



**PROANTIC**  
LE PLUS BEAU CATALOGUE D'ANTIQUITES

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Alfred Lombard (1884 - 1973) -- The Balcony Terrace At Montigny-sur-loing, 1925



5 000 EUR

Signature : Alfred Lombard

Period : 20th century

Condition : Bon état

Material : Oil painting on wood

Description
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<p>The balcony terrace in Montigny-sur-Loing, 1925 Oil on panel, stamp lower right.45 x 37 cm Provenance: Alfred Lombard WorkshopAlexis Pentcheff GalleryPrivate Collection, FranceBibliography: Giulia Pentcheff, Alfred Lombard (1884-1973), Editions Galerie Alexis Pentcheff, 2019, reproduced p.202, n°142Exhibition: Alfred Lombard, Color and Intimacy, Musée Regards de Provence, Marseille, March 13 - August 22, 2015, reproduced in the exhibition catalog on p.77.Certificate of authenticity issued by Giulia Pentcheff, author of the catalog of the artist's painted works.AlfredLombard: a free-spirited painter and pioneer of modernism in Provence Born inMarseilles in 1884 into a bourgeois family, Alfred Lombard was a singularartist, deeply</p>
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Dealer
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**Galerie Alexis Pentcheff**

19th & 20th centuries paintings

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rooted in Provence but open to the avant-garde movements of his time. Initially committed to studying history and literature to satisfy family expectations, he soon abandoned this path to follow his true calling: painting. From the outset, he rejected rigid academicism and sought to learn through direct contact with works, artists and nature. He began his artistic career in Alphonse Moutte's studio, before asserting his total independence. Driven by an ideal of creative freedom, Lombard joined a generation of Provençal artists - Camoin, Verdilhan, Chabaud, Seyssaud - with whom he shared a desire to renew local art and break the region's cultural isolation. Together, they initiated a "Provençal renaissance" designed to put Marseille and the surrounding area on the national artistic map. This movement led to the creation of the Salon de Provence in 1906 and, a few years later, the Salons de Mai. At the same time, Lombard quickly established himself in the Parisian Salons, where he was recognized as one of the promising young Fauve painters. He had two solo exhibitions at the prestigious Rosenberg (1914) and Druet (1925) galleries. Yet the artist rejects the commercial logic of the art world and chooses to distance himself from it. His financial independence enabled him to pursue a free, experimental style outside the official circuits. In the 1920s, his style evolved: less flamboyant, more introspective, he explored still lifes and nudes in refined compositions, where color remained at the heart of his research. Then, in the 1930s, he turned to monumental decorative art, notably through his collaboration with architect Pierre Patout. Together, they designed prestigious decors such as those for the liners *Atlantique* (1931) and *Normandie* (1934). Lombard sought to adapt the achievements of modern painting to the mural scale, in a demanding reflection on the relationship between the work, space and architecture. His approach continued until the 1970s, marked by an openness to abstraction and a constant questioning of the place of the artist and the creative gesture. Alfred

Lombard died in Toulon in 1973. His work remained confidential for a long time, but was rediscovered in the 1980s thanks to the commitment of his daughter, Claude Féral, and institutions such as the Musée de l'Annonciade and the Galerie Alexis Pentcheff, which devoted a major retrospective to him in 2014. The publication in 2019 of a monograph and catalog raisonné essay by Giulia Pentcheff consecrates this belated rediscovery. Today, Lombard emerges as an essential, if long-forgotten, figure of artistic modernity in Provence - a free, daring, unclassifiable painter who combined tradition, revolt and invention. Discover more works by this artist on the gallery's website: <https://www.galeriepentcheff.fr/fr/peintre-alfred-lombard#Oeuvres>