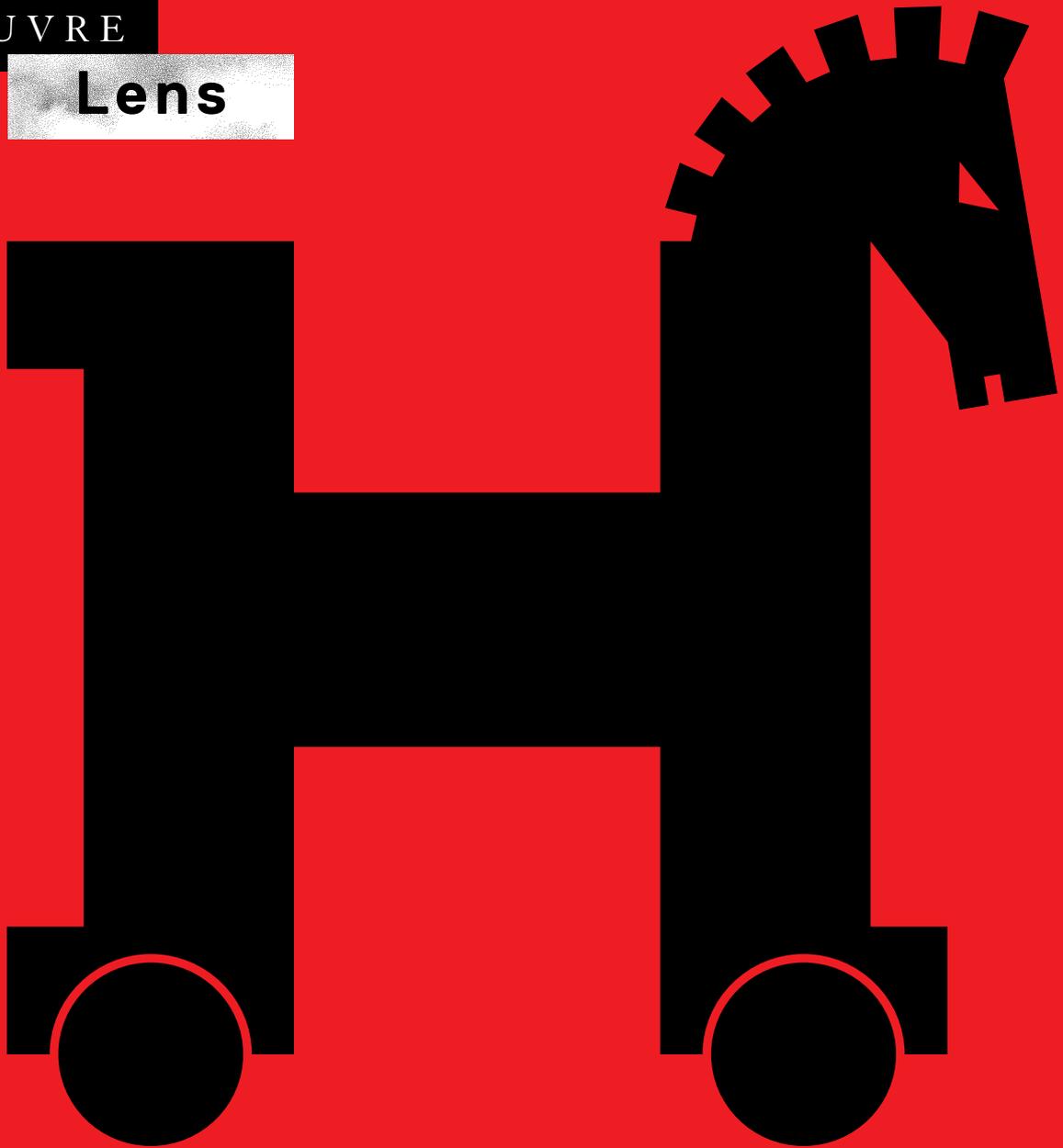


LOUVRE

Lens



HOMER

EXHIBITION
27 MARCH - 22 JULY 2019

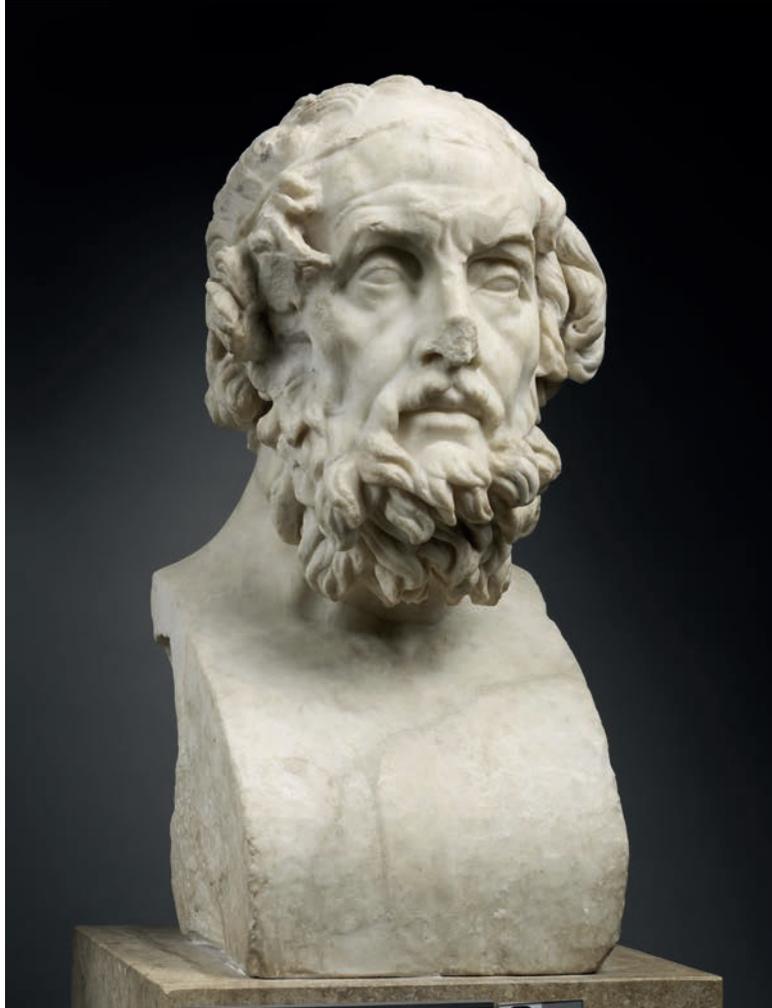
PRESS KIT

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PRESS RELEASE



Portrait of the Blind Homer, 2^e siècle après J.-C., d'après un original grec créé vers 150 avant J.-C., Paris, musée du Louvre © Musée du Louvre, dist. RMN-GP / T. Ollivier

The Musée du Louvre-Lens is organising one of the most ambitious exhibitions ever devoted to Homer, the “prince of poets”, author of two celebrated epics, the *Iliad* and the *Odyssey*, that have been an integral part of Western societies since antiquity. It will explore the origins of Homer’s fascinating influence on Western artists and culture down the centuries, and shed light on its many mysteries.

Achilles, Hector, Ulysses: these names continue to resonate in people’s minds today. From antiquity to the Renaissance, artists borrowed from Homer’s stories a multitude of fundamental subjects that have shaped the history of art. What is the reason for this uninterrupted success?

This exhibition of international scope sets out to explore how artists drew on Homer and the heroes of the *Iliad* and the *Odyssey*. It also provides an opportunity to examine numerous questions: Did Homer exist? Was he the sole author of these monumental works? Where and when did he live?

“Homeromania” has led the **Homeric poems** to be used **repeatedly as sources of inspiration**. The exhibition will explore the various aspects of this phenomenon and analyse its diverse manifestations in language, literature, the sciences, the arts, morality and life.

Through almost 250 works, dating from antiquity to the present day, the exhibition offers an unprecedented immersion in the riches of the Homeric world. It presents a selection of works as dense and varied as Homer’s influence, ranging from **paintings and objects from ancient Greece, sculptures and casts, and tapestries to paintings by Rubens, Antoine Watteau, Gustave Moreau, André Derain, Marc Chagall and Cy Twombly.**

An exploration of the world of Homer

After a prelude devoted to the gods of Olympus, visitors begin their visit by discovering the “prince of poets” and above all the mysteries that surround him. They then begin their visit in the company of the principal heroes of the *Iliad* and the *Odyssey*: archaeological objects and modern works evoke the way in which these seminal sagas, reconsidered, reinterpreted and updated so many times, have been captured in images over time.

The exhibition includes a detour by way of other poems from the Epic Cycle that were lost over the course of time and which contained narratives recounting the most famous scenes of the Trojan War, including the Trojan horse, the death of Achilles and the abduction of Helen. These episodes reveal the full extent of the ancient epic literature and the miraculous nature of the conservation of Homer’s work.

The adventure ends with an exploration of the phenomena of “Homeromania” that has marked the science of archaeology and inspired works and behaviour, based on the extensive imitation of Homer that even extended to everyday life.

The muse Polyhymnia (Rome (origine))
© RMN-GP (musée du Louvre) / H. Lewandowski



Curators: Alain Jaubert, writer and filmmaker, Alexandre Farnoux, director of the *École Française d’Athènes*, Vincent Pomarède, assistant general administrator of the Louvre, Luc Piralla, assistant director of the Musée du Louvre-Lens, assisted by Alexandre Estaquet-Legrand.

Exhibition produced with the exceptional support of The Bibliothèque nationale de France

Scenography: Martin Michel • **Graphic design:** Costanza Matteucci • **Lighting:** Grégory Mortelette

With the exceptional support of Crédit Mutuel Nord Europe Foundation



Exhibition entrance: visitors are greeted by an assemblage of the gods of Olympus © Martin Michel

TOUR OF THE EXHIBITION



Cy Twombly - *Achilles Mourning the Death of Patroclus*, 1962, matériaux : huile sur toile, mine de plomb, H. 259 cm ; L. 302 cm. © Cy Twombly Foundation.
Photo © Centre Pompidou, MNAM-CCI, Dist. RMN-GP / P. Migeat

WHO WAS HOMER?

The entrance to the exhibition sets the tone: **the assembled gods of Olympus and the Muse** greet visitors and create a dialogue with two contemporary works inspired by the “prince of poets”, including the painting by **Cy Twombly (left)**.

The beginning of the exhibition has a specific objective, namely to free visitors from any certainties they may have developed about Homer and to enable them to see the richness of everything they did not know. Portraits of the poet, dating from antiquity to the present day, testify by their number and variety to the questions – never resolved – surrounding his life, and reflect the **endlessly renewed desire to establish his features**. Blind, bearded, wandering or seated, holding a staff or scroll in his hand, Homer has inspired artists from all periods to create very different portraits. Several biographies were written about him in antiquity and a vast amount of research has been done since the Renaissance. But the question of his existence remains unresolved.

FROM RECITED STORY, TO WRITTEN STORY

The *Iliad* and the *Odyssey* were initially oral works. The practice of making copies and of recitation meant that it was a while before the poems were given a definitive form. Scholars at the library in Alexandria established a scholarly edition of the two texts that distinguished the Homeric verses from subsequent additions, without however eliminating them. Indeed, there was a saying on this subject: it is easier to steal Zeus’s thunderbolt or Hercules’s club than a single line from Homer’s works. The same scholars divided the text into books. The exhibition also looks at the work of **Milman Parry** who, in the 1930s, reasserted the importance of the oral transmission of epic poems by investigating storytellers in the Balkans capable of reciting from memory poems with several thousand verses.

The exhibition will confront visitors with another aspect of Homer’s work that archaeology has clearly revealed today: **the anachronistic character of the heroes’ world**. For a long time it was thought that the world celebrated by Homer in the *Iliad* and the *Odyssey* was a historical, datable one that was reflected in the poet’s verse. But close analysis of the heroes’ material world has revealed its heterogeneous nature, which is reflected in archaeological anachronisms. A display case contains a series of objects dating from the 16th century BC to the 8th century BC and which correspond to references made in the poems. They cannot have been archaeologically contemporary. The anachronisms in the poems are revealed by the sedimentation of elements from several periods linked to the poetic material’s oral transmission, which was endlessly adapted.



Standing muse holding a scroll ; Myrina (site) signé Athénodoros © Photo RMN - H.Lewandowski

THE *ILIAD*, A YEAR IN THE MIDST OF THE TROJAN WAR

“Wrath—sing goddess, of the ruinous wrath of Peleus’ son Achilles, that inflicted woes without number upon the Achaeans, hurled forth to Hades many strong souls of warriors . . .”

The *Illiad*, consisting of sixteen thousand verses divided among twenty-four books, concerns just one year of the Trojan War, which lasted ten years. **The story is focused entirely on the anger of Achilles, the most illustrious of Greek warriors.** A veritable chronicle of war, dotted with numerous details and interspersed with scenes of debate, the *Illiad* has been a constant source of inspiration for artists from antiquity to the present day. Although the text abounds in precise descriptions, this has not prevented artists from giving free rein to their creative imaginations by interpreting the Homeric account according to their own personalities and sensibilities.



The Quarrel of Achilles and Agamemnon, GAULLI Giovan Battista known as il Baciccio, oil on canvas, H. 172.2 cm; W. 247.3 cm; Depth 10 cm (dimensions with frame). MUDO – Beauvais © RMN-Grand Palais / Thierry Ollivier

The first chapter is an invitation to discover the **complex and exemplary humanity of these heroes**. No matter how extraordinary they are, they nevertheless remain human beings, driven by strong feelings that bring them closer to us. The poem’s verses accurately describe emotions as diverse as Andromaque’s faithful love for Hector, Helen’s melancholy on the walls of Troy (painted by **Gustave Moreau** in the 19th century), Achilles’s anger towards Agamemnon (represented by **Il Baciccio** in the 17th century), and Priam begging for his son’s body. **The works brought together illustrate the way artists, inspired by these passions, have attempted to depict these heroic characters with very human feelings.**

War, a central theme of the *Iliad*, has constantly stimulated imaginations down the centuries. The warriors’ equipment is very present in Homer’s text. The poet describes with great precision the characters’ arms – the breastplates, the helmets with their crests, the swords – how they were made and even how they were used: the sound of the weapons striking metal, the wounds made, etc. Episodes with duels have provided artists with opportunities for virtuosic depictions of various pieces of armour, notably the famous shield of Achilles, the central figure in **Peter Paul Rubens’ painting, *Achilles Slaying Hector***. The representation of this arm evolved according to period and artist; it was often adapted to take a contemporary form.



Achilles Slaying Hector, Rubens Peter Paul, 1630, oil on panel. Musée des Beaux-Arts - Pau. © RMN-Grand Palais / Thierry Ollivier



Homer does not avoid death, a direct consequence of war – on the contrary. In the epic poem, the poet recounts the death of almost two hundred warriors, Greek and Trojan. Present on Greek ceramics from the 6th century BC, the death of Sarpedon was represented from one period to the next with the same visual references, as illustrated by **Henri Lévy's** painting in the 19th century: the body of the Trojan hero is carried by Hypnos and Thanatos, winged genii personifying Sleep and Death. One of the other representations prevalent in the history of art is Achilles' degrading treatment of Hector's body, which is dragged behind his chariot around the tomb of Patroclus.

Sarpedon, LEVY Henri, 1874, oil on canvas, H. 306 cm; W. 234,5 cm. Musée d'Orsay
© RMN-Grand Palais (musée d'Orsay) / Hervé Lewandowski

THE ODYSSEY, A RETURN TO ITHACA FILLED WITH HAZARDS

"Tell me, Muse, the story of that resourceful man who was driven to wander far and wide after he had sacked the holy citadel of Troy. He saw the cities of many people and he learnt their ways. He suffered great anguish on the high seas in his struggles to preserve his life and bring his comrades home."

After allowing the Greeks to pillage the city of Troy, Ulysses sets off to return home, to the island of Ithaca, where his wife, Penelope, and their son, Telemachus, are waiting for him. **The Odyssey recounts this voyage, which is dotted with encounters and trials and that would last for ten years.** The regions the hero passes through are populated with monsters, wonders and traps: the god Poseidon unleashes his anger on Ulysses, who dared to blind his son, the Cyclops; the seafaring hero crosses paths with Circe, the nymph Calypso, terrible sirens and the monsters Charybdis and Scylla. After returning home, he must once again demonstrate that ingenious intelligence that the Greeks call metis, in order to overcome the plot concocted by Penelope's suitors in his absence.

Ulysses' encounters with the monstrous creatures provided an inexhaustible wealth of subjects that artists have drawn on endlessly. In Greece, the sirens and the Cyclops were the episodes most represented by black-figure and red-figure vase painters. Nevertheless, from the outset the question arose of how to put into images these figures, which Homer never describes very precisely. The poet says only one thing about the Cyclops: he only has one eye. But where is it exactly? Does he possess another that he cannot see with? These are questions that artists, have sought from one period to the next to resolve. The sirens with their "sweet song", about whom we know only that they took the form, have variously been given the form of birds, women-fish, and women playing the lyre. Down the centuries there have been different interpretations, from the **Greek paintings of the 6th century BC to the present day**, as reflected in the lithographs of **Marc Chagall**.



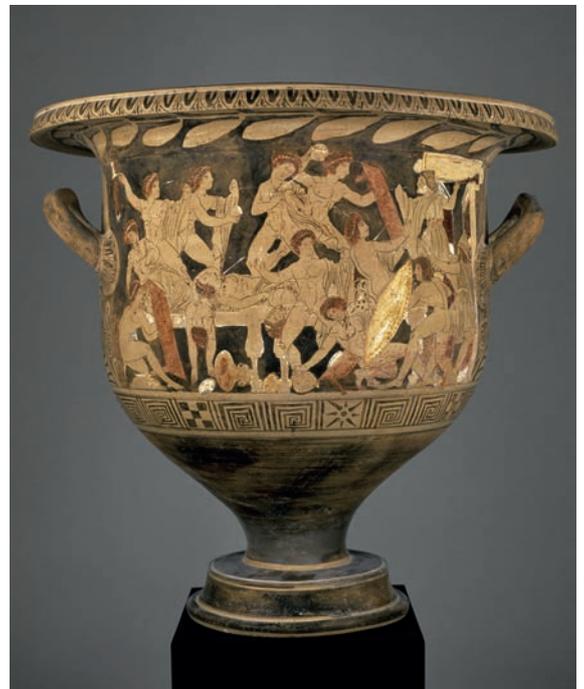
Ulysses and the Sirens, Marc Chagall, 1974-75, lithograph. A 20; Nice, Musée Chagall
© musées nationaux du XX^e siècle des Alpes-Maritimes/ Photo Patrick Gérin 2006
© 2019 ADAGP, Paris



While the *Iliad* is essentially a poem about men, the *Odyssey* assigns a much bigger role to **female figures**. They punctuate Ulysses' voyage and, like monsters, confront the hero with a series of formidable trials: the nymph Calypso who attempts to seduce him and keeps him for seven years on her island, the sorceress Circe who tries to bewitch him with her potions, and the young Nausicaa, princess of the kingdom of the Phaeacians, whose hand is promised to him in marriage. The evil female figure, embodied by Circe, was very popular in Western European painting in the 19th century, as testified by the image created of her by **John William Waterhouse**. Just as cunning as her husband, Penelope appears as Ulysses' female double: having promised her suitors that she would give them her answer the day she finishes weaving her step-father's winding sheet, at night she unpicks the work that she has done during the day. Artists often represent her weaving, or waiting in a melancholic pose, as in the statue by **Antoine Bourdelle**.

Circe Offering the Cup to Ulysses, John William Waterhouse, huile sur toile, 1891, H. 148 cm ; L. 92 cm. Royaume-Uni, Gallery Oldham © Bridgeman Images

Above and beyond the adventures of Ulysses, the poem's central theme remains the hero's return to Ithaca. While this theme has a symbolic dimension, that of a person discovering wisdom, it is also where Ulysses experiences his final adventures, the final stage of a voyage in which his exploits reach a culmination. Being recognised by his family was the first stage described by Homer, an event that was widely depicted by artists from the post-Renaissance period. Ulysses then has to succeed in the trial of the bow, by shooting one of his arrows through the twelve axe heads in response to the challenge laid down by Penelope, who promised her hand to the winner. This episode is one of the most difficult for artists seeking to illustrate it, as Homer gave no precise description of how the challenge took place. Finally, those who were seeking to take the hero's place suffered his vengeance: the massacre of the suitors has been illustrated down the centuries, from the period of the red-figure painters (left) to the 19th and 20th centuries, as demonstrated by the work by Gustave Moreau (*Les Prétendants*).



Peintre D'Ixion (attribué à), Red-figure bell krater: Ulysses and Telemachus killing Penelope's suitors (Vers 330 av J.-C.)
© RMN-GP (musée du Louvre) / H. Lewandowski



THE POEMS OF THE EPIC CYCLE: THE STORY OF THE TROJAN WAR

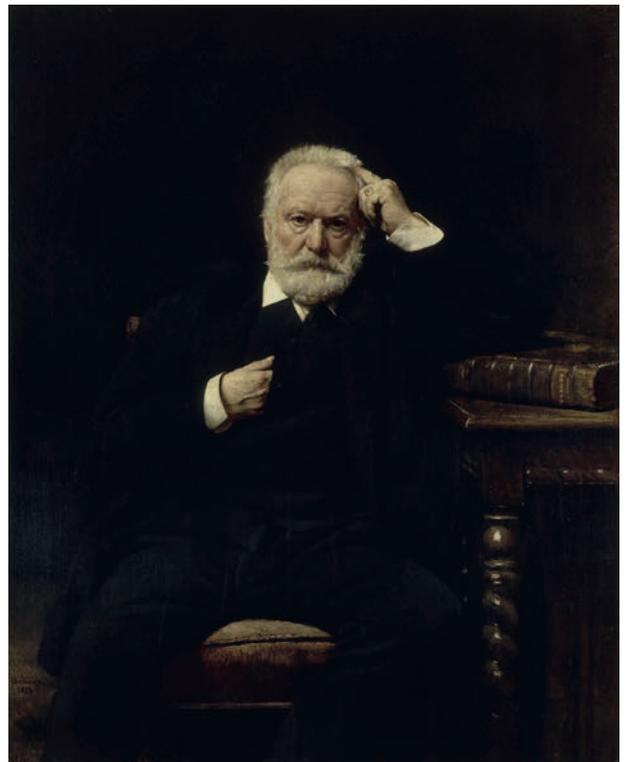
Helen's abduction, the Trojan horse, the judgement of Paris, the death of Achilles: we sometimes associate these famous episodes from the Trojan War with Homer's stories, but in reality some are not recounted in the *Iliad* and the *Odyssey*, or are merely alluded to. They belonged to other poems that were lost over the course of time and which form, together with Homer's two poems, what is known as the **Epic Cycle**. They recount the entire conflict between the Greeks and the Trojans. They reveal the full extent of this body of epic literature from antiquity and serve as a reminder of how miraculous it is that Homer's works have been conserved. The best-known scenes include *The Judgement of Paris*, illustrated in the work by **Antoine Watteau (left)**. Paris is the young Trojan shepherd who, by giving the apple to the most beautiful goddess, and choosing Aphrodite, provoked the ire of Hera, Zeus' wife, who swore to exact revenge by making the Trojans suffer, leading to the destruction of their city. This grim outcome is achieved by means of the trap of the Trojan horse.

The Judgment of Paris, Watteau Antoine, 18^e siècle, H. 47 cm ; L. 31 cm.
© RMN-GP (musée du Louvre) / F. Raux

“HOMEROMANIA”: A PASSION FOR HOMER

Homer and his work have exerted an unprecedented attraction since antiquity. The ancients invented the concepts of “Homerophile” and “Homeromaniac” to refer to readers keen to know the poet and imitate his heroes. From Alexander the Great to Victor Hugo, numerous artists, writers, politicians, conquerors and simple citizens have drawn from the poet's works examples of how to live, how to behave and how to die. Homer was also the poet of art, and of objects and their making, as the philosopher Montaigne emphasised.

Homeric language abounds in words and expressions that realistically describe objects from various fields such as weaponry, furniture, cuisine, boatbuilding and clothing. Epic poems have inspired artists and artisans from all periods to produce objects that copy or illustrate their heroes' world, such as the Cup of Nestor and Achilles' shield. Numerous subjects were adopted for interior decoration, enabling a wealthy, literate clientele to “Homerise” their environment. As early as Antiquity, certain objects, such as bowls, were decorated with relief scenes directly inspired by Homer's poems. In the 18th and 19th centuries, these scenes appeared on watches, clocks, chests, wallpaper and tapestries.



Portrait of Victor Hugo, Bonnat Léon, 1879, huile sur toile, H. 137 cm ; L. 109 cm ; P. 8,5 cm (Dimensions avec cadre). Musée National des Châteaux de Versailles et de Trianon © RMN-GP (Château de Versailles) / G.Blot

Victor Hugo leaning on a book from Homer.

Armed with these precise material descriptions, some archaeologists also believed they had found “relics” from the world of Homer during excavations in Greece and Asia Minor. Such cases emphasise how Homer’s material world has stimulated an exceptionally fertile urge to imitate.



In the late 19th century, **Heinrich Schliemann** took up archaeology in order to find physical traces of the Trojan War. He began to excavate the mound of Hisarlik, where he discovered a site that was thought to be the location of Troy. However, the city that he explored dated from the last centuries of the 3rd millennium BC, in other words, almost a thousand years before the conventional date of the Trojan War. Following on from these first archaeological excavations, the Hellenist **Victor Bérard** developed a method for retracing Ulysses’ journey. He based his work on several sources: the *Odyssey*, old sea charts and ancient and modern place names. The photographer **Frédéric Boissonnas** accompanied him on his expedition to immortalise the landscapes of this Odyssean geography. These photographs will be published in the book *Dans le sillage d’Ulysse, album odysseén*. The exercise was an attempt to give Homer’s descriptions a topographic reality – that of the Mediterranean coastline.

Frédéric Boissonnas, *De Marseille à Gibraltar, en mer*, 1912, photographie argentique
© Bibliothèque de Genève

HOMERIC LAUGHTER

The exhibition also highlights other creative genres, from cinema and music to the comic book and caricature, that have been influenced by Homer’s world. The expression “Homeric laughter” is often used to describe loud, spontaneous laughter. The expression comes from Book I of the *Iliad*, which contains a description of the loud, transcendent laughter of the gods mocking Hephaistos. Pastiche of the *Iliad* and the *Odyssey*, which already formed a fully fledged literary genre in Greece and Rome in antiquity, show how authors and readers have always wanted to laugh with Homer. The person who, in the 19th century, most successively subverted Homer and his heroes in powerful, malicious caricatures was **Honoré Daumier**, represented in the exhibition by a hilarious series of comic drawings. Published in *Le Charivari*, a famous satirical periodical of the time, they had a strong political dimension: while mocking the academic reference to antiquity, Daumier was also attacking established power and privilege.

Honoré Daumier, *Menelaus Triumphant* (plate no. 1 of *Histoire ancienne*), 1842 © BnF



This Homeromania became stronger in the 20th and 21st centuries. In particular, **cinema reinvented the epic** by rewriting episodes from the Trojan War and the adventures of Ulysses: *Ulysses* (1954) by Mario Camerini with Kirk Douglas; *Troy* (2004) by Wolfgang Petersen with Brad Pitt; and *O Brother, Where Art Thou?* (2000) by the Coen brothers, which drew on Homer to create an irreverent examination of modern life. The musicality of the poetry in the *Iliad* and the *Odyssey* has inspired some of the greatest composers, including Claude Debussy (the *Sirènes*) and Monteverdi (*Il ritorno d’Ulisse in patria*). Dotted around the exhibition spaces are audio extracts, punctuating the visitor’s journey. Lulled by the waves of the “wine-dark sea”, photographed by Frédéric Boissonnas, everyone will make a gentle exit from the world of Homer, invited if they so wish to continue the journey elsewhere . . .

FOCUS ON SOME WORKS



The muse Polyhymnia

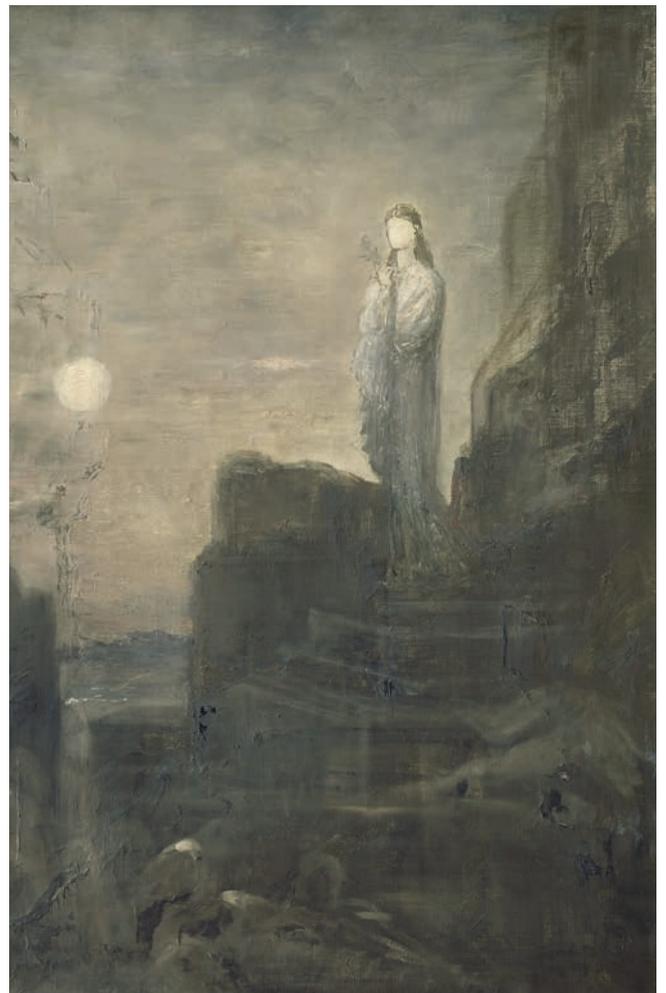
Like her eight sisters, Polyhymnia is a goddess who has inspired artists. She is the muse of rhetoric and her name means "she of many hymns". The ancients endowed her with the faculty of inspiring poets. Her melancholic pose suggests both listening and seeking inspiration. The poet mentions her at the beginning of the poem.

1^{er} – 2^e siècle après J.-C., d'après un original grec du 3^e siècle avant J.-C., marbre
Paris, Musée du Louvre, département des Antiquités grecques, étrusques et romaines
© RMN-GP (musée du Louvre) / H. Lewandowski

Gustave Moreau : *Helen on the Walls of Troy*

Gustave Moreau was fascinated by the figure of Helen and depicted her several times during his career. The daughter of Zeus, Helen is admired for her beauty and coveted by all of the Greek kings, from whom she chooses Menelaus. The work's title refers to the episode in the *Iliad* in which Priam tells them that she is not the cause of the war because it was the gods who decided on the city's misfortunes. Despite the ambiguity of this character, the pose of this woman, who is both Greek and Trojan, creates an impression of nobility and melancholy.

1826, huile sur toile, H. 100 cm ; L. 61 cm. Paris, Musée Gustave Moreau
© RMN-GP / R.-G. Ojéda





Macron :

Red-figure cup: Achilles and the body of Hector (interior); the sacrifice of Polyxena, Trojan princess (exterior)

After killing Hector in single combat, Achilles refuses to give his body to the Trojans, thereby preventing them from performing funeral rites. On this cup, the outraging of the prince's body is clear: he lies naked on the ground, hands joined, his dead eyes depicted without pupils. Victorious, Achilles dominates him, reclining opposite a banquet table covered with food. His shield, decorated with the head of Medusa, known as a *gorgoneion*, hangs behind him. In his right hand he holds a knife pointed aggressively over Hector's head.

Vers 490-480 avant J.-C., argile, Paris, Musée du Louvre, département des Antiquités grecques, étrusques et romaines
© RMN-GP (musée du Louvre) / H. Lewandowski

Henri-Léopold Lévy :

Sarpedon

Sarpedon, son of Zeus, is an ally of the Trojans. His death, at the hands of Patroclus, is recounted in book 16 of the *Iliad*. Zeus hesitates about saving his life, but finally lets his son die. The king of the gods then orders the twins Thanatos (Death) and Hypnos (Sleep) to take Sarpedon's body home so that he can be given the funeral rites he deserves. The painter was criticised for showing Zeus receiving his son's body like a compassionate Christ, an image that did not correspond to the ancient Greeks' view of the formidable Zeus.

1874, huile sur toile, H. 306 cm ; L. 234,5 cm. Paris, Musée d'Orsay
© RMN-GP (musée d'Orsay) / H. Lewandowski





Manufacture des Gobelins, after Raphaël:

The Judgment of Paris

The Judgment of Paris is recounted in the *Cypria*. The episode precedes those of the *Iliad*: on Mount Ida, Zeus asks Paris, seated on the left, to name the most beautiful of goddesses. He gives the golden apple to Aphrodite, because she promises him the love of the most beautiful woman in the world, Helen. Disappointed, Hera threatens Paris with a gesture of the hand, while Athena, seen from behind, is putting her clothes back on. Hermes is pointing to the sky: a victory crown Aphrodite with a laurel wreath. In his chariot, the Sun is preceded by Castor and Pollux. On the right, a wind carries Zeus accompanied by his court. This tapestry was inspired by a lost work by the painter Raphael.

1691-1703, tapisserie, H. 450 cm ; L. 640 cm. Paris, Mobilier National © Collection Mobilier National / I. Bideau



The Trojan priest Laocoön and his sons attacked by snakes

The priest Laocoön and his two sons were attacked and dismembered by two snakes of divine origin. He was subjected to this punishment because he warned the Trojans against the wooden horse left by the Greeks. The episode of the Trojan horse is not described in *The Odyssey*. It was the Roman author Virgil who gave a precise account, in the *Aeneid*, of the horrible death of Laocoön and his sons. The Laocoön group, originally sculpted in marble, was discovered in 1606 in Rome. It was incomplete at the time. In 1905, the folded right arm was found and added to the marble, which is conserved at the Vatican.

1506, d'après un original daté du I^{er}-II^e siècle avant J.-C., plâtre, Paris, musée du Louvre, département des Antiquités grecques, étrusques et romaines – Gypsothèque © Musée du Louvre-Lens, dist. RMN-GP / H. Lewandowski et G. Blot

Révérènde Fabrique de Saint-Pierre (Rome), after Michaël Köck: *Pedestal table known as the Shield of Achilles*

It took Homer 155 verses to describe how the fabulous shield forged by the god Hephaistos was made in order to enable Achilles to return to battle. The decoration consists of complex scenes at times of war and peace, reproducing the entire cosmos. It took six years to make the table and create the 10,000 tones in the palette that was used by the mosaicists at the Vatican workshops. Pope Leo XII gave it to the king of France in 1826 as thanks for ensuring the protection of the papal flotilla on the coast of North Africa.

1819, bronze, micro-mosaïque, Musée National des Châteaux de Versailles et de Trianon – Versailles © Château de Versailles, Dist. RMN-GP / C. Fouin



LIST OF LENDERS

UNITED STATES

New York, The Metropolitan Museum of Art

FRANCE

Amiens, collection des Musées d'Amiens

Angers, musée des Beaux-Arts

Arras, musée des Beaux-Arts

Beauvais, MUDO – Musée de l'Oise

Besançon, musée des Beaux-Arts

Dijon, musée des Beaux-Arts

Écouen, musée national de la Renaissance

Fontainebleau, musée national du château de Fontainebleau

Laon, musée d'Art et d'Archéologie

Lille, Palais des Beaux-Arts

Lyon, musée des Moulages, université Lyon II

Marseille, collection Franck Pourcel

Nancy, bibliothèque universitaire de Lorraine

Nice, collection de l'Association des Amis du musée national Marc Chagall

Paris, Anne et Patrick Poirier, courtesy Galerie Mitterrand

Paris, Bibliothèque nationale de France

Paris, Centre Pompidou – Musée national d'art moderne – Centre de création industrielle

Paris, collection du Mobilier national

Paris, courtesy Semiose

Paris, École nationale supérieure des beaux-arts

Paris, Institut de papyrologie de la Sorbonne

Paris, musée des Arts décoratifs

Paris, musée d'Orsay

Paris, musée du Louvre, département des Antiquités grecques, étrusques et romaines

Paris, musée du Louvre, département des Antiquités grecques, étrusques et romaines – Gypsothèque

Paris, musée du Louvre, département des Antiquités orientales

Paris, musée du Louvre, département des Arts graphiques

Paris, musée du Louvre, département des Objets d'art

Paris, musée du Louvre, département des Peintures

Paris, musée du Louvre, département des Sculptures

Paris, musée Gustave Moreau

Pau, musée des Beaux-Arts

Saint-Germain-en-Laye, musée d'Archéologie nationale

Saint-Lô, musée des Beaux-Arts

Saint-Omer, musée de l'hôtel Sandelin

Saint-Rémy-de-Provence, Site archéologique de Glanum, Centre des monuments nationaux

Soissons, musée Saint-Léger

Tours, collection particulière

Tours, musée des Beaux-Arts

Valenciennes, musée des Beaux-Arts

Versailles, musée national des châteaux de Versailles et de Trianon

GREECE

Athènes, musée national archéologique

Rethymnon, musée de l'antique Éleutherne

ITALY

Florence, collection Manon Recordon

UNITED KINGDOM

Liverpool, Walker Art Gallery

Oldham, Oldham Gallery

SWITZERLAND

Bâle, Antikenmuseum Basel und Sammlung Ludwig

Genève, bibliothèque

Genève, musée d'Art et d'Histoire

PRACTICAL INFORMATION

Exhibition from 27 March to 22 July 2019
Open daily 10am to 6pm, except Tuesday

Free for under 18s
18–25 years: €5 / full price: €10

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99 rue Paul Bert, 62300 Lens
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Find the museum **#LouvreLens** and the exhibition **#expoHomere** on social media



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