

Wilna

2024 Sommer – Chagall – Picasso – Ernst

Hecq-Cauquil



CHAGALL

2024
04 25-
09 30

PICASSO

KERAMIKA IR
GOBELENAI

CERAMICS AND
TAPESTRIES

ERNST

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Marc Chagall, Pablo Picasso, Max Ernst – they are among the most prominent artists to have formed the evolution of 20th-century art. Most viewers are familiar with their paintings and graphic art, somewhat less – with the ceramic artworks that sometimes appear in their exhibitions to add variety, but the tapestries woven based on their art have had hardly any exposure.

After World War II and the sudden death of his beloved wife Bella in New York in 1944, Chagall returned to Europe in 1947 and settled in Vence in 1950, then in Saint Paul de Vence in 1966. Antique ceramic traditions were alive in the French Riviera, having been revived by avantgardists at the turn of the 20th century. Chagall dedicated over twenty years, from 1949 to 1972, to ceramics, during which he created more than 350 ceramic artworks.

At around the same time, one of Spain's most famous artists was living and working in Vallauris – Picasso. Chagall and Picasso would meet. They worked in the same Madoura pottery workshop in Vallauris. They experimented with various techniques and searched for unexpected fired glaze colour combinations, preparing and kneading the clay themselves, moulding and throwing vases and plates, and creating panels. Both artists acknowledged the special, primal symbolism associated with ceramics where earth (clay) is transformed through fire to take on new forms and meanings.

Chagall met the weaving master Yvette Cauquil-Prince (1928–2005) in 1964 and their creative collaboration lasted for more than two decades. Just a couple of years after the meeting, the tapestry *Harlequin's Family* (1966) was born, and a little later – the tapestry *The Creation* (1971), both are on display in this exhibition. Cauquil-Prince dedicated her knowledge and talent to transposing the works of Chagall, Picasso, Ernst and other artists onto textiles. Her son Darius Hecq-Cauquil also learned this master craft, heading the Cauquil-Prince tapestry weaving atelier in Paris in 1970–1980, and later – the Saint-Florent atelier in Corsica. Following Chagall's death in 1985, Cauquil-Prince continued to weave tapestries based on the artist's works. She returned to Chagall's well-liked circus theme and produced the work *Harlequins* (1993). One of the masterweaver's final works was the tapestry *The Boy in the Flowers* (2005).

The ceramics and tapestries by Chagall, Picasso and Ernst on display in this exhibition span six themes: the Bible, war and peace, the native shtetl, love, the circus and the traditional corrido, or bullfighting. The artists speak of fundamental ethical and moral values, the search for harmony with nature and share their nostalgic approach to childhood.

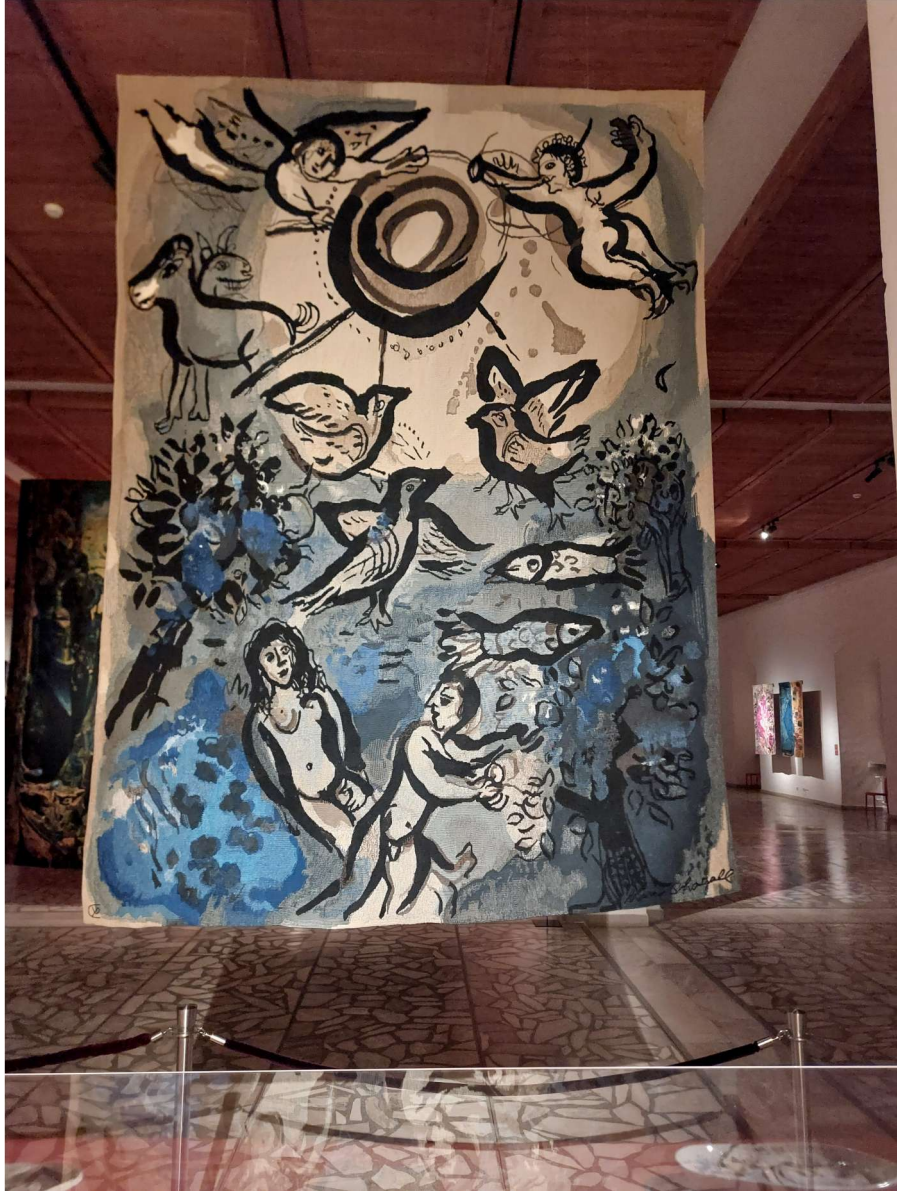
We thank Madame Meret Meyer, Madame Bella Meyer and Darius Hecq-Cauquil for kindly loaning the ceramic artworks and tapestries.

Dr Vilma Gradinskaitė



Some have
called this
the most
important
work of
his career
because
it is
so full of
life and
energy.
It is a
true
masterpiece.
It is a
work of
art that
has
inspired
generations
of artists.
It is a
work of
art that
has
inspired
generations
of artists.
It is a
work of
art that
has
inspired
generations
of artists.

PABLO PICASSO





Väsimuseta
mõtlemine teeb loo
reguleerida ära, vedantide ja
kannatuse kaudu
pääsena läbi

MAX ERNST

The artist should be
a seeing eye dug for
anxiety, leading it
through the dark alleys
of its collective
unconsciousness.







Marc Chagall
Dvigubi Davydo ir Batšebos profiliai, 1951
Lėkštė, baltas molis, tapyba angobais, oksidais ir
iš dalies emalium, graviravimas peiliu ir sausąja adata, 42x35x3
Privati kolekcija

Marc Chagall
Double Profiles of David and Bathsheba, 1951
Plate, white clay, painting with engobes and oxides, partially
painted enamel, engraving with knife and drypoint, 42x35x3
Private collection

ą Urijos
sugundė.
Ūrija
Batšeba.
erkė
y, bet

raelio

Chagall had a deep interest in the history of Israel, the earliest records of which traced back to the Old Testament. The Book of Samuel tells of King David, who spotted Bathsheba, the beautiful wife of the Uriah the Hittite, bathing and seduced her. Bathsheba fell pregnant. The king sent Uriah away to war, and when he was killed, David married Bathsheba. This behaviour angered God, who condemned David and Bathsheba's first-born son to death, but had mercy on their second boy, Solomon. Later, Solomon went on to become the third king and united the Kingdom of Israel.

Old Testament motifs were an important point of reference in Chagall's work, while Moses, known for giving humanity the code of ethics and morals, was his favourite hero: in 1951 the artist painted the canvas *Moses Receives the Tablets of Law*, followed in 1955 by the compositions *Moses Breaks the Tablets of Law* and *Crossing of the Red Sea*. Later the tapestry *Moses* was created – in a audience-filled circus arena we see Moses hovering with the Tablets of the Decalogue in his grasp. A golden calf is being worshipped nearby – music is playing, an acrobat is standing on his head, riders with their arms raised balance atop a horse and rooster, repeating the pose of the Crucified Jesus, his loins covered with a tallit (Jewish prayer shawl). Meanwhile, the clock counts down the final minutes before the Tablets will be smashed...

Marc Chagall, audimo vadovs Yvette Cauquil-Prince
Moze, 1973 (pagal Kompozicija, 1964–1965, Mourlot 428)
Gobelenas, 320x278
Nr. 0/1
Ap. deš. parašas Marc Chagall



Marc Chagall

©



The German surrealist Ernst painted his canvas *The Eye of Silence* in 1943. At the time, he had fled from the Nazi regime to the United States. The artist depicted a lake, its shores surrounded by jewel-encrusted, elaborate, yet already disintegrating, Baroque architectural structures. Using the language of symbols, Ernst spoke out about the destruction of fundamental human values, the principles of ethics and morals, the collapse of the once-great Europe that was now shutting its eyes to the brutality of war and the Holocaust.

Ernst, *The Eye of Silence*, 1943
Medium: Oil on canvas
Dimensions: 100 x 100 cm
Private collection

Ernst, *The Eye of Silence*, 1943
Medium: Oil on canvas
Dimensions: 100 x 100 cm
Private collection



The theme of war and peace, conveyed using various symbols, had a regular presence in Chagall's work. In his composition *The Peace*, the artist visualised Isaiah's prophecy about the Golden Age and the coming of the Messiah: "The wolf also shall dwell with the lamb, and the leopard shall lie down with the kid; and the calf and the young lion and the fatling together; and the little child shall lead them. And the cow and the bear shall feed; their young ones shall lie down together; and the lion shall eat straw like the ox..." (Isaiah 11: 6-7).

Marc Chagall, audimo vadovė Yvette Cauquil-Prince

Toiko, 2001 (pagal Toiko, 1963)

Gobelėnas, 410x620

Nr. 1/1

Ap. kair. parašas YCP / Marc Chagall

Privati kolekciija

Marc Chagall (after), Yvette Cauquil-Prince, Head of weaving

The Peace, 1993 (after *The Peace*, 1963)

Tapestry, 410x620

Number 1/1

Signed lower left YCP / Marc Chagall

Private collection



In the shtetl, the clock had always been considered a special, mystical object for counting time, so in Chagall's works it embodied his native home and time passing by. Having fallen wildly in love with Bella, the daughter of a wealthy Vitebsk jeweler named Rosenfeld, the artist waited another six years for permission to marry her. Bella's parents did not want to give their daughter away to the young man of no clear profession who dreamed of becoming an artist. Chagall immortalised his love for his wife in numerous compositions depicting a couple in a loving embrace.

Marc Chagall

Laikrodis, arba jėmyrėjėtai laikrodyje, 1950-1952
Sienų keramika, 12 plytelių, tamsias molis, tapyba angobais ir oksidais, glazūra, 120,2x91x4,3
Ap. del. parašas de kartus Chagall
Privati kolekcija

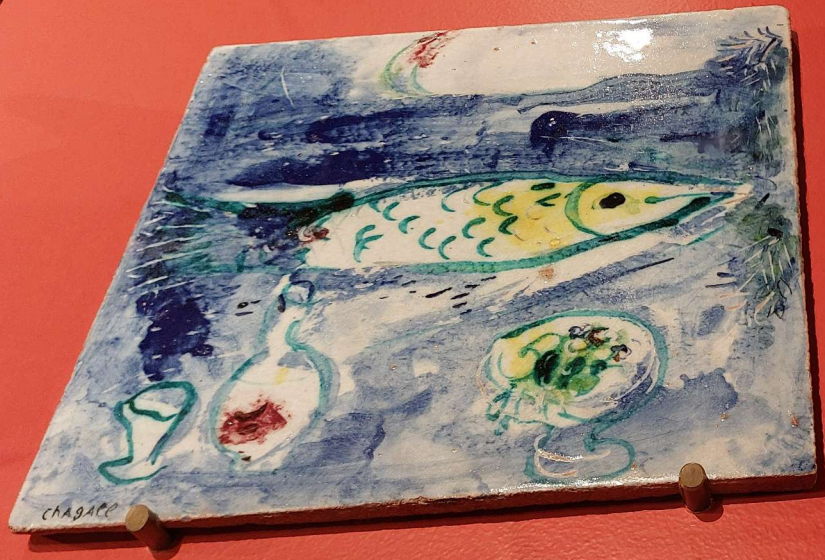
Marc Chagall

The Clock, or Lovers in the Clock, 1950-1952
Wall ceramic, 12 tiles, white clay painting with engobes and oxides, underglaze, 120.2x91x4.3
Signed twice lower right Chagall
Private collection



Marc Chagall
Du paukščiai, 1961
Lėkštė, baltas molis, tapyba angobais, oksidais ir iš dalies
emaliu, graviravimas peiliu ir sausąja adata, 26,7x44x6,5
Privati kolekcija

Marc Chagall
Two Birds, 1961
Plate, white clay, painting with engobes and oxides, partial
painting enamel, engraving with knife and drypoint, 26.7x44x6.5
Private collection



Marc Chagall
Natiurmortas su žuvimi, 1952
Plaketė, ocherinis molis su šamotu, tapyba angobais ir oksidais,
graviravimas peiliu ir sausąja adata, glazūra, 27,6x30,2x1,5
Privati kolekcija

Marc Chagall
Still Life with Fish, 1952
Plaque, ochre clay with chamotte, painting with engobes and
oxides, engraving with knife and drypoint, underglaze,
27.6x30.2x1.5
Private collection

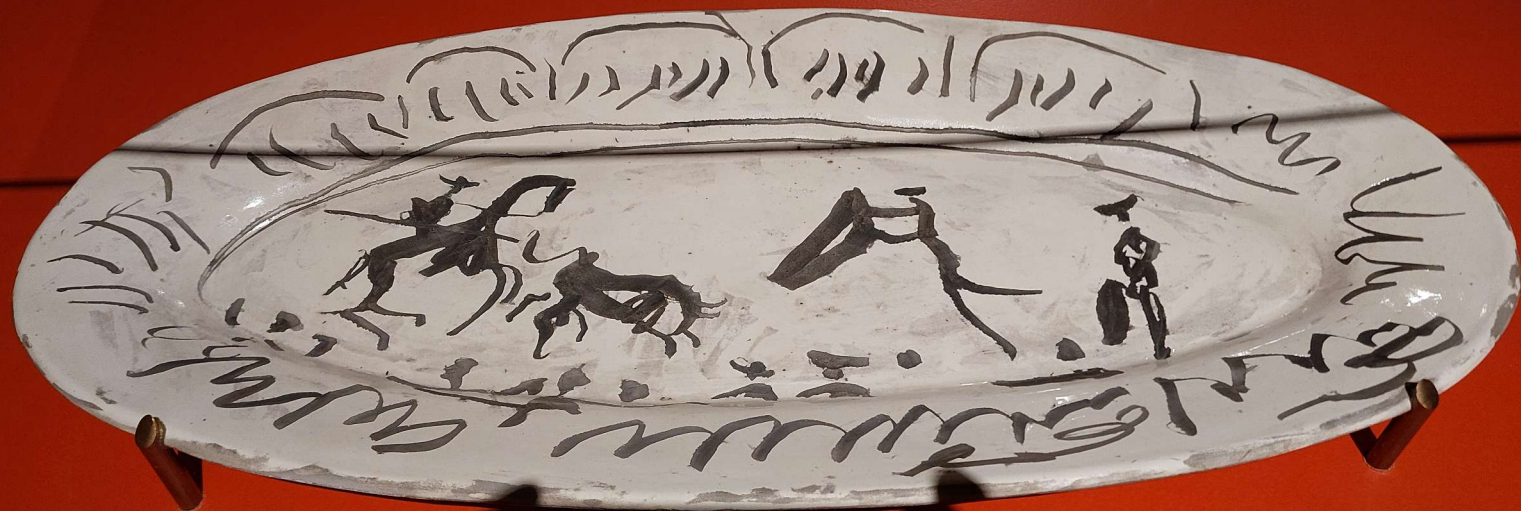




Still in his childhood, Chagall was enraptured by the travelling circus, so much so that it became a recurring theme in his art. In dozens of paintings and graphic art works he sought to create a fantasy world where anything was possible. The circus scene became the ideal place where acrobats would balance on the high-wire, riders would ride on horses and birds, musicians would be playing music, dreamy lovers, goats and roosters, and Jews with the Torah floated in mid-air as well as visions of Vitebsk and Paris all entwined, making it difficult to discern where reality ends and dreams begin.

Marc Chagall, sudimo vadovė Yvette Cauquil-Prince
Arlėkinų šeima, 1966 (pagal Arlekinų šeima, 1965, Mourlot 430)
Gobelenas, 205x155
Nr. 5/1
Ap. kair. pusė YCP / Marc Chagall
Privati kolekcija

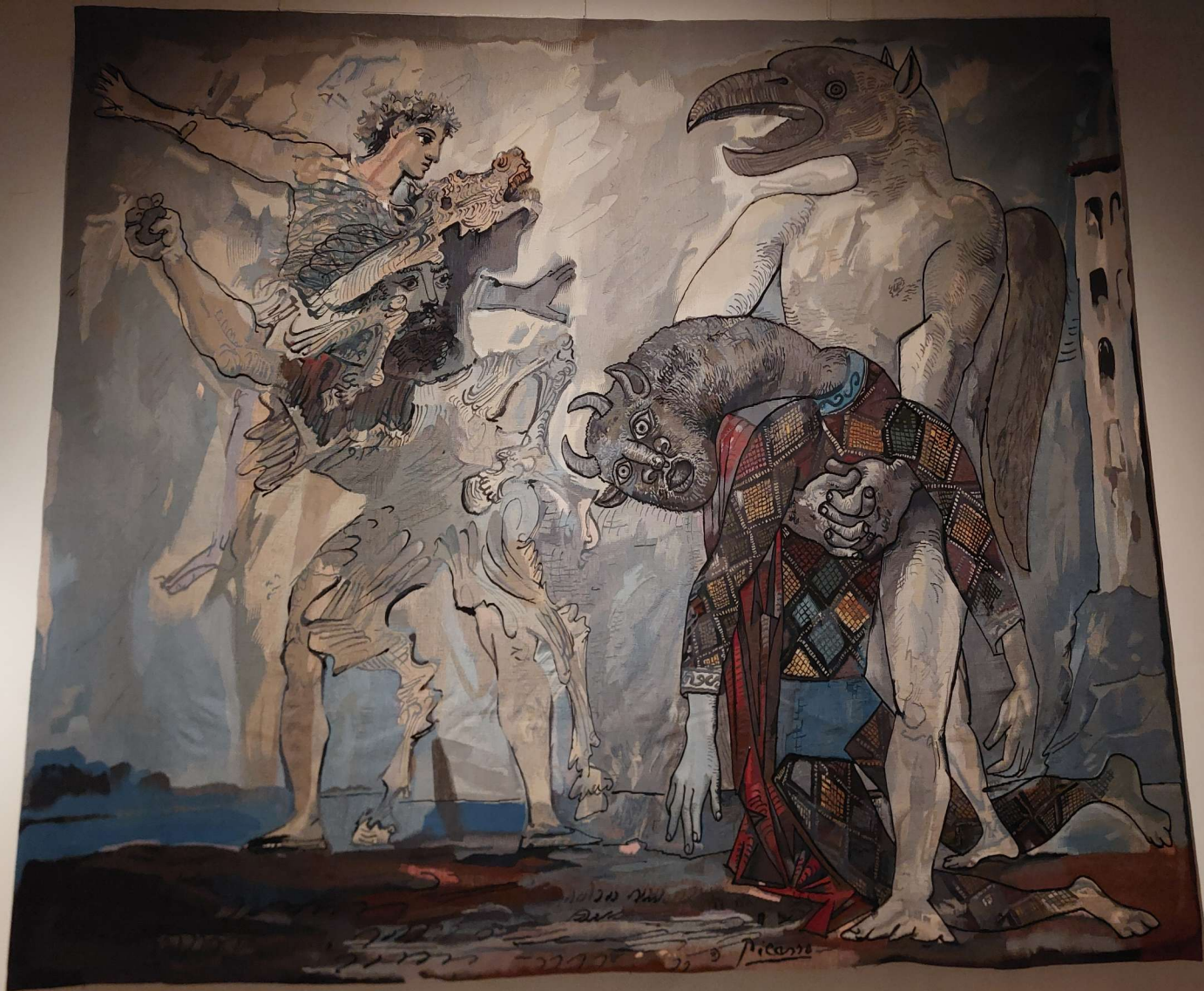
Marc Chagall (pėter), Yvette Cauquil-Prince, Head of weaving
Harlequin's Family, 1966
(pėter Harlequin's Family, 1965, Mourlot 430)
Tapestry, 205x155
Number 5/1
Signed lower left YCP / Marc Chagall
Private collection



**The life of the Spanish
consists of
Mass in the morning,
the bullfight
in the afternoon,
and the whorehouse
at night.
What element do they
have in common?
Sadness...**

(Mae Hamilton, *50 Years After Picasso's Death, I Retraced His Life in Europe*,
www.afar.com/magazine, August 08, 2023)





In his childhood, Picasso's father would often take his son to watch the corrida, thus for him it became a symbol of Spanish identity, whereas the bull, embodying the dual meanings of killer and victim, became the artist's *alter ego*. Picasso identified himself with the Minotaur, the mythological creature born of sexual relations between a woman and a bull on the island of Crete. In 1933–1935, the artist was simultaneously divorcing his wife and falling in love with another woman, thus he created a cycle centred around the struggle between the bull – the male element, and the horse – the female element. The growing Fascist movement in Europe and the Spanish Civil War also prompted the artist to convey scenes of struggle, aggression and destruction, while his work from 1936 *The Remains of the Minotaur in Harlequin Costume* proved to be prophetic.

Pablo Picasso, audimo vadovė Yvette Cauquil-Prince
Minotauras orlekino kostiumu palaikai, 1995
(pagal Minotaurą orlekino kostiumu palaikai, 1936)
Gobelenas, 401x456
Nr. 1/1
Ap. kair. parašas YCP / Picasso
Privati kolekcija

Pablo Picasso (after), Yvette Cauquil-Prince, Head of weaving
The Remains of the Minotaur in Harlequin Costume, 1995
(after *The Remains of the Minotaur in Harlequin Costume*, 1936)
Tapstry, 401x456
Number 1/1
Signed lower right YCP / Picasso
Private collection



PARODA
GRĮŽIMAS
PRIE IŠTAKŲ

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RECONNECTION
WITH ORIGINS

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HECQ-CAUQUIL

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dailės ir dizaino
muziejus
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2024 04 25 - 08 25

Darius Hecq-Cauquil / Benetton, 2011, akril, železná konstrukce, fotografie, fotokopie





Marc Chagall, audimo vadovė Yvette Cauquil-Prince

Arlekinai, 1993 (pagal Arlekinai, 1933)

Gobelenas, 317x525

Nr. 1/1

Ap. kair. parašas Marc Chagall, ap. deš. parašas YCP

Privati kolekcija

Marc Chagall (after), Yvette Cauquil-Prince, Head of weaving

Harlequins, 1993 (after Harlequins, 1933)

Tapestry, 317x525

Number 1/1

Signed lower left Marc Chagall and lower right YCP

Private collection

**These clowns,
riders and acrobats
have taken up
residence in my
visions. Why?
Why am I so touched
by their makeup and
expressions? ...
The circus is the most
tragic performance.**

(Marc Chagall. *Le Cirque. Paintings 1969-80*, catalogue,
Pierre Matisse Gallery, 1981, p. 6)



Marc Chagall, audimo vadovė Yvette Cauquil-Prince
Berniukas tarp gėlių, 2005 (pagal *Berniukas tarp gėlių*, 1955)
Gobelenas, 180x134
Nr. 0/1
Ap. kair. parašas YCP / Marc / M Chagall
Privati kolekcija

Marc Chagall (after), Yvette Cauquil-Prince, Head of weaving
The Boy in the Flowers, 2005
(after *The Boy in the Flowers*, 1955)
Tapestry, 180x134
Number 0/1, off trade
Signed lower right YCP / Marc / M Chagall
Private collection

Marc Chagall, audimo vadovė Yvette Cauquil-Prince
Mėlynas ir geltonas profilio, 1973
„Maught“ galerijos parašas *los piakatas*, 1967, Mourlot 476)
Gobelenas, 181x133
Nr. 0/1
Ap. kair. parašas YCP / Marc Chagall
Privati kolekcija

Marc Chagall (after), Yvette Cauquil-Prince, Head of weaving
Blue and Yellow Profile, 1973
(Maught gallery exhibition poster, 1967, Mourlot 476)
Tapestry, 181x133
Number 0/1
Signed lower left YCP / Marc Chagall
Private collection



Marc Chagall

Korūnuotos paukštis, 1953
Lėkštė, baltas molis, tapyba angobais ir oksidais,
graviravimas peiliu ir sausąja adata, glazūra, 36,5x36,5
Privati kolekcija

Marc Chagall

The Crowned Bird, 1953
Plate, white clay, painting with engobes and oxides,
engraving with knife and drypoint, underglaze, 36.5x
Private collection



Marc Chagall

Substentivni (malyin), 1962
Vaza, bijela glina, tapihna angobama i oksidima,
graviranjem nožom i drojnom, 32,5x15x17
Privatni kolekcija

Marc Chagall

Fiorella (fiore), 1962
Vaza, bijela glina, tapihna angobama i oksidima,
graviranjem nožom i drojnom, 32,5x15x17
Privatni kolekcija



Marc Chagall
Substentivni, 1967
Vaza, ocrnina glina, terakota, 35,5x16
Privatni kolekcija

Marc Chagall

Fiorella, 1967
Vaza, ocrnina glina, terakota, 35,5x16
Privatni kolekcija



Spesso giovani
uomini rubano, ma
hanno un po' di
malinconia.
Non sono stati in
Libreria...

RETO PICA

The life of the Sa
consists of
Wine in the street
the bullfight
in the afternoon
and the wharves
at night.
What element do
have in common
Sadness...



Jokūbas non
už tai tarnauti
rių naktį
vresnioji duktė
kėti pirmoji.
santuokos su
tynerius

A love story from the Old Testament is shown on a pitcher moulded and decorated by Chagall. The artist illustrates a scene from Genesis, when Jacob meets Rachel by the well, there to water her sheep, and falls in love. Jacob wishes to marry Rachel and so he promises her father to serve him for seven years. However, on the night of the wedding, Jacob is tricked and is given the older daughter, Leah, as tradition dictates that the first-born daughter must marry first. Jacob loves Rachel so much that he agrees to serve her father for another term of seven years, just to be able to marry the daughter he truly loves (Genesis 19).





PARODA
GRĮŽIMAS
PRIE IŠTAKŲ

EXHIBITION
RECONNECTION
WITH ORIGINS

DARIUS HECQ-CAUQUIL

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Darius Hecq-Cauquil. 2024. Hecq-Cauquil / Reconnection with Origins. Photo: Muziejus / Photo: Muziejus

RECONNECTION WITH ORIGINS

Darius Hecq-Cauquil was born in Charleroi, a city in southwestern Belgium, in 1950. At the age of 12, he began learning the art of tapestry with his mother, the master-weaver Yvette Cauquil-Prince, who wove tapestries based on the works of Marc Chagall, Pablo Picasso, Max Ernst and other famous artists. His father, Emile Hecq, was a painter.

From 1967 to 1971, Darius Hecq-Cauquil studied at the École nationale supérieure des arts décoratifs de Paris, then at the Ecole nationale des Beaux-arts de Paris from 1968 to 1971, while continuing to weave. From 1970 to 1980, he directed the Yvette Cauquil-Prince tapestry atelier in Paris, then in Saint-Florent, Corsica, while developing his own painting. From 1976, he devoted himself entirely to painting, but continued to work occasionally on tapestry projects with his mother, helping with the cartoons and transposition. This experience continues in his pictorial work, with a constant search for substance and truth in colour, expressed in monumental formats.

Darius Hecq-Cauquil has been participating in exhibitions since 1976. He held over 40 solo exhibitions in France, Belgium, Spain, Japan and other countries. His works are included in French national collections, including one from the Centre Pompidou. In Lithuania, his art is being exhibited for the first time. The exhibition Reconnection with Origins presents 20 of the author's works, including tapestry, compositions created from sawdust and oil on canvas, oil decorated stone and driftwood sculptures.

Darius Hecq-Cauquil's paintings and sculptures express a sensitive world in constant evolution, drawing its source from natural forms and human beings. With deep, free expression, he works simultaneously with different materials, including oil and gouache, canvas and paper, stone and wood, introducing a dialogue between shapes and textures, balance

and imbalance, light and dark. The concert of natural elements (water, fire, earth, air) is made possible by the combination of large-scale canvases and sculptures, composing a vibrant, colourful Golden age.

Inspired by numerous stays in Corsica and trips to Japan and Turkey, landscapes and variations in sunlight are the watchwords of his production seeking to capture the light and shadow of each breath. Sometimes peaceful and calm, sometimes agitated and trembling, the compositions focus on the history of humanity and the way people interact in the midst of nature. The search for balance is reflected in the exploration of materials, with different qualities and effects often used in the same work (opacity and dryness of charcoal, transparency of light oil, softness of coloured chalk). He creates atmospheres full of tension and dynamism, reinforced by the presence of mythological figures. They recall the fragility of times, when everything can be changed or destroyed by a simple storm.

Nature and myth cohabit in Darius Hecq-Cauquil's pictorial language, influenced by ancient Mediterranean cultures. Not without humor, the figures in his paintings are often dancing or playing, kissing or embracing, mixing joy and gravity like the ancient gods. The representation of the body in action plays a major role in the compositions, embodied by dance scenes and choreographic movements, where living elements are omnipresent.

Dr Ambre Gauthier

Dr Vilma Gradinskaite

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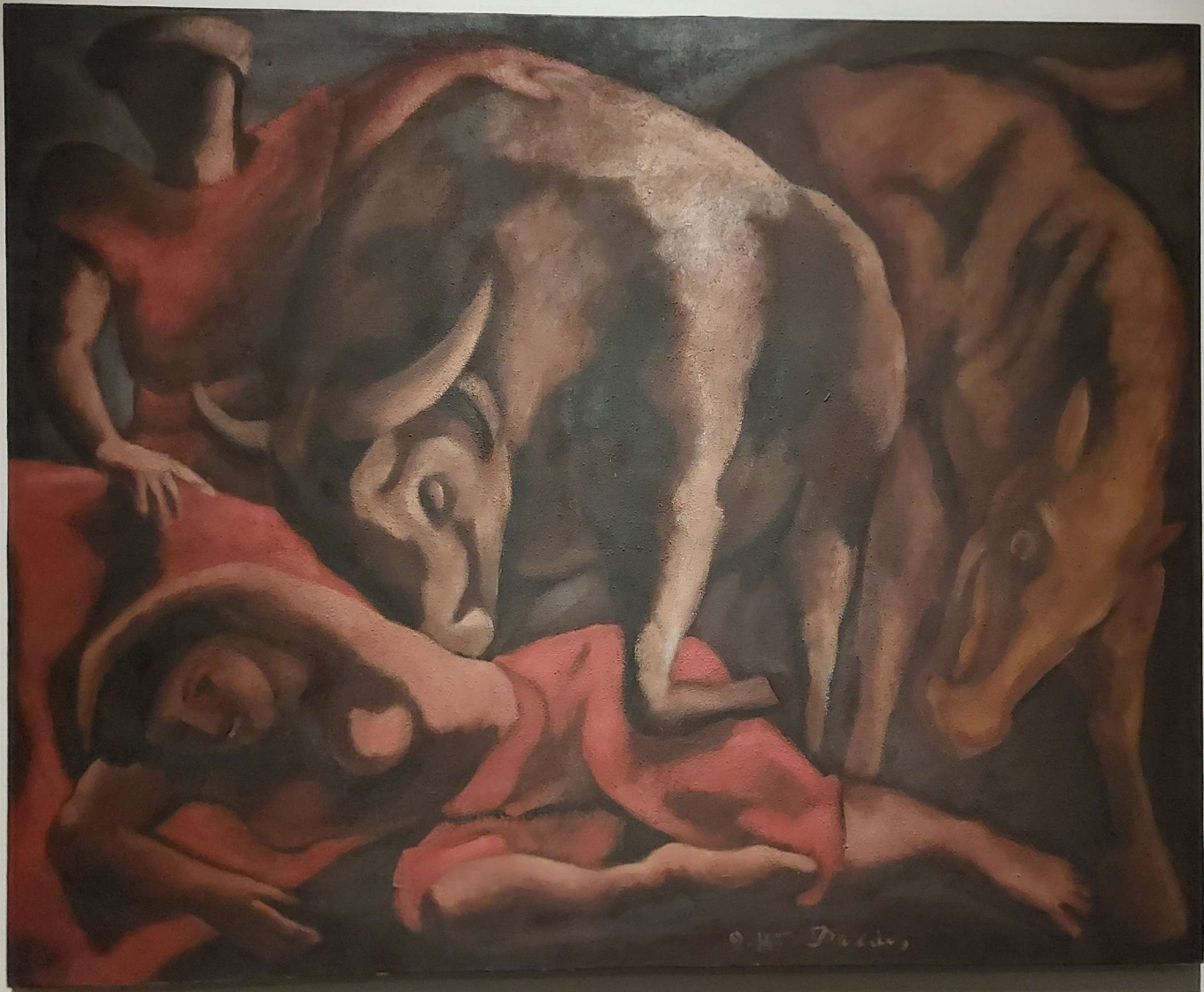
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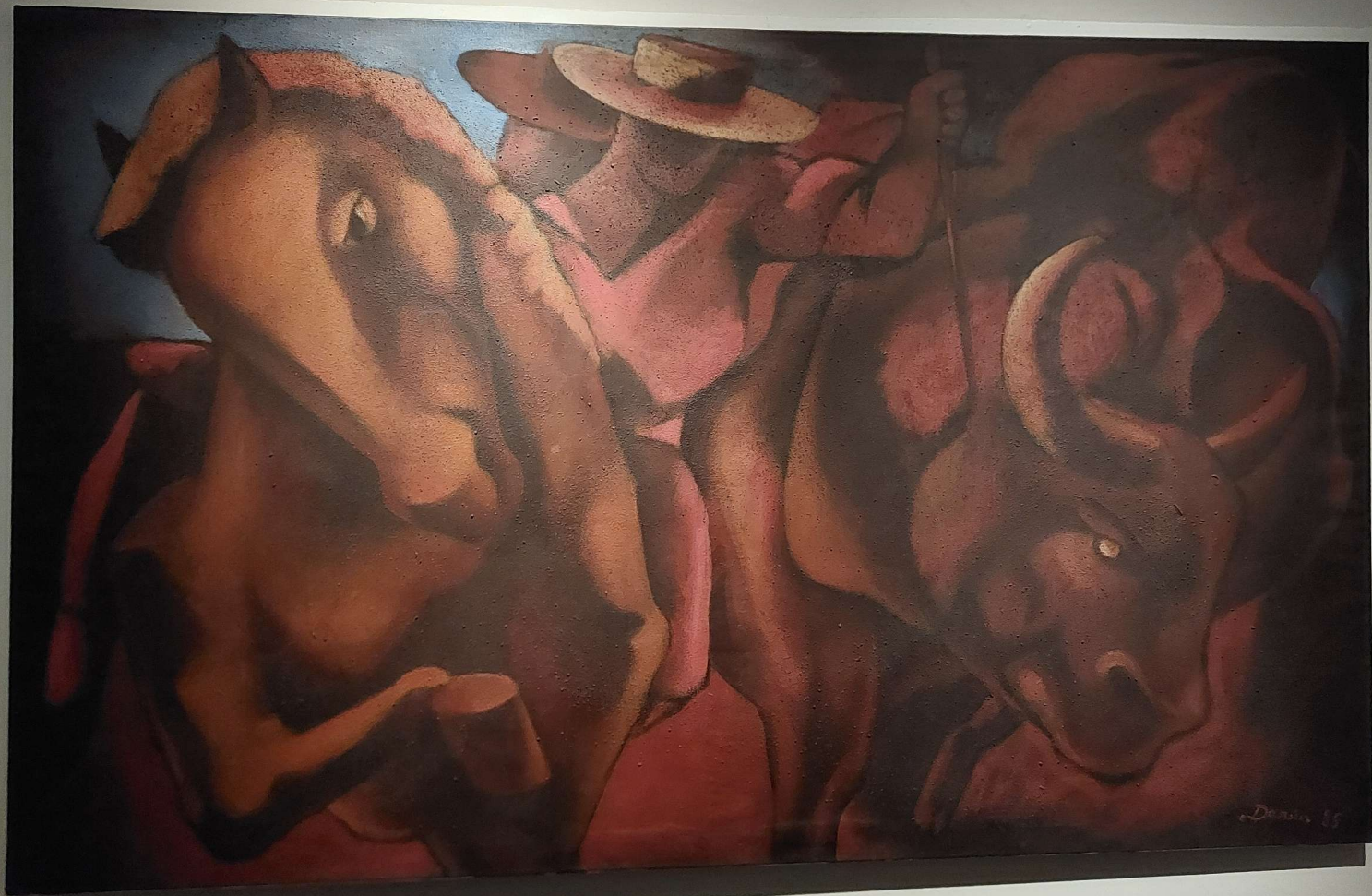




Les Tristesses de la jeunesse
Pablo Picasso
1903
Oil on canvas
100 x 150 cm









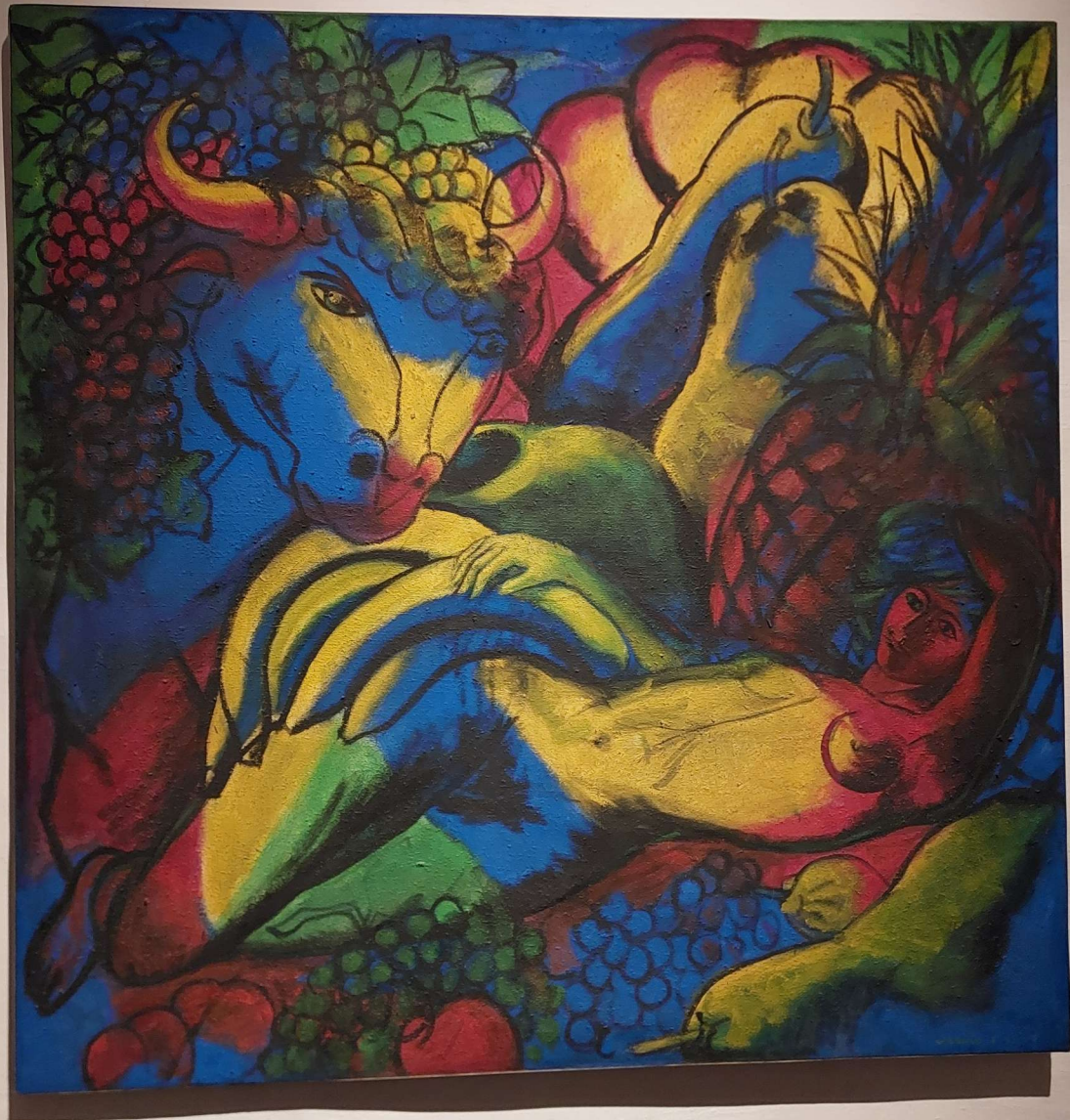
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12



13



Vincent van Gogh
Oxen in a Field
1890



Olympus





111

Dalmeida





VINCENT VAN GOGH
THE WINE HARVEST
1888
OIL ON CANVAS
100 x 150 cm





TRIUMVIRATAS
2008
Akmuo, aliejus
Privati kolekcija

TRIUMVIRAT
2008
Oil on stone
Private collection

