



Place De La Concorde Georges Dorignac



1 700 EUR

Signature : Georges Dorignac 1879-1925

Period : 20th century

Condition : Bon état

Material : Oil painting

Length : 65cm

Height : 50.5cm

Depth : 1,5 cm

Description

Rare view of Paris by Georges Dorignac, some small restorations to be done on the top. Georges Dorignac began his career as an independent painter in 1901. At that time he joined the Spanish painters of Bilbao who aspired to conquer Paris. He presents in the various salons of the capital views of San Sebastian, landscapes of the Adour and the Basque Country, charcoal and black chalk drawings which represent portraits; nudes from the masters and bullfighting scenes that he signed "Jorge Dorignac". In an article by Roger Marx published in 2003, it is written that "the paintings of Nonell Monturiol, Ricardo Florès, Dorignac, Torent, Regoyos, Garcia, Lozano, agree to confirm the knowledge of Spanish painting"¹¹. A father, he began in 1906 the scenes of family life in a technique

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inherited from Darío de Regoyos. Between 1908 and 1911, Dorignac engages in the technique of the division of pure tones inherited from Georges Seurat and Paul Signac. He produced watercolors of the banks of the Seine, two of which are kept in Paris at the National Museum of Modern Art and another at the Museum of Fine Arts in Bordeaux, *Le Port fluvial*. From 1912 to 1914, at the Salon des Indépendants, he presented figures executed in charcoal, black ink or red chalk on white sheets which earned him State acquisitions. In his review of the Salon d'Automne of 1913, the art critic R. Bouyer presents two full-page drawings, *Débardeur* and *Étude de trois quarts* and announces the "potential decorator"^{Note 1}. In 1914, he directs indeed towards the decorative arts. He draws and paints in the format of execution of the projects of stained glass, ceramics and tapestry. The acquisitions of the State will allow him the material ease which he will use to travel and head in another direction. In 1920, we find him in the Basque Country with his sons-in-law Epstein and Hébuterne from where he brings back very minimalist landscapes. In 1922 he executed the poster for the Salon d'Automne and in 1923 he left for Corsica. He painted seaside landscapes in gouache. At the same time, he painted portraits of his daughters, Geneviève and Yvette. From this return to color, only one nude in muted tones, kept at the Museum of Fine Arts in Bordeaux, has been found.