



DUFY IN LE HAVRE

Raoul Dufy
La Baignade (The Bathe), 1906
Oil on canvas - 65 x 81 cm
Private collection, Courtesy Galerie Von
Vertes Zürich
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MuMa
André Malraux Museum of Modern Art, Le Havre
18 May-3 November 2019

An exhibition organized as part
of "A Summer in Le Havre" 2019



Raoul Dufy was born in Le Havre in 1877. It was where he trained and took his first steps as an artist. He retained a deep, lifelong attachment to the city, and its maritime setting provided subjects for many of his works. More than any other subject, Le Havre embodies his successive explorations of the field of light and colour, from his early Impressionist works to his final Black Cargo Ships series via his early attraction to Realism, Fauvism, the influence of Cézanne and what could be called his “blue period” between the two world wars. Dufy remained moored to Le Havre throughout his life. It was his ideal city - a landscape of the mind that supplied his favourite subjects.

In this exhibition, MuMa Le Havre presents a set of artworks that have never previously been displayed together to reconsider the *oeuvre* of a great twentieth-century artist from a fresh perspective. Juxtaposing paintings and works on paper from differing periods reveals a fascinating shift in Dufy’s relationship with the subject. At first faithfully rendered, the bay of Le Havre and Sainte-Adresse is gradually recomposed and synthesized, then finally reinvented. At the end of his life, far from Le Havre, Dufy was constantly to return to it as a subject: for him, it had now truly become an inner landscape.

Raoul Dufy
Les Régates au Havre (The Regatta in Le Havre), 1925
Oil on canvas - 52.5 x 63.5 cm
Private collection
© MuMa/Charles Maslard
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Exhibition Curators

Sophie Krebs
General Heritage Curator
Musée d’Art Moderne de la Ville de Paris

Annette Haudiquet
Chief Heritage Curator
Director of MuMa – André Malraux Museum of Modern Art in Le Havre



The ideal setting for a Dufy exhibition

Raoul Dufy (1877-1953) ranks among the major artists of the first half of the twentieth century. He was born in Le Havre and, like Eugène Boudin and Claude Monet, retained a lifelong attachment to the city and harbour that formed the backdrop for their childhoods and artistic beginnings.

Le Havre was the scene of Dufy's first forays into art. The harbour and the seaside resort took pride of place in his oeuvre, furnishing a host of subjects which he constantly revisited throughout his career, dwelling alternately on particular motifs. But Le Havre is as much an atmosphere as a city. Few of its buildings feature in Dufy's works. He was chiefly interested in the ambience of port life and the seaside holiday resort: the harbour and the quays, the casino, the beach and the never-ending spectacle of the boats and bathers. Le Havre also has a particular light. "Unhappy the man who lives far from the sea. The painter needs constantly to have before his eyes a certain type of light, a glittering quality, an aerial caress that bathes what he sees," as Dufy put it. Dufy still had family in Le Havre, and regularly stayed there. Even when he was far away, he constantly painted his home city from memory. It was the beach of Le Havre and Sainte-Adresse, flanked by Le Havre's harbour entrance and jetties at one end and the cliffs of the Pays de Caux at the other, that provided the setting for his last experiments with light and colour in his final Black Cargo Ships series of paintings.

Raoul Dufy
Cargo noir à Sainte-Adresse
 (Black Cargo Ship at Sainte-Adresse)
 c. 1948-1952
 Oil on hardboard/panneau d'isorel
 40.4 x 51 cm

Paris, Centre Pompidou-MNAM/CCI, Bequest
 by Madame Raoul Dufy, 1963, deposited with
 the Musée Henri-Martin, Cahors.

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 Jean-François Tomasian
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During the exhibition, the museum's permanent collections will be rehung so as to display MuMa's Dufy collection, with an especial emphasis on the paintings received by the Musée-Maison de la Culture du Havre as a bequest from Émilienne Dufy in 1963.



Raoul Dufy

Les Trois Baigneuses (Three Bathers), 1919

Oil on canvas - 270 x 180 cm

Paris, Centre Pompidou - MNAM/CCI Bequest by Madame
Raoul Dufy, 1963, deposited with the Musée des beaux-
arts de Nancy

© Photo CNAC/MNAM Dist. RMN -

Jean-François Tomasian

© ADAGP, Paris 2019



Raoul Dufy
Le Port du Havre (The Port of Le Havre), c. 1910
 Oil on canvas - 65.5 x 81.4 cm
 Private collection
 © Sotheby's, New York
 © ADAGP, Paris 2019

Raoul Dufy
Les Régates (The Regatta), 1907-1908
 Oil on canvas - 54 x 65 cm

Paris, Musée d'Art Moderne,
 Bequest by Dr Maurice Girardin, 1953,
 © Musée d'Art Moderne de la Ville de Paris / Roger Viollet
 © ADAGP, Paris 2019

The exhibition scheduled to take place from 18 May to 3 November 2019 at MuMa, in Le Havre, will feature nearly 80 artworks from MuMa's collection and from major public collections including the Centre Georges Pompidou, the Musée d'Art Moderne de la Ville de Paris, C.N.A.P, the fine art museums of cities such as Lyon, Nancy and Nice in France, and the Musées royaux des Beaux-Arts de Belgique and the Musée des Beaux-Arts de Liège in Belgium, the Gemeentemuseum and Singer Laren in the Netherlands, and Milwaukee Art Museum in the USA, in addition to numerous private collections in countries including Belgium, France, Germany, Greece, Luxembourg, Switzerland and the USA.





MuMa's substantial Dufy collection

MuMa has in its keeping an outstanding collection of 128 works by Dufy consisting of 37 paintings, 63 drawings, one tapestry, three ceramic items, eight works on textiles and several editions of his engravings. Together, they provide a record of the output of a highly prolific artist capable of working in many media.

Most of these works were part of the set bequeathed to the museum by Madame Dufy on her death in 1962, comprising 30 oil paintings, 30 drawings, five watercolours, three ceramic artworks and one tapestry by Raoul Dufy, plus a bronze of the artist. The bequest was supplemented by 21 other works from the Dufy estate, which were deposited with MuMa by the Musée national d'art moderne in 1974, and an additional drawing deposited in 2015.

The collection grew over time as a result of several donations and purchases, including the acquisition in 2012 of *Fin de journée au Havre* (End of the Day in Le Havre), the first work to be exhibited by Dufy in the Salon des Artistes français, in 1901.

The collection chronicles Dufy's entire output. It includes youthful works from the beginning of his career, such as the four watercolours donated to the City of Le Havre in 1900. His Fauvist period is represented notably by *Le Yacht Pavoisé* (The Yacht Decked with Flags) and his Cézannean period by *Le Casino Marie-Christine* (The Marie-Christine Casino). *Hommage à Claude Debussy* (Tribute to Claude Debussy), produced a few months before Dufy died in Forcalquier, records the final phase of his *oeuvre*.

Raoul Dufy

L'Estacade du casino Marie-Christine à Sainte-Adresse (Boardwalk of the Casino Marie-Christine at Sainte-Adresse), c. 1906

Oil on canvas - 64.8 x 80 cm

Milwaukee Art Museum, Gift of Mrs Harry Lynde Bradley.

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Raoul Dufy in Le Havre Exhibition Catalogue

MuMa - André Malraux Museum of Modern Art, Le Havre, 18 May-3 November 2019

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