dealership.

The personal papers found in Cornelius Gurlitt's Salzburg home include a collection of about 2,400 photographs of artworks. Photograph nos. 2.2_F208, 10_F10148 and 10_F10148_1 are reproductions of this work, with a handcart in the foreground. Inscribed on verso of no. 10_F10148_1, in the hand of Cornelius Gurlitt, a note on the painting's provenance history, as related by one Madame Signac (probably the artist's daughter Ginette Signac or his granddaughter Françoise Cachin) on the occasion of the 1952 exhibition in Düsseldorf. That note reads: "Das Bild gibt Signac an Marié für ein Fahrrad; Besitzer Fenéon 1925, Gaston 1927; Exposition 1888 aux independents, 1930 Bernheim jeune, 1934 Petit Palais."

The catalogue raisonné of Signac paintings, authored by Françoise Cachin, lists this painting at no. 142, with reference to its presence in the Gurlitt collection. The photograph reproduced by Cachin, however, differs from the work in the Gurlitt Trove: the work discovered in Salzburg shows a small handcart in the foreground, which is absent in the historical photograph. It is unclear when or by whom this detail was added to the painting.

A reference to a Signac oil painting titled Flusslandschaft (river landscape) can be found in the correspondence of Hildebrand Gurlitt. It was sent to a restorer in December 1947.

A stamped mark on verso identifies the stretcher as the product of Bourgeois Ainé, one of the largest producers of fine art materials in France; their stretcher pattern was patented with the trademark "Modèle Déposé B".

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