

# MARQUET

## IN NORMANDY

**Albert Marquet**  
*Le Havre, le bassin, 1906*

Oil on canvas, 61 x 50 cm, Le Havre, MuMa, purchased by the City of Le Havre with the help of the State (Fonds du Patrimoine), Région Normandie (Fonds régional d'acquisition des musées), AMAM and corporate sponsors Helvetia, Chalus Chegaray & Cie, CRAM and CRIC @MuMa/Charles Maslard

## PRESS RELEASE

**MUMA - ANDRÉ MALRAUX MUSEUM OF MODERN ART, LE HAVRE**  
**22 APRIL TO 24 SEPTEMBER 2023**  
**ORGANIZED AS PART OF THE "UN ÉTÉ AU HAVRE" EVENTS PROGRAMME**

# MARQUET

## IN NORMANDY

**“I can’t write or speak, only paint and draw. Look at what I’ve done. Either I’ve succeeded in expressing myself or I’ve failed. In any case, should you not understand, be it by your fault or mine, I can do no more.”**

In 2019, MuMa purchased *Le Havre, le bassin* (Le Havre Harbour Basin), a rare Fauvist artwork by Albert Marquet dating from his stay in Le Havre in 1906. The same year, the museum was donated *Remorqueur, la Seine à Herblay* (Tugboat on the Seine at Herblay), 1919, by a descendant of the Siegfried family. In 2022, MuMa received *Notre-Dame de Paris sous la neige* (Notre-Dame de Paris in Snow), 1916, in the form of a donation subject to usufruct.

Today, Albert Marquet (1875–1947) is particularly well represented in MuMa’s collections, with no fewer than 14 paintings and 23 drawings. This is not so much the result of purchases by successive curators - apart from *Le Havre, le bassin* (Le Havre Harbour Basin), 1906), only *L’Avant-port du Havre* (The Outer Harbour of Le Havre), 1934, was purchased with the museum’s funds - as of the artist’s popularity, beginning in the early twentieth century, with Le Havre art-lovers who subsequently donated their collections to the museum - in particular the collectors who founded the Cercle de l’Art Moderne in 1906.

Marquet came to Le Havre on several occasions, both to paint and to exhibit his work. This facilitated connections with collectors, some of whom purchased many of his works. The first Fauvist pictures by Marquet to join Le Havre’s municipal collections were those in Charles Auguste Marande’s 1936 bequest – *Le Port de la Ponche à Saint-Tropez* (La Ponche Harbour in Saint-Tropez), *Quai de la Seine à Paris* (Quay of the Seine in Paris) and *Vue d’Agay, les rochers rouges* (View of Agay, The Red Rocks). Another local collector, Olivier Senn, whose granddaughter donated his collection to MuMa in 2014, purchased as many as 15 paintings and numerous

drawings. Peter van der Velde and Georges Dussueil (who possessed no fewer than 13 of his pictures) were also great admirers of Marquet’s painting. So it seemed natural that MuMa should devote an exhibition to Albert Marquet, focusing on a hitherto unexplored section of his output – his stays in Normandy.

Marquet is one of those artists whose oeuvre remains relatively little known to the general public, partly because of his retiring personality. He was a reserved character who cared nothing for honours. As he himself confessed, “I can’t write or speak, only paint and draw. Look at what I’ve done. Either I’ve succeeded in expressing myself or I’ve failed. In any case, should you not understand, be it by your fault or mine, I can do no more.”<sup>1</sup>

Not especially inclined to study and naturally shy, from an early age, Albert Marquet took refuge in drawing. His love of maritime settings probably stemmed from his early upbringing. He was born in Bordeaux in 1875, and spent his free time on the city’s quays and his holidays in the bay of Arcachon.

With his mother’s encouragement, in 1890, Marquet moved to Paris in 1890 and enrolled at the École des arts décoratifs, where he met Henri Manguin. In 1894, he enrolled at the École Nationale des Beaux-arts and joined Matisse in Gustave Moreau’s studio. Yet his friend Francis Jourdain, also a painter, saw Marquet as self-taught, as if Gustave Moreau’s teaching had made no mark on him. “He is indebted to nothing but his understanding – his understanding of the masters, his understanding of his job, his understanding of the street and the city.”<sup>2</sup>

<sup>1</sup> Marcelle Marquet, *Albert Marquet*, 1955.

<sup>2</sup> Francis Jourdain, “Chronique artistique – Réflexions d’un vieil artiste à propos des exigences de la ‘phynance’ et à propos de l’exposition Marquet”, in *La Pensée : revue du rationalisme moderne*, November 1948, p. 110.





**Albert Marquet**  
*Autoportrait, 1904*

Oil on canvas, 46 x 38 cm, Musée des Beaux-Arts, Mairie de Bordeaux  
©Musée des Beaux-Arts, Mairie de Bordeaux/Frédéric Deval

Marquet's first encounter with Normandy was in 1903, when he stayed with the Manguin family in La Percaillerie, in the Manche area. Marquet was one of the Fauvists - a group that included Camoin, Derain, Dufy, Manguin, Matisse and Vlaminck - whose pictures created a furore, with their large flat blocks of pure colour, when they were exhibited in the Salon d'Automne of 1905. Yet Marquet, who, together with Matisse, had experimented with a Fauvist manner as early as 1898, was one of the most moderate of the Fauvists. In 1906, Marquet joined Raoul Dufy in Le Havre, then Fécamp and Trouville, where the two young artists painted side by side from the windows of hotel bedrooms, depicting the harbour basins, the sea, the city streets decked with flags and walls plastered with advertising posters from a plethora of viewpoints. Both friends used the locations to experiment with pictorial techniques and use of colour, but in Marquet's

work, the boldness of the Fauvist period gradually gave way to formal simplification.

In June 1911, Marquet painted in Honfleur, where he visited Vallotton. Then, in the spring of 1912, he went to Rouen, where he was joined by Matisse in July. For Marquet, his stay in Rouen was an invitation to paint and to find new subjects that led him to produce endless variations on a theme. He produced a series of almost identical pictures of the Quai de Paris in Rouen, done looking down from the windows of the Hôtel de Paris, in varying lights, with differing skies. He was an indefatigable traveller, not caring if the hotel rooms he stayed in were uncomfortable "so long as his window provided the space and light he could not live without, and, to satisfy his mischievous love of observation, a bustling square or street."<sup>3</sup>

<sup>3</sup> Marcelle Marquet, *Albert Marquet*, 1955.



# LA PERCAILLERIE



**Albert Marquet**

*Les Falaises de Flamanville, 1903*

Oil on canvas, 50 x 60 cm, collection Peindre en Normandie,  
deposited by Les Franciscaines, Deauville  
©Région Normandie/Inventaire général/Patrick Merret

**Annette Haudiquet**, Director of MuMa (retired  
as of 31 January 2023) and Chief Heritage Curator

## Exhibition curators

**Sophie Krebs**, General Heritage Curator  
and exhibition curator of the 2016 Marquet  
retrospective at the Musée d'Art moderne de Paris,  
and **Michaël Debris**, Exhibitions Coordinator at  
MuMa, with the help of the Advisory Board of the  
**Wildenstein-Plattner Institute**, which is working  
on a catalogue raisonné of Marquet's work.



# LE HAVRE



**Albert Marquet**  
*Le 14 Juillet au Havre, 1906*

Oil on canvas, 81 x 65 cm, Musée Albert-André, Bagnols-sur-Cèze, deposited by the Centre Pompidou, MNAM/CCI, Paris, donated by Adèle and Georges Besson, 1963 ©RMN-Grand Palais/Benoît Touchard





**Albert Marquet**  
*Fête foraine au Havre, 1906*

Oil on canvas, 65 x 81 cm,  
Musée des Beaux-Arts, Bordeaux  
©Musée des Beaux-Arts, Mairie de  
Bordeaux/Lysiane Gauthier



# FÉCAMP



**Albert Marquet**  
*Le Port de Fécamp, 1906*

Oil on canvas, 65 x 81 cm, private collection  
©Courtesy Galerie de la Présidence, Paris



**Albert Marquet**  
*La Plage de Fécamp, 1906*

Oil on canvas, 50 x 60.8 cm, Paris, Centre Pompidou,  
MNAM/CCI, bequeathed by Paul Jamot, 1943  
©RMN-Grand Palais/Philipp Bernard



# HONFLEUR



**Albert Marquet**

*Marée basse, port de Honfleur, 1911*

Oil on canvas, 65 x 81 cm, private collection  
©Courtesy Thierry-Lannon & associés, Brest



**Albert Marquet**

*La Jetée, femmes assises, undated*

Indian ink on paper, 20.6 x 33.1 cm,  
Musée des Beaux-Arts et d'archéologie,  
Besançon, deposited by the Centre  
Pompidou, MNAM/CCI, Paris, former  
collection of Georges and Adèle Besson  
©Musée des beaux-arts et d'archéologie,  
Besançon/P. Guénat



# ROUEN



**Albert Marquet**  
*Rouen, le pont Boïeldieu et le quai de Paris*  
*par temps ensoleillé, 1912*

Oil on canvas, 63 x 80 cm, private collection  
©Courtesy Galerie de la Présidence, Paris





**Albert Marquet**

*Rouen, vue de Canteleu, temps gris, 1927*

Oil on canvas, 46 x 60.5 cm, private collection,  
courtesy Galerie de la Présidence, Paris  
©Giorgio Skory

In 1927, Marquet was in Vieux-Port, a village that nestles in one of the last bends of the Seine before the river joins the sea. In September 1934, he spent three weeks in Le Havre, staying at the Hôtel Continental, overlooking the harbour entrance - the very spot from which, 32 years earlier Pissarro had painted a now vanished setting. In 1937, he came back to Normandy for a final visit, during which he produced a number of paintings, including views of Dieppe harbour.

Following “Pissarro in the Ports” in 2013 and “Raoul Dufy in Le Havre” in 2019, MuMa continues its series of exhibitions devoted to artists who spent time in Le Havre and other Norman locations with a close look at Albert Marquet’s Norman output. As with the previous exhibitions, “Marquet in Normandy” provides an opportunity to reflect on the themes of series and viewpoints in the artist’s work.

Harbours are ubiquitous in Marquet’s oeuvre. They were where he applied his formal simplification to shapes already blurred by reflections in constantly-moving water and chance weather conditions such as mist effects. The exhibition will enable audiences to grasp Marquet’s distinctive approach - his sober, condensed paintings of maritime and river settings, and the framing from above, as if looking down from a watchtower, that is typical of his landscapes, which he perfected very early on. His stays in Normandy also illustrate how his use of colour evolved. While, as of 1906, in his few Fauvist landscapes, city streets decked with flags

and colourful advertising posters, he uses pure colours arbitrarily, although their violence is contained – from 1911, he uses a calmer spectrum of colours that gives way to subtle grey monochromes. For Marquet, the landscape is a vehicle for the emotions, a stimulus to the imagination and a means of experimenting with colours, drawing and composition - something that is perhaps especially well illustrated by his Norman series.

Throughout his life, Marquet went his own way, refusing to theorize his art. “Because he never subjugated his art to the construction of a system, sensed the ridiculousness and vanity of theories, and never made pilgrimages from which one returns with rules, Albert Marquet’s painting seems like happy painting.”<sup>4</sup> He endeavoured to simplify lines, to condense and reduce to the essentials. “When he worked, he eliminated certain details, only keeping a few lines, and you realized afterwards that he had succeeded in choosing those that sufficed to express both his object and his own emotion.”<sup>5</sup>

MuMa’s exhibition “Marquet in Normandy” will present around 60 paintings and drawings from prestigious French and foreign public and private collections, exhibited together for the first time. Artworks by friends of Marquet including Dufy, Matisse, Friesz, Camoin and Valtat will form a counterpoint to them.

<sup>4</sup> Georges Besson, *Marquet*, Paris, Crès et Cie, 1929, pp. 20-22.

<sup>5</sup> Marcelle Marquet, *Albert Marquet*, 1955.



# THE SEINE



**Albert Marquet**

*La Seine grise, Vieux-Port, 1927*

Oil on board, 33 x 41.2 cm, private collection

©Courtesy Galerie Berès, Paris



# DIEPPE



**Albert Marquet**  
*Le Port de Dieppe, 1937*

Oil on canvas, 46 x 60 cm, private collection  
©Courtesy Artcurial, Paris.



# MARQUET'S STAYS IN NORMANDY

- 1903** La Percaillerie (Manche)
- 1906** Le Havre, Fécamp, Trouville, Honfleur
- 1911** Honfleur
- 1912** Rouen
- 1927** Honfleur, Vieux-Port, the Rouen area  
(Canteleu, Croisset, Dieppedalle,  
La Mailleraye-sur-Seine)
- 1934** Le Havre
- 1937** Dieppe



# BIOGRAPHICAL INFORMATION

## **Albert Marquet (Bordeaux, 1875–Paris, 1947)**

Albert Marquet came from a humble background. He was born on 26 March 1875. His parents were Joseph Marquet, a railway employee from the Vosges mountains, and Marguerite Deyres, who came from the bay of Arcachon. A club foot and poor eyesight prevented him from joining in games with other children, and from childhood, he took refuge in drawing and in watching the boats in Bordeaux harbour. His mother supported him in his artistic vocation, and sold a piece of land to pay for them to move to Paris. In 1890, the young Marquet enrolled at the *École nationale des arts décoratifs*, where he formed a lasting friendship with Henri Matisse. The two apprentices continued their training at the *École nationale des beaux-arts* in Gustave Moreau's studio, where they met Charles Camoin.

As of 1902, Marquet exhibited work in Berthe Weill's youthful gallery, along with other painters including Flandrin and Matisse, then in the brand-new Salon d'Automne in 1903. He was part of the Fauvist group who created a furore in 1905. Also in 1905, he signed an exclusive contract with Eugène Druet, under which the latter purchased everything Marquet produced. By 1906, Marquet had become better-known and Druet had to agree to share his output with the Bernheim-Jeune gallery. From then on, Marquet was able to make a living from his art.

He now began travelling. At first, trips to Normandy, which he had discovered in 1903 with Henri Manguin, were all he could afford. Then he ventured further afield, travelling to the Riviera, London (with Camoin and Friesz in 1907), Italy, Germany, the Netherlands and elsewhere, going as far as the USSR in 1934. He went to Algeria many times, staying there every year from 1920 onwards. It was in Algeria that he met his future wife, Marcelle Martinet. The couple moved there in September 1940 after Marquet signed the intellectuals' manifesto against Nazism, and did not return to Paris until the Liberation. Marquet finally joined the Communist Party in 1945.

Oblivious to theories and distinctions, Marquet went his own way - a way that consisted of formal simplification and reduction to the essentials. He refused both the Legion of Honour and membership of the Institut de France.

Marquet died in Paris on 14 June 1947 and is buried in the cemetery of La Frette, at the top of a slope overlooking the Seine landscape he painted throughout his career.





**Albert Marquet**

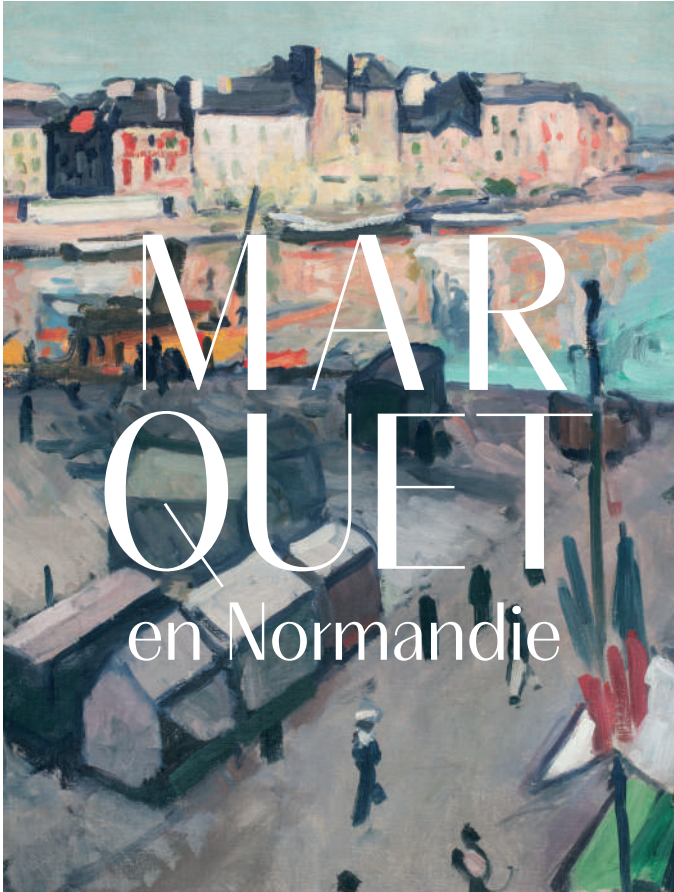
*Notre-Dame de Paris sous la neige*, 1916

Oil on canvas, 81 x 64.8 cm, private collection,  
Donated to MuMa by Rogelio Martinez de Federico  
and Serge Sadry, subject to usufruct  
©Courtesy Galerie de la Présidence, Paris



# CATALOGUE

## MARQUET EN NORMANDIE



Published by Octopus / MuMa Le Havre, 2023  
ISBN : 978-2-900314-38-3  
Hardcover, 22 x 28.5 cm  
232 pages, 190 illustrations  
In French  
Price: €30

Albert Marquet was an indefatigable traveller, zig-zagging the coast of Normandy first at the invitation of Henri Manguin, then with Raoul Dufy, Henri Matisse, Paul Signac and Félix Vallotton, on seven trips between 1903 and 1937, during which he stayed in Flamanville, Le Havre, Fécamp, Trouville, Honfleur, Rouen, Vieux-Port and Dieppe. The area offered a field for his experiments in colour and the subjects he painted throughout his life, in Normandy and

### Contents

#### “Marquet au MuMa, comme une évidence”

Annette Haudiquet, instigator of the exhibition and Chief Heritage Curator

#### “Carnets de voyage, Marquet en Normandie”

Sophie Krebs, joint exhibition curator and General Heritage Curator, exhibition curator of the 2016 Marquet retrospective at the Musée d'art moderne de Paris

#### “Marquet ou la poésie du banal”

Itzhak Goldberg, Professor Emeritus in History of Art, Université Jean Monnet, Saint Etienne

#### “Carnets de voyage”

Michaël Debris, joint exhibition curator, Assistant Curator and Exhibitions Coordinator at MuMa

#### “Merci monsieur Marquet”

Bernard Plossu, photographer

beyond: the maritime world, harbours and the human activities connected with them, the beach, boats, and above all water - a predilection that went back to his childhood in Bordeaux. Marquet was a studio outdoor painter: he painted from his window. It was in Normandy that he invented his formula of a landscape viewed from high up, away from curious onlookers, with an eye for framing, simplified shapes and a very sure colour sense.

# VISITOR INFORMATION PRESS ENQUIRIES

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# MARQUET IN NORMANDY

**Exhibition dates: 22 April to 24 September 2023**

Organized as part of the "Un Été Au Havre" events programme

### Opening days and times

Tuesdays to Fridays from 11.00 a.m. to 6.00 p.m.  
Saturdays and Sundays from 11.00 a.m. to 7.00 p.m.  
Closed on Mondays and on 1 May

**Special admission-free 14 July opening made possible by arts funding from Matmut**

Tickets: €10/€6

For details of related arts events, visit [muma-lehavre.fr](http://muma-lehavre.fr)

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UN  
ÉTÉ  
AU  
HAVRE



CERCLE DES  
MÉCÈNES  
DU MUMA



LE FIGARO

TRANSFUGE

PARIS NORMANDIE