

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



**PRESS RELEASE**  
**April 14, 2025**

**PRESS CONTACTS**

Centre Pompidou-Metz  
Communications, Partnerships  
and Public Relations department  
email: [presse@centrepompidou-metz.fr](mailto:presse@centrepompidou-metz.fr)

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

**PRACTICAL INFORMATION**

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

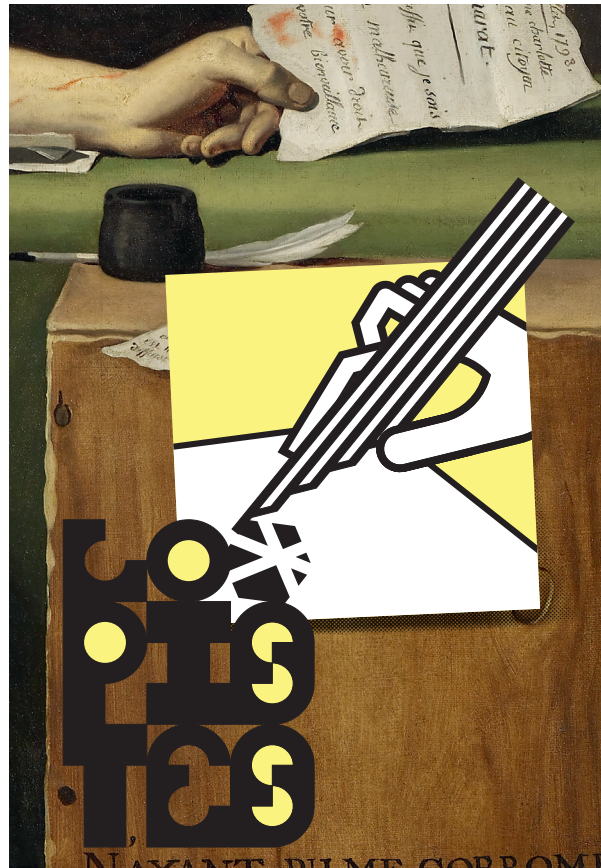
+33 (0)3 87 15 39 39  
[contact@centrepompidou-metz.fr](mailto:contact@centrepompidou-metz.fr)  
[www.centrepompidou-metz.fr](http://www.centrepompidou-metz.fr)

 Centre Pompidou-Metz  
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**OPENING HOURS**  
Every day except Tuesday and May 1st

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

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



**COPYISTS**

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

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

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

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

All eras, from antiquity to the 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.

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

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

## LIST OF ARTISTS

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

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

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

*With the special participation  
of Gérard Manset*





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



Nina Childress, *Pascale after Vernet*, 2025  
Oil on canvas, 113 x 82 cm  
Courtesy of the artist, Art : Concept gallery, Paris and Nathalie Karg gallery, New York  
© Adapg, Paris, 2025  
Photo: © Romain Darnaud



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



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

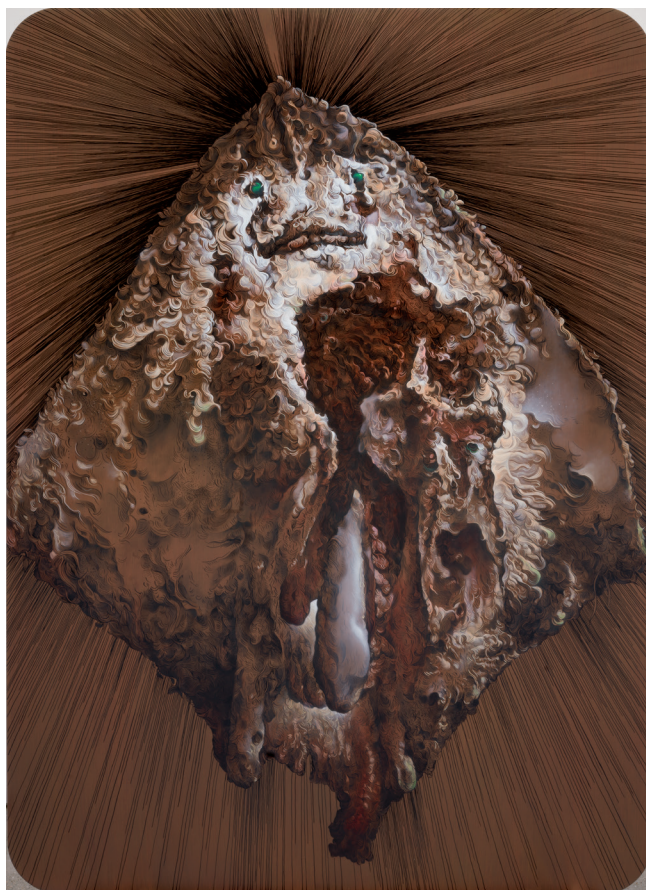


Elles disent qu'elles ont appris à compter sur leurs propres forces. Elles disent qu'elles savent ce qu'ensemble elles signifient. Elles disent, que celles qui revendiquent un langage nouveau apprennent d'abord la violence. Elles disent, que celles qui veulent transformer le monde s'emparent avant tout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

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



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



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



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





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



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

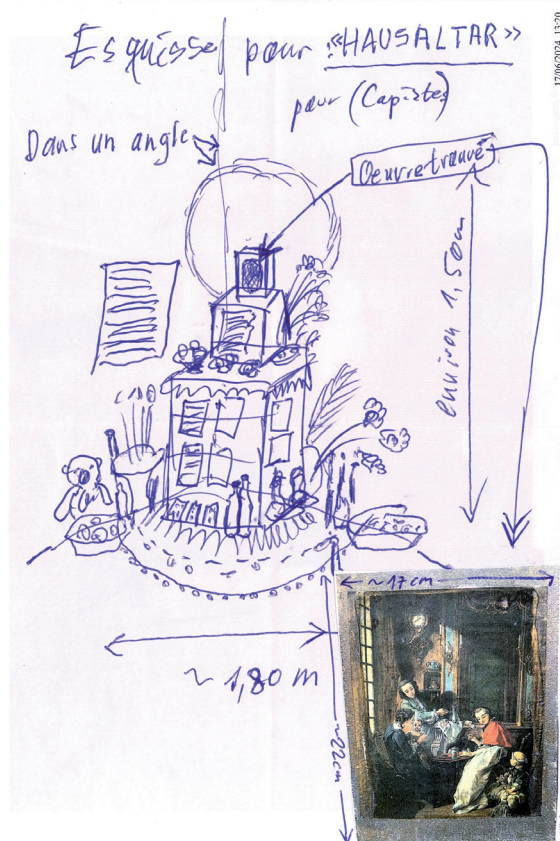


Djamel Tatah, *Sans titre*, 2025  
Oil and wax on canvas, 200 x 220 x 5 cm  
© Adagp, Paris, 2025 / Studio Djmael Tatah  
Photo: © Franck Couvreur



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

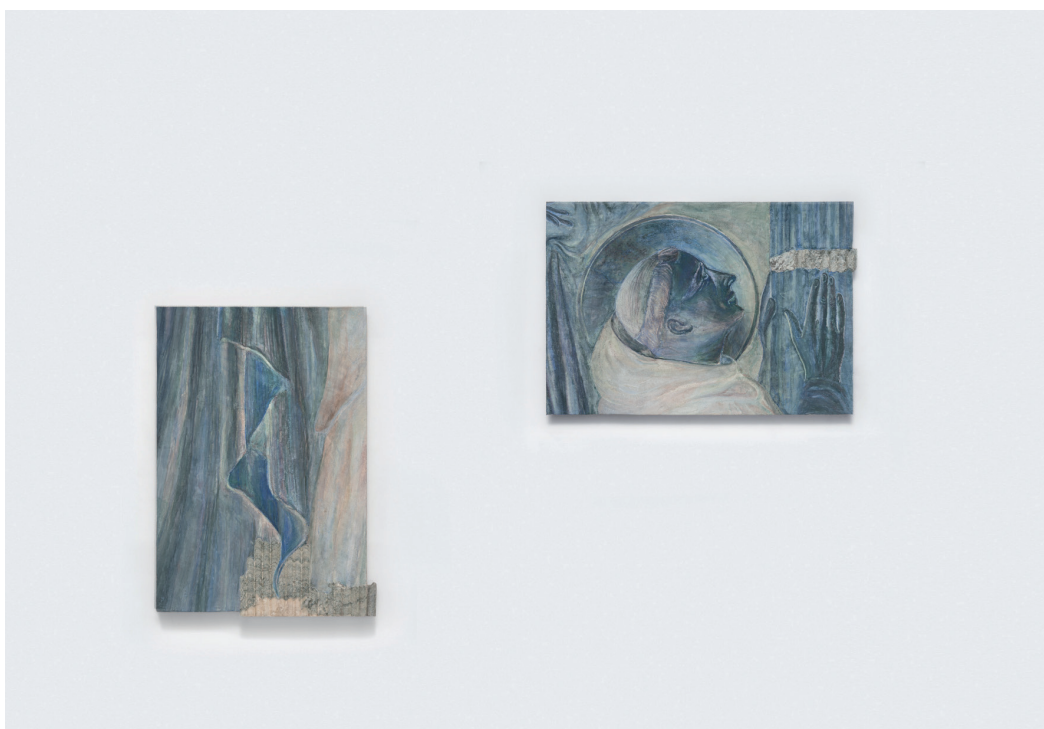




Thomas Hirschhorn, *Esquisse préparatoire pour « HAUSALTAR »*, 2025  
 Print, wood, furniture, flowers, fruit, knick-knacks, cuddly toys, various vases and containers, salt, spices, mirror, candles, incense, dimensions variable  
 © Adagp, Paris, 2025  
 Courtesy de l'artiste



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



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





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



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

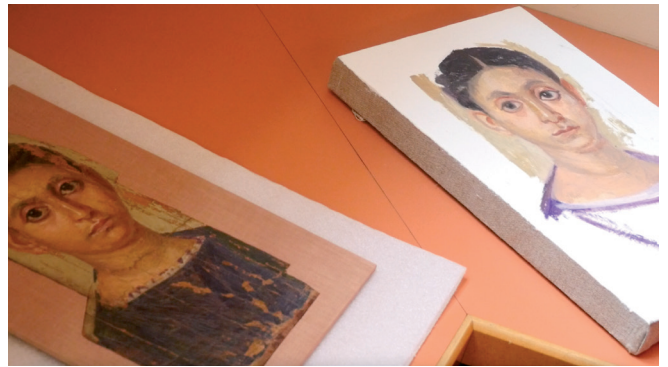


Madeleine Roger-Lacan, *Étude pour Crépuscule du désir*, 2025  
Oil on canvas, 84 x 84 cm  
© Adagg, Paris, 2025





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



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



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



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