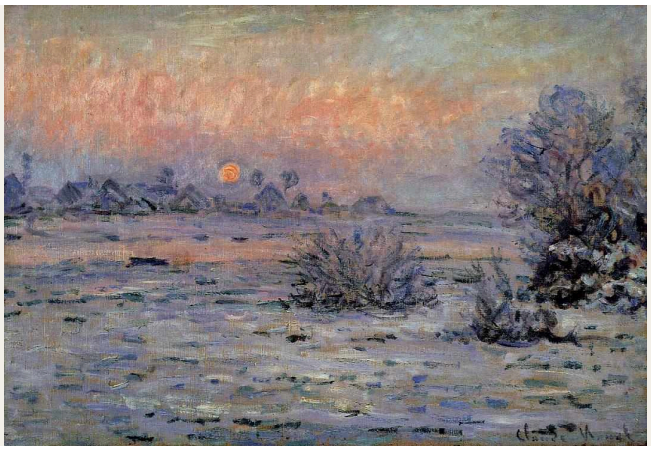
LE HAVRE, FRANCE

MuMa — Musée d’art moderne André Malraux: Masterpieces

Harbours, rivers, snow and a few interiors, chosen from Le Havre's museum of modern art, a collection particularly rich in Impressionist painting.



The port of Le Havre and the changeable weather of the Normandy coast drew painters long before Impressionism had a name. MuMa, the city's museum of modern art, is now best known for its Impressionist and related painting. The museum was rebuilt after the Second World War, and its modern, glass-fronted building opened in 1961.

With a working port outside the museum, harbour and shore are the obvious place to start: Boudin's boats, Jongkind's quay at Honfleur, Courbet's heavy sea. From there the water carries the selection inland, to Pissarro's Oise, Sisley's Loing and the barges along Marquet's quay. It turns up again as a misty reflection beneath Monet's Parliament.

The selection also falls easily into pairs. Monet and Guillaumin both paint snow. Degas and Renoir each show a woman from behind. Sérusier appears once indoors and once on a hillside, and both Renoir and Matisse go south.

Artline chose these works from MuMa's documented holdings, independently of the museum. Inclusion here does not mean a work is on view, since any of them may be on loan or off display.

Explore this selection in Artline

See the selected works alongside books and events from their period, or compare when the artists lived. The books and events provide context, not evidence of direct influence. Works without confirmed dates remain in this guide.

Artworks in context Who lived when?

artlines.org/guides/muma-le-havre

The selection · 20

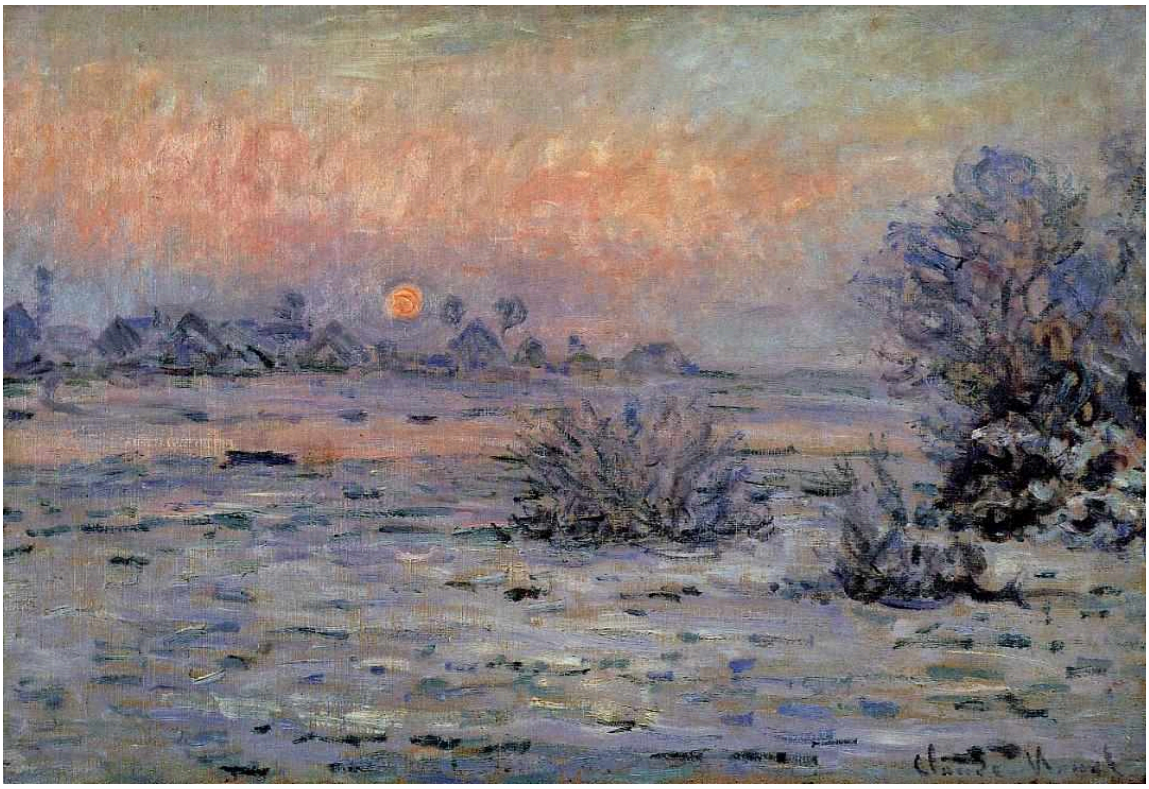
1. Winter Sun at Lavacourt
   Claude Monet · 1879–1880
2. The Houses of Parliament, London
   Claude Monet · 1903
3. Boats and Pier
   Eugène Boudin · 1890–1897
4. Dunkirk, Ramparts and Harbour Entrance
   Jean-Baptiste-Camille Corot · 1873
5. The Wave
   Gustave Courbet · 1869
6. The Loing at Saint-Mammès
   Alfred Sisley · 1885
7. Quay at Honfleur
   Johan Jongkind · 1866
8. The Quai du Pothuis, Banks of the Oise
   Camille Pissarro · 1882
9. Sunrise at Éragny
   Camille Pissarro · 1894
10. The Bay of Salerno
    Pierre-Auguste Renoir · 1881
11. Portrait of Nini Lopez
    Pierre-Auguste Renoir · 1876
12. After the Bath, Woman Drying Herself
    Edgar Degas · c. 1884–1886 / 1890 / 1900
13. Woman Seen from Behind
    Pierre-Auguste Renoir · c. 1875–1879
14. Landscape at Champrosay
    Eugène Delacroix · c. 1849
15. Interior with a Balcony
    Pierre Bonnard · 1919
16. The Hill with Poplars
    Paul Sérusier · 1907
17. Still Life with Reeds, Primroses and Maize
    Paul Sérusier · 1904
18. Snowy Landscape at Crozant
    Armand Guillaumin · c. 1895
19. The Quai des Grands-Augustins
    Albert Marquet · 1905–1906
20. Landscape, or Street in the South
    Henri Matisse · 1919

01 / 20

Winter Sun at Lavacourt

Claude Monet

1879–1880 · Oil on canvas · Musée d’art moderne André Malraux (MuMa)



Claude Monet. Proportional resize and JPEG compression; no crop. · Public domain

The title promises winter sun, and Monet supplies it, if sparingly. The sun is small, orange and easy to find, but it takes up very little of the canvas. The rest is cold blue, violet and grey. In those colours the snow and water seem to shift with the light, while the trees and buildings hold steady.

Object source · Open artwork

02 / 20

The Houses of Parliament, London

Claude Monet

1903 · Oil on canvas · Musée d’art moderne André Malraux (MuMa)



Monetmonetmonet. Proportional resize and JPEG compression; no crop. · CC BY-SA 4.0

Mist softens the edges of the towers, though they remain recognisable. The same related colours run through the building, the sky and the broken reflection, and a small boat marks the water in front. Monet painted Parliament as a series under different conditions, and MuMa's canvas is one of them.

Object source · Open artwork

03 / 20

Boats and Pier

Eugène Boudin

1890–1897 · Oil on canvas · Musée d’art moderne André Malraux (MuMa)



Patrick (Compiègne, France), via Wikimedia Commons. Proportional resize and JPEG compression; no crop. · CC BY-SA 2.0

Hulls and masts give the harbour a firm framework. The scene stays easy to read until it reaches the water, where the reflections break into separate marks. The workers are small figures scattered across the wide view, and no single event draws them together.

Object source · Open artwork

04 / 20

Dunkirk, Ramparts and Harbour Entrance

Jean-Baptiste-Camille Corot

1873 · Oil on canvas · Musée d'art moderne André Malraux (MuMa)



Patrick (Compiègne, France), via Wikimedia Commons. Proportional resize and JPEG compression; no crop. · CC BY-SA 2.0

Corot's harbour is quieter than Boudin's. Broad, pale ground carries the eye towards the ramparts and the harbour entrance with little incident on the way. He keeps strong contrast for a few points, among them a dark tree that cuts into the sky.

Object source · Open artwork

05 / 20

The Wave

Gustave Courbet

1869 · Oil on canvas · Musée d’art moderne André Malraux (MuMa)



Patrick (Compiègne, France), via Wikimedia Commons. Proportional resize and JPEG compression; no crop. · CC BY-SA 2.0

Courbet shows no disaster here, only a sense of threat, and the threat comes from scale. Boats on the shore give a human measure for the oncoming waves, and they look small beneath the heavy sea and the dark cloud above. The paint plays its part too. Pale breaking crests stand against dense, darker paint, so the waves have mass as well as movement.

Object source · Open artwork

06 / 20

The Loing at Saint-Mammès

Alfred Sisley

1885 · Oil on canvas · Musée d’art moderne André Malraux (MuMa)



Patrick (Compiègne, France), via Wikimedia Commons. Proportional resize and JPEG compression; no crop. · CC BY-SA 2.0

Water, ground and foliage each get their own kind of brushwork, and so many small marks might easily have scattered. The curve of the bank holds them together. It leads to a group of houses and trees in the middle distance, painted more firmly than anything around them, and there the view comes to rest.

Object source · Open artwork

07 / 20

Quay at Honfleur

Johan Jongkind

1866 · Oil on canvas · Musée d'art moderne André Malraux (MuMa)



Patrick (Compiègne, France), via Wikimedia Commons. Proportional resize and JPEG compression; no crop. · CC BY-SA 2.0

Thin lines of rigging divide the bright sky without closing it off. Below, the heavier hulls and the figures give the waterfront a practical scale. There is enough harbour equipment to keep the quay at Honfleur recognisably a place of work.

Object source · Open artwork

08 / 20

The Quai du Pothuis, Banks of the Oise

Camille Pissarro

1882 · Oil on canvas · Musée d’art moderne André Malraux (MuMa)



Patrice78500. Proportional resize and JPEG compression; no crop. · CC BY-SA 4.0

Figures make their way along the path towards distant buildings, past a boat at rest and the trees, and Pissarro folds this everyday traffic into the receding line of the bank. Several views are associated with the Pothuis quay. MuMa identifies this one as the 1882 painting.

Object source · Open artwork

09 / 20

Sunrise at Éragny

Camille Pissarro

1894 · Oil on canvas · Musée d'art moderne André Malraux (MuMa)



Patrick (Compiègne, France), via Wikimedia Commons. Proportional resize and JPEG compression; no crop. · CC BY-SA 2.0

Trees break the light into narrow openings. Pissarro spreads repeated touches of paint over the ground and vegetation, so the light comes back fairly evenly across the whole surface, and the structure of the trees can still be read beneath it. There is a small figure as well. Unlike the walkers on the Pothuis quay, it carries no more weight than the marks around it.

Object source · Open artwork

10 / 20

The Bay of Salerno

Pierre-Auguste Renoir

1881 · Oil on canvas · Musée d’art moderne André Malraux (MuMa)



Patrick (Compiègne, France), via Wikimedia Commons. Proportional resize and JPEG compression; no crop. · CC BY-SA 2.0

The vegetation on the sunlit slope is built from many small touches, while the bay beyond is laid in with fewer, broader areas, so after the busy foreground the water seems to open out. Renoir uses no sharp outlines here. The change of handling does much of the work of creating distance.

Object source · Open artwork

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Portrait of Nini Lopez

Pierre-Auguste Renoir

1876 · Oil on canvas · Musée d’art moderne André Malraux (MuMa)



Patrick (Compiègne, France), via Wikimedia Commons. Proportional resize and JPEG compression; no crop. · CC BY-SA 2.0

Renoir saves his closest definition for the face, where small changes of colour place the cheeks, eyes and hair. He leaves the dark dress and the setting looser, so the face is the most particular part of the portrait. Lower down, a blue-green bow adds a separate accent.

Object source · Open artwork

12 / 20

After the Bath, Woman Drying Herself

Edgar Degas

c. 1884–1886 / 1890 / 1900 · Pastel on wove paper · Musée d’art moderne André Malraux (MuMa)



Didier Descouens. Proportional resize and JPEG compression; no crop. · Public domain

A woman dries herself, her back and bent arm turning towards the edge of the picture. Degas frames her closely and follows the awkward reach of the movement rather than setting her out frontally. The pastel strokes stay active across body and cloth alike. The museum records successive phases of work on the sheet, which is why the heading carries more than one date.

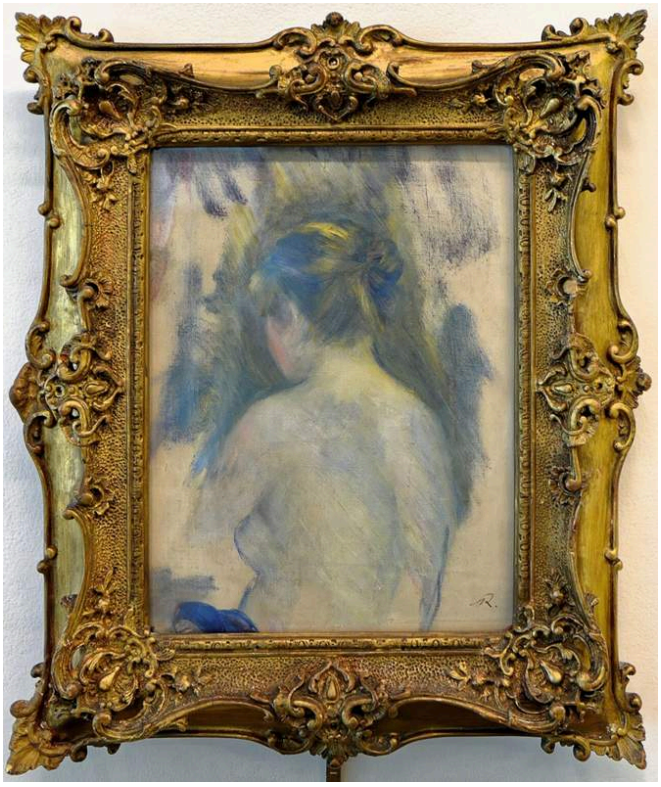
Object source · Open artwork

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Woman Seen from Behind

Pierre-Auguste Renoir

c. 1875–1879 · Oil on canvas · Musée d’art moderne André Malraux (MuMa)



Patrick (Compiègne, France), via Wikimedia Commons. Proportional resize and JPEG compression; no crop. · CC BY-SA 2.0

This is another woman seen from behind, painted in a quite different way. In the Degas pastel the crossed strokes assert the drawing, but Renoir lets the contours ease into the neighbouring colour, and parts of the shoulder and back soften into the surrounding blue. The head and gathered hair are easier to place. The edge is firmer in some places than in others, but the body keeps its form.

Object source · Open artwork

14 / 20

Landscape at Champrosay

Eugène Delacroix

c. 1849 · Oil on canvas · Musée d’art moderne André Malraux (MuMa)



Patrick (Compiègne, France), via Wikimedia Commons. Proportional resize and JPEG compression; no crop. · CC BY-SA 2.0

In the earliest picture in this selection, most of the activity belongs to the weather. Few landmarks compete with the unsettled sky, and there is no prominent human incident. Dark trees and shifts between warm and cool ground give just enough bearings, and Delacroix sets the scale through the balance of large areas.

Object source · Open artwork

15 / 20

Interior with a Balcony

Pierre Bonnard

1919 · Oil on canvas · Musée d'art moderne André Malraux (MuMa)



Patrick (Compiègne, France), via Wikimedia Commons. Proportional resize and JPEG compression; no crop. · CC BY-SA 2.0

Where should the eye settle in Bonnard's room? The bright opening seems the obvious answer, but it has rivals: the table in front of it, the patterned floor and the objects scattered about. None of them becomes the main focus. Even the figure at the edge is just one more place to rest.

Object source · Open artwork · Inventory: 2004.3.1

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The Hill with Poplars

Paul Sérusier

1907 · Oil on canvas · Musée d'art moderne André Malraux (MuMa)



Patrick (Compiègne, France), via Wikimedia Commons. Proportional resize and JPEG compression; no crop. · CC BY-SA 2.0

The poplars of the title are thin trunks that form a screen in front of the broader bands of colour on the hill. They repeat across the picture, though no two are quite the same. Sérusier keeps the two scales of structure apart, the narrow uprights and the rounded land. What holds the view together is the relationship between them, more than any fine atmospheric transition.

Object source · Open artwork

17 / 20

Still Life with Reeds, Primroses and Maize

Paul Sérusier

1904 · Oil on canvas · Musée d'art moderne André Malraux (MuMa)



Patrick (Compiègne, France), via Wikimedia Commons. Proportional resize and JPEG compression; no crop. · CC BY-SA 2.0

Tall reeds rise above a compact group on the table, and their pale lengths repeat against the dark background. Bowls and other forms collect below. In this earlier still life Sérusier was already setting repeated uprights against a different scale of form, here on a tabletop rather than a hillside.

Object source · Open artwork

18 / 20

Snowy Landscape at Crozant

Armand Guillaumin

c. 1895 · Oil on canvas · Musée d’art moderne André Malraux (MuMa)



Patrick (Compiègne, France), via Wikimedia Commons. Proportional resize and JPEG compression; no crop. · CC BY-SA 2.0

Snow again, and again the shadows are blue and violet, here showing the slope of the white ground. Guillaumin's valley, though, is more broken and steeply divided than Monet's winter river at Lavacourt. Walls and a watercourse interrupt the snow, and warmer branches above bring in a different temperature of colour.

Object source · Open artwork

19 / 20

The Quai des Grands-Augustins

Albert Marquet

1905–1906 · Oil on canvas · Musée d’art moderne André Malraux (MuMa)



Patrick (Compiègne, France), via Wikimedia Commons. Proportional resize and JPEG compression; no crop. · CC BY-SA 2.0

Seen from above, the embankments and barges become strong diagonals beside the pale water. Further off, the buildings merge into grey, which leaves the nearer edges to organise the city. Marquet includes enough figures for movement and scale without filling every gap, and his restrained colour keeps the larger shapes of a busy place clear.

Object source · Open artwork

20 / 20

Landscape, or Street in the South

Henri Matisse

1919 · Oil on canvas-covered cardboard · Musée d’art moderne André Malraux (MuMa)



Patrick (Compiègne, France), via Wikimedia Commons. Proportional resize and JPEG compression; no crop. · Public domain

Matisse's street, painted on canvas-covered cardboard, comes down to a pale road, a pink building and dark trees. He paints them as broad areas of warm and cool colour, and that is enough to keep the street recognisable. Renoir built the southern light of The Bay of Salerno from many small touches. Here each patch carries much more of the description.

Object source · Open artwork

Dates and versions

Where MuMa's catalogue qualifies a date or an attribution, the headings keep the qualification, whether as a 'c.', a span of years or a sequence of dates. Some of these details show how a picture relates to others. Monet's Parliament belongs to a series of separate canvases made under different conditions, so MuMa's misty view is one state of the building among several. The Pothuis quay has several associated views, and the museum's identification is what fixes which one this is. The Degas works the other way round: it is a single sheet that carries several dates because the work on it came in successive phases.

Further reading

Histoire de Édouard Manet et de son oeuvre

Théodore Duret · Read free · French

Théodore Duret's early history of Manet and his work, in French. Manet is not among the painters chosen here, but the book gives background on how modern French painting was received.

Œuvres commentées

Musée d’art moderne André Malraux · Read online · French

MuMa's own illustrated commentaries, in French, with entries on individual works in the collection, several of them chosen here. They are the closest companion to this selection.

Museum website · Official collection guide

Sources and visitor information checked: 2026-10-22