

COPYISTS
IN EXCEPTIONAL COLLABORATION
WITH THE MUSÉE DU LOUVRE
EXHIBITION FROM 14.06.25 TO 02.02.26
GALLERY 3



PRESS RELEASE
April 14, 2025

PRESS CONTACTS

Centre Pompidou-Metz
**Communications, Partnerships
and Public Relations department**
email: presse@centrepompidou-metz.fr

Claudine Colin Communication
a FINN Partners company
Laurence Belon
National and international press
telephone:
+ 33 (0)7 61 95 78 69
email: laurence.belon@finnpartners.com

PRACTICAL INFORMATION

CENTRE POMPIDOU-METZ
1, parvis des Droits-de-l'Homme
CS 90490 - 57020 Metz

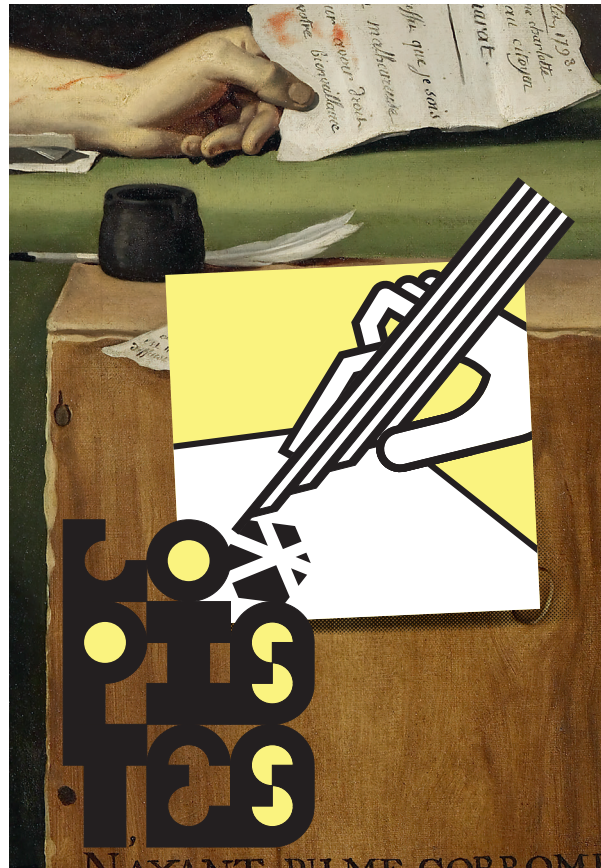
+33 (0)3 87 15 39 39
contact@centrepompidou-metz.fr
www.centrepompidou-metz.fr

 Centre Pompidou-Metz
 [centrepompidoumetz_](https://www.instagram.com/centrepompidoumetz)

OPENING HOURS
Every day except Tuesday and May 1st

01.11 > 31.03
MON. | WED. | THU. | FRI. | SAT. | SUN. | 10:00 – 18:00

01.04 > 31.10
MON. | WED. | THU. | 10:00 – 18:00 / FRI. | SAT. | SUN. | 10:00 – 19:00



COPYISTS

From June 14, 2025, to February 2, 2026 - Gallery 3

Curators: Donatien Grau, advisor for contemporary programs at the Louvre Museum, and Chiara Parisi, director of the Centre Pompidou-Metz.

From 14 June 2025 to 2 February 2026, in an exceptional collaboration with the Musée du Louvre, the Centre Pompidou-Metz will be presenting an unprecedented exhibition dedicated to the creativity of copyists. Copying was central to the classical tradition. Copying the works of great artists is a tool for learning about the canons, techniques and stories. Absorbing their expertise and adopting their mastery is a pathway to knowledge and artistic creation, from the most academic to the most contemporary.

The artists have received the following invitation from the two curators: 'Imagine a copy of a work of your choosing from the collections of the Musée du Louvre.'

All eras, from antiquity to the 19th century, mingle in a fluid layout, whose exhibition design refers to classic forms of museum display with a scenography inspired by **Carlo Scarpa**, revealing how **many different periods coexist at the Louvre**.

Even though many great artists, from Matisse to Picasso, copied the works of past artists, modern art seems to have preferred an approach in which the copy was devalued and continuity was replaced by rupture, figuration by abstraction, freehand painting and sketching by an increase in the number of forms possible.

Today, however, it would seem that the question of the copying is topical once again. Firstly, there has been a return to figuration in **contemporary painting** and many painters, some of them young, are borrowing figures from ancient works and giving them new life. Secondly, the nature of the copy is being transformed by digital technology: **the multiplication of images** and their availability, its abstraction and the absence of a physical medium is a vehicle for copying. Finally, the increase in the creative methods now available have extended the meaning of the copy, ranging from 3D scanning in sculpture, which allows for more precise copies, to video games and the copying of life in the digital world.

The **Musée du Louvre** and its collections have played a key role in this **history of copying**, which spans centuries and is also a history of art in the modern period (from the 15th century onwards). The Louvre, 'a huge book in which we learn to read,' as Paul Cézanne put it, is the last museum to have a **copyists' bureau**, which has been in existence since the institution was created in 1793. It has been and remains central to the practice of copying in France and the West. To mark its two hundredth anniversary, the museum organised a famous exhibition, '*Copier-Créer*', which highlighted the important role of copying at a time when it was being ideologically called into question.

Copyists was born of a different era, and is an entirely different project : **about a hundred of contemporary artists have been invited to make copies at the Musée du Louvre**, following the footsteps of many of their predecessors, both famous and little known. The guests invited to perform this act of decoding, investigating and understanding, juggling old forms and new, include painters, draughtsmen sculptors, video artists, designers and writers. They offer different ways of copying and different conceptions of the copy and of the status of the works exhibited, **in a tension between originality and duplication**.

This exhibition brings together **this form of artistic creation and this heritage**, revealing them in a fresh light. Contemporary art does not necessarily seek to break with history but, on the contrary, to draw on it and be enriched by it, to understand it and understand itself. This project, which is both a continuation of history (in the copy's very form) and radically new (through the works created), is also a meditation on the current state of life. At the same time, it is a mediation on creation, in this 'unseparated' world, in which the power of works must contend with the power of images.

A **catalog** designed by **M/M (Paris)** will accompany the exhibition. Introduced by an essay from the curators, the book gives a voice to art historian Jean-Pierre Cuzin, as well as to all the artists who share their vision of copying.

The Copyists exhibition was conceived and organized by the Centre Pompidou-Metz in exceptional collaboration with the Musée du Louvre.

LIST OF ARTISTS

Rita Ackermann
Valerio Adami
Georges Adéagbo
agnès b.
Henni Aftan
Ghada Amer
Giulia Andreani
Lucas Arruda
Kader Attia
Brigitte Aubignac
Tauba Auerbach
Mathias Augustyniak
Rosa Barba
Miquel Barceló
Julien Bismuth
Michaël Borremans
Mohamed Bourouissa
Glenn Brown
Humberto Campana
Théo Casciani
Guglielmo Castelli
Ymane Chabi-Gara
Xinyi Cheng
Nina Childress
Gaëlle Choïsne
Jean Claracq
Francesco Clemente
Robert Combas
Julien Creuzet
Enzo Cucchi
Neïla Czermak Içhti
Jean-Philippe Delhomme
Hélène Delprat
Damien Deroubaix
Mimosa Echard
Nicole Eisenman
Tim Eitel
Bracha L. Ettinger
Simone Fattal
Sidival Fila
Claire Fontaine
Cyprien Gaillard

Antony Gormley
Laurent Grasso
Dhewadi Hadjab
Camille Henrot
Nathanaëlle Herbelin
Thomas Hirschhorn
Carsten Höller
Iman Issa
Koo Jeong A
Y.Z. Kami
Jutta Koether
Jeff Koons
Bertrand Lavier
Lee Mingwei
Thomas Lévy-Lasne
Glenn Ligon
Nate Lowman
Victor Man
Takesada Matsutani
Paul McCarthy
Julie Mehretu
Paul Mignard
Jill Mulleady
Josèfa Ntjam
Laura Owens
Christodoulos Panayiotou
Ariana Papademetropoulos
Philippe Parreno
Nicolas Party
Nathalie du Pasquier
Bruno Perramant
Elizabeth Peyton
Martial Raysse
Andy Robert
Madeleine Roger-Lacan
George Rouy
Christine Safa
Anri Sala
Edgar Sarin
Ryōko Sekiguchi
Luigi Serafini
Elené Shatberashvili

Apolonia Sokol
Christiana Soulou
Claire Tabouret
Pol Taburet
Djamel Tatah
Agnès Thurnauer
Georges Tony Stoll
Fabienne Verdier
Francesco Vezzoli
Oriol Vilanova
Danh Vō
Anna Weyant
Chloe Wise
Yohji Yamamoto
Yan Pei-Ming

*With the special participation
of Gérard Manset*



Nathalie du Pasquier, *bien en main*, 2025
Coloured pencils on paper, 45 x 34 cm
Photo: © Alice Fiorilli



Nina Childress, *Dame after Clouet*, 2025
Acrylic, iridescent and phosphorescent pigments, spray paint, oil,
and cabochons on canvas, 210 x 150 cm
© Adapg, Paris, 2025
Photo: © Romain Darnaud



Henni Alftan, *Samuel's Slippers (after Van Hoogstraten)*, 2025
Oil on canvas, 195 x 130 cm
© Adapg, Paris, 2025



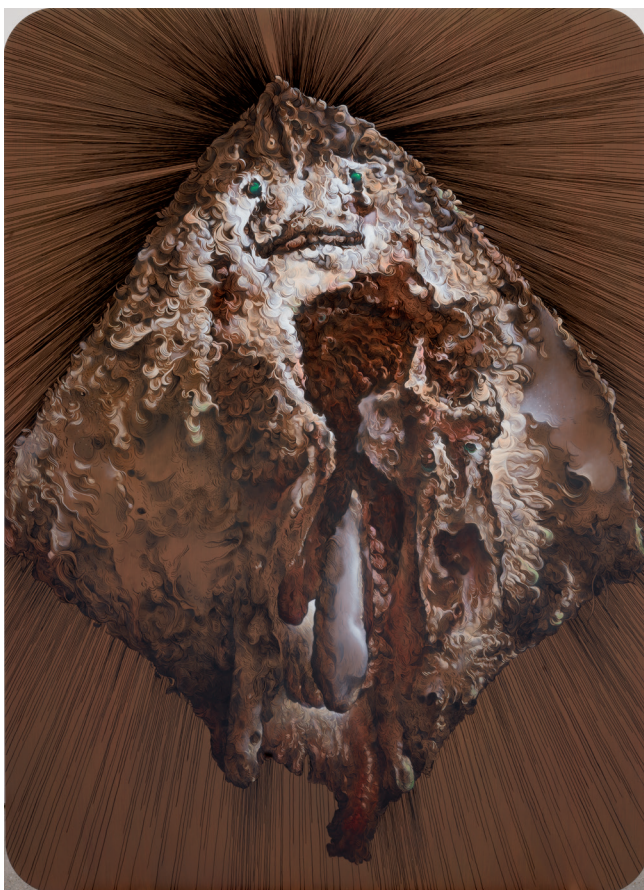
Jeff Koons, *(Sleeping Hermaphrodite) Gazing Balls*, 2025
Gypsum and glass, 60,6 x 179,5 x 100,3 cm
Edition 1 of an edition of 3 plus 1 AP
© Jeff Koons

Elles disent qu'elles ont appris à compter sur leurs propres forces. Elles disent qu'elles savent ce qu'ensemble elles signifient. Elles disent, que celles qui revendiquent un langage nouveau apprennent d'abord la violence. Elles disent, que celles qui veulent transformer le monde s'emparent avant tout des fusils. Elles disent qu'elles partent de zéro. Elles disent que c'est un monde nouveau qui commence. Elles disent que l'événement est mémorable, quoique préparé de longue date. Elles disent que la guerre est une affaire de femme. Elles disent, n'est-ce pas plaisant ? Elles disent que, pourtant, bien que le rire soit le propre de l'homme, elles veulent apprendre à rire. Elles disent que, oui dorénavant elles sont prêtes. Elles disent que les tétons que les cils courbes que les hanches plates ou évasées, elles disent que les mentons bombés ou creux, elles disent que les vulves sont désormais en mouvement. Elles disent qu'elles inventent une nouvelle dynamique. Elles disent qu'elles sortent de leurs toiles. Elles disent qu'elles descendent de leurs lits. Elles disent qu'elles quittent les musées les vitrines d'exposition les salles où on les a fixées. Elles disent qu'elles sont tout étonnées de se mouvoir. Elles s'adressent aux jeunes hommes en ces termes, jadis vous avez compris que nous nous sommes battues pour vous en même temps que pour nous. A cette guerre qui a été aussi la vôtre vous avez pris part. Aujourd'hui, ensemble, répétons comme un mot d'ordre, que toute trace de violence disparaisse de cette terre, alors le soleil a la couleur du miel et la musique est bonne à entendre. Eux applaudissent et chantent de toutes leurs forces. Ils ont apporté leurs armes. Elles les enterrent au même temps que les leurs en disant, que s'efface de la mémoire humaine la guerre la plus longue, la plus meurtrière qu'elle ait jamais connue, la dernière guerre possible de l'histoire. Elles souhaitent aux survivantes et aux survivants partout la force la jeunesse, qu'ils fassent une alliance durable sur des bases où aucun différend ne pourra compromettre l'avenir. Quelqu'un se met à chanter, semblables à nous, ceux qui ouvrent la bouche pour parler, mille grâces à ceux qui ont entendu notre langage et ne l'ayant pas trouvé excessif, se sont joints à nous pour transformer le monde.

Agnès Thurnauer, *Delacroix/Wittig work in progress*, 2025
Acrylic and felt pen on canvas, 240 x 240 cm
Graphic design: Loan Tourreau Degrémont



Christiana Soulou, *Sorcières et monstres d'après Hieronymous Bosch*, 2025
Coloured pencil on natural white paper, satin grain, 45 x 36 cm (entire work)
© Christiana Soulou
Photo: © Graphicon graphic arts workshop



Glenn Brown, *Lascia Ch'io Pianga (Drill, baby, drill)*, 2025
Oil, acrylic and Indian ink on panel, 170 x 121 x 2,1 cm (rounded corners)
Photo: © Glenn Brown studio



Fabienne Verdier, *Annonciation*, 2025
Acrylic and mixed media on sheet metal, 160 x 292 cm
© Adapp, Paris, 2025
Photo: © Inès Dieleman



Humberto Campana, *Samochaos*, 2025
Resin and charcoal, 200 x 150 x 150 cm
© Adagp, Paris, 2025
Photo: © Fernando Laszlo



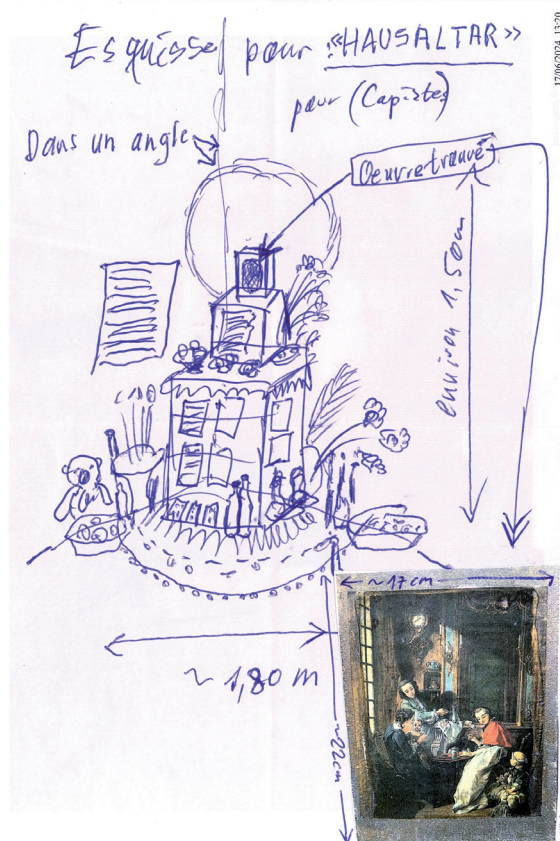
Claire Tabouret, *Le Vœu à l'Amour*, 2025 (work in progress)
Acrylic on fabric, 260 x 399 cm (3 panels, 260 x 133 cm each)
Photo: © Marten Elder



Djamel Tatah, *Sans titre*, 2025
Oil and wax on canvas, 200 x 220 x 5 cm
© Adagp, Paris, 2025 / Studio Djmael Tatah
Photo: © Franck Couvreur



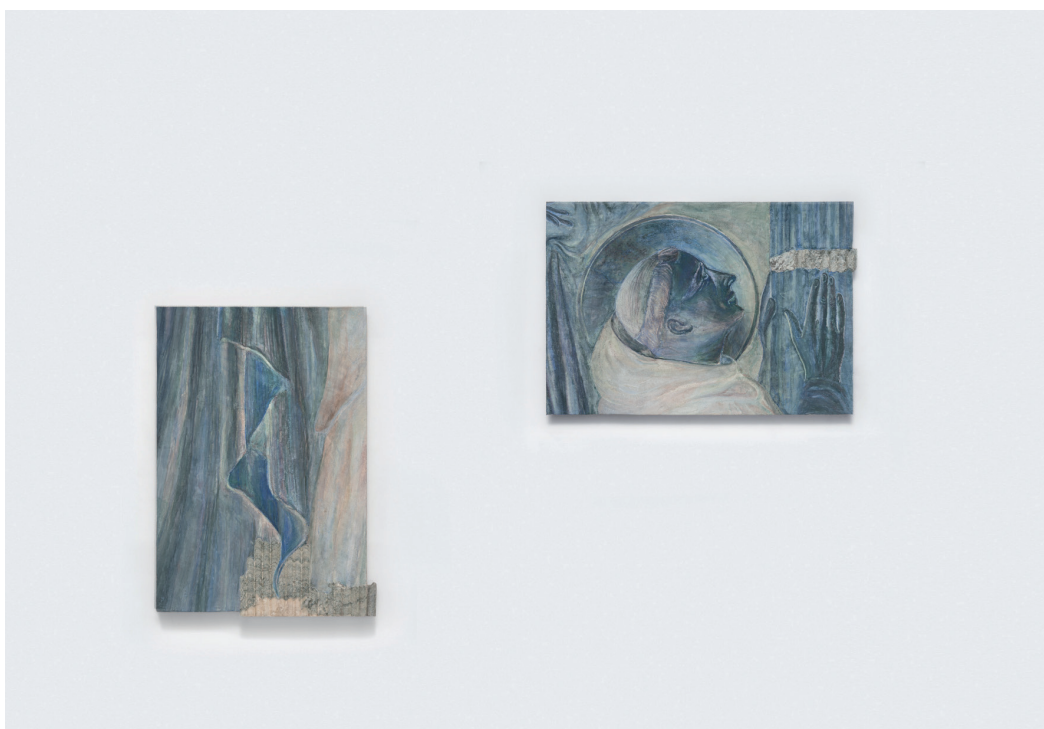
Christine Safa, *Étude d'orthostate (expédition navale)*, 2025
Oil on engraved canvas, 65 x 62 cm
© Adagp, Paris, 2025 / Galerie Lelong
Photo: © Christine Safa



Thomas Hirschhorn, *Esquisse préparatoire pour « HAUSALTAR »*, 2025
Print, wood, furniture, flowers, fruit, knick-knacks, cuddly toys, various vases and containers, salt, spices, mirror, candles, incense, dimensions variable
© Adagp, Paris, 2025
Courtesy de l'artiste



Jill Mulleady, *Chat mort*, 2025
Oil on glass, 50 x 66 cm
Courtesy Galerie Neu



Anri Sala, *Crocefissione con San Domenico Inversa (Fragments 1 et 2)*, 2025
Fresco painting, plaster on aérolam, marble Cipollino verde, 65,6 x 46 x 4,5 cm
© Adagp, Paris, 2025
Photo: © Francesco Squeglia



Georges Adéagbo, *Louvre Remix* (détail), 2025
Collage of several acrylic paintings on canvas, gold embroidery thread, various jewels,
masks, statuettes from the Republic of Benin, books, dimensions variable
Courtesy de l'artiste and Mennour, Paris
Photo: © Archives Mennour, Paris



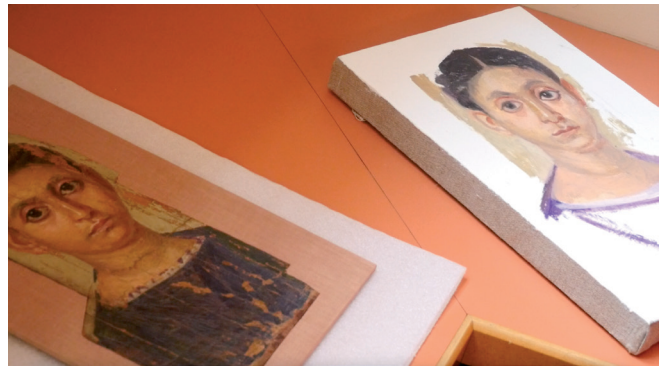
Jean-Philippe Delhomme, *After Goya, Portrait of the countess del Carpio, marquise de la Solana*, 2025
Oil on canvas, 146 x 97 cm



Madeleine Roger-Lacan, *Étude pour Crépuscule du désir*, 2025
Oil on canvas, 84 x 84 cm
© Adagg, Paris, 2025



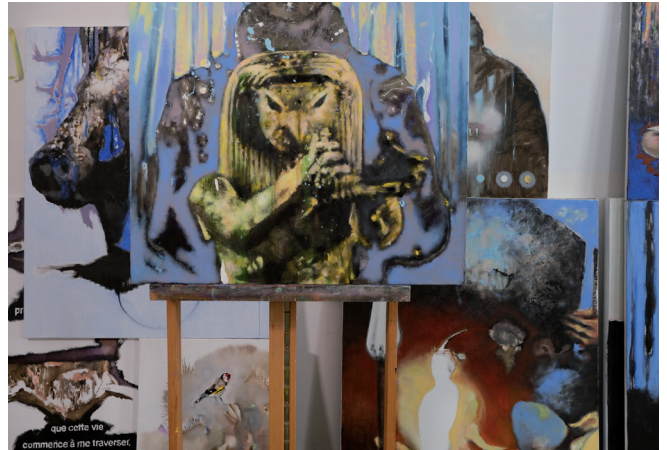
Miquel Barceló, *Étude préparatoire*, 2025
Graphite on paper, 32,5 × 25 cm
© Adagp, Paris, 2025 / © Miquel Barceló
Photo: © Charles Duprat



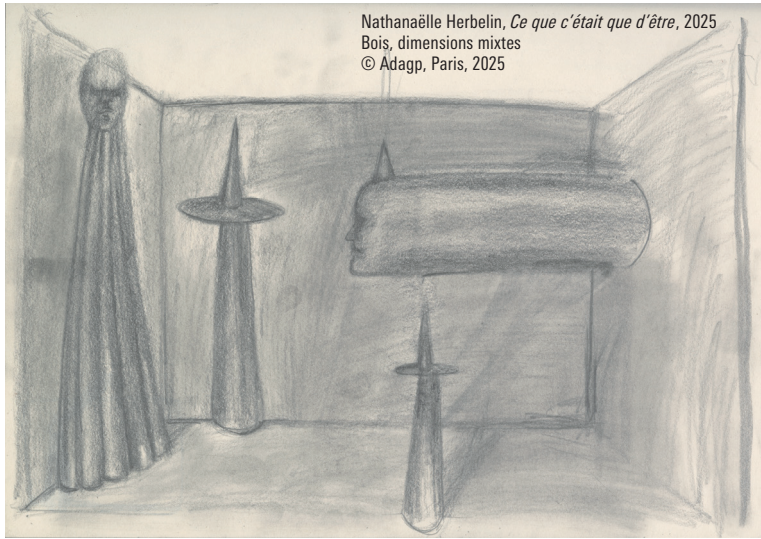
Nathanaëlle Herbelin, *Ce que c'était que d'être*, 2025
Wood, mixed dimensions
© Adagp, Paris, 2025



Rita Ackermann, *Youth Activities 1 (Activités de Jeunesse)*, 2025
Oil, acrylic and pigment on canvas, 210,8 × 172,7 cm
Courtesy de l'artiste and Hauser & Wirth
Photo: © Rita Ackermann



Bruno Perramant, *Horus*, 2025
Fragments of a polyptych, studio view
© Adagp, Paris, 2025 / © Bruno Perramant

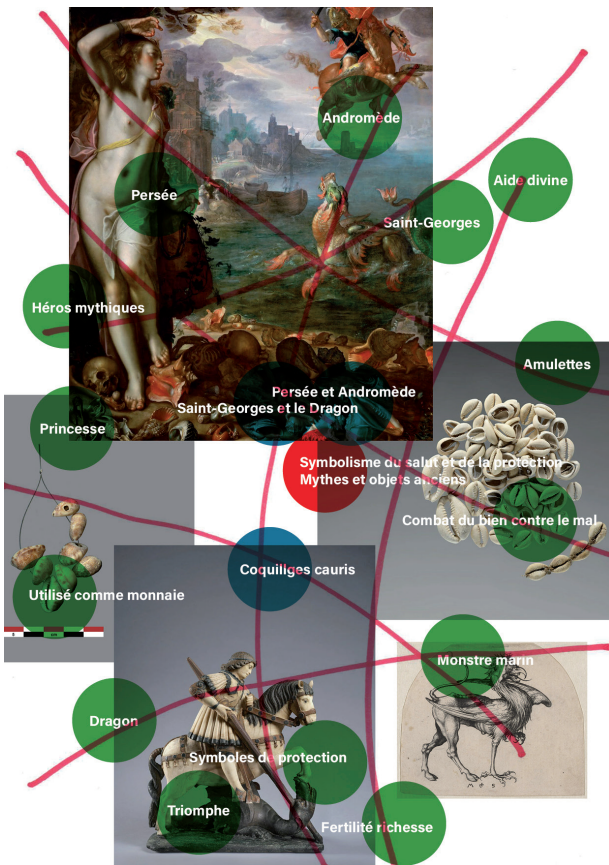


Nathanaëlle Herbelin, *Ce que c'était que d'être*, 2025
Bois, dimensions mixtes
© Adagp, Paris, 2025

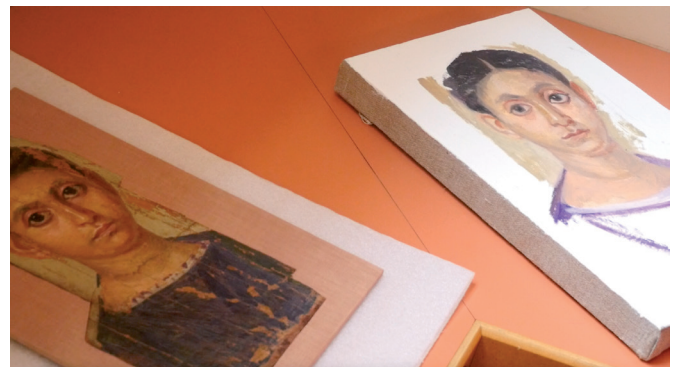
Pol Taburet, *A silly thought*, 2025
Bronze, dimension à confirmer
Copyright the Artist



Madeleine Roger-Lacan, *Étude pour Crépuscule du désir*, 2025
Huile sur toile, 84 x 84 cm
© Adagp, Paris, 2025



Julien Creuzet, *Croquis préparatoire De l'eau du large, ivrogne, de l'eau en étendue, pour se laisser dévorer, Gorgone (...)*, 2025
Techniques
Courtesy
Photo



Nathanaëlle Herbelin, *Ce que c'était que d'être*, 2025
Bois, dimensions mixtes
© Adagp, Paris, 2025