



PROANTIC
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Imposing St Vincent Academy 126 X 94 - Signed A Lecreux

5 500 EUR



Signature : Gaston, Alfred Lecreux, peintre XIX (1846 - 1914)

Period : 19th century

Condition : Restauré par notre atelier

Material : Oil painting

Width : 126

Height : 94

Description

After Theodule RIBOT, Saint Vincent - Signed A Lecreux 126 x 94Gaston, Alfred Lecreux, painter XIX (1846 - 1914) - Paris, Musée d'Orsay.. Reims, Musée des Beaux-Arts. Student of A. Boucher and J. Noël. One could believe in a Spanish school by the treatment of the horizontal brushstrokes, by this exacerbated dramaturgy-On the side of the model a crow - The defensive and protective position of the crow. In the story of Saint Vincent represented by Ribot, the crow would not leave the body of the dead saint but also fought all the other scavengers who came to feed on it.Gaston Lecreux is a painter of flowers, landscapes, watercolorist and decorator. He is the student of Alfred Boucher and Noël. His career began at the Salon of 1877, where he received a medal for his still lifes. He was quickly

Dealer

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recognized and celebrated for his floral specialty. For this reason, he was appointed to a Salon jury at the end of his career.

Bibliography:

- o Bénézit Dictionary of Artist - Oxford Art Online.
- o Émile Bellier de la Chavignerie, Louis Auvray, General Dictionary of Artists of the French School from the Origin of the Arts of Drawing to the Present Day; Architects, Painters, Sculptors, Engravers and Lithographers, Paris, Renouard, 1882-1885.
- o Léonce Bénédite, The Masterpieces of the Luxembourg Museum, Paris, Lapina, 1818-1937.

Museums:

- o Paris, Musée d'Orsay.

Four paintings are exhibited in the national collections. Buttercups (1910), Irises (1906) and Still Life (1910), preserved at the National Center for Plastic Arts. A fourth painting is listed in the inventory of the Regional Contemporary Art Fund of Paris.

- o Reims, Museum of Fine Arts (two paintings, named Flowers).
- o One of his etchings, Apple Blossoms, is preserved at the library of the National Institute of Art History.