

centrepompidou-metz.fr  
#copistes

Centre  
Pompidou-Metz

# COPISTES

Press Kit

## COPYISTS

In exceptional collaboration  
with the Musée du Louvre

14.06.25 – 02.02.26

# TABLE OF CONTENTS

- 1. PRESENTATION
- 2. QUESTIONS FOR THE CURATORS
- 3. ARTISTS
- 4. ASSOCIATED PROGRAMMING
- 5. CATALOGUE
- 6. PARTNERS
- 7. AVAILABLE VISUALS



# 1.

## PRESENTATION

### COPYISTS

#### IN EXCEPTIONAL COLLABORATION WITH THE MUSÉE DU LOUVRE

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 19<sup>th</sup> 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.

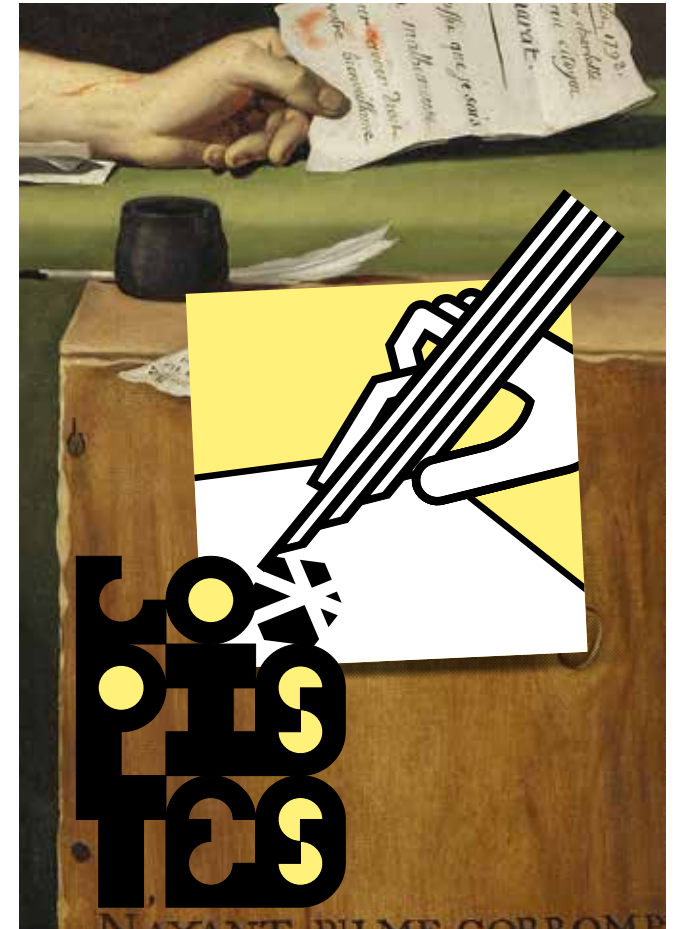
The Musée du Louvre and its collections have played a key role in this **history of copying**, which spans centuries and is also a history of art in the modern period (from the 15<sup>th</sup> century onwards). The Louvre, 'a huge book in which we learn to read,' as Paul Cézanne put it, is the last museum 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.

To extend the exhibition experience, visitors are invited to engage in the practice of copying. Benches equipped with drawing materials are set up in front of the artworks.

A **catalog** designed by **M/M (Paris)** accompanies 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.



M/M (Paris), *En M/Miroir (Copistes)*, 2025,  
After *Marat assassiné* by Jacques-Louis David (studio of), 1800.

# 2.

## QUESTIONS FOR THE CURATORS

**Bringing together 100 contemporary artists from all over the world is an ambitious project. Can you tell us about its origins?**

It's a project that's both rigorous – through the invitation principle, through the need for creation, through motivation, the Louvre's collection – and at the same time very free. This is manifested in the ability of artists to treat the invitation in any way they wish, whether by remaining faithful to their affections and styles, or by attempting what they have never done before – envisaging the unprecedented. Such freedom also informed our invitations: we chose artists we admire, regardless of style, medium, generation, or vision. All the participating artists are themselves free, inspired and inspiring, but we've chosen not to be blinkered – painting, yes, for Copyists, but not exclusively: drawing, film, clothing, sculpture and installation too. In fact, the exhibition is called Copyists, without the word “copy” in its title. It's not a thematic exhibition, more an invitation to individuals to express themselves.

**How do you explain the renewed interest in copying among today's artists? Isn't this antithetical to the idea of creation?**

The argument that copying is inimical to creation is a little tired, and above all, ideological: it doesn't consider the artists' side, which is the side we sit on. The cult of originality and the avant-garde is not so much an historical reality as a discourse on the period: let's not forget that the same Apollinaire who removed punctuation from poetry, also brought together cubist painters and professed his love for Chardin. The idea of individual, disconnected modernity is a thing of the past. It's not that we've entered a postmodernity without dynamics so much, but simply that we can now see what has always been: artists look to works from the past, even if only to distance themselves. The Louvre was the place for their repeated visits, even in secret. Just look at the list of artists who accompanied Pierre Schneider in *Les Dialogues du Louvre* in 1971: Marc Chagall, Sam Francis, Alberto Giacometti, Joan Miró, Barnett Newman, Jean-Paul Riopelle, Pierre Soulages, Saul Steinberg, Bram Van Velde, Elena Vieira da Silva and Zao Wou-Ki. All artists who expressed their attachment to the long life of art.

**Visitors are invited to wander through a fluid space, marked out with free-standing picture rails. Tell us about the scenography, inspired by Carlo Scarpa.**

In similar fashion, Scarpa understood that the art of the past also deserved to be treated with particular care, and be dramatized so it could be perceived by a contemporary audience. This is the case, for example, at Palazzo Abatellis in Palermo, the Museo Correr pinacoteca in Venice, Castelveccchio in Verona, and in the first halls of the Uffizi in Florence. Works must be presented freely, allowed their place, their space, their spirit – and mark the conditions of the experience: hence Scarpa's use of local materials, his precise hanging systems and positioning of labels. This precision and freedom – this theatricality – seem to us conducive to a powerful sensory experience that allows each work to express itself autonomously, and in the visitor's memory, throughout the exhibition.

**From the 1960s onwards, the practice of copying became a political subject, sparking lively debates about authenticity, nature, and the signature on a work of art, as well as the museum's function as a repository of memory. Is this something we find in the exhibition?**

The question of the museum's role as a place for establishing memory has a long history. The 18th-century painter Hubert Robert, produced numerous works depicting installation projects for the Grande Galerie while also portraying a science fiction-type view of the Grande Galerie in ruins. This is the painting chosen by Laurent Grasso to copy. The exhibition at Centre Pompidou-Metz is like an alternative world, a metaverse within the real world: Scarpa was a great inspiration to Michel Laclotte, who designed the Grand Louvre. But different architectural logics were called upon to design new spaces. By using Scarpa-inspired architecture, it is as if, during an exhibition, we were highlighting a time that has not taken place – an alternative world where all works would assume porous, ambiguous temporalities. In this way, the project constitutes an exhibition that is both entirely patrimonial: all models are works belonging to the Louvre, and entirely creative; all contemporary works are new, coming straight out of the studio to be presented on this occasion at the Centre Pompidou-Metz. In other words, it's both a *mise en abyme* of the museum as a place of memory and a kind of cartography of the contemporary.

**The exhibition questions the friction between creation and heritage. In a context that increasingly values the latter to the detriment of the former, how would you defend this alliance?**

Each institution has its own identity. Inter-institutional dialogue invites us to highlight and mirror the particularities of each. Since it opened fifteen years ago, Centre Pompidou-Metz has been a focal point for contemporary art: it views the world from the present, from its position as a crossroads of countries, influences and ways of thinking. It manages to integrate works from the past into its exhibitions and even completely re-read figures from the past, like Arcimboldo, in their contemporary presence. With the exception of its ninth department (Department of Byzantium and Christianity in the East), the Louvre's collections stop in the mid-19th century. Though inherently a heritage museum, it is also a place of the present and of presence, inhabited by thirty thousand people from all over the world. This project is born of this dual anchorage and dialogue. It aims to show that an experimental exhibition can interchange with heritage, and that the opposition between these two categories is largely factitious: heritage only exists when it is alive and creation doesn't emerge from nothing. We need to create situations where these links are not only highlighted, but put into practice: this is the purpose of the exhibition, Copyists.

# 3.

## ARTISTS

Rita Ackermann  
Valerio Adami  
Georges Adéagbo  
agnès b.  
Henni Alftan  
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 Castellì  
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 Vo  
Anna Weyant  
Chloe Wise  
Yohji Yamamoto  
Yan Pei-Ming  
*With the special participation  
of Gérard Manset*

## RITA ACKERMANN

BORN IN 1968 IN BUDAPEST, LIVES AND WORKS IN NEW YORK

*Youth Activities 1 et Youth Activities 2* (Activités de jeunesse), 2025  
Oil, acrylic, and pigment on canvas, 210.8 × 172.7 cm (each)

After *Les Botteleurs de foin* by Jean Francois Millet, circa 1825–1850, RF 1439

Rita Ackermann's work is a process of recovery, overlaying, erasure, gesture and mastery. This consummate draughtswoman has constantly incorporated copying and distortion into works endlessly oscillating between revelation and obliteration. Born in Budapest, in the early 1990s she emigrated to New York, where she became a major figure on the artistic and intellectual scene. For her copy she chose a key work from the Louvre, one of the few paintings by Jean-François Millet to remain there when most of the collection from the second half of the 19th century was transferred to the Musée d'Orsay.

*To see is to be on the lookout, waiting for what must emerge from the depths, without a name; from that which is of no interest; what is silent will speak, what is closed will open up. It's always the loser who makes the best connection, hence this interest in the fringes, the margins, whatever they may be for emptiness and absence, finally. (Paul Virilio, 2005, quoted by Rita Ackermann)*

## VALERIO ADAMI

BORN IN 1935 IN BOLOGNA, LIVES AND WORKS BETWEEN PARIS AND MEINA

*Pan*, 2025  
Acrylic on canvas, 162 × 130 cm

After *Pan jouant de la flûte* by Guillaume Francin, 1787, RF 4391

Since the 1960s, Valerio Adami, a leading painter of the Narrative Figuration movement, has been building a body of work that blends narrative, memory and quotation. These themes come together in colourful arrangements that give form to his ideas. Here copying, a core part of his practice, becomes an act of metamorphosis: by reinterpreting *Pan Playing the Flute* – turning sculpture into painting – he engages with a mythology that he has been drawing on for over fifty years. The image of the god, interpreted in the artist's personal style, prompts reflection on the body, signs, and transmission.

*Having lived in Paris, the Louvre has always been a place of reference for me. As I write in my notebooks: 'Co-birth' of the freedom of a sign. We draw by redrawing and so on. I dreamed of Pontormo's nudes etc. Aphorisms on the body: get to know yourself, but represent your fellow man.*

# GEORGES ADÉAGBO

BORN IN 1942 IN COTONOU, LIVES AND WORKS BETWEEN COTONOU AND HAMBURG

*Louvre Remix*, 2025

Collage of several acrylic paintings on canvas, gold embroidery thread, various jewelry, masks, statuettes from the Republic of Benin, books, approximately 180 × 280 cm

After *Portrait présumé de Madeleine* by Marie-Guillemine Benoist, 1800, INV 2508

*Femmes d’Alger dans leur appartement* by Eugène Delacroix, 1834, INV 3824

*La Liberté guidant le peuple* by Eugène Delacroix, 1830, RF 129

*Mort de Sardanapale* by Eugène Delacroix, 1827, RF 2346

and *Scènes des massacres de Scio. Familles grecques attendant la mort*

or *l’esclavage* by Eugène Delacroix, 1824, INV 3823

Georges Adéagbo sets up unexpected relationships between visual elements and fragments of discourse, in works whose most remote signs come together as constellations of images. For his copy, he combines images from separate works, bringing them together in an installation at once fragile and powerful. Here he links images by one of the great masters of Orientalism, Eugène Delacroix, to Madame Benoist's *Portrait of a Black Woman*, a work that stands out for both its sense of history and its radical originality.

*Every artist has his own path and his own way of working. Delacroix has his path, and myself – Georges Adéagbo – have my path. Since my person, Georges Adéagbo's, path is not the path of the painter Delacroix, my person, Georges Adéagbo, doesn't know how to copy the painter Delacroix...!*

# AGNÈS B.

BORN IN 1941 IN VERSAILLES, LIVES AND WORKS IN PARIS

*Réinterprétation de L’Homme au gant d’après Titien, Le Louvre*, 2025

White cotton voile shirt, adorned with lace on the collar and cuffs, neckline closed with a tie, and unlined beige lamb leather gloves, 40 × 20 × 50 cm and 37 cm (glove length)

After *Portrait d’homme, dit L’Homme au gant* by Titien, circa 1500–1525, INV 757

When the young agnès b. came across *Titian's Man with a Glove* during a visit to the Louvre, it was love at first sight. In a note dating from her teens, she declares her wish to become a museum curator and study at the École du Louvre. Known in the fashion world for her collaboration with the artists of her time and the creation of a rock-inspired wardrobe rooted in contemporary life, she constantly returns to her first love: here she brings the garment of this enigmatic stranger to life.

*I noticed his gloveless hand with its visible veins, his nonchalant attitude and the casual way he held the other glove in his gloved hand. I thought he had a rebellious air about him, in which in petto I undoubtedly recognized myself.*

# HENNI ALFTAN

BORN IN 1979 IN HELSINKI, LIVES AND WORKS IN PARIS

*Samuel’s Slippers (after Van Hoogstraten)*, 2025

Oil on canvas, 195 × 130 cm

After *Les Pantouffles* by Samuel van Hoogstraten, circa 1650–1675, RF 3722

Henni Alftan often works by simplification, creating compelling images whose narrative dimension finds its place via suggestion. In the reality of the visual world, she pinpoints the source of an image – of an abstraction, almost – while the form remains perfectly identifiable. This synthetic character has a strong metaphysical component, that of a world where reality itself becomes the sacred substratum. Taking her cue from a work by the great Dutch genre painter Samuel van Hoogstraten, she transcribes its feeling and its assertive perspective to the point where you might think you were looking at the original.

*I didn't copy it exactly – I tried instead to extract the essential in order to evoke a sequence of spaces by representing only a narrow part of it.*

# GHADA AMER

BORN IN 1963 IN CAIRO, LIVES AND WORKS IN NEW YORK

*Étude pour La Grande Odalisque (avec le cadre)*, 2025

Acrylic and feathers on cardboard, 144.8 × 185.4 cm

After *Une odalisque dite La Grande Odalisque* by Jean-Auguste-Dominique Ingres, 1814, RF 1158

Addressing the apparent perfection of Ingres's painterliness – in the seemingly flawless image of his *Grande Odalisque* – Ghada Amer celebrates decomposition, spattered paint, colour and movement towards abstraction, together with drawing that is not a base layer but the work itself. Where Ingres leaves no room for the actual canvas, because his composition is pure image, Ghada Amer makes it a component of the work: copying this 19th-century masterpiece, the artist counters it with its opposite.

*In Ingres' time, eroticism had to be represented through the lens of the ‘other’. We couldn’t openly show the sexuality of white, Western, Christian women, who had to remain pure and inaccessible. However, colonized women – these ‘others’ – were the preferred subject for expressing desire, sensuality, eroticism and sexuality.*



# GIULIA ANDREANI

BORN IN 1985 IN VENISE, LIVES AND WORKS IN PARIS

*La Grande Dentellière (d'après Vermeer)*, 2025  
Watercolor on paper, 160 × 140 cm

*La Trace (d'après « Tête penchée de femme »)*, 2025  
Acrylic on canvas, 35 × 27 cm

*Étude pour un nu (d'après « Portrait d'une femme noire »)*, 2025  
Acrylic on canvas, 81 × 65 cm

After *Tête de femme, penchée en avant, les yeux baissés* by an artist from the school of Leonardo da Vinci, n.d., INV 2298, Recto ; *Portrait présumé de Madeleine* by Marie-Guillemine Benoist, 1800, INV 2508 and *La Dentellière* by Johannes Vermeer, circa 1669–1670, MI 1448

Giulia Andreani has brought together three female portraits from the Musée du Louvre that embrace different canons and genealogies: a drawing from the school of Leonardo da Vinci, Vermeer's *The Lacemaker* and Marie-Guillemine Benoist's *Portrait of a Black Woman*. These masterpieces span techniques and centuries, but each represents a different form of artistic relationship: the drawing looks to antiquity, The Lacemaker attempts to capture the feel of thread through paint, and the Portrait of a Black Woman borrows its pose from La Fornarina, one of Raphael's most important paintings. With their distinct histories and figures, these three works come together in this present-day monochrome.

*My practice oscillates between deference and defiance, between 'retinal imbecile' and feminist painter, between the need to copy the masters and to deconstruct art history and its 'grand works'*

# LUCAS ARRUDA

BORN IN 1983 IN SAÕ PAULO, LIVES AND WORKS IN SAÕ PAULO

*I couldn't attach myself to a specific image, only to a way of thinking: I found a translation of Corot's rapid gestures in my own personal touch; his layers of paint were restructured in my gestures. In the end, this desperate act revealed something essential: no copy can ever free itself from the person who copies it.*

*Untitled (as a tribute to Corot)*, 2025  
Oil on canvas, 18 × 22 cm

*Untitled*, 2025  
Oil on canvas, 54 × 44 cm

*Untitled (Neutral Corner)*, 2018  
Video, black and white, sound, still image, 4'27"

After *Trouville. Bateau échoué, dit Bateau de pêche à marée basse* by Jean-Baptiste Camille Corot, circa 1850–1875, RF 1697 and *Déploration du Christ* after Hugo van der Goes, circa 1450–1500, RF 1505

For Lucas Arruda painting is as much about offering oneself up to external sensation as about reconstructing an inner world; thus are the artificial boundaries between abstraction and figuration overcome. With these two copies Arruda highlights different ways of experiencing the world and art. In *Untitled (as a tribute to Corot)*, a faithful copy of Corot's *Fishing Boat at Low Tide*, the artist lets the image slip into something else: a memory, a light, matter in movement. In *Untitled*, copied from the lost original of Hugo Van der Goes's Lamentation of Christ, the work becomes its own quintessence.

# KADER ATTIA

BORN IN 1970 IN DUGNY , LIVES AND WORKS BETWEEN PARIS AND BERLIN

*A Love Story #3*, 2025  
Diptych. Polyurethane copy of a 3rd century BCE Iberian head and wooden copy of a Nigerian mask, metal stands, pedestal, 11.8 x 18.1 x 21.4 cm (Iberian head), 30 x 19 x 16 cm (mask), 45 x 37 x 21 cm (pedestal)

After a statue; head, -300/-200, AM 943

For over twenty years Kader Attia has been looking into visible forms of repair. Faced with this fragmentary Iberian head, he sets out not to restore what's missing, but to highlight the power of a wounded object whose truth is restored by absence. Using a 3D-printed copy, he celebrates the traces left by time, which he designates as the true copyist. He then links this work from the Louvre with a mask from Nigeria, showing how, in the midst of fractures, encounters are possible.

*We've lost our connection to the unexpected, to injury, to a kind of loss of control over destiny that we lack today, leading us to a world where, in an illusory manner, we're convinced we control time.*

# BRIGITTE AUBIGNAC

BORN IN 1957 N BOULOGNE-BILLANCOURT, LIVES AND WORKS IN PARIS

*La Madeleine au Louvre*, 2025  
Oil on canvacs, 40 × 30 cm

After *Sainte Marie Madeleine* by Gregor Erhart, circa 1515–1520, RF 1338

Brigitte Aubignac began her body of work with a series devoted to Mary Magdalene in art history. In Gregor Erhart's sculpture she sees a saint as much as a sensual ideal of beauty. Once hung in a church and surrounded by angels, here Mary Magdalene is a Venus disguised in the intricacies of a religious narrative, thus becoming an earthly figure. This nude body seems alone in its glass cube, cut off from the rest of the museum. The artist bathes the saint in a passionate red, in a celebration of nudity in the history of art.

*Her nudity is modern and ambiguous; she no longer has her angels to make her a saint. As I draw her, I forget she's a church sculpture. I see the contours of Venus' body, the same sway of the hips found in Botticelli, thirty years her senior....*

# TAUBA AUERBACH

BORN IN 1981, SAN FRANCISCO, LIVES AND WORKS IN NEW YORK

*TtHhEeYy HhEeAaRr*, 2025  
Audio file MP3

After a figurine; model, circa -1550 / -1069, E 14384

Rather than copying a painting or sculpture, Tauba Auerbach treats the Louvre and its visitors as an artwork: she records the museum's sonic echoes. In the most frequented rooms she captures a hubbub of voices, exclamations and verbal drift, which she combines to form a sound installation; broadcast throughout the exhibition, it injects life into the immaterial environment of the works on display. This atmospheric copy blurs the boundaries between image and sound, matter and absence, and offers a new way of looking at – or rather, listening to – what surrounds our heritage: the museum is also home to the invisible .

*This is the new attack zone, something we've always studied.  
I think it's better than television.*

# MATHIAS AUGUSTYNIAK

BORN EN 1967 IN CAVAILLON, LIVES ET WORKS IN PARIS

*E d'Érasme, Portrait d'Érasme, Hans Holbein le Jeune ;  
R du Radeau de la Méduse, Théodore de Géricault ;  
V deVermeer, L'Astronome, Johannes Vermeer ;  
U d'Uccello, La Bataille de San Romano, Paolo Uccello ;  
O d'Odalisque, La Grande Odalisque, Jean-Auguste-Dominique Ingres ;  
L de Léonard, La Joconde, Léonard de Vinci, 2025*  
6 drawings, ink on paper, 42 x 32.5 cm (each), displayed on easels

After *Le Radeau de la Méduse* by Théodore Géricault, 1818-1819, INV 4884  
*Portrait d'Érasme (1467-1536) écrivant* by Hans Holbein le Jeune, 1528, INV 1345  
*Une odalisque*, dite *La Grande Odalisque* by Jean-Auguste-Dominique Ingres, 1814, RF 1158  
*La Bataille de San Romano : la contre-attaque de Micheletto Attendolo da Cotignola* by Paolo Uccello, circa 1450-1475, MI 469  
*L'Astronome* by Johannes Vermeer, 1668, RF 1983 28  
and *La Joconde* or *Monna Lisa* by Léonard de Vinci, circa 1503-1519, INV 779

A gifted draughtsman, Mathias Augustyniak explores copying as an attempt to revive images that have become clichés. In kaleidoscopic fashion he redraws and recomposes a portrait of the Louvre through its works and letters: L for Leonardo, O for Odalisque, U for Uccello, V for Vermeer, R for Raft, E for Erasmus. Drawing on the non-sequential letters of a name with an unknown etymology, Augustyniak highlights the museum's quest for meaning.

*In September 2024, I'm walking down rue de Rivoli and come across graffiti declaring,  
'RETURN THE MONA LISA TO ITALY!' Its candor and violence are echoed in the 'Copyists' exhibition.  
For me at least, the question of copying – aside from its commercial or transactional context –  
goes back to the question of a work's ownership.*

# ROSA BARBA

BORN IN 1972 IN AGRIGENTE, LIVES AND WORKS IN BERLIN

*Clavus*, 2025  
Custom photogravure plate  
Magnesium plate mounted on wood, 18 x 23 cm

*Fragments d'oiseaux*, 2025  
Custom photogravure plate  
Magnesium plate mounted on wood, 19 x 36 cm

After Clavus ; Fragment from the Byzantine period, circa 395-641, E 26614  
and Decorative clothing band; fragment from the Byzantine period, E26341

In her work, Rosa Barba probes forms of knowledge, visual archives and the embedding of memory in landscape. Starting with a Byzantine *tabula*, an autonomous woven motif, she creates a graphic artifact similar to a mental map, in which discontinuous threads give rise to a form. More than a simple copy, her drawing is an encryption, an attempt at a shifting transcription. Combining cinema, drawing and archaeological traces, the artist continues her research into the materiality of knowledge and the possible modes of transmission of history to future times.

# MIQUEL BARCELÓ

BORN IN 1957 IN FELANITX (MAJORQUE), LIVES AND WORKS BETWEEN MAJORQUE AND PARIS

*Sans titre*, 2025  
Vinyl paint and ink on canvas, 245 × 358 cm

After *Le Radeau de la Méduse* by Théodore Géricault, 1818–1819, INV 4884

For his copy of *The Raft of the Medusa* Miquel Barceló, who haunted the Louvre since his very first visit to Paris, began with on-site studies of the painting, before working on it in the studio. A hands-on connoisseur of the history of painting, he has set out to revive Théodore Géricault's style, recomposing it in a new work that highlights the architecture of the monumental original. Here the great contemporary history painting from the early 19th century becomes a theatre of gesture, in which the artist of today attempts to bring the movement of his predecessor into the present.

*The raft like a painter's studio in a rough sea; built from the debris of old,  
destroyed workshops; like a spider's web in a stormy sea.*



# JULIEN BISMUTH

BORN IN 1973 IN PARIS, LIVES AND WORKS IN NEW YORK

*Forêts du Brésil I (tout dessein est la traduction d'un oubli)*, 2025  
Graphite on Mylar paper, 30,8 × 43.2 cm

*Forêts du Brésil II (je ne connais rien aux arbres. Comme les feuilles)*, 2025  
Graphite on Mylar paper, 61,7 × 86.5 cm

*Forêts du Brésil III (voile sensible impénétrable qui s'écarte de nos doigts recouvrant tout ce qui a trait IN ses origines)*, 2025  
Graphite on Mylar paper, 15,4 × 21.6 cm

After *Forêt vierge du Brésil* by Charles Othon Frédéric Jean-Baptiste de Clarac, 1819, RF 53002, Recto

In the course of a career embracing literary research, drawing, printmaking, film and sculpture, Julien Bismuth spent time in Brazil documenting endangered languages. A talented draftsman, he responds here to Charles Comte de Clarac's drawing *Virgin Forest of Brazil*, After sketches and memories of the tropics and combining botanical precision and romantic imagination. Familiar with contemporary Amazonia, Bismuth blends his experience in Brazil with his work on drawings from the eighteenth and early nineteenth centuries.

*To respond to this drawing, as well as to the historical facts to which it bears witness, I thought of producing three variants using different analogue and digital reproduction processes. A drawing is an image; two variants of the same drawing are a comparison; three form a sequence. I'd like mine to evoke the truncated movement of a stutter.*

# MICHAËL BORREMANS

BORN IN 1963 IN GERAARDSBERGEN, LIVES AND WORKS IN GHENT

*Le Panier de fraises*, 2025  
Oil on canvas, 36 × 42 cm

*Poires, noix et verre de vin*, 2025  
Oil on canvas, 30 × 36 cm

After *Le Panier de fraises*, 1761, RFML.PE.2024.7.1  
and *Poires, noix et verre de vin*, circa 1768, MI 1041 by Jean-Baptiste Siméon Chardin

In his two copies of works by Chardin Michaël Borremans doesn't reproduce the obvious – the fruit – but highlights its absence. The essentials have disappeared, leaving only an empty space, saturated with muted light and expectation, and perfectly copied by a virtuoso artist. In this operation of subtraction, he reveals the silent aura that haunted Chardin's still lifes: the invisible tension, the spirituality of things. This act of transformation does not rob the image of its force: it turns it into a threshold, a landscape of the unseen in which the eye is summoned into a suspension of time.

*Through the transformative act of copying, I summon the timeless tensions of these still lives into my empty paintings, leaving behind indefinable surfaces that take the viewer back to the mysterious dimensions of Chardin's oeuvre.*

# MOHAMED BOUROUISSA

BORN IN 1978 IN BLIDA, LIVES AND WORKS IN PARIS

*Hands #9*, 2025  
UV print on Plexiglas, steel, aluminum, 121 × 161 cm

After *Études de mains* by Nicolas de Largillière, circa 1715, DL 1970 11

Mohamed Bourouissa sees copying as entering into a physical relationship with gesture. Nicolas de Largillière's *Study of Hands*, on long-term loan to the Louvre from the Musée des Beaux-Arts in Algiers, gives rise to a contemporary exploration of touch, connection and the memory of drawing. From comic books to the old masters, the artist's eye revisits the strata of art history. His copy of a study becomes a study in itself, a visual investigation into the transmission of a movement and the echo of an ancient gesture in a photographic present.

*I've always copied. I came to art through copying. I started by copying drawings in comics, like Strange Tales and the Marvel superheroes. Those were my first drawings. Then, as my studies progressed, I was able to study more classical paintings.*

# GLENN BROWN

BORN IN 1966 IN HEXHAM, LIVES AND WORKS IN LONDON

*Lascia Ch'io Pianga (Drill, baby, drill)*, 2025  
Oil, acrylic, and India ink on panel, 170 × 121 × 2.1 cm

Aftre *La Raie* by Jean-Baptiste Siméon Chardin, 1728, INV 3197

Glenn Brown specialises in reworking, displacing and hybridising works of the past in blazing colours. With Chardin's *The Stingray* he reuses the main subject in a hypnotic, baroque composition in which the motif becomes an apparition: the carcass of the fish becomes a near-sacred form. The painterly swirls, mahogany background and references to Van Gogh, Baldung and Goltzius weave an image both grotesque and transcendent. Under the title *Lascia Ch'io Pianga (Drill, baby, drill)*, with its borrowing from Haendel, this painting calls for freedom through mourning as it blurs the boundaries between spirituality and matter.

*My intention isn't to settle for simple imitation, but to achieve an alchemical fusion of disparate sources. I combine the precision of drawing with the spirit of art history, and transform borrowed elements into a haunting and totally original vision.*

# HUMBERTO CAMPANA

BORN IN 1953 IN SÃO PAULO, LIVES AND WORKS SÃO PAULO

*Samochaos*, 2025

Resin and vegetal charcoal, 200 × 150 × 150 cm

Aftre*r La Victoire de Samothrace*, -200/-175, Ma 2369

With his charcoal replica of the *Winged Victory of Samothrace*, Humberto Campana challenges the ideals embodied by this figure. Triumph, freedom, heroic elan: all seem consumed, reduced to ashes in this black, charred version, whose fragile material tells a story of collapse. This act of deconstruction is also a cry of alarm in the face of ecological and political crisis. And yet, in this crepuscular vision poetry remains: the poetry of charcoal, imbued with the memory of vanished forms and the trace of a world in mutation.

*This invitation to react to a work of art comes at a turbulent time in our history, when many of our values are disappearing. So, I chose to reproduce the sculpture in charcoal, a medium that symbolizes the deconstruction of the values in question, ideals of freedom and wisdom.*

# THÉO CASCIANI

BORN IN 1995 IN PARIS, LIVES AND WORKS IN BRUSSELS

*Hysteria*, 2025

Interactive video

After the Caryatids Hall at the Louvre Museum, with, at the center, *Diane chasseresse*, dite *Diane de Versailles*, MR 152

Théo Casciani has set out to copy not just one work, but an entire room: the Louvre's Salle des Caryatides. Built as a state room under François I and Henri II on the remains of the medieval Louvre, it was in turn the site of Henri IV's funeral ceremony and Molière's first performances for Louis XIV. Now an artificial intelligence system is strolling around, haunted by the sculptures it is trying to copy, pirate and absorb. Meanwhile a vocally interactive video blurs the boundaries between museum and game, memory and fiction. This home for reproduced Greek antiquities becomes the setting for a programmed collapse.

*We hold technological fire in our hands, whether we want it or fear it – ready to erase everything, ravage everything, ruin everything. Violence is back. Fiction remains to be invented, threats to be avoided, certainly, but we are responsible for it now.*

# GUGLIELMO CASTELLI

BORN IN 1987 IN TURIN, LIVES AND WORKS IN TURIN

*RESSASSER* (diptych), 2025

Oil on canvas, 76 × 134 cm

After *L'Enfant au toton*. *Auguste Gabriel Godefroy (1728-1813)*,

*fils cadet du joaillier Charles Godefroy*, circa 1725–1738, RF 1705

and *Le Château de cartes* circa 1737 (National Gallery of Art in Washington, 1937.1.90),

by Jean-Baptiste Siméon Chardin

Merging two paintings by Chardin separated by the Atlantic Ocean – *Boy with a Spinning-Top* (c. 1738), in the Louvre, and *The House of Cards*, in the National Gallery in Washington, Guglielmo Castelli makes childhood games flicker. Trained as a theatre set painter, he combines images and tautens the results with disquieting, highly charged visual effects. In this vibrant diptych, bodies stretch and contort as if caught in the instability of a house of cards. The artist draws out the intimate tension of Chardin's genre scenes but directs their tacit equilibrium towards a more contemporary anxiety.

*I tried to evoke the tension between presence and absence, immobility and movement, and thus construct an image that exists in the liminal space between past and present. Nostalgia, anxiety and performance intertwine here, to create a haunting, poetic vision.*

# YMANE CHABI-GARA

BORN IN 1986 IN PARIS, LIVES AND WORKS IN PARIS

*L'Astronome*, 2025

Acrylic on plywood, 153 × 153 cm

After *L'Astronome*, by Johannes Vermeer, 1668, RF 1983 28

Game table, -1500/-1200, SB 2911

Twenty-nine holes game board, -664/-332 (?), N 3043

and Game pieces, circa -1550/-1069 (?), N 4265 A, 4265 B, and 4265 C

Ymane Chabi-Gara has put together an interior scene in which time frames overlap and works combine. Copying now becomes a process of association. Inspired by Johannes Vermeer's *The Astronomer* and its ambience of science and reason, his painting introduces antique elements – game boards, ritual objects – forming a contemporary space. In this subdued light, the figure meditates in a mingling of knowledge and solitude, science and silence. Through this dialogue between eras, the artist reflects on isolation as a necessity for thinking, and painting as a mental space.

*This scene represents not only the search for meaning and truth, but also voluntary confinement, isolation and the inner quest. The setting is a room – minimally decorated and lit by soft, intimate light – where the astronomer loses himself in his reflections on the universe, just like an introspective individual exploring his thoughts.*

# XINYI CHENG

BORN IN 1989 IN WUHAN, LIVES AND WORKS IN PARIS

*Symphony of Chance*, 2025  
Oil on canvas, 106 × 146 cm

After *Le Tricheur à l'as de carreau* by Georges de La Tour, circa 1636–1640, RF 1972 8

In *Le Tricheur à l'as de carreau*, Xinyi Cheng re-enacts a scene of deferred tension. Fascinated by the almost theatrical obviousness of cheating, she finds her own way, through fragments, of recounting social dynamics and gestures full of ambiguity – the intimate made public. Georges de La Tour's staging, at once contrived and shot through with silence, becomes a terrain of interpretation for her. In her painting, the original is stood on its head: deception becomes a narrative motif, and repetition a language.

*I was drawn to Georges de La Tour's Le Tricheur à l'as de carreau because of its dramatic character. The tension of the scene is palpable; the cheating is not subtle – it's even obvious – but the characters are locked in their world of stratagems and distractions.*

# NINA CHILDRESS

BORN IN 1961 IN PASADENA, LIVES AND WORKS IN PARIS

*The room is dark, small and purple. A guardrail and a pane of tempered glass separates us from the large portrait of the king. The courtiers sit within large black and gold frames, smaller, pale and stiff, always in three-quarter view. I feel like I'm scrolling down the Say Who? page at the court of François I.*

*Pascale after Vernet*, 2025  
Oil on canvas, 113 × 82 cm

*Dame after Clouet*, 2025  
Acrylic, iridescent and phosphorescent pigments, spray paint, oil, interference oil on canvas, plastic and crystal cabochons, epoxy glue, 210 × 150 cm

After *Portrait de Louise Vernet, fille de l'artiste* by Horace Vernet, circa 1825-1850, RF 1995 16 and *Claude de Beaune de Semblançay, dame de Chateaubrun (v. 1530-1571)* by François Clouet (studio of), 1563, INV 3277

Nina Childress, a keen student of art history, has copied two female portraits separated by more than two hundred and fifty years: François Clouet, the great painter of the Valois court, depicts the wife of Charles IX's grand equerry, while Horace Vernet portrays his daughter Louise. Nina Childress creates a new story, blending these two female destinies and rendering each in a different style. She endows Louise Vernet with the features of Pascale Ogier, the film star who died in her youth, like the two original models. The interrelation between the two images gives rise to confusion regarding identity.

# GAËLLE CHOISNE

BORN IN 1985 IN CHERBOURG, LIVES AND WORKS IN PARIS

*Soul Houses*, 2025  
Glazed ceramic , 24.5 × 30 × 27.5 cm

Based on a house model, -2035/-1680, AF 12920

In a discreet display case in the Department of Egyptian Antiquities, Gaëlle Choisne spotted a simple model of a house – a "soul house". In her work this ritual place, intended to house the spirits of families of modest means, becomes an echo of our own interior architecture. More effectively than an artifact, the sculpture conjures up a symbolic refuge: a space of welcome, recollection and tenderness. Resonating with her Temple of Love series, this silent presence is transposed by the artist into a gesture of care, in which spirituality and emotion intertwine.

*In a corner of the Louvre's Egyptian collections, a particular sculpture caught my eye. At first glance, it's a modest model of a small earthen house – simple and unpretentious. What makes it intriguing is that it seems neglected, too discreet to be a star of anthropology, but also too mysterious for scientific comment to be projected onto it.*

# JEAN CLARACQ

BORN 1991 IN BAYONNE, LIVES AND WORKS IN PARIS

*Étude (Loth et ses filles ou Loth et ses filles fuyant Sodome incendié par l'effet de la colère divine, anonyme, 1520)*, 2025  
watercolor on paper, 29.2 × 20 cm

After *Loth et ses filles fuyant Sodome incendié par l'effet de la colère divine* by an anonymous artist of the Netherlandish school, circa 1500–1600, RF 1185

Jean Claracq has chosen an anonymous work to underline the fact that great names are not the only ones in history, and not the only ones worth copying. Under his brush this biblical Flemish mannerist painting becomes a poetic response to exclusion. Far removed from Sodom and God's punishment, the flight and fear of Lot and his daughters are transformed into a tender, luminous celebration of queer love. Jean Claracq replaces punishment with the utopia of a group united in the face of the world's violence.

*As the world tilts and sinks into denial of life, a group of people love each other tenderly. No salt statues for this group – loving each other on the margins is salvation.*



# FRANCESCO CLEMENTE

BORN IN 1952 IN NAPLES, LIVES AND WORKS IN NEW YORK

*Selfportrait with Domenichino*, 2025  
watercolor, 63.5 × 45.7 cm

After *Sainte Cécile avec un ange tenant une partition musicale* by Dominiquin, circa 1600–1625, INV 793

For the past fifty years, Francesco Clemente has been blending spirituality, history, myth and self-narrative. For him, copying is a humble, mystical gesture. Faced with Domenichino's *Saint Cecilia with an Angel*, he is striving less for accuracy than for the trace – the iridescence – left by a hand or an idea, that transforms life into experience. Inspired by Stendhal, Aby Warburg and Jean-Luc Godard, the artist looks at the emotion that survives history, the fragile echo of a past enchantment. Copying then becomes an act of gentleness; not faithful reproduction, but a seeking of continuity in the face of oblivion.

*Copying can be an exercise in not knowing, or simply a gentle gesture towards continuity, the most difficult of achievements in a universe enamored of disruption and oblivion.*

# ROBERT COMBAS

BORN IN 1957 IN LYON, LIVES AND WORKS IN SÈTE

*BLACK EMMANUELLE ET SA BLANCHE COPINE. Si elle lui pince le sein : HAYE ça fait mal !  
Ya soi-disant une naissance et un décès, un archer caché dans les jambes écartées. La pluie en couleurs,  
le mystère de rigueur !*, 2025  
Mixed media on canvas, 117.5 × 208.5 cm

After *Gabrielle d'Estrées et une de ses sœurs*  
by an anonymous artist of the Fontainebleau school, circa 1575–1600, RF 1937 1

From his beginnings in the 1980s, Robert Combas has addressed art history as a gigantic register in which comic strips and graffiti join the masters. Forty years after his first version, he revisits *Gabrielle d'Estrées and one of her sisters* in an explosion of colours, slogans and references. Gabrielle becomes "Black Emmanuelle" and the stage a pop theatre framed by backdrops like curtains raised to reveal a mystery. Mingling pastiche and homage, the artist blurs hierarchies, summoning cinema, popular culture, and raw sensuality to renew the painting's subversive charge.

*I try to express the theme of secrecy and the relationship of truth to humor through the inscription on the right-hand side of my painting, around the noisy lion: "If she pinches his breast: Ow, that hurts!"*

# JULIEN CREUZET

BORN IN 1986 IN PARIS, LIVES AND WORKS IN PARIS

*Louange sous ciel noir, méduse n'est plus dans le rhizome des météores (hallucination, Louvre, pariétal)*, 2025  
Digital printing on AquaPaper, variable dimensions

*Princesse éthiopienne dit à l'aide.  
Voir le jour, noir de pénombre.  
Nous nous sommes sentis bleuir,  
liberté de palabres molaires des paléontologues.*  
*Analogue, larmes coagulées dans les rigoles, vieux coquillages (miroir, surface et reflet)*, 2025  
Color video animation, HD – loop, 2 LED screens 85

After *Persée secourant Andromède* by Joachim Wtewael, 1611, RF 1982 51  
*Saint Georges à cheval combattant le dragon* by an anonymous artist, circa 1485–1500, RF 1536  
*Le Dragon*, Engraved by Martin Schongauer, undated, and two shell pearl necklaces from an undetermined period, AF 13558

In this mix of video and wallpaper, Julien Creuzet, working on models with the freedom of a poet, arranges shapes as if weaving an incantatory chant. Drawing on Perseus and Andromeda, Saint George and his dragon, a medieval dragon engraving, and undated cowrie shells that could have served as beads, he composes a fluid cosmogony of intertwined myths and diasporic memories. Linking his works together, he creates a new space where copies give birth to a new monster.

*Heavens, the sea is a twin.  
How can we believe deepfakes,  
Look out when our languages are peer to peer,  
Never-ending.*

# ENZO CUCCHI

BORN IN 1949 IN MORRO D'ALBA (ANCÔNE), LIVES AND WORKS IN ROME

*QUADRO SFINITO POST-POP (from an Egyptian Fish Sarcophagus)*, 2021-2025, 2025  
Oil, varnish, and mosaic on wood, diptych, 270 × 360 cm

After a fish sarcophagus, circa -664/-332, N 2898 F

Enzo Cucchi builds bridges between forms and temporalities, civilizations and gestures: for him a fish sarcophagus from the Department of Egyptian Antiquities becomes the motif for a copy. It's not a painting or a sculpture, which are recognised as works of art, but an object containing the body of an animal, a kind of narrative running parallel to the big sarcophagi sheltering the mummies. It gives rise to a painted copy, a transposition into another universe beyond death.

*There is no original. It's as if our reality were a huge game of mirrors. Some physicists evoke the idea of a great imitation where the original copies the copy, and here we are in a loop without beginning or end, like in the Greek concept of time....*

# NEÏLA CZERMAK ICHTI

BORN IN 1996 IN MARSEILLE, LIVES AND WORKS IN MARSEILLE

*Malak délivrant Malak*, 2025  
Acrylic on canvas, 147 × 190 cm

After *Roger délivrant Angélique* by Jean-Auguste-Dominique Ingres, 1819, INV 5419

In her reinterpretation of *Roger Freeing Angelica*, Neïla Czermak Icthi reverses the narrative and redistributes the power. Angelica is no longer waiting for her saviour; she is holding the spear, the monster is forgotten, and Roger slips into a turquoise blue with stormy reflections. Water and sky have stopped mingling, and the lighthouse in the darkness has disappeared. The vulnerability of Ingres's princess is faced with a new tension, in which feminine and monstrous figures become inseparable. The work moves forward through doubt, material constraints and instinctive choices. This copy bears witness to a process of struggle, a reciprocal emancipation, in which the image of French neoclassicism is laid open to other readings.

*At this point, the monster isn't quite painted yet, and I'm thinking about a form other than fear and vulnerability (like the look in Ingres' Angelica's eyes), that could explain that Angelica's fightback/courage does not exist and can't exist without the monster.*

# JEAN-PHILIPPE DELHOMME

BORN IN 1959 IN NANTERRE, LIVES AND WORKS IN PARIS

After *Goya, Portrait de la comtesse del Carpio, marquise de la Solana*, 2025  
Oil on canvas, 146 × 97 cm

After *Portrait de la comtesse del Carpio, marquise de la Solana (1757-1795)*  
by Francisco de Goya y Lucientes, circa 1794–1795, RF 1942 23

At the invitation of the Louvre, Jean-Philippe Delhomme spent a year painting a series of details from various pictures. In this case it wasn't the gaze or the face, but the marquise's shoes, that drew him to Goya's painting. From the black dress holding up the countess's body, the artist retains the glittering detail that sustains the painting. Losing himself in the original, he reproduces it without attempting to breathe life into the model, who died shortly after the painting was finished; thus the work sinks even deeper into its melancholy.

*It's in the mediation of, 'that which cannot be remade', naively equaled, nor above all, relived; that the attempt to copy – immediately renouncing making work – is a pure poetic impulse and unites all painters in an unfinished conversation.*

# HÉLÈNE DELPRAT

BORN IN 1957 IN AMIENS, LIVES AND WORKS IN PARIS

*Copieuse non coupable*, 2025  
Pigment and acrylic on canvas, 250 × 300 cm

After *Conversation dans un parc* by Thomas Gainsborough, circa 1746–1748, RF 1952 16

In her search for the self-evident, Hélène Delprat came across a small English painting titled *Conversation in a Park* that fascinated her with its strange vacuity: a young man speaks, a pink, upright woman doesn't listen. In Delprat's greatly enlarged copy, pink contaminates the edges, then gradually the whole canvas. A world seems to separate the two of them. For the artist this frozen theatre, this silent distance between the characters, becomes material to be subverted, adding to her repertoire of stories and motifs.

*A facetious Franco-British uchronic fall: Thomas Gainsborough dies in 1788. At Versailles, it will soon be the dance of severed heads on pikes. Full-length portraits of the nobility were no longer in fashion. No more portrait commissions!*

# DAMIEN DEROUBAIX

BORN IN 1972 IN LILLE, LIVES AND WORKS IN MEISENTHAL

*M.A.G.A.*, 2025  
Wood panel, 2 fox tails, 105 × 122 cm

After *Les Mendiants* ou *Les Culs-de-jatte* by Pieter Brueghel l'Ancien, 1568, RF 730

Since his beginnings Damien Deroubaix has never stopped copying, connecting and revisiting images from the past. Having chosen a modestly sized panel by Brueghel the Elder, he gives it a monumental dimension by moving from painting on wood to woodcut and carving out a reconstituted image in the board. The 16th-century beggars are even deprived of their fox tails, now removed from the painting and hung on the wood panel, and are brought into the present like ghosts clad in contemporary flags.

*In 1991, as I was discovering art, a teacher explained to me that Rodin used to make copies at the Louvre for hours on end during his student years. The next day, I asked for a copyist's card at the Musée des Beaux-Arts in Lyon, where, over the course of the year, I would paint and draw paintings by Delacroix, Andrea del Sarto, Rodin's sculptures, or the Spinario, and other old masters belonging to the museum.*

# MIMOSA ECHARD

BORN IN 1986 IN ALÈS, LIVES AND WORKS IN PARIS

*À Chardin*, 2025  
Silk muslin painted with oil chalk, acrylic and ink, embroidered with seed beads,  
silver gelatin print, 'Happy Families' playing card, makeup tester paper, variable dimensions

After *Autoportrait aux besicles* by Jean-Baptiste Siméon Chardin, 1771, RF 25206, Recto

Starting with a childhood memory of playing Happy Families, Mimosa Echard weaves a delicate fiction. Chardin, the artist with the elegant scarf, at work and now a fashion symbol, is at once a dandy, a grandmother and a painter in the throes of concentration. In Echard's reinterpretation, the silk scarf leaves the 18th-century studio to filter the light in her own studio. The copy becomes a tenuous link between two gestures, two bodies separated by time but united by a fabric, a caring touch, a gentle, silent transmission.

*Chardin seems to me to be a free and whimsical figure, but also concentrated and solemn. In this self-portrait, he wears a silk scarf like the ones I use in my studio to filter light. For my contribution to 'Les Copistes', I wanted to undo the mystery of this scarf by telling a story where Chardin hangs his scarf in my window.*

# NICOLE EISENMAN

BORN IN 1965 IN VERDUN, LIVES AND WORKS IN NEW YORK

*Portrait of Jane Bowles after Bellini*, 2025  
Oil on canvas, 147.4 × 112 cm

After *Portrait d'homme* by Giovanni Bellini, circa 1475–1500, RF 1344

In Nicole Eisenman's picture, Bellini's young man becomes a light-hearted figure let loose in a frameless painting and propelled into the sky. His gentle, almost familiar face floats in an abstract space with cosmic overtones, reminiscent of popular art images ranging from the perfect skies of desktop wallpaper to the portrait of Homer Simpson. Here the birth of portraiture in the West meets the contemporary practice of Nicole Eisenman, who often incorporates effigies of her loved ones into her work, placing representation of the human at the core of her painting.

*The blue and white sky recedes into infinity from the flat black shapes surrounding the young man's face. This empty frame pushes him forward, as if emerging from nothingness.*

# TIM EITEL

BORN IN 1971 IN LEONBERG, LIVES AND WORKS IN PARIS

*Étude pour un tableau d'après Cornelis van Dalem, Mendiants dans une cour de ferme, par un matin d'hiver*, 2025  
Acrylic on wood panel, 20 × 15 cm

After *Mendiants dans une cour de ferme, par un matin d'hiver* by Cornelis van Dalem, circa 1535–1570, RF 2217  
and *La Charité de saint Nicolas de Bari* by Giovanni Francesco da Rimini, circa 1450-1475, RF 202

Tim Eitel, a major figure in French figurative painting, has transposed Cornelis van Dalem's winter scene into a contemporary architectural context, where the houses become shadows of skyscrapers and the picture space a place of projection. Waiting silhouettes, layered exterior light, tension between inside and outside: the artist replays the painting as a silent film about the persistence of poverty. By enlarging the scale, he invites us to stand alongside the beggars, who have become spectators themselves. Painting thus becomes a mirror of society, a staging of centuries and permanence.

*I take up the structure of the painting, enlarging it to proportions that allow the viewer to physically enter into the pictorial space. The silhouettes are now facing a luminous exterior, catapulted into our present, the projection of an era five hundred years later.*

# BRACHA L. ETtinger

BORN IN 1948 IN TEL AVIV, LIVES AND WORKS TEL AVIV

*Angel of Carriance-Homage to Leonardo*, 2025  
Triptych, oil on canvas, 40 × 120 cm

After *La Vierge, l'Enfant Jésus, saint Jean Baptiste et un ange*, dit *La Vierge aux rochers*,  
by Léonard de Vinci, circa 1483–1494, INV 777

In the gaze of Uriel, Leonardo's angel, Bracha L. Ettinger perceives an echo of her own "carrying she-angel" – a *matrixial* figure of care and compassion. Contrary to Walter Benjamin's angel of history, turned towards the ruins of the past, she invokes another face: that of a possible future, illuminated by the invisible bonds of giving, shared memory and fertile vulnerability. With its human face and body, the wingless angel of The Virgin of the Rocks enables a rereading in which the painting becomes a space of resonance, healing and co-emergence, where art and motherhood entwine in a restorative vision.

*Inspired by and engaging with Paul Klee's drawing, Walter Benjamin's 'The Angel of History' turns its back on the future. We need another angel – a feminine-maternal 'angel-she' who can carry together the contradictory traces of horror and grace, trauma and beauty.*



# SIMONE FATTAL

BORN IN 1942 IN DAMAS, LIVES AND WORKS IN PARIS AND BEIRUT

After *Goya I*, 2025  
Photogravure and oil on paper, 70 x 91 cm

After *Goya II*, 2025  
Photogravure and oil on paper 70 x 91 cm

After *Goya III*, 2025  
Photogravure and oil on paper, 70 x 91 cm

*Goya succeeds in rendering all the tenderness a being can express through the dead sheep's gaze. The animal – a word so overused and misunderstood that it's hard to qualify – is there in all its nakedness, carrying within it the tragedy of existence and death.*

After *Nature morte à la tête de mouton* by Francisco de Goya y Lucientes, circa 1808–1812, RF 1937 120

In this sheep's head painted by Goya, Simone Fattal, an artist featured in the Louvre's Department of Oriental Antiquities in 2024–2025, sees a look of overwhelming tenderness. A practitioner of sculpture, collage, painting and writing, she sees in the source work, as in the practice of art, the core of the human experience of being in the world: an open-ended perception that allows us to rediscover in the unravelled image the remnants of an immensely moving innocence that the artist perceives for and with others.

# SIDIVAL FILA

BORN IN 1962 IN ARAPONGAS,LIVES AND WORKS IN ROME

*Metafora 2049*, 2025  
Peinture, 150 × 262 cm, 80 × 262 cm et 150 × 262 cm

*ST 876*, 2025  
Tapisserie en soie tissée à la machine, 538 × 272 cm

After *Jeu de marelle et cueillette des fruits, de la Tenture de la Noble Pastorale*, by an anonymous artist, circa 1500, OA 9407

Sidival Fila's work highlights the very soul of textiles, the weaving of the world, and invites us to perceive its presence within each material. The textile of old, at the heart of the original tapestry, becomes a terrain for contemporary experimentation. By cutting, overlaying, erasing and recomposing, the artist shifts the narrative motif towards a weaving of abstraction, in a fragmented, pixelated vision in which the eye is lost in an interplay of surfaces, rhythms and colours. In this mosaic-artwork, deconstruction of the image becomes poetic language: the very fabric of memory is reinvented, fragment by fragment, by the hand of the copyist.

*The experience offered to the viewer is an encounter with a transformed image that, while retaining familiar traces, unfolds in the manner of an abstract enigma.*

# CLAIRE FONTAINE

COLLECTIVE FOUNDED IN 2004 IN PARIS, WORKS IN PALERMO

*Gioconda*, 2025  
Canvas, stretcher, wood, frame, oil and acrylic paint, 78.5 × 52.5 cm

After *La Joconde* ou *Monna Lisa* by Léonard de Vinci, circa 1503–1519 INV 779

*Brickbats*, 2025  
Bricks and brick fragments, pigment prints, elastic bracelets, variable dimensions

Claire Fontaine turns the copy into a critical tool. Using a faithful reproduction of the *Mona Lisa* commissioned from a professional copyist, the artist covers Lisa Gherardini's face with an intense black that absorbs all light and legibility. In an age of visual saturation this radical combination of media cult and symbolic erasure challenges the status of the image. The "brickbats" – fake bricks camouflaged under book jackets illustrated with works from the Louvre – also thwart automatic recognition, opening up a field of doubt and questioning.

*By obliterating the Mona Lisa's ambiguous face and mysterious gaze, Claire Fontaine raises the question of what we see and what we don't see, whilst simultaneously conjuring the spectacular gestures performed by activists who symbolically damage works of art in museums, to make the injustices obscured by the dominant order visible to the general public.*

# CYPRIEN GAILLARD

BORN IN 1980 IN PARIS, LIVES AND WORKS IN BERLIN

*Préservation*, 2025  
Stereoscopic card, used condom, embossing on museum cardboard 50 × 70 cm

After *Gladiateur Borghèse* by Agasias, circa -100, MR 224

Cyprien Gaillard is fascinated by the museum object – past, present and future – and its relationship to the outside world. His aim is to show the different registers of copying, and to seek to copy not just a work of art, but the museum as an institution both political and libidinal. With this in mind, he combines three different elements here: a photograph of the *Borghese Gladiator*, a fragment of French President Emmanuel Macron's speech at the Musée du Louvre on 28 January 2025, and a ready-made in the form of a used condom he found in the gardens of the Carrousel du Louvre. Beginning with a photographic copy, this work proceeds to display the different registers of museum reality.

*Préservation is a collage by Cyprien Gaillard presenting three elements: two copies linked to the Louvre museum, plus an original.*

# ANTONY GORMLEY

BORN IN 1950 IN LONDON, LIVES AND WORKS IN LONDON

*UR*, 2025  
Terracotta, 199.3 × 98 × 62 cm

After *Orant aux mains jointes*, circa -2500/-2340, AO 17569

Antony Gormley sees sculpture as a metaphysical purchase on the world, summoning a heightened presence. The human figure is central to his work, at once essential, tending towards the geometrical, and fully itself. Working with the scales of the body – his own being the primary measure – he creates works that are both self-evident and enigmatic. For this copy, he found in a votive sculpture from the Ur civilisation the origin of a new form and a material experiment in a return to Mesopotamian brick, far removed from his habitual use of steel.

*By using terracotta and referencing the tranquil attitude of this ancient work, I hope to have created a place to think about the future.*

# LAURENT GRASSO

BORN IN 1972 IN MULHOUSE, LIVES AND WORKS BETWEEN PARIS AND NEW YORK

*Studies into the Past*  
Oil on canvas, 115 × 145 cm

After *Vue de la Grande Galerie du Louvre en ruine* by Hubert Robert, 1796, RF 1975 11

The first curator of paintings at the Louvre was also an artist: the very same Hubert Robert painted several pictures of plans for the Grande Galerie and a fantastical view of the museum as an institution in gestation and already in ruins. Thus the work in the Musée du Louvre enjoys a very special status, and by incorporating disruptive, dystopian elements, Laurent Grasso's copy recasts the image and turns it into a new reality, playing on the cinematic relationship between history and science fiction at the heart of his work.

*One of the things that has always fascinated me is the relationship we will have with a work in the future, and how to blur this perception of time.*

# DHEWADI HADJAB

BORN IN 1992 N M’SILA, LIVES AND WORKS IN PARIS

*Deadname*, 2025  
Oil on canvas, 240 x 190 x 4.5 cm

After *Marat assassiné* by Jacques-Louis David (studio of), 1800, RF 1945 2

The original of Jacques-Louis David's *The Death of Marat* is now in the Royal Museums of Fine Arts in Brussels; the Louvre has a copy, and Dhewadi Hadjab has copied the copy while injecting a contemporary, personal intensity. Here the historical figure of Marat, a secular martyr close to David, becomes that of a transgender friend of the artist in an embodiment of memory, transition and homage. The composition remains faithful to David's – spare, silent, verging on the sacred – but the political drama is superseded by a meditation on identity, mourning and transformation. The body remains marked by a visible scar: the trace of a mastectomy and a pointer to another story, another struggle.

*The core idea is to place a finger on the scar as collective memory, a witness to what no longer exists. Through this image, I explore the passage from one state to another and the break with past existence for rebirth.*

# CAMILLE HENROT

BORN IN 1978 IN PARIS, LIVES ET WORKS IN NEW YORK

*Studies for « Mademoiselle Caroline Rivière » by Ingres, Studies for « Le Tricheur IN l’as de carreau » by La Tour, Studies for « Saint Joseph charpentier » by La Tour*, 2025  
Watercolor and acrylic on paper, watercolor on paper  
44.5 × 30,5 cm ; 47 × 33 cm ; 70 × 50 cm ; 30 × 21 cm ;  
48 × 33 cm ; 70 × 50 cm ; 30 × 21 cm

After *Mademoiselle Caroline Rivière* by Jean-Auguste-Dominique Ingres, 1805, MI 1447  
*Saint Joseph charpentier*, circa 1642–1644, RF 1948 27  
and *Le Tricheur IN l'as de carreau*, circa 1636–1640, RF 1972 8 by Georges de La Tour

Camille Henrot has made videos in the Louvre, contributed to its prints department and designed a collaboration between the museum and the Uniqlo clothing brand. Here he has chosen to explore the works of Ingres and La Tour through a series of drawings created as a meditation on copying. Far from an exercise in faithful reproduction, his study captures the gaps and tensions between eye, hand and memory. Copying becomes an attempt at understanding, a method of learning that fluctuates between meticulous observation, instinctive deformation and the artist's gestural style.

*I try to understand the solution the artist has found so I can use it later. Sometimes, I don't have an objective in mind. I think that, for us artists, copying is like reading a book: it's a way of learning, of educating ourselves.*

# NATHANAËLLE HERBELIN

BORN IN 1989 IN TEL AVIV, LIVES AND WORKS IN PARIS

*Ce que c'était que d'être*, 2025  
Wood, mixed dimensions

After two portraits of mummies, circa 130–150 et 250, AF 6884 and N 2732 2  
and four ex-votos, n.d., Cp 4771, ED 2100, S 8411, AM 3343 and N 2732

The portraits of mummies known as "Fayum portraits", were painted to position the faces of the deceased on their mummified bodies. Today they are regarded as the origin of the representation of the human face in Western art. Nathanaëlle Herbelin returns to the original status of these images, beyond life and death, with the aim of restoring their magical, sacred character: she associates them with amulets, showing that these realities were related and that the heads belonged to actual bodies. In this way she plays on representation as a mingling of sculpture and painting.

*I find this exercise of copying very moving; it's like touching something that has nourished my work up till now, with my fingertips, in a way that's more intuitive than scholarly.*

# THOMAS HIRSCHHORN

BORN IN 1957 IN BERNE, LIVES AND WORKS IN PARIS

*HAUSALTAR*, 2025  
Painting, miscellaneous objects, variable dimensions

After *Le Déjeuner* by François Boucher, 1739, RF 926

Copies bring together masters and unknown individuals who have reacted to works of art and sought to understand them. These copies oscillate between the anonymity of their creators and the renown of those who painted the originals. Some years ago, Thomas Hirschhorn, whose own work is an examination of power structures and relationships, found a discarded copy of François Boucher's Morning Coffee on the street. He took it home and now has an altar dedicated to it, celebrating the unknown copyist with an abandoned painting now turned into a museum piece.

*[These paintings] are obviously political because it's clear that their author or authoress made them to have them with him or her as an original work, a true painting, as evidenced in their resolute and precise form.*

# CARSTEN HÖLLER

BORN IN 1961 IN BRUSSELS, LIVES AND WORKS IN STOCKHOLM

*Pill Clock Jacques-Louis David : Portrait of Juliette Récamier*, 1800-2025  
Gelatin capsules containing solvent-extracted molecules from the paint fibers of Jacques-Louis David, mechanical drop system, control unit, variable dimensions (increasing over time as the capsules accumulate)

After *Portrait de Juliette Récamier, née Bernard (1777-1849)* by Jacques-Louis David, 1800, INV 3708

For Carsten Höller the work of art isn't just an image or even a physical reality: it's also an aura, a symbolic magic that crystallises human beliefs via their self-transcendence. This leads him to a different method of copying, which consists not of visual reproduction but of the transmission of this capacity for action: he sets up a machine that distributes pills containing infinitesimal doses of molecules from Jacques-Louis David's *Portrait of Juliette Récamier*. Each of us can now ingest an element of the work – and thus become a copyist.

*Even if molecules leave the body, their memory will remain and their effects will be perpetuated. This is, in a way, the very idea of art, and the reason why we create.*

# IMAN ISSA

BORN IN 1979 IN CAIRO, LIVES AND WORKS IN PARIS

*Copie(s) de statuette d'enfant assis tenant une grenade*, 2025  
Digital print, 64 × 44 cm

After a statuette of a seated child holding a pomegranate, circa -100/224, AO 1493

Iman Issa creates archetypes and uncovers their underlying stories. Choosing to copy a terracotta figurine of a child in the Louvre's Department of Oriental Antiquities, she discovers in it a striking truth and an immediate resonance with our times. Rather than exoticism and historical distance, this work seems to her to describe the present day. Her reinterpretation questions the way objects shape our beliefs and sketch out a world in the making. Seen through her eyes this statuette eclipses mere archaeology and becomes the beginning of a contemporary narrative.

*The work I chose to copy surprised me, because it represents not what is unknown or unfamiliar to me, but, on the contrary, what seems true to me, and it does so with great precision.*



# KOO JEONG A

BORN IN 1967 IN SEOUL, LIVES AND WORKS EVERYWHERE

*OCCULTATION*, 2025  
Acrylic on canvas, 200 × 300 × 4.5 cm

After *L'Âge d'or* by Giorgio Vasari, n.d., INV 2170, Recto

In a gesture as silent as it is dazzling, Koo Jeong A's response to Giorgio Vasari's allegory is a monochrome acrylic diptych reminiscent of the pure gold of religious art backgrounds. Like an eclipse, her work masks in order to reveal: the complexity of her line is countered by the flat, vibrant surface of immutable gold. The image no longer appears, it radiates. This shift from representation to light transforms the act of copying into a cosmic phenomenon: a pictorial eclipse in which the visible pales, making way for the infinitesimal and the sacred.

*Occultation is an astronomical phenomenon that occurs when one celestial body passes in front of another and obscures it temporarily. Whether it involves planets, moons, stars or even asteroids, this phenomenon offers valuable scientific opportunities for astronomers.*

# Y.Z. KAMI

BORN IN 1956 IN TÉHÉRAN, LIVES AND WORKS IN NEW YORK

*The Hands of Chancellor Rolin (after Van Eyck)*, 2025  
Oil on canvas, 229 × 137 cm

After *La Vierge du chancelier Rolin* by Jan van Eyck, circa 1400–1450, INV 1271

Extracting a small detail from Jan van Eyck's masterpiece, Y.Z. Kami fills his painting with it and creates a new, almost two-metre-high work. By enlarging Chancellor Rolin's clasped hands he makes them a pictorial field in their own right and a surface for meditation. This act of transposition intensifies the subject's humility – the hands in prayer are a universal sign of devotion – and calls on us to contemplate the simplest expression of abandonment to the divine. The change of scale transforms the Flemish miniature into an intimate monument, radiating a silent spirituality typical of the artist's work.

*The Sanskrit word for praying hands is anjali. They are a direct sign of devotion, of the sacred, like a surrender to the divine. It's because of this directness, this sign, that I want to paint them.*

# JUTTA KOETHER

BORN IN 1958 IN COLOGNE, LIVES AND WORKS IN BERLIN

*Analogue Drive jamk*, 2025  
Oil on canvas, 46 × 55 cm

*Analogue Drive jnpk*, 2025  
Oil on canvas, 155 × 200 cm

After *La Visite* by Adolphe Joseph Monticelli, Second half of the 19th century, RF 1961 63  
and *Apollon amoureux de Daphné* by Nicolas Poussin, circa 1663–1664, MI 776

An avant-garde figure in the fields of theory, music and painting, Jutta Koether pays tribute here to two works that marked her relationship with painting. This copy of two paintings that seem to be running out of steam combines Nicolas Poussin's antique fable – his last work, deliberately left unfinished – with Adolphe Joseph Monticelli's vibrant impasto, the modernist ferment that inspired Van Gogh. For Koether copying means undertaking a physical reading of painting, an emotional journey through art history, where everything can falter, unravel or be reborn. In this collapse, the painting's evocative power remains intact.

*Read, copy, read... to be part of a continuous idea of improvised art... for an endless love.... Marked by bodily and mysterious, slightly stoic ways of traveling through art histories to get to that stopping point: everything is painting.*

# JEFF KOONS

BORN IN 1955 IN YORK, LIVES AND WORKS IN NEW YORK

*(Sleeping Hermaphrodite) Gazing Balls*, 2025  
Plaster and glass, 60.6 × 179.5 × 100.3 cm

After *Hermaphrodite endormi*, circa 100–150, Ma 231

Jeff Koons has never stopped studying the masters, bringing a razor-sharp eye to the smallest detail, the dark side and the unique features of the works most scrutinised by visitors. For his copy of the *Sleeping Hermaphrodite*, one of the most famous sculptures in the Louvre, he examined every detail of the original, so as to capture not only its physical appearance, but also its vibration. Since his childhood in Pennsylvania, he has been fascinated by the shape of these glass balls that reflect every aspect of their surroundings: through them the copy is reflected, and so is the viewer, creating a space where heritage and presence, instead of being separated, are interrelated.

*What can be experienced from the simplest and purest points of view can lead to profound experiences of what life has in store for us.*

# BERTRAND LAVIER

BORN IN 1949 IN CHÂTILLON-SUR-SEINE, LIVES AND WORKS BETWEEN PARIS AND AIGNAY-LE-DUC

*Aux armes citoyens*, 2025

Wood, metal, fabric on panel painted with acrylic, 260 × 325 cm

After *La Liberté guidant le peuple* by Eugène Delacroix, 1830, RF 129

Bertrand Lavier has created a copy without paint, in which the work of art, instead of representing the subject, literally makes it visible. Observing that the weapons and accessories in the background of the original are rendered life-size, the artist recreates them, refiguring the very structure of the work. The rifle with bayonet, the pistol and the flag allow us to discover the painting without the painting, like a signal. In this way, the artist has gone in search of the objects to reconstitute the work in its materiality.

*I was like Anna Karina in Pierrot le fou, wandering through the halls of the Louvre thinking,  
'What can I do? I don't know what to do.'*

# LEE MINGWEI

BORN IN 1964 IN PULI, LIVES AND WORKS BETWEEN PARIS AND NEW YORK

*The Copyist's Paradox*, 2025

Mixed media, 89 × 42 × 10 cm

After Tablet, hymn to Inanna, chant of Enheduanna, invocation to the Moon god, -1894/-1595, AO 6713

Starting out from a Mesopotamian clay tablet bearing lines by the priestess Enheduanna – considered history's first known woman poet – Lee Mingwei orchestrates a dialogue between different centuries, continents and sensibilities. He sets this seminal work in parallel with the poems of Li Qingzhao, the 12th-century Chinese writer, by engraving her words on a jade tablet presented as a contemporary offering. Here, the copy becomes an invitation: an object to hold, read and look at, whose polished reverse side reflects the viewer's face. This mirror turns each of us into a copyist – or rather, a transmitter – of an intimate collective memory.

*In this moment of reflection when you are holding the jade tablet, your image mingles with echoes of a distant, turbulent past. You become part of the narrative, a modern copyist joining in a dialogue that transcends time.*

# THOMAS LÉVY-LASNE

BORN IN 1980 IN PARIS, LIVES AND WORKS IN SAINT-OUEN

*Chiraz et Bertin*, 2025

Oil on canvas, 180 × 180 cm

After *Louis-François Bertin, dit Bertin l'Aîné (1766-1841)* by Jean-Auguste Dominique Ingres, 1832, RF 1071

Thomas Lévy-Lasne's reinterpretation of Ingres's figure of the triumphant bourgeoisie is a closely observed, almost theatrical rendering in which the original work appears in its Louvre setting, viewed by a contemporary woman visitor. At the centre of this presentation, a camera aimed at the viewer breaks with the expected frontal approach, questioning our own place in relation to the painting. Here, copying is more than a stylistic exercise or a quotation. It becomes a stratagem: both a tribute to Ingres and a reflection on the contemporary gaze, its media implications and its infinite recurrence.

*For me, playing with copying made me want to represent this  
'Buddha of the cosseted, well-fed and triumphant bourgeoisie', as  
Manet wickedly described it, placed in its current museum context*

# GLENN LIGON

BORN IN 1960 IN MORRISANIA (BRONX), LIVES AND WORKS IN NEW YORK

*Mona and Me*, 2025

Inkjet print, 96.52 × 72.39 cm

After *La Joconde* or *Monna Lisa* by Léonard de Vinci, circa 1503–1519, INV 779

Glenn Ligon chose not to copy art history's most famous face, but its reverse: the back of the wooden panel on which Leonardo da Vinci painted the *Monna Lisa*. By taking this hidden face in his arms, in an image both sobering and deeply moving, the artist stands the gaze on its head. What he is embracing is not the icon, but its material, its support, its vulnerability. In this way, he probes the distance between history and the present, between visibility and erasure, between collective memory and personal experience. This is a copy through contact, a tribute through shadow.

*I wanted to get close to the Mona Lisa, so I wrapped my arms around her.*

# NATE LOWMAN

BORN IN 1979 IN LAS VEGAS VALLEY, LIVES AND WORKS IN NEW YORK

*Mock Up For Double Horizontal Planar Picture On the Y Axis In Three Parts From the Louvre (Delacroix, Fra Angelico, Nike), 2025*  
Mixed media and oil on canvas/stretched linen on three panels, 137.2 × 90.2 cm; 127 × 83.1 cm; 45 × 152.4 cm

After *Ange en adoration* by Fra Angelico, circa 1425–1450, RF 1731 ; *La Victoire de Samothrace*, -200/-175, Ma 2369 and Eugène Delacroix's palette (on loan at the Eugène Delacroix National Museum, Paris, OD 1bis)

Rather than copying a work by Eugène Delacroix, Nate Lowman has chosen a related object: one of Delacroix's palettes, now in the Louvre, in which he recognises an arrangement of painterly matter. An ordinary support for an extraordinary work, the palette here becomes the subject, in a blurring of the lines between tool and work, medium and image. Through this choice, Lowman forges an intimate link with the Romantic artist, whose diary he admires; a way of engaging with the painter's memory while imprinting his own visual obsessions.

*For all the dramatic character of the paintings and sculptures in the Louvre, these objects – reclassified as works of art – possess infinite narrative possibilities. They are ordered, chaotic and exquisitely banal, despite and because of their miraculously preserved state.*

# VICTOR MAN

BORN IN 1974 IN CLUJ, LIVES AND WORKS BETWEEN CLUJ AND ROME

*Untitled (After Baldung Grien), 2025*  
Oil on paper, 50 × 36 cm

*Untitled (After Baldung Grien), 2025*  
Oil on paper, 48,5 × 36 cm

After *Le Chevalier, la femme et la Mort* by Hans Baldung Grien, circa 1500–1525, RF 2467

No stranger to copying, Victor Man has chosen to address Hans Baldung Grien's disturbing work for its symbolic charge as much as for its plastic tension. The themes of love, madness and death, at the heart of this allegorical triptych, echo his own artistic concerns. The combination of medieval iconography and Renaissance craftsmanship, typical of Baldung Grien, meets Victor Man's contemporary sensitivity to hybridisation: in his works, figures fade or are transformed, shifting from the human to the animal, from the masculine to the feminine, from the sacred to the obscure.

*Masculine, feminine, animal and human blend together in his works, creating an effect of disquieting strangeness through presence and association.*

# TAKESADA MATSUTANI

BORN IN 1937 IN OSAKA, LIVES AND WORKS BETWEEN PARIS AND NISHINOMIYA

*Deux façons de voir, 2025*  
Vinyl adhesive, sumi ink, acrylic, graphite on canvas mounted on plywood, 185.5 cm (diameter)

After *Hermaphrodite endormi*, circa 100–150, Ma 231

Since his involvement in the Gutai movement, at the heart of the Japanese avant-garde, Takesada Matsutani has refused to copy, and here he shifts the act of reproduction onto a paradoxical level. Far from an exercise in imitation, his response to the *Sleeping Hermaphrodite* borrows from silent contemplation, from the slow assimilation of a foreign image that has become intimate. In a circular painting, he approaches the mythical figure not as an object to be reproduced, but as an inner mirror, revealing a balance between masculine and feminine energy, matter and spirit. The aim is not formal fidelity, but deep resonance, the tipping point between identification and strangeness.

*I puzzled over how to copy this marble in a calm, sensual depiction of biological phenomena. But then I remembered a title I often used in the 1980s: Propagation – giving birth to a new being, reproducing.*

# PAUL MCCARTHY

BORN IN 1945 IN SALT LAKE CITY, LIVES AND WORKS IN LOS ANGELES

*Sheol, 2025*  
Marker drawings in a sketchbook, 27.9 × 21.6 × 0.95 cm

*Sheol, 2025*  
Dessins au marqueur dans un carnet de croquis, 27,9 × 21,6 × 0,95 cm

After *La Victoire de Samothrace*, -200/-175, Ma 2369

Paul McCarthy addresses the *Winged Victory of Samothrace* as both psychic and artistic material. In a series of sensitive, direct drawings from a sketchbook, he deconstructs the forms through an approach reminiscent of performance. Each drawing represents an approach to the original, as much reworking, repetition and homage, as deconstruction. The drawings are transposed and enlarged into lithographs, via displacement as much as a critique of monumentality.

*Sausage platter cut into pieces: castration as pictorial formation, it advances, sees ahead – headless, armless – and leading, sees death dead black vessel; headless, armless, underneath nothing.*



# JULIE MEHRETU

BORN IN 1970 IN ADDIS-ABEBA, LIVES AND WORKS IN NEW YORK

*Copistes of "Dying slave" and "Rebellious slave" by Michelangelo and Ancient Roman "Sleeping Hermaphrodite" on Bernini's Mattress, 2025*  
Ink and watercolor on paper, 34 × 24 cm

After *Hermaphrodite endormi*, circa 100–150, Ma 231  
*Esclave rebelle and Esclave mourant* by Michel-Ange, circa 1513–1515, MR 1589 et MR 1590

Julie Mehretu has opted for two masterpieces of Western sculpture: Michelangelo's unfinished Slaves, commissioned by Pope Julius II for his tomb, and the *Sleeping Hermaphrodite*, an ancient sculpture completed by Bernini. These ambivalent, straining figures reflect Mehretu's concerns with power, desire, identity and memory. In her inks and watercolours, she probes the sculptural and political strata of history, reformulating their figures in vibrantly abstract form.

*I studied these sculptures to find profound truths about human identity, ecstasy, desire, power dynamics and resistance.*

# PAUL MIGNARD

BORN IN 1989 IN PARIS, LIVES AND WORKS IN PARIS

*Rétroaction, 2025*  
Portrait by Anne Laure Sacriste, pigments on unstretched canvas, diptych, 176.3 × 247.6 cm

After a painted shroud, circa 50–150, N 3076

Adapting a symbolic Egyptian shroud on which the deceased meets Anubis and Osiris, Paul Mignard transposes its structure into a dreamlike diptych. He inserts his own portrait, painted by Anne Laure Sacriste, in an evocation of the funerary traditions of the Fayoum region, where ancient Roman and Egyptian cultures interacted. Faced with his emerging double, he imagines a cosmic scene in which Anubis guides the viewer through this passage to the afterlife, where poetry, the double and light come together in a personal vision of the cycle of life.

*Experiencing a kind of strangeness when I saw my face blossoming on the surface of the painting, painted by another hand, I felt the presence of a double, and the idea of making a diptych took hold.*

# JILL MULLEADY

BORN IN 1980 IN MONTEVIDEO, LIVES AND WORKS BETWEEN LOS ANGELES AND PARIS

*Chat mort, 2025*  
Oil on glass, 72 × 56 cm

After *Chat mort* by Théodore Géricault, circa 1800–1900 RF 2003

*La Petite Mendiante rousse, 2025*  
Oil on glass, 50 × 66 cm

After *La Petite Mendiante rousse* by Émile Deroy, 1825–1850, RF 1953 23

Jill Mulleady has copied two works suggestive of vulnerability: a dead cat by Théodore Géricault and a little red-haired beggar girl by Émile Deroy. Executed in oils on glass, her painting reveals the layer and under-layer, emphasising the materiality of the image and what the viewer normally misses. In this way, Mulleady allows the viewer to circle the work, thus gaining an understanding and an intimate experience of its different life levels: the beggar's face has been replaced by that of her own daughter, Olympia, and the cat is inspired by her own, asleep after the loss of its brother.

*My approach comprises distilling works to extract the central themes of human emotion and the fragility of life, and reconstruct them to express contemporary perspectives.*

# JOSÈFA NTJAM

BORN IN 1992 IN METZ, LIVES AND WORKS IN SAINT-ÉTIENNE

*Black Egypt, 2025*  
12 bronze figurines and CNC 3D print (25 × 6 × 4 cm each), on painted wood and plaster base, 55 × 90 cm

*Reset // Léthé, 2025*  
Digital printing on AquaPaper, variable dimensions

After a mummiform funerary servant, -1294/-1279, N 472

Using a *chaoubti*, a mummiform funerary servant from the Louvre's Egyptian collections, Josèfa Ntjam creates a hybrid figure combining ancient artifacts, African mythologies and contemporary icons. Her sculpture, entitled *Black Egypt*, brings together otherworldly characters, speculative creatures and anti-racist figures such as Tupac Shakur. Inspired by the work of Cheikh Anta Diop, Josefà Ntjam reinterprets the role of the *chaoubti*: no longer a servant, he has become a ferryman, responsible for accompanying the deceased into an extended afterlife, at the crossroads of different worlds and narratives.

*I questioned in particular, the Louvre's choice not to present the so-called “African art” collections alongside the Department of Egyptian Antiquities, bearing in mind that the Louvre does not actually have an African art collection, but displays works from the Musée du Quai Branly in the pavilion des Sessions.*

# LAURA OWENS

BORN IN 1970 IN EUCLID (OHIO), LIVES AND WORKS IN LOS ANGELES

*Untitled*, 2025  
Oil on canvas, 51.1 × 82.6 cm

After *Le Gobelet d'argent* by Jean-Baptiste Siméon Chardin, circa 1768, MI 1042

Laura Owens has long been copying, referencing and quoting, often drawing inspiration from the 19th century, where she sees Chardin as one of her predecessors. Fascinated by the depth that a simple domestic space can reveal, she focuses on the interplay of light and matter within *The Silver Goblet*. In her copy, she explores how these ordinary objects – tableware, fruit, reflections – interweave perception, relationships and illusion. The silver goblet and the bowl echo each other, metal and earthenware embodying two ways of reflecting reality.

The Silver Goblet, *which at first looks like a modest still life, is more a self-reflexive painting in the truest sense of the word: it refracts itself to infinity and expands in its very compactness.*

# CHRISTODOULOS PANAYIOTOU

BORN IN 1978 IN LIMASSOL, LIVES AND WORKS BETWEEN LIMASSOL AND PARIS

*Expressément*, 2025  
Gouache and watercolor on linen canvas, 31 × 42.5 cm

After the manuscript of Eugène Delacroix’s will, dated August 3, 1863 (Eugène Delacroix National Museum, Paris, MD 2013-1-2)

Celebrated for his paintings, Eugène Delacroix is also renowned for his writings. Christodoulos Panayiotou has chosen to fix the artist's last breath on canvas – a page from his will. At once personal and paradoxical, this choice echoes Panayiotou's other projects involving translation and transcription. Faithful to scale, it reproduces the handwritten page on which Delacroix forbids any posthumous representation of his face, turning the will into a meditation on posterity, memory and erasure. By copying it, Panayiotou envisages the possibility that this archival item, the last souvenir of a master, could be a work of art.

*You're familiar with Dying on Stage and my fascination with posterity, as well as the importance I attach to projecting the future from the past and to biographies that dare not speak their name.*

# ARIANA PAPADEMETROPOULOS

BORN IN 1990 IN LOS ANGELES, LIVES AND WORKS IN LOS ANGELES

*Mansions of the Moon*, 2025  
Oil on canvas, 239 × 188 cm

After *Endymion. Effet de lune*, also known as *Le Sommeil d'Endymion*  
by Anne-Louis Girodet de Roucy-Trioson, 1791, INV 4935

Ariana Papademetropoulos transposes Girodet's neoclassical fantasy into a dreamlike contemporary scene. Sleeping Endymion and Zephyr have vanished, to be replaced by a suspended crescent moon – Diana? – in a silent chamber. The silvery light becomes an inhabited presence, a mystical breath, an invitation to lose oneself in an endless dream. A framed image seems to open a passageway between different worlds. The artist calls up the invisible forces of desire, prophecy and dream, creating a floating mental abode in which sleep becomes vision.

*Imbued with an ethereal glow, the painting evokes themes of divine love, suspended time and eternal sleep. The moon's presence is both nurturing and possessive, the silent guardian of dreams and unconscious desires.*

# PHILIPPE PARRENO

BORN IN 1964 IN ORAN, LIVES AND WORKS IN PARIS

*Study after Sofonisba Anguissola’s “Young Woman Leaning” by Marilyn*, 2025

After *Jeune femme accoudée, écrivant* de Fernando Yanez de la Almedina  
(attributed to Sofonisba Anguissola), n.d., INV 2585

Philippe Parreno asked Marilyn to copy a work attributed to the Mannerist painter Sofonisba Anguissola, the oldest drawing by a female artist in the Louvre collections. The reproduction machine thus has a female first name, that of the actress to whom he dedicated a film in 2012. If the artist practices drawing, here he sets out to make the copy, not the result of an analogous gesture, but a dramatisation of the infinite reproduction made possible by the machine. Drawing, the expression of human intelligence, is now that of the machine.

*This copying project transcends both sentimental nostalgia and cold neuroscientific precision precisely because it requires the participation of a distinct interlocutor – an artificial and cybernetic partner.*

# NICOLAS PARTY

BORN IN 1980 IN LAUSANNE, LIVES AND WORKS BETWEEN NEW YORK AND BRUSSELS

*Melon, poires, pêches et prunes*, dit aussi *Le Melon entamé*, after Jean-Baptiste Siméon Chardin, 2025  
Dry pastel on linen, 60 × 52.1 cm

After *Melon, poires, pêches et prunes*, also known as *Le Melon entamé*  
by Jean-Baptiste Siméon Chardin, 1763, MI 1034

Nicolas Party's faithful copy of Chardin's painting pays tribute to a work he admires for its discreet sensuality, subtle humour and formal balance. Instead of lusciously contoured fruit, Party prefers the pot, presented from behind, almost insolently drawing attention by its withdrawal. Yet each piece of fruit seems bathed in an equal attentiveness, as if its mere presence holds a secret of equilibrium or grace. Without altering the original composition, Party extends Chardin's inspiration into our own time: that of a sensitive, intimate world, where the still life becomes fully alive.

*These works are autonomous worlds charged with movement, personality and silent drama. Chardin's approach resonates deeply with me and shapes the way I conceive space and form in my own work.*

# NATHALIE DU PASQUIER

BORN IN 1957 IN BORDEAUX, LIVES AND WORKS IN MILAN

*bien en main*, 2025  
Colored pencil on paper, 45 × 35 cm

After *Pietà de Villeneuve-lès-Avignon* by Enguerrand Quarton (attributed to), circa 1450–1475, RF 1569

Nathalie du Pasquier's work combines the power of colour with clear-cut drawn shapes. A major figure on today's abstract art scene, she has also played a leading role in design: as co-founder of the Memphis group, a core movement in Italian postmodern design in the 1980s, she mixed disciplines, disregarding the boundaries between conventional artistic practices. Here she has chosen a *Pietà* by Enguerrand Quarton – like herself divided between France and Italy – which made a minor contribution to French abstraction through its gold background. She has abstracted a detail from it.

*It's a painting I make a point of going to see on the rare occasions I go to the Louvre: this room exhibits an era of French painting that touches me because I recognize it as French; as a French painter, I recognize this culture between the north of Europe and the south, Italy, where I live.*

# BRUNO PERRAMANT

BORN IN 1962 IN BREST, LIVES AND WORKS IN PARIS

*Suis le dieu*, 2025  
Oil on canvas, Six-panel polyptych, 205 × 250 cm

*L'Indifférent*, 2025  
Oil on canvas, triptych, 240 × 320 cm

*Godard lighting Georges de la Tour with a match. Lights echoing lights, me underneath, always more underneath. The inside of Siméon Chardin's 'Ray' – multiple bloodied faces – eviscerated, enucleated looks: blood, and then the image that was in the blood.*

After *Le scribe accroupi*, circa -2620/-2500, E 3023  
Statue d'Apis, circa -379/-361, N 390  
Statue de l'Horus Posno, circa -1069/-664, E 7703  
Statue de couple, circa -2430/ -2195, N 2293  
*La Raie* by Jean-Baptiste Siméon Chardin, 1728, INV 3197  
and *Saint Sébastien soigné par Irène* by Georges de La Tour, circa 1649, RF 1979 53

After *L'Indifférent* by Jean-Antoine Watteau, 1716, MI 1122

Bruno Perramant composes a polyptych as if summoning diverse presences, using painting to link Egyptian sculptures and Western masterpieces in the course of a single meditative journey. In their mingling of appearance and erasure the chosen figures – scribe, bull, saint, ray, falcon god – form a fragile, lasting pantheon. Thus does Perramant create a concentrated space-time in which the image recurs, passing through time and unsettling matter. At the heart of this work lies an enduring enigma, calling on us to consider the relationship between works and presences within the museum.

# ELIZABETH PEYTON

BORN IN 1965 IN DANBURY, LIVES AND WORKS BETWEEN PARIS AND NEW YORK

*After Titian (The Entombment)*, 2025  
Colored pencil and colored pastel on paper

*After Titian (Felix)*, 2025  
Oil on linen on cardboard, 22.9 × 30.5 cm

After *Le Transport du Christ vers le tombeau* by Titien, circa 1500–1525, INV 749

Elizabeth Peyton, who has a studio at the Louvre, has copied many of the museum's works. Here she has chosen Titian: not in order to imitate him, but to be part of the uninterrupted conversation between artists through the ages. She transposes Christ's body to the tomb via her personal palette, dominated by lilac and violet hues. Her intimate, delicate version captures the emotional intensity of the original while revealing her own inner state. Here copying becomes a gesture of friendship, kinship and attentiveness, a way of following the hand of another to better hear her own voice.

*What I love most about copying other artists' work is the conversation, the friendship and the discovery that comes from following the energy artists instill in their work, the attention they put into it – their touch – which makes you feel like you're traveling in time, or outside of time.*



# MARTIAL RAYSSE

BORN IN 1936 IN GOLFE-JUAN-VALLAURIS, LIVES AND WORKS IN ISSIGEAC

*Une Sabine enlevée in situ*, 2025  
Pencil on paper, 40 × 32 cm

After *Les Sabines* by Jacques-Louis David, 1799, INV 3691

A major figure in the Nouveau Réalisme movement, Martial Raysse began history painting in the 1980s, which he explored with a remarkably free hand. For this exhibition he returned to the Louvre, a museum he knows well, and chose Jacques-Louis David's *The Intervention of the Sabine Women*. Picking out the central female figure, he has provided a pencil interpretation in homage to the primacy of drawing and line in the French tradition. In this precise, economical in situ copy his eye dialogues with the great masters in an unbroken line of transmission.

*From Jean Fouquet to Paul Delaroche, French painting has always favored line over color. Jacques-Louis David's Abduction of the Sabine Women is a good example of this.*

# ANDY ROBERT

BORN IN 1984 IN HARROW, LIVES AND WORKS IN NEW YORK

*BAT (Copy after Albrecht Dürer)*, 2025  
Mixed media drawing, 47.5 × 62 cm

After *Une chauve-souris les ailes déployées, une autre les ailes repliées*,  
a copy after Albrecht Dürer, n.d., INV 3691

Here Andy Robert draws from an etching plate, itself copied from Albrecht Dürer: a bat with outstretched wings and another with its wings folded. His free, edgy copy both respects naturalism and composes a graphic monster, like a palimpsest of traces and signs. This work is also a reflection on the copy as a rhythm, as a beat: the pulsations of drawing bring this study back to life. Copying is an exercise in which losing oneself in reality also means finding it again.

*I distort, reorient and dismantle.  
I reconstruct imagery to reflect life and evoke its multiple complexities and contradictions.*

# MADELEINE ROGER-LACAN

BORN EN 1993 IN PARIS, LIVES ET WORKS IN PARIS

*Crépuscule du désir*., 2025  
Oil on canvas, six-panel polyptych, 205 × 250 cm

After *Le Bain turc* by Jean-Auguste-Dominique Ingres, 1862, RF 1934

Ingres's *Turkish Bath* combines the sexualisation of female bodies with the fantasised elsewhere that makes this kind of representation possible. This painting has since given rise to an abundant iconography. Following in the footsteps of North American artist Sylvia Sleigh, who in the 1970s appropriated canonical works by replacing female with male figures, Madeleine Roger-Lacan reproduces the entire architecture of the Ingres original, but replaces its eroticised women with hypersexualised, passive men, showing how the structure of the copy can offer the possibility of interpretation, or even contradiction.

*I'm about to plunge into the penumbra of memory. Twilight –  
desire has left the flesh and takes refuge in my brushes, my scissors  
– the staging of a night where men's bodies offer and contemplate  
themselves.*

# GEORGE ROUY

BORN IN 1994 IN SITTINGBOURNE, LIVES AND WORKS IN LONDON

*The Witness*, 2025  
Acrylique et Oil on canvas, 240 × 340 cm

After *Scènes des massacres de Scio. Familles grecques attendant la mort ou l'esclavage*  
by Eugène Delacroix, 1824, INV 3823

George Rouy takes up a symbol-painting in which Eugène Delacroix depicts raw violence, grief and the collapse of a people. He offers two versions, like an ongoing deconstruction of the image towards an expression of the human figure seemingly in the throes of deformation. As a painter of bodies, George Rouy finds in Delacroix a predecessor in terms of scale and concern for human substance. Recasting painterly materiality, he makes painting an exercise in rendering the sensation of flesh in the process of coming apart.

*Approaching historical works as an artist and rediscovering them as a viewer,  
allows us to understand the mark that such masterpieces will make in history, forever.*

# CHRISTINE SAFA

BORN IN 1994 IN PARIS, LIVES AND WORKS IN PARIS

*Étude d'orthostate (expédition navale),*, 2025  
Engraved oil on canvas, 65 × 62 cm

After *Expédition navale*, circa -721/-705, AO 19890

From the majestic Khorsabad courtyard, Christine Safa has selected a fragment of an Assyrian standing stone depicting cedar wood being transported by boat for the construction of a palace. The blurred form that remains in her painting, becomes Charon's bark, with its horse-headed prow emerging from the mist. These figures are etched in the primer of her canvas, an ancient bas-relief on which the pigments would have remained. The artist draws on the civilisations close to Lebanon, her country of origin, for a way of investing her painting: through memory, through trace, through affect.

*I paint, but these fragments of painted walls, bas-reliefs, steles and sculptures  
feed my practice and satisfy a curiosity I have for civilizations  
close to Lebanon, my country of origin.*

# ANRI SALA

BORN IN 1974 IN TIRANA, LIVES AND WORKS IN BERLIN

*Crocefissione con San Domenico Inversa (Fragment 1) et (Fragment 2),* 2025  
Fresco painting, intonaco on Aerolam, green cipollino marble, 65.6 × 46 × 4.5 cm and 45 × 66 × 4.5 cm

After *Le Calvaire avec saint Dominique en prière* by Fra Angelico, circa 1425–1450, RF 265

Anri Sala works in all artistic media – particularly sculpture and film – but began with the study of fresco painting. He recently returned to this medium, which allows him to analyse the status of the image while refining his own technique. In the 19th century, the Louvre acquired a detached fresco by Fra Angelico depicting the Crucifixion. True to his passion for the Quattrocento, Anri Sala undertook to copy a detail of the work using the same medium, thus remaining faithful to the fresco form six hundred years later.

*These frescoes, like the foundation stones in an imaginary contemporary chapel, catch the eye – immediately struck by the dissonance born of marrying two techniques – affresco painting and photography, drawn from radically distinct temporal and spatial realities.*

# EDGAR SARIN

BORN IN 1989 IN MARSEILLE, LIVES AND WORKS IN PARIS

*La Mort de la Vierge,*, 2025  
Pigment on canvas, 369 × 245 cm

After *La Mort de la Vierge* by Caravage, circa 1601–1606, INV 54

Edgar Sarin pays homage to Caravaggio and his scandalous painting of the dead Virgin Mary, for which the model may have been a courtesan. Not addressing the subject directly, he offers a painting on the scale of the original and free of any narrative; only sets of colours remain, a veritable musical score that recreates the rhythm of the original. Here copying is not a matter of repeating, but of translating a feeling, a tension. Matter becomes language. In this deliberate deviation Sarin questions the actual possibility of transmission and distils from the original a contemporary vibration in which the intensity of the gesture, the solemnity of the moment and the fleetingness of life remain.

*I'm very fond of Caravaggio's work, although  
I think his mark moves me less and less over time.*

# RYŌKO SEKIGUCHI

BORN IN 1970 IN TOKYO, LIVES AND WORKS IN PARIS

*Absence confirmée,* 2025  
Unpublished text

After *Fragments du Centaure et l'Amour vandalisé* by Jacques Bousseau, 1712, MR 1907 B

Of Jacques Bousseau's original, stolen in 1999 while on loan in Roubaix, only a few fragments and the base remain today. Ryōko Sekiguchi takes this absence as a starting point for a meditation on the link between disappearance and memory in museums. Summoning the ruins of a copy of the historically prestigious *Borghese Centaur*, exhibited in the gardens of Marly, Versailles and the Tuileries, the artist asks: what remains of a work when only a memory of it is left? How can we copy what no longer exists? His poetic contribution gives the work the resonance of a discreet echo, a gesture of mourning and recognition, a way of bringing to light what is no more.

*These works probably say more about the collection than those that remain, protected from all danger. ' Tell me what you've lost, and I'll tell you what your collection is.*

# LUIGI SERAFINI

BORN IN 1949 IN ROME, LIVES AND WORKS IN MILAN

*En route vers Amelia, à 11 km à l'ouest du pont de Narni*, 2025  
Mixed media (old frame, prints on canvas and cotton paper), 52 × 67 × 7 cm

After *Le pont de Narni* by Jean-Baptiste Camille Corot, 1826, RF 1613

As a child, Luigi Serafini used to cross the Narni bridge, built by Augustus, on his way to visit his grandmother in the town of Amelia. When he saw the work painted during Corot's stay in Italy, he recognised the exact landscape of his childhood. His copy thus became the space where this time frame and his reminiscence came together. Known for the sweep of his imagination, Luigi Serafini parallels a copy of the work with an image of himself as a child, when he first identified Corot's painting in the real world.

*When I first visited the Louvre, I happened to enter the room devoted to nineteenth-century French painting and was immediately attracted, or rather, magnetized, by a small painting measuring 34 by 48 centimeters (I've just checked) that radiated light – but a light so familiar that it awakened in me a disquiet I couldn't name.*

# ELENÉ SHATBERASHVILI

BORN IN 1990 IN TBILISSI, LIVES AND WORKS BETWEEN TBILISSI AND PARIS

*Sans titre*, 2025  
Ink on paper, 27 × 21 cm (each)

After *La Vierge et l'Enfant, dite Vierge géorgienne* by an anonymous artist from the Novgorod School of Russia, circa 1500–1550, RF 1972 47 and *Portrait de l'artiste tenant un chardon* by Albrecht Dürer, 1493, RF 2382

Two works, two polar opposites: that's what you might think when you see, on the one hand, the Byzantine icon, the product of a long ritual of faithful reproduction, testimony to a truth handed down; and on the other, the portrait of a young Albrecht Dürer asserting himself in the world. And yet they could be conjoined by fate: the self-portrait bears the words, "My affairs follow the course allotted to them on high", while the Virgin is "the one who shows the way". By merging them, Elené Shatberashvili probes the tension between the divine and the earthly, between the fixed image of a spiritual truth and the affirmation of an embodied self. Her copy becomes a symbolic feminine self-portrait in which human and divine motherhood, memory and transmission come together.

*From one point of view, it's an icon of the Virgin and Child; From another, a self-portrait: a permanent tension between theocentrism and anthropocentrism runs through the history, thought and cultural forms of Western civilization.*

# APOLONIA SOKOL

BORN IN 1988 IN PARIS, LIVES AND WORKS IN PARIS

*Bodies lie beneath the sea; every day, others are clearly visible in different forms. We are the first generation to observe massacres – live, from a distance – from hand to hand, telephone to telephone. Every day, headless children, hands moving in the fire, eyes.*

*Le Mur*, 2025  
Oil on canvas, 250 × 325 cm

After *Le Bienheureux Ranieri Rasini délivre les pauvres d'une prison de Florence* and *Le Bienheureux Ranieri Rasini montre aux frères réunis en prière l'âme de l'avare de Citerna emportée par les démons* by Sassetta, circa 1400–1425, RF 1965 2 et RF 1988 9

Apolonia Sokol has turned her attention to two predella panels from Sassetta's altarpiece in the church of San Francesco in Borgo San Sepolcro: *Blessed Ranieri Delivering the Poor from Prison* and *Blessed Ranieri Shows the Friars the Miser of Citerna's Soul*. On a grand scale she transposes the spiritual and political significance of the cycle into a contemporary form, true to her commitment to figurative painting imbued with humanity. In a double-sided panel that becomes a freestanding wall, her interpretation links Sassetta's narrative power to a contemporary meditation on justice and compassion. Areas of solid colour, contrasting buildings and outlined bodies become the vectors of a narrative for our time.

# CHRISTIANA SOULOU

BORN IN 1961 IN ATHENS, LIVES AND WORKS IN ATHENS

*Sorcières et monstres d'après Hieronymous Bosch*, 2025  
Colored pencil on natural white paper, satin grain (hot pressed) 300 gsm, 26,5 × 20,4 cm

*Esturgeon de profil vers la droite ; six singes, d'après Antonio Pisanello*, 2025  
Colored pencil on natural white paper, satin grain (hot pressed) 300 gsm, 24,6 x 19,9 cm

*Codex Vallardi. Un poulpe ; une jambe ; des fleurs ; une vierge à l'enfant, d'après Antonio Pisanello*, 2025  
Colored pencil on natural white paper, satin grain (hot pressed) 300 gsm, 24,4 x 18,5 cm

*Codex Vallardi. Jambes d'un personnage en bas de chausse. verso, d'après Antonio Pisanello*, 2025  
Colored pencil on natural white paper, satin grain (hot pressed) 300 gsm, 29,4 x 20,4 cm

*Codex Vallardi. Une jambe droite, le pied passe dans un étrier. Recto, d'après Antonio Pisanello*, 2025  
Colored pencil on natural white paper, satin grain (hot pressed) 300 gsm, 23,8 x 18,3 cm

After *Sorcières et monstres* by Jérôme Bosch, *n.d.* *Esturgeon de profil circa la droite ; six singes, Un poulpe ; une jambe ; des fleurs ; une Vierge IN l'Enfant, Jambes d'un personnage en bas de chausse et Une jambe droite, le pied passé dans un étrier* de Pisanello, n.d., INV 2391, Recto, INV 2262, Recto, INV 2290, verso et INV 2263, Recto

Christiana Soulou draws like the masters and sketches with the talent of the greatest painters of the past. Here she brings together several drawings by Pisanello – legs, fish, monkeys, plants – and a scene full of witches attributed to Jérôme Bosch, in a composition where copying become a ritual. Far from considering repetition as a mere exercise or an impediment to creation, Soulou proclaims it a form of spiritual experience. Defying a modernity that puts the emphasis on originality, she reactivates an ancient vision in which art, myth and the sacred merge.

*I believe that inscribing the work of copying into the context of a repetitive tradition is a fundamental act of the creative process, which consists precisely in a reaffirmation – a reordering and a redistribution of the very values and principles of previous creations – placed in a different context that did not previously exist.*

# CLAIRE TABOURET

BORN IN 1981 IN PERTUIS, LIVES AND WORKS BETWEEN PARIS AND LOS ANGELES

*Le Vœu à l'Amour*, 2025  
Acrylic on fabric, 260 × 399 cm (3 panels of 260 × 133 cm each)

After *Le Vœu à l'Amour* by Jean-Honoré Fragonard, circa 1780, RF 1722

Claire Tabouret has enlarged to life-size Jean-Honoré Fragonard's *Prayer to Cupid*, a small sketch brimming with inspiration. Fascinated by the fragile energy of these preparatory works, Tabouret perceives in them the artist's still-suspended dream, a first impulse prior to fulfilment. Her "fluffy" triptych version embraces this state of indefiniteness, the better to preserve its emotional charge. Blending amorous fervour and pictorial elan, it transforms the sketch into a manifesto, a declaration of love for painting and its emotional power even when unfinished.

*Far from the crowds of visitors, I found, in these intimate encounters, great lessons and strong bursts of excitement that encouraged me to rush back to my studio."*

# POL TABURET

BORN IN 1997 IN PARIS, LIVES AND WORKS IN PARIS

*A Silly Thought*, 2025  
Bronze, 60 × 30 × 40 cm

After *Saint Jérôme méditant* by Jan Cornelisz Vermeyen, circa 1500–1600, RF 2003 8

This Flemish painting shows Saint Jerome as a massive physical presence, as if a sculpture is emerging from the painting. At a time when Pol Taburet was expanding into the field of sculpture, this sculptural painting offered him a field of experimentation. The translation that is the copy is limited not to the shift from one painting to another, but from a painting to a sculpture. The theatre constituted by the image provides the elements of a scene taken up and developed by the artist with his own signs: the upright points, the drapery and the elongated skulls.

*This three-dimensional transposition reveals the dreamlike, ambiguous aspect of Vermeyen's work, while at the same time shifting it towards a murkier, more contemporary vision.*

# DJAMEL TATAH

BORN IN 1959 IN SAINT-CHAMOND, LIVES AND WORKS IN PARIS

*Sans titre*, 2025  
Huile et cire sur toile, 200 × 220 × 5 cm

After *Jeune orpheline au cimetière* by Eugène Delacroix, 1824, RF 1652

Djamel Tatah often designs the architecture of his works using motifs and fragments taken from art history. Once chosen, he reconfigures them in his paintings, which thus appear as fresh arrangements of historic images, transposed into new structures and colours. In this work, he gives Eugène Delacroix's early masterpiece, *Young Orphan Girl in the Cemetery*, a whole new context: setting it in a much larger pictorial space and thus removing the image from its small frame, he endows it with an even stronger tragic resonance.

*Art images are being vampirized, but recreations or copies remain embodied while passed from hand to hand. The resurgence of ancient paintings in today's art remains strong.*

# AGNÈS THURNAUER

BORN IN 1962 IN PARIS, LIVES AND WORKS IN PARIS

*Delacroix/Wittig*, 2025  
Acrylic and felt-tip pen on canvas, 240 × 240 cm

After *La Liberté guidant le peuple* by Eugène Delacroix, 1830, RF 129  
and from an excerpt of the novel *Les Guérillères* by Monique Wittig, published in 1969

Agnès Thurnauer has copied Eugène Delacroix's *Liberty Leading the People*, interweaving it with Monique Wittig's feminist novel *Les Guérillères*. The allegorical figure painted between the lines of the text seems to emerge from the very words that bring it to life. Mingling painting and writing, the artist rereads history in the light of a present shot through with struggles. This gambit is an aspect of her History Paintings series, in which the synergy of pictorial narrative and collective voices makes the canvas vibrate like a living archive, as the movements of time alert us to the fragility of things we take for granted.

*I've always held this palindromic reading close to my heart, because it allows us to see works regardless of the era in which they were produced, with our eyes on them now, reading them in today's colors.*



# GEORGES TONY STOLL

BORN IN 1955 IN MARSEILLE, LIVES AND WORKS IN PARIS

*Hippolyte Flandrin... la suite*, 2025

Painting, collage, acrylic on canvas, and photographic reproduction on paper, 140 × 120 cm

After *Jeune homme nu assis au bord de la mer* by Hippolyte Flandrin, 1837, MI 171

Georges Tony Stoll seizes on an anomaly in the Louvre's Ingres room. Hippolyte Flandrin's Study (*Young Male Nude Seated Beside the Sea*) is witness to a special relationship between pupil (Flandrin) and master (Ingres). For Stoll this melancholy figure resting on a rock at the water's edge became a long-term motif. Here he places it in a recomposed landscape, enlivened by collages, fragments and poetic associations. True to his personal method, Georges Tony Stoll turns copying into an interplay of displacements: his rereading blurs the lines between academic tradition and Surrealist freedom, between the isolation of the model and receptiveness to other narratives.

*For me, this exhibition project was a game proposal: copying. Collage plays an important role in my work. It's a way of playing, once again, with the surrealist enterprise*

# FABIENNE VERDIER

BORN IN 1962 IN PARIS, LIVES AND WORKS IN PARIS

*Annonciation*, 2025

Acrylic and mixed media on metal sheet, 160 × 292 cm

After *L'Annonciation* by Rogier van der Weyden (studio of), circa 1400 – 1500, INV 1982

Trained in calligraphy in China, Fabienne Verdier makes a distinction between the faithful copy (*mo*) and the interpretative reworking (*lin*). Her reinterpretation of Rogier van der Weyden's masterpiece falls into the latter category. In her rendering of this mute face-to-face – perhaps the first depiction of the Virgin's bedroom in the history of art – the areas of the image converse: the cross-shaped window jamb for the angel Gabriel, the red four-poster bed for Mary, and the golden natural light spilling into this space where the candles are extinguished.

*Confronting one of the most painted subjects in Western art is of interest to me. The depiction of hesitation, then consent: The Annunciation.*

# FRANCESCO VEZZOLI

BORN IN 1971 IN BRESCIA, LIVES AND WORKS IN MILAN

*Gli schermi del potere*, 2025

Mixed media, variable dimensions

After *La Maestà* or *La Vierge et l'Enfant en majesté entourés de six anges* de Cimabue, circa 1275 – 1300, INV 254 and *Le Sacre de l'empereur Napoléon I<sup>er</sup> et couronnement de l'impératrice Joséphine dans la cathédrale Notre-Dame de Paris, December 2, 1804*, by Jacques-Louis David, 1806–1807, INV 3699

Francesco Vezzoli replicates copying by association: he transforms two images of authority into a double-sided screen, bringing together decoration and the demonstration of power. On the one hand Jacques-Louis David's *Coronation of Napoleon*, symbolises political authority, on the other Cimabue's Maestà speaks of spiritual sovereignty. Titled *Gli schermi del potere* (The Screens of Power) Vezzoli's work highlights the theatricality of power, subverting it through this movable domestic object and highlighting a tension between secular domination and religious devotion.

*David's painting in particular, resonates with me because it touches on themes at the heart of my artistic practice – notably the complex relationship between art and power. How does an artist maintain his or her integrity when tasked with immortalizing the greatness of the most powerful figure of the time?*

# ORIOLO VILANOVA

BORN IN 1980 IN MANRESA, LIVES AND WORKS IN BRUSSELS

*Révolution*, 2025

Postcards, 383 × 239 cm

After *Madame Vigée-Le Brun et sa fille, Jeanne-Lucie-Louise, dite Julie (1780-1819)* by Louise-Élisabeth Vigée-Le Brun, 1789, INV 3068

From the 19th century onwards, postcards were an increasingly common means of experiencing and sharing art, and by the 20th century copying had become linked to the proliferation of images. Oriol Vilanova has made postcard collecting a major part of his work, selecting fragments and arranging them as motifs for artistic and political discourse. Here he has chosen a postcard of a painting from the Louvre, available in the museum shop: an intimate yet accessible self-portrait of the artist Louise-Élisabeth Vigée Le Brun with her daughter.

*It all creates a very interesting effect of repetition and difference, a way of seeing how copies have been consumed over the years.*

# DANH VO

BORN IN 1975 IN BÀ RJA, LIVES AND WORKS BETWEEN BERLIN ET MEXICO

*The Japanese burn temples to rebuild them. I like this non-Western concept of copying, which has its own integrity. Sometimes, I take everyday objects—religious relics, old photographs—and display them as they are. It’s a way to express the very simple idea that it’s not always necessary to add anything, because time, space, and culture have the power to recreate a work.*

# ANNA WEYANT

BORN IN 1995 IN CALGARY, LIVES AND WORKS IN NEW YORK

*Nature morte aux pêches et aux prunes (after Moillon), 2025*  
Oil on canvas, 40.6 × 121.9 cm

After *Nature morte aux pêches et aux prunes* by Louise Moillon, circa 1634, RF 1938 5

Anna Weyant addresses *Still Life with Peaches and Plums* by the 17th-century master of the genre, Louise Moillon. In her precise copy, Weyant demonstrates her own technical mastery and extends the close-up of this basket of fruit: a fragile, threatened beauty frozen in time. Moillon's meticulously chosen fruit, already flickering uncertainly in her painting, has disappeared. In paying homage to one of the few women artists exhibited at the Louvre, Anna Weyant captures a double disappearance: that of a female heritage and that of the living world, which had to be captured before it withered away.

*I relished the challenge of preserving and honoring, through recreation, the legacy of fruit chosen by the artist in his time and long since disappeared.*

# CHLOE WISE

BORN IN 1990 IN MONTRÉAL, LIVES AND WORKS IN NEW YORK

*Autoportrait de l’artiste laçant son soulier, 2025*  
Oil on canvas, 152.4 × 121.9 cm

After *Étude de femme d'après nature*, also known as *Autoportrait de l'artiste laçant son soulier* by Marie-Denise Villers, 1802, RF 173

In this appropriation of a painting by Marie-Denise Villers, the body remains that of the original model, but the face becomes a self-portrait. By using this scene of a woman bending over to tie her shoe – an unexpectedly intimate gesture in early 19th-century feminine iconography – Chloe Wise plays on its ambiguity as portrait, self-portrait and idealised figure. Here, copying becomes a form of artist-to-artist dialogue, a way of investigating the place of women in the history of painting, and the persistence of everyday gestures in a tradition of grandeur.

*Shamelessly copying provokes a refreshing and invigorating feeling, as if it were an act both forbidden and profound.*

# YOHJI YAMAMOTO

BORN IN 1943 IN TOKYO, LIVES AND WORKS BETWEEN TOKYO AND PARIS

*Sans titre, 2025*  
Silk taffeta, cotton organdy, mixed dimensions

After *Portrait d'homme au pourpoint entrouvert* by Lucas Francoys, circa 1640–1660, INV 1249

Yohji Yamamoto, a master of deconstructing clothing but conscious of its history, found a model that intrigued him in this portrait by Lucas Francoys, which travelled to Tokyo in 1991 for the *Portraits in Art* exhibition. The black doublet with white collar has inspired a creation in which rigour and baroque are not mutually exclusive. By focusing on the cut, the folds and the tension between sobriety and generosity of fit, the designer transposes 17th-century elegance into contemporary fashion. Far from a historicist reference, he asserts the past as a living material: by reactivating certain forgotten forms, clothing can once again become a gesture of resistance.

*What was once fashion can today become rebellion. And, sometimes, the greatest rebellion consists precisely in turning to the past, without letting ourselves get locked in by it.*

YAN PEI-MING

BORN IN 1960 IN SHANGHAI, LIVES AND WORKS BETWEEN DIJON AND IVRY-SUR-SEINE

La Servante oubliée de Bethsabée au bain tenant la lettre du roi David, d’après Rembrandt, 2025  
Oil on canvas, 142 × 142 cm

After Bethsabée au bain tenant la lettre du roi David by Rembrandt, 1654, MI 957

In his reinterpretation of Rembrandt's *Bathsheba at Her Bath*, Yan Pei-Ming redirects us towards the secondary figure of the woman servant. Faithful to the original format and to his medium, his black-and-white copy isolates this part of the painting and adjusts it to the scale of the work as a whole. Bathsheba's face disappears, with the focus now on the face Rembrandt had left in shadow. In keeping with his depictions of both historical and forgotten figures, Yan Pei-Ming here changes the point of view, inviting us to consider those left on the margins.

Rembrandt's *Forgotten Maid* has no name. I pay homage to her. It brings another reading to the painting.  
Talking about women forgotten by society is a very topical subject.

With the special participation of

GÉRARD MANSET

BORN IN 1945 IN SAINT-CLOUD, LIVES AND WORKS IN PARIS

Le Berger, 2025  
Musical composition

After Gabrielle d'Estrées et une de ses sœurs  
by an anonymous artist of the Fontainebleau School, circa 1575–1600

It was the old days  
When I looked everywhere for the heart of a lover  
And ever since then, I've had a copy in my soul

4. ASSOCIATED PROGRAMMING

PERFORMANCE

DJ SET  
Louise Chen  
FRI. 13. 06.25 | 22:30  
Garden of the Centre Pompidou-Metz

On the occasion of the exhibition opening.

Half Taiwanese-half french, Louise Chen made her way to DJing by founding the *Girls Girls Girls* night in Paris at Social Club in 2012, inviting acts like Kelela, Sampha, Moxie, Ikonika, Lil Silva, etc. always aiming to bring together live performers and club culture. Recently moved to London, Louise has a bi-monthly radio residency on NTS where she gets to explore her love of collecting soul, disco, gospel and early house records aswell as the sample heavy naughty club bangers that have made up the Girls Girls Girls DNA sound since day one.



© Emma Ledoyen

OPEN-AIR CINEMA

MANIFESTO  
Julian Rosefeldt  
WED. 02.07.25 | 22:30  
Centre Pompidou-Metz Forecourt

*Manifesto* brings together not only Futurist, Dadaist, and Situationist manifestos, but also the ideas of artists, architects, dancers, and filmmakers such as Sol LeWitt, Yvonne Rainer, and Jim Jarmusch. Through 13 different characters—including a primary school teacher, a TV news anchor, a factory worker, and a homeless person—Cate Blanchett delivers these composite manifestos, testing the relevance and resonance of these historic texts in today’s world.



Manifesto © Julian Rosefeldt & Adagp, Paris, 2025



**EVENTS**

**European Heritage Day**  
**Weekend Highlights Copyists**  
SAT. 20.09.25  
SUN. 21.09.25  
Centre Pompidou-Metz

**One Sunday, one Artwork**  
An artist from the exhibition will be invited one Sunday each month starting September 2025  
Gallery 3 | 10:30 & 11h45

**Conference**  
By Donatien Grau  
THU. 09.10.2025  
Auditorium | 18h30

**Symposium Copyists**  
By Claire Fontaine  
January 2026

**CAPSULE**

**ELIZABETH PEYTON**  
**and the students of the**  
**École nationale des Beaux-Arts in Paris**  
FROM 02.01 TO 02.02.2026

About fifteen students are presenting work done during a workshop at the Louvre over several sessions with the artist Elizabeth Peyton, focusing on the painting *La Saint Anne* by Leonardo da Vinci.

**YOUNG AUDIENCE WORKSHOP**

**PEINDRE LE VOLUME**  
**by Damien Poulain**  
FROM 08.05 TO 31.08.2025

Children begin by painting these shapes, inspired by architectural patterns taken from photos of the Centre Pompidou-Metz and its surroundings. The workshop is based on the practice of copying the pattern and exploring its development through volume.



© Damien Poulain

**ACCESSIBILITY**

**COPY MY COPY**  
**With the students of the National**  
**Institute for Deaf Youth of Metz**  
THU. 16.10.25

This is a project for two classes (CM1 & CM2) from INJS. After visiting the exhibition Copyists, two drawing workshops will be organized for each class. The children will use various tools to draw (tablets, paper, pencils, markers, etc.).

**THERAPEUTIC WORKSHOPS**  
**Dance Visits**  
**Mindful Visits**  
**Yoga Visits**

Therapeutic workshop within the Copyists exhibition with members of the *Ateliers Rose* and *Les Dames de Cœur* associations, as well as patients from the Tivoli Clinic. These groups consist of people affected by cancer, accompanied by professionals.


**SCHOOL STUDENTS**  
**AND UNIVERSITY STUDENTS**

**COPYING IS A PROJECT**

The first day, December 5, 2025, titled "Copying is a Project," brings together 120 middle and high school students who will attend presentations by about thirty first-year Master's students from the MEEF Visual Arts program at INSPE, future teachers. The event will explore the transformation of an original artwork into its contemporary reinterpretation: what is taken up, altered, or subverted? What is the balance between fidelity, transformation, or subversion? What is the process of copying? The projects will be documented through sketches, videos, notes, technical tests, and more. This is a great way to pass on knowledge to younger generations and foster connections between secondary and higher education.

A second special day, December 15, 2025, "The Copy of the Copy," involves 120 middle and high school students along with students from the École Supérieure d'Art de Lorraine, who will be invited to copy and draw the artworks displayed in the gallery. They will present their school, their curriculum as future artists, their works, the drawing techniques used to copy, the challenges they face, and how copying is itself a creative act.

Other activities are planned, including young mediators for the CHAAP program at François Rabelais Middle School in Metz, which is sponsored by Centre Pompidou-Metz; training sessions for teachers led by liaison professors; and educational resources available on the Centre Pompidou-Metz website's Education platform.



**ET SI JE TE RACONTE...**

Le podcast du Centre Pompidou-Metz

**THE CENTRE POMPIDOU-METZ PODCAST**

*Et si je te raconte...* The Centre Pompidou-Metz podcasts invite listeners behind the scenes of exhibitions through the voices of all those involved in their conception and implementation: curators, research coordinators, scenographers, editors, stage managers, restorers, and more.



# 5.

## CATALOGUE

### Copyists

Staged by the graphic designers M/M (Paris), the book accompanying the Copistes exhibition takes the form of a copy of a visitor's guide to the Musée du Louvre, imagined through the eyes of contemporary artists.

The catalogue is introduced by an essay from the two curators of the exhibition, Donatien Grau and Chiara Parisi, who reveal the multiple issues underpinning the act of copying for today's art scene. It also features a significant essay by Jean-Pierre Cuzin, former director of the Paintings Department at the Louvre Museum, who was also curator of the exhibition *Copying to Create*. From Turner to Picasso, 300 works inspired by the masters of the Louvre in 1993. Thirty years later, the art historian extends the reflections opened during that historic exhibition to better question its contemporary relevance.

The Copyists exhibition indeed arises from a different era and constitutes an entirely different project. Nicolas Marbeau unveils behind-the-scenes insights into the artists' visits to the Louvre Museum. Sophie Bernal immerses us in the history of the genre, emphasizing the political significance of the act of copying, which relies on tradition in order to subvert it.

Finally, the core of the book is entrusted to the invited artists who participated in the project. Each artist contributed a text to the catalogue in which they share what copying means to them today.

The inventive and creative duo M/M (Paris) approached the graphic design of this book as a volume to be shelved alongside iconic art history manuals, notably Ernst Gombrich's work, in their pocketbook editions.

Light and easy to handle, the catalogue is presented as a volume of over four hundred pages, to be read like a popular grand novel of art history, designed to accompany readers everywhere — whether in the galleries of the Louvre Museum or facing the works created by contemporary artists in the exhibition at the Centre Pompidou-Metz.



Centre Pompidou-Metz Publications  
Edited by:  
Donatien Grau and Chiara Parisi  
512 pages  
Format: 130 x 200 mm  
Price: €25 (tax included)  
Publication date: June 2025

# 6.

## PARTNERS

The Centre Pompidou-Metz is the first example of decentralization of a major national cultural institution, the Centre Pompidou, in partnership with local authorities. An autonomous institution, the Centre Pompidou-Metz benefits from the experience, expertise, and international reputation of the Centre Pompidou. It shares with its predecessor the values of innovation, generosity, multidisciplinary approaches, and openness to all audiences.

It also develops partnerships with museum institutions around the world. As a complement to its exhibitions, the Centre Pompidou-Metz offers dance performances, concerts, cinema screenings, and conferences.

It receives support from Wendel, its founding sponsor.



Sponsor



Media Partners





## WENDEL, FOUNDING PATRON OF THE CENTRE POMPIDOU-METZ

Since its opening in 2010, Wendel has been committed to supporting the Centre Pompidou-Metz. Wendel wished to support an emblematic institution whose cultural influence reaches a wide audience.

Due to its long-standing commitment to culture, Wendel was awarded the title of "Grand Patron of Culture" in 2012.

Wendel is one of the very first publicly traded investment companies in Europe. It operates as a long-term investor, requiring shareholder engagement that fosters trust, continuous attention to innovation, sustainable development, and promising diversification.

Wendel's expertise lies in selecting leading companies, such as those in which it currently holds shares: ACAMS, Bureau Veritas, Crisis Prevention Institute, Globeducate, IHS Towers, Scalian, Stahl, and Tarkett. Through Wendel Growth, the company also invests via funds or directly in innovative, high-growth businesses. In 2023, Wendel announced its intention to develop a private asset management platform for third-party accounts alongside its own investment activities. In this context, Wendel finalized the acquisition of a 51% stake in IK Partners in May 2024, and announced the acquisition of 75% of Monroe Capital on October 22, 2024.

Founded in 1704 in Lorraine, the Wendel Group developed over 270 years in various industries, notably steelmaking, before focusing on long-term investment at the end of the 1970s.

The Group is supported by its main family shareholder, consisting of about thirteen hundred Wendel family members united within the family company Wendel-Participations, which holds a 39.6% stake in the Wendel Group.

### CONTACT

Christine Anglade  
+ 33 (0) 1 42 85 63 24  
c.anglade@wendelgroup.com

Caroline Decaux  
+ 33 (0) 1 42 85 91 27  
c.decaux@wendelgroup.com

WWW.WENDELGROUP.COM

**in** Wendel  
@WendelGroup



## BANQUE POPULAIRE ALSACE LORRAINE CHAMPAGNE, PATRON OF THE CENTRE POMPIDOU-METZ

Banque Populaire Alsace Lorraine Champagne (BPALC) proudly announces the renewal of its sponsorship of the Centre Pompidou-Metz, one of the leading cultural institutions dedicated to modern and contemporary art in France.

As a major economic player in the Grand Est region, deeply rooted in its territories, BPALC places at the heart of its actions the satisfaction of its 860,000 clients—including individual customers (including public service employees and education staff), professionals (traders, artisans, farmers, winegrowers, and liberal professions), businesses, associations, and institutions—as well as its 330,000 cooperative members.

As a partner of the local economy, BPALC contributes to the enhancement of heritage and the promotion of culture, in line with its cooperative values of proximity and its regional commitment.

BPALC's sponsorship will enable the Centre Pompidou-Metz to continue its cultural outreach missions, develop innovative exhibitions, and promote access to art for all audiences.




### ABOUT LA BANQUE POPULAIRE ALSACE LORRAINE CHAMPAGNE :

A cooperative bank, Banque Populaire Alsace Lorraine Champagne is the trusted advisor for all entrepreneurs. BPALC offers a full range of commercial banking and insurance services through a close relationship with its clients across nine departments: Aube, Marne, Haute-Marne, Meurthe-et-Moselle, Meuse, Moselle, Vosges, Bas-Rhin, and Haut-Rhin. It is also strengthening its presence in Luxembourg with the expansion of its branch there.

### PRESS CONTACT

Raphaël DUBS  
+33 (0) 3.88.62.78.28  
raphael.dubs@bpalc.fr

Nadine GRADOUX  
+33 (0) 3 88 62 78 05  
nadine.gradoux@bpalc.fr

-  Banque Populaire Alsace Lorraine Champagne
-  Banque Populaire Alsace Lorraine Champagne - BPALC
-  banque\_populaire\_alc



# 7.

## AVAILABLE VISUALS

All or part of the works presented in this press kit are protected by copyright. Each image must be accompanied by its caption and credit and used exclusively for press purposes. Any other use must be authorized by the rights holders. Terms of use can be provided upon request. Works managed by ADAGP are marked with the copyright ©ADAGP, Paris 2025 and may be published for the French press only under the following conditions:

For press publications that have entered into a general agreement with ADAGP: please refer to the terms of that agreement. For other press publications: exemption for the first two works illustrating an article related to a current event directly connected to them, with a maximum format of one-quarter page. Beyond this number or format, reproductions will be subject to reproduction/performance rights. Any reproduction on a cover or front page must be authorized by

ADAGP's Press Office. The copyright to be mentioned with any reproduction shall be: author's name, title, and date of the work followed by ©ADAGP, Paris 2025, regardless of the image source or the location of the work.

These conditions also apply to websites with an online press status, with the understanding that for online press publications, the file resolution is limited to 1,600 pixels (sum of length and width).

CONTACT : [presse@adagp.fr](mailto:presse@adagp.fr)  
Société des Auteurs dans les Arts Graphiques et Plastiques  
11 Rue Duguay-Trouin 75006 PARIS  
Tél. : +33 (0)1 43 59 09 79  
[adagp.fr](http://adagp.fr)

To download the images, please log in with your press account on our website. If you do not have an account yet, please create one. This simple procedure helps us better ensure respect for the authors' image rights.  
For any further information, you can contact us anytime at [presse@centrepompidou-metz.fr](mailto:presse@centrepompidou-metz.fr).



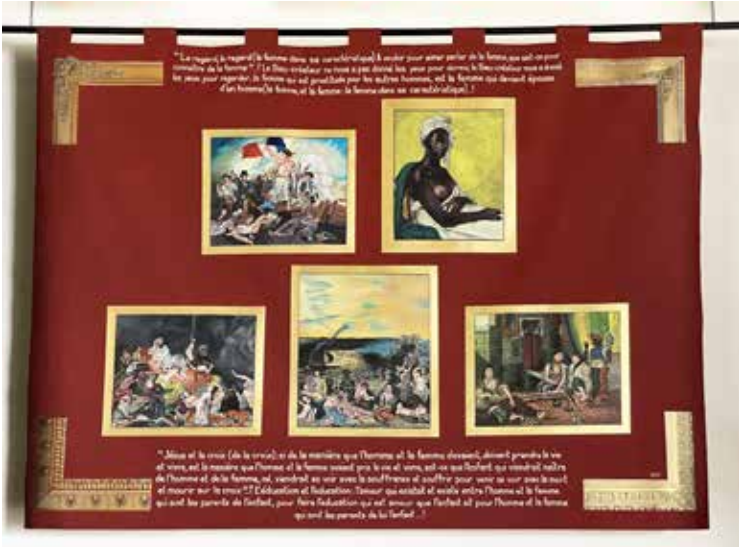
Henni Alftan, *Samuel's Slippers* (after Van Hoogstraten), 2025  
Oil on canvas, 195 x 130 cm  
© Henni Alftan / Adagp, Paris, 2025  
Courtesy of Karma and Sprüth Magers  
Photo: © Aurélien Mole



Glenn Brown, *Lascia Ch'io Pianga (Drill, baby, drill)*, 2025  
Oil, acrylic, and India ink on panel, 170 x 121 x 2.1 cm (rounded corners)  
Photo: © Glenn Brown Studio



Rita Ackermann, *Youth Activities 1 (Activités de Jeunesse)*, 2025  
Oil, acrylic, and pigment on canvas, 210.8 x 172.7 cm  
Courtesy of the artist and Hauser & Wirth  
Photo: © Rita Ackermann



Georges Adéagbo, *Louvre Remix* (détail), 2025  
Collage of several acrylic paintings on canvases, gold embroidery thread, various jewelry, masks, statuettes from the Republic of Benin, books, dimensions variable  
Courtesy of the artist and Mennour, Paris © Adagp, Paris, 2025  
Photo: © Mennour Archives, Paris

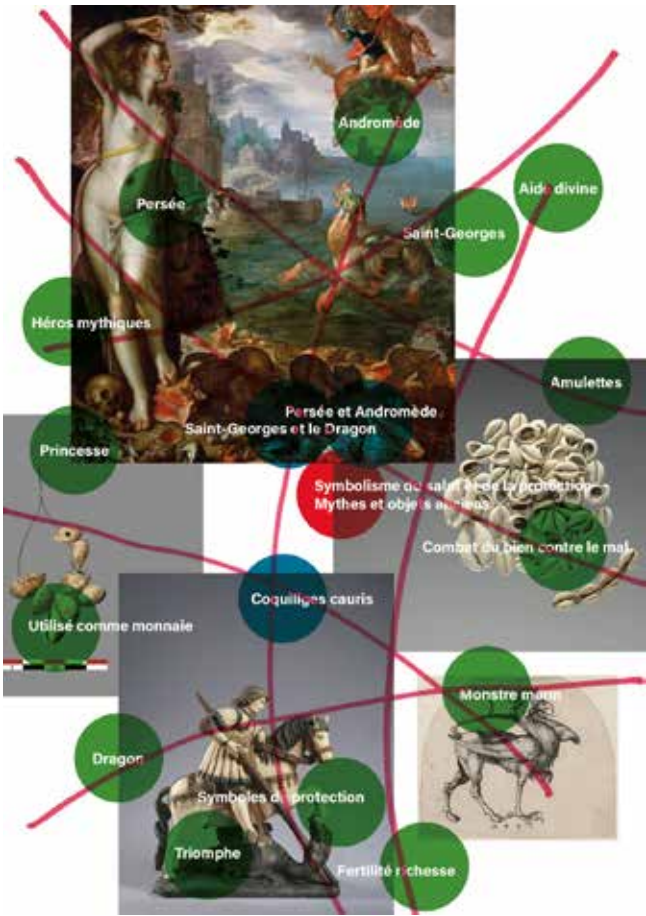


Miquel Barceló, *Étude préparatoire*, 2025  
Graphite on paper, 32.5 x 25 cm  
© Adagp, Paris, 2025 / © Miquel Barceló  
Photo: © Charles Duprat



Michaël Borremans, *Piores, noix et verre de vin*, 2025  
Oil on canvas, 30 x 36 cm  
© Michaël Borremans Courtesy of the artist and David Zwirner  
Photo: © Cedric Verhelst





Julien Creuzet, *Louange sous ciel noir, méduse n'est plus dans le rhizome des météores* (Hallucination, Louvre, parietal), 2025  
Digital print on Aqua Paper, dimensions variable  
Photo: © Julien Creuzet



Guglielmo Castelli, *RESSASSER* (diptych), 2025  
Oil on canvas, 76 x 134 cm  
Courtesy of the artist and Sylvia Kouvali, London / Piraeus  
Photo: © Nicola Morittu



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



Bracha L. Ettinger, *Angel of Carriance — Homage to Leonardo* (detail), 2025  
Triptych, oil on canvas, 40 x 120 cm  
© Bracha Lichtenberg Ettinger

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



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



Nicole Eisenman, *Portrait of Jane Bowles after Bellini*, 2025  
Oil on canvas, 147.4 x 112 cm  
© Nicole Eisenman. Courtesy of the artist and Hauser & Wirth  
Photo: © Thomas Barratt





Laurent Grasso, *Studies into the Past*  
Oil on canvas, 115 x 145 cm  
Photo: © Studio Laurent Grasso  
© Laurent Grasso / ADAGP, Paris, 2025  
Courtesy of the artist and Perrotin



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



Jeff Koons, *(Sleeping Hermaphrodite) Gazing Balls*, 2025  
Plaster and glass, 60.6 x 179.5 x 100.3 cm  
© Jeff Koons



Thomas Hirschhorn, *Esquisse préparatoire pour « HAUSALTAR »*, 2025  
Print, wood, furniture, flowers, fruits, knick-knacks, stuffed animals, vases and various containers, salt, spices, mirror, candles, incense, dimensions variable  
© Adagp, Paris, 2025  
Courtesy of the artist



Jutta Koether, *Analogue Drive*, 2025  
Ink, colored pen, ballpoint pen on tracing paper, 23 x 30.2 cm  
© Jutta Koether. Courtesy Galerie Buchholz



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



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



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





Ariana Papademetropoulos, *Mansions of the Moon*, 2025  
Oil on canvas, 239 x 188 cm  
© Ariana Papademetropoulos  
Photo: © Lee Thompson



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



Anri Sala, *Crocefissione con San Domenico Inversa (Fragments 1 et 2)*, 2025  
Fresco painting, plaster on aerolam, Cipollino verde marble, 65.6 x 46 x 4.5 cm  
Photo: © Francesco Squeglia  
© Adagp, Paris, 2025



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



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





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



Pol Taburet, *A Silly Thought*, 2025  
Bronze, 60 x 30 x 40 cm  
© Pol Taburet  
© Adagp, Paris, 2025



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



Claire Tabouret, *Le Voeu à l'Amour*, 2025  
Acrylic on fabric, 260 x 399 cm (3 panels of 260 x 133 cm each)  
© Claire Tabouret



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






## CENTRE POMPIDOU-METZ

1, parvis des Droits-de-l'Homme - 57000 Metz

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

 Centre Pompidou-Metz

 Pompidoumetz

## Opening Hours

Every day except Tuesdays and May 1st

01.11 > 31.03

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

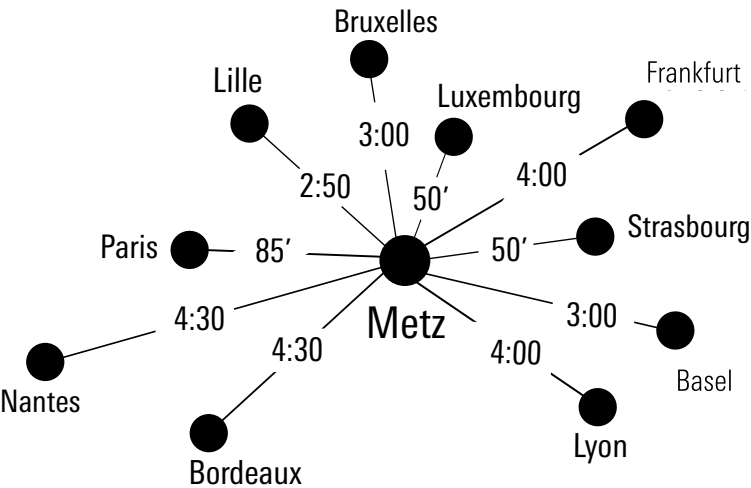
01.04 > 31.10

MON. | WED. | THU. : 10:00 – 18:00

FRI. | SAT. | SUN. : 10:00 – 19:00

## HOW TO GET HERE?

Shortest routes via the rail network





## PRESS CONTACT

### CENTRE POMPIDOU-METZ

Regional Press  
**Communication, Sponsorship,  
and Public Relations Department**  
[presse@centrepompidou-metz.fr](mailto:presse@centrepompidou-metz.fr)

### CLAUDINE COLIN COMMUNICATION, A FINN PARTNERS COMPANY

National and International Press  
**Laurence Belon**  
Phone: +33 (0)1 42 72 60 01  
Mobile: +33 (0)7 61 95 78 69  
[laurence.belon@finnpartners.com](mailto:laurence.belon@finnpartners.com)

