

After their acquisition in 1964, the present owners undertook the restoration work along with the creation of a Regional Centre of Art and History, inaugurated in 1970 by Jacques Duhamel, *Minister of Cultural Affairs* at that time. Since then, Vascoeuil has been registered in the list of historical monuments. Every year, the chateau welcomes 20 000 to 25 000 visitors.

Vascoeuil has been presenting important exhibitions by contemporary famed artists (such as Bernard Buffet, Dali, Mathieu, Carzou, Paul Devaux and Cocteau ...) during spring and summer for more than forty years. An exceptional collection of more than 60 sculptures - *bronzes, marbles, mosaics, ceramics*- by Braque, Capron, Chemiakin, Cocteau, Corneille, Coville, Dali, Folon, Fernand Leger, Louedin, Marcoville, Melois, Szekely, Vasarely, Volti, Zoritchak ... is permanently exposed in the park and French style garden.

**Displaying works of art is of course important, but our objective is rather to " put art at the disposal " of the visitor.** By spending an hour or an afternoon in the Chateau, visitors can enjoy the exhibitions in **a refined setting where art and history go hand in hand.**

They can also have a refreshing pause in the restaurant-tea room "*La Cascade* ".

*The Chateau is an admirable testimony of the "noble houses" built in Normandy after the Hundred Years War. It has retained its typical structure dating from the last years of the 15th century, with its doors with basket-handle arches, handsome chimneys and its façade made of local sandstone on the ground floor. There is also a fine octagonal tower dating back to the 12th century. The dovecote, that has preserved its original framework as well as a remarkable rotating ladder giving access to the pigeonholes where the pigeons still nest, stands in the centre of the Main Courtyard.*

Many eminent families owned the château of Vascoeuil, among which the lord **Guillaume**, who was also lord of Beauvais, and his wife born d'Estouteville, who lived here during the Middle Ages. The families Hotot and De Moy who were related to the King of France, also owned the estate. Jules Michelet discovered Vascoeuil in 1841. At the time when he was working on the trial of Jeanne d'Arc his student and future son-in-law Alfred Dumesnil invited him in the Château, owned by his parents. Not much later, Michelet installed his office in the upper part of the tower, where can be found today. He produced an important part of his work as a historian there.

**This harmonious union of contemporary art and history creates a unique atmosphere. Its magical intimacy makes Vascoeuil a very special place** neither a museum, nor a gallery and even less a sacred historical monument. It is, as Michelet said, a "*unique place*" animated by a multitude of visual sensations. The restoration of the Chateau, which has been undertaken with great authenticity, is edifying. Here the past glory vibrates in every stone, instead of being a cold testimony of bygone times. One does not only come to Vascoeuil to visit the museum, the Chateau or to see the famous art exhibitions, **but also to feel happy in this amazing and harmonious setting.**

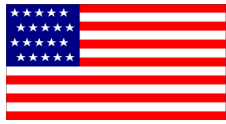
*The park is surrounded by green pastures. The royal forest of Lyons is further away. The French style garden, just as it was designed in 1774 under the reign of Louis the 15th, awaits the visitor for a pleasant stroll along the Crevon, stream of the Andelle river with its meanders and cascades.*

Let us also mention other special events that take place during the season: Meeting in the gardens at the Pentecost week-end, Musical Evenings in July & August – Orchidays in Autumn

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## Exhibition « SUPER ERRÓ »



16 April – 23 October 2022

Born in 1932 in Iceland, Gudmundur Gudmundsson as known as ERRÓ lives and works in Paris since 1958.

Turning right away his back on abstract painting, ruling at the time, since the 60s, **he is an unmissable artist, co-founder of the Narrative Figuration movement**, close to Pop-Art.

Through his journeys around the world, ERRÓ collects images (advertisements, news photos, posters, political documents) that are the source of his inspiration. He picks, assemble, accumulates them as he wishes – always with humor, sometimes dread and violence – to create from his cuttings and collages artworks as much to read as to see.

*« I need efficient tools, and, through my journeys, I look everywhere in books sale stores, kiosks. I gather a huge quantity and when I have enough images related to a topic, it's the sign that it's time to start a set. The process involves the selection of the pictures, « marrying » them together to create collages, then artworks... »*

*« The collage creation is the most exciting part of my work, the most free ; It's almost automatic writing. The point is not to just copy the preliminary collage, as I put it on the canvas, the project evolves. It's the hand that controls everything. »*

The american superheroes and propaganda images gracefully blend with classic painting, science magazines and advertisement images.

His eminently political work, often critical, denounces war, totalitarian powers or mass consumption. It reveals and denounces our society's aberrations: oriented consumption, commercial eroticism, revolutions, americanization of life ...

In some of his compositions, he cleverly inserts characters of Ingres, Delacroix, Léger or Picasso's works, which are cohabiting with movie stars, politicians or comics heroes.

*« It seems to me that I'm kind of journalist in a big agency that would gather all the pictures in the world, and I'm here to synthesize it. »*

Creating visual shocks, blending temporalities and spaces, ERRÓ conceives works of art both comical, disturbing, humorous, full of derision.

Hyperactive, handworker, fabulous storyteller and illustrator, he often works in series: Chinese cycles, politics, erotic...

*« Complex compositions, explosion of colors, audacity of juxtapositions, interconnection of comics characters, accumulation of historic and pictural references.... ERRÓ's river-oeuvre, Icelandic titan whose humor is corrosive, twists contemporary mythologies to stigmatize the world's messes. »*

Numerous exhibitions have been given to him, both in France and abroad. Several retrospectives, as in 1985 in the Museum of Modern Art in Paris, and the Jeu de Paume National Gallery in 1999, plus in 2010 the Centre Pompidou organized a retrospective of his collages. In 2018 « *ERRÓ, World's Confusion* » is presented in the Space Paul Rebeyrolle, in Eymoutiers, and the Space Jacques Villeglé in Saint Gratien has gathered a recent set of black and white paintings, this exhibition has been reused by the Gallery Louis Carré in Paris.

During the Vascoeuil's exhibition, he will turn 90.

**Wednesday to Sunday and free days 14h30/18h and July/August everyday 11h/18h30**