

# olivier debré

→ *la peinture en scène*  
*(stage painting)*

## olivier debré and stage curtains

Inaugurated in 1987, the stage curtain for the Comédie-Française - the first of four created by Olivier Debré - was removed in 2020 to allow work to be carried out on the theatre rigging system. The Cnap (National Centre for the Plastic Arts), which owns it, welcomed the opportunity to have the curtain restored after more than thirty years of use.

The restoration, carried out by the Atelier Marc Philippe near Tours, began in May 2023 and lasted three months. The piece of work was finally able to return to its original setting and audience in September 2023.

This special event was an opportunity for the CCCOD to take a close look at this commission and delve into the related archives. The research

was also extended to the three other stage curtains designed by Debré, making it possible to identify a significant number of preparatory sketches and to note their rich visual impact. This exhibition came about quite naturally from a research process aimed at documenting the diversity of artworks created for four large-scale commissions.

For the first time with 'La Peinture en scène' ('Stage Painting'), Debré's works are presented not in the white gallery, as the public of the art centre is accustomed to, but in the black gallery, a space that evokes more directly the theatrical atmosphere inherent to the stage curtain.

The exhibition is divided into four

# black gallery

04.04.2025 — 02.11.2025

courator of the exhibition : Marine Rochard

sections, logically embodying the four curtains:

- the Comédie-Française Theatre, Paris (France, 1987),
- the Hong Kong Opera House (China, 1989),
- the Abbesses Theatre, Paris (France, 1996)
- the Shanghai Opera House (China, 1998).

The exhibition highlights the specific features of each of these commissions, as well as the differences between them. Of the sixty preparatory works exhibited at the CCCOD - ten of which have been restored by the Atelier Marc Philippe - half relate to the Comédie- Française, for which the artist produced a total of around one hundred sketches (compared with around twenty for Shanghai, for example). The exhibition also

brings out the identity of each of the curtains, expressed by the artist through a wide variety of colour schemes.

‘La Peinture en scène’ (‘Stage Painting’) is an opportunity to discover a new facet of Olivier Debré’s work, which depends less on sensations and landscapes than on in-depth plastic and conceptual reflection in response to a specific commission.

## the exhibition : la peinture en scène ('stage painting')

Throughout his career, Olivier Debré (1920-1999) has taken on numerous commissions, most of which were public projects carried out as part of the 1% artistic scheme<sup>01</sup>. For him, this was an opportunity to produce large, sometimes monumental, oil paintings as part of new architectural programmes. For example, when the French Embassy in Washington commissioned a large painting for the hall of its new chancellery in 1982, the artist travelled to the site and first drew the building exactly as it was. In this way, he filled almost an entire sketchbook, each page being occupied by a drawing of the same building, through the bay window from which a different sketch can be seen each time.

These work drawings are very simple: they merely give an idea of the dominant colour scheme envisaged and the lines of force of the composition, the dynamics of which are designed to accompany the movement of the visitor, since,

the painting is intended to be placed in the hall, a huge space for circulation and distribution. This type of procedure is very rare in Debré's work, and he only resorts to this type of sketch when the commissioned work must be designed and placed *in situ* to blend in with the architecture.

As far as the preparatory work for the various stage curtains is concerned, there are very few rough sketches on paper, but more 'maquettes' or 'drafts', according to the words used by the artist in his archives. The paintings in question are technically related to the rest of his work, i.e. oils on canvas in various formats<sup>02</sup>.

The term 'maquette' is commonly used to refer to the reproduction of an architectural object on a smaller scale, or the design of a theatrical set. A maquette can be a prototype, representing a stage in the creative process, or a scale model i.e. a small-scale reproduction of an existing building or object<sup>03</sup>.

<sup>01</sup> Measure for contemporary artistic creation was initiated by the Ministry of Culture and Communication in 1951; it allows 1% of the cost of public building work to be used for the purchase or commissioning of works of art specially designed to be incorporated into a public building.

<sup>02</sup> With the exception of the Debré's first preparatory works for the stage curtain at the Comédie-Française (1987), which are more varied: the formats are from around ten centimetres to over a metre in height, most oil paintings are mounted on plywood, which gives them a different materiality, bringing them closer to the idea of a maquette (an aspect further enhanced by the half-moon shape of the mantling).

In Debré's case, these were prototypes to be presented to the client, who chose which would be produced in full scale.

On the occasion of the commission from the Ministry of Culture for the Comédie-Française theatre in Paris (1985), Debré produced dozens of models of all kinds<sup>04</sup>.

Here we can see the artist's trial and error, for whom this type of project was a first, a real challenge.

For the curtain at the Hong Kong Opera House (1989) and the

Shanghai Opera House (1998), he

worked differently, perhaps with greater ease, proposing around twenty sketches in response to each of these two commissions.

His contribution to the Abbesses Theatre in Paris (1996) was a little unusual in that he was entrusted with the creation of an entire set: he designed not only the stage curtain but also the decorative wall panels for the different tiers of balconies. To date, we have found very little preparatory work for this curtain.

For this type of commission, the technical challenges are enormous.

For example, the painting chosen to be the model for the Shanghai curtain measures approximately 80 x 140 cm, yet the final object measured 1 400 x 2 200 cm, an area of 340 m<sup>2</sup>, the size of two basketball courts. How Debré has chosen to proceed is reminiscent of the traditional technique of 'squaring', which first appeared in the Renaissance. It consists of applying a grid to the surface of the model and then transferring it to the appropriate scale, which, at the time of creation, will allow the image to be enlarged proportionally.

For obvious technical reasons, the CCCOD will not be showing the stage curtains, but will be concentrating on these famous 'maquettes' or 'sketches'. Although this exhibition will not be limited to a game of spot the difference, it will of course be an opportunity to examine the similarities that persist from one to the next. Above all, it is a question

<sup>03</sup> On this subject, read Élie During's essay, 'Le Monde doit être maquettisé' (published in David Zerbib (ed.), *In Octavo - des formats de l'art*, s.l., ESAAA / Les Presses du réel, 2015, pp.23-42), and Claude Lévi-Strauss, *La Pensée sauvage*, Paris, Pocket, 2020 [Plon, 1962], in particular the first part ('La science du concret') and more specifically the passage on p.37 which presents a demonstration of the work of art as a reduced model.

<sup>04</sup> This commission involved three elements: the stage curtain (a flexible fabric), the safety curtain (a heavy, rigid element used to prevent the spread of fire) and the mantling (a fixed, rounded upper part).

of looking at the creative process, of studying how Debré seizes on a commission to carry out aesthetic research that is all his own. We are therefore looking at how he can transform or exploit these projects - which are, of course, subject to numerous constraints - so that they correspond as closely as possible to the concerns and pictorial experiments that were his at the time.

Another central point in the development of this exhibition is the artist's approach to the notion of series<sup>05</sup>. We already know that he works almost exclusively in series, the essence of which is not necessarily to experiment with variations on the same motif. In Debré's case, the works were created in parallel: he used to lay out several canvases of different sizes on the floor and work on them simultaneously. The pieces created in this way depend on the same temporality (time of day and season) and can therefore have

similar lighting qualities. Why did the painter choose to proceed in this way? The vital importance of capturing the light perceived in the moment encouraged him to undertake several canvases at once, thereby multiplying his chances of having at least one that is 'good', i.e. successful.

Less prosaically, this way of working also gave him an opportunity, as in a patchwork or even a musical score, to capture in each of the canvases in the series one or other of the luminous and coloured inflexions that he undoubtedly detected by the dozen. Debré transformed and conveyed this frustration, which is no doubt common to all painters, into a universe of potential, with the intention - even more so as he painted quickly - of bringing the slightest sense of atmosphere to life.

But what about the preparatory work for major commissions? Were they carried out in the comfort of

05 An interesting expression when we consider that the industry uses the same word in the radically opposite notion of mass production. Latin etymology also informs us about other concepts that we would like to study in relation to the production of Debré. If the common name *series* refers logically enough to a sequence, a chain of objects or a row, it can also refer to interlacing, the verb *serere* signifying 'tie together'.

06 Does this mean that each commission is an isolated event in the artist's output? Nothing is less certain if we look at another commission, for a much smaller object: a stamp. The numerous models dated 1992 are small (from 18 x 27 cm to 35 x 54.5 cm), but their scale is much larger than that of the final object (3.7 x 4.8 cm). This time the artist's preparatory works are not numbered. The only indications that they belong

the studio or outside? Did it depend on reflection or a preliminary intention, or is it, like the rest of the artist's work, the result of an instinctive process that drives the flow of emotions to the canvas in the form of coloured traces?

The maquettes of the stage curtains have no title other than that which characterises them rather arbitrarily, for example, 'maquette' or 'sketch Hong Kong curtain' followed by an indication of numbering. While this gives us information and reinforces the idea that this is indeed a series for the artist, we have no clue as to the time or place in which the creation took place<sup>06</sup>.

If we look closely at Debré's paintings, we realise that nothing is self-evident, whether we are talking about the idea of a model or that of a series. Is the real stage curtain, as the last object - and the chosen one at that - in the series, the only one that can lay claim to the status of a work of art, or is it simply

another object in the series? Do the models not chosen to be made to the same scale lose not only their status as works of art but also their importance in the creative process? <sup>07</sup>


If the artist titled, then offered or sold some of these paintings not chosen by the commissioner, it is likely that he did not consider them any different from the rest of his work.

Above all, what is surprising, given the frequency with which Debré agrees to accept such commissions, is that this exercise appears to be in total contradiction with the way he works, i.e. with no preconceived intentions and as much spontaneity as possible.

'I paint large canvases, it's a way of expressing yourself in space, a physical way of feeling colour; you enter a painting with your whole body and so does the viewer. You shouldn't be guided by ideas, and even less by people who think

to the same series are their dimensions - the format is the same as that of the stamp, which the artist has used little or not at all in any other context - and the clues left by Debré who, in his archives, simply refers to these canvases, reputedly untitled, as sketches for the stamp. Where things get tricky is when we manage to track down and find these canvases, which have now been dispersed: most of them bear a title in the artist's own handwriting on the reverse side, a title that refers, as usual, to various elements that are important to him: the plastic means (for example, 'big blue'), the temporality ('morning mist') or the place ('port of Royan').

07 Élie During, « Le Monde doit être maquettisé » (op.cit.)



they have ideas.  
Creation is all about discovery;  
you don't need to know in advance  
where you're going...<sup>08</sup>

**Focusing on the gap between what is possible and what is real, this exhibition of maquettes explores the artist's creative process, his authenticity and the signs of series-based thinking.**

08 Olivier Debré, remarks made in May 1977 and reproduced in *Aspects de l'art en France 1950 to 1980* (exhibition catalogue), Montauban, Musée Ingres, 1985, p.23.



# acknowledgments

The CCCOD would like to thank:

- the beneficiaries of the artist, Sylvie Huerre-Debré & Patrice Debré;
- the scientific committee of the CCCOD for its wise recommendations;
- the private collections that have agreed to entrust us with their works during the exhibition and, sometimes, brought to our knowledge information and archives essential in the construction of our project;
- la galerie Berès (Paris)
- la galerie Bert (Paris)
- le Cnap (Paris) or the provision of its resources;
- Vincent Royer for his invaluable help;
- la Collection Louis Vuitton ;
- as well as the few auctioneers and gallerists who have given us a valuable help to find certain pieces (Agnès Aittoures, galerie AB; Jessica Cavaleiro, Artcurial; Camille Maujean, Ader; Adrien Serien, Millon).

stage  
curtains →

The commission from the Ministry of Culture for the Comédie-Française theatre in Paris, initiated in 1985 and unveiled in 1987, involved three elements: the stage curtain (a flexible fabric), the safety curtain (a heavy, rigid element used to prevent the spread of fire) and the mantling (a fixed, rounded upper part). As part of the visual research for these pieces, Debré produced almost a hundred of models of all kinds.

Predominantly red, the composition of the Comédie-Française stage curtain gains its impetus and dynamism from the contrasts that the artist slips into it in the form of multicoloured strips.

Numerous preparatory studies reveal a small bluish area in the red background. This research is representative of the way the artist worked to match the curtain itself with the mantling, i.e. by making wooden models with small elements that could be easily combined to explore various arrangements.

‘The distinctive feature of the work we produced was its size. In a painting, even a large one, you can usually directly infuse the canvas with your own strength. But when the size is so great, for example, thirteen metres high, you have to transpose the feeling of strength you want to convey. Whatever strength you put into your gesture, it’s not enough on such a scale. You can have enough strength to work on canvases two, three or four metres high, but when the canvas is thirteen metres high everything is different.

In this case, it could perhaps be said that we are dealing with architectural problems rather than painting problems strictly speaking.

The strength you have has to be slightly calculated, transposed into colours, but direct strength is not enough, whatever the size of the elements you use.

So, you have to train yourself to multiply, so to speak, the impression, to double the conception you have of the work you want to achieve.

09 Olivier Debré, interviewed by Michel Archimbaud, *Le Rideau de la Comédie-Française*, Paris, Librairie Séguier, 1987.

The same applies to the problem of time: what you can normally do in a minute, now takes two or three days. With a certain amount of practice, you end up achieving it.<sup>09</sup>

march 1985	<p>Initiated by Jack Lang, then Minister of Culture, the public commission includes the following components:</p> <ul style="list-style-type: none"><li>• stage curtain, linen 1 000 x 1 300 cm</li><li>• fire curtain, linen mounted on metal, 800 x 1 100 cm</li><li>• mantling, 580 x 1 100 cm.</li></ul>
january- july 1987	<p>After making around a hundred models, Debré works with the help of three assistants (Marc Bonnet, Alberto Cont and Saadi Souami) in a hangar loaned by the UTA air transport company at Le Bourget (France): the artist needs 155 m<sup>2</sup> of floor space.</p> <p>He has to extend his gestures beyond the limits of his own body, an unprecedented experience for him.</p> <p>The photographs of this period show Debré surrounded by colour and walking through his own creation, armed with the long brooms he used to paint.</p>
16 september 1987	<p>The stage curtain is unveiled in the presence of François Léotard, Minister for Culture and Communication, and Jean Le Poulain, Administrator of the Comédie-Française. Based on these curtains, the artist then makes two rugs for the CRC studio: Comédie-Française stage left (300 x 200 cm) and Comédie-Française stage right (200 x 146 cm).</p>
2023	<p>The stage curtain, which is part of the Cnap collections (National Centre for the Plastic Arts, Paris), is restored in Tours by the Atelier Marc Philippe before being reinstalled in the theatre.</p>

For the curtain of the Hong Kong Opera House, donated by the Fondation Louis Vuitton and installed in 1989, Olivier Debré took a different approach. He went to China to gather information, intending to capture some of the cultural fundamentals that he wished to express in his work. This research trip is like the many artistic journeys the artist has made abroad.

Yellow dominates both the final curtain and some of the sketches, yellow being the imperial colour in China. The other preparatory works for this curtain also show a recurring use of the colour red, which, in the artist's mind as well as in the collective unconscious, remains firmly linked to the world of the stage.

'A significant part of the exercise is to increase one's own strength. What's interesting about this attempt is that gestures can become a kind of structure in space and that the trace of a personal expression can be transformed into a solid architecture that fits into a space like a hill in a landscape.

The notion that this emotion, these palpitations, this transposed time, this timeless thing, becomes a real space. The whole body is immersed in it through the eye, like a natural place, if you manage to move on from immediate sensitivity and therefore emotion, and that's a really exciting thing. The direct gesture doesn't work, no matter how hard you push, like a small painting, if you press down, the pressure stays. So for this monumental work, there's a transposition, a bit like in architecture.

I adapt my gestures to the space of the painting. It is a painting, but a painting that has a certain role, it heralds the play to come. It is part of the theatre; it imposes a rhythm. It has a precise function; it announces and ends a show. So it's a bit different from an ordinary painting.<sup>10</sup>

<sup>10</sup> Remarks by Olivier Debré taken from the press kit published by the Fondation Louis Vuitton at the time of the inauguration of the Hong Kong curtain.

february  
1989

The Louis Vuitton Foundation for Opera and Music (created by Henry Racamier) decides to donate a stage curtain to the new Hong Kong Opera House. The building, designed by José Lei, chief architect for the city's municipal services, is a cultural centre housing several halls for a variety of uses.

Olivier Debré is commissioned to create the opera curtain. Debré paints around twenty sketches in Paris, then travels to Hong Kong and Beijing (where he visits the Forbidden City and appreciates its golden yellow, red and green colours).

He presents his various designs in Hong Kong: the one that is unanimously chosen is predominantly golden yellow (which corresponds to the colours of the Forbidden City and refers to the colour that was once reserved for the Emperor in China).

april-august  
1989

Debré works with three assistants on the chosen project, the same people who had worked on the curtain for the Comédie-Française.

To enable the artist to paint the work (900 x 1500 cm), the Vuitton Foundation has a 500 m<sup>2</sup> transparent geodesic structure specially built in Issy-les-Moulineaux (France), on a sports field loaned by the local council. The work is then rolled up and placed in an 18m long crate to be flown to Hong Kong.

6 november  
1989

The unveiling of the curtain is presided over by Prince Charles and Princess Diana of England, with a performance of Beethoven's *Fidelio*.

25 november-  
30 december  
1989

Galerie Daniel Templon, in Paris, presents an exhibition of preliminary sketches of the stage curtain.

24 april  
1990

The French composer and musicologist Jean-Yves Bosseur (born in 1947) created the musical piece *Hong Kong variations*, inspired by the stage curtain designed by Olivier Debré.

july  
1990

As part of the 3<sup>rd</sup> Contemporary French Theatre Festival, an exhibition entitled *Olivier Debré. L'opéra de la vie* takes place at Fort Napoléon in La Seyne-sur-Mer (France).

## 03 the abbesses theatre

paris (france), 1996, 550 x 1 200 cm

The stage curtain at the Théâtre des Abbesses is the focal point of a whole series of wall decors also created by Debré. The comma-shaped brushstrokes in the decorations spread out like waves, as seen in the artist's various sketchbooks. They cross the entire auditorium and converge in the centre, within the curtain itself. As certain studies indicate, the work created for the Abbesses - a contemporary theatre - is much more refined and decorative. There's even a sense of playfulness in the three coloured strokes at its centre - evoking characters or even sign characters - whose precise position within the composition was chosen by the artist working with cut-out pieces of paper.

For the various levels of balconies, Debré created decorative wall panels that developed gestural and colourful variations in the form of commas. Like waves in reverse, they are directed and converge towards the stage, where the curtain unfolds in red and pink.

Although the composition is horizontal rather than vertical, it is based on the fundamentals of the Comédie-Française, i.e. the evocation of two red curtains spreading out from the centre. Here, however, the expression is more direct - one would be tempted to say more pure and raw - almost schematic. Beneath this great red canopy is a flat pink surface, against which primary-coloured shapes stand out, suggesting both brushstrokes and characters gathered on stage. Here we are closer to the aesthetic that would be chosen for the sets and costumes of the ballet *Signes*, in 1997 (by Carolyn Carlson), whether in terms of the finished project or the creative process.

18 november  
1996

When the theatre opens its doors, it is nearly ten years since the project was initiated by the Paris City Council, which saw this facility as a second venue for the Théâtre de la Ville.

Located on the Butte Montmartre (Paris) and seating around 400, the building was designed by Belgian architect Charles Vandenhove as a collective work. He called on several artists:

- Olivier Debré for the paintings on the balconies and the stage curtain;
- Robert Barry for the sandblasted glass balustrade;
- Daniel Buren for a large painting located outside;
- Jean-Charles Blais for the paintings on the grand staircase;
- Loïck Le Groumellec for the entrance hall;
- Patrick Corillon for the dance studio corridors.

The architect Charles Vandenhove regularly invites artists to work with him on his projects. He has already collaborated with Debré on several occasions:

- in 1980, Liège Hospital (Belgium): Debré creates the decorative panelling developed in practice (100 x 1 200 cm);
- in 1982, the restoration of Hôtel Torrentius, Liège (Belgium).

The stage curtain for the Shanghai Opera, donated to the city by LVMH (a french group of companies), demonstrates a greater freedom on Debré's part in his creative process and concerning the conventions of performance.

The work is characterised by highly expressive colour contrasts, but also by a composition and gestural dynamism that bring it closer to his work of the 1990s. The stretched format is reminiscent of the large panoramic formats he created at the time on the banks of the Loire. While most of the preparatory studies for the Shanghai curtain are bright, lively and very cheerful, some of them also feature some strikingly pop colours.

This time, the curtain is created in China rather than in Paris. Debré is assisted by two young Chinese painters, Jing Shijian and Xu Jiang, with whom he works on the piece in the Hangzhou gymnasium, which is made available for the purpose.

As usual, he also takes advantage of this trip to work on the creation of small canvases in the parks and surrounding areas of Shanghai<sup>11</sup>.

Photographer Marc Deville is asked to accompany the painter during his stay to produce a visual record of the commission. Marc Deville's series of seventeen photographs (presented in its entirety at CCCOD in 2018) gives us an idea of the size of a stage curtain. The series is of great interest because it allows us to observe the painter's gestures, the way he uses his tools and his entire creative process.

<sup>11</sup> There are at least fifty paintings produced in China over the course of five different trips, in formats no larger than 100 x 100 cm. In 1989, he travelled to the Hong Kong region and painted the Guilin Mountains in particular. He returned the following year, then in 1996 near Beijing. In 1997 he turned his attention to Hangzhou Lake, a destination to which he returned in 1998, as well as Hong Kong and Shanghai.

The oversized tools the artist uses to complete this project are undoubtedly not easy to handle. But this in no way detracts from the apparent spontaneity of the composition as a whole. We can see that even in monumental formats, the artist manages to retranscribe all the pictorial gestuality that characterises his own work.



1994

French architect Jean-Marie Charpentier wins the international competition launched for the construction of the new Shanghai Opera House.

Once again, the LVMH group wants to provide a curtain (1 400 x 2 200 cm) for this room and calls on Debré.

15 novembre  
1998

The stage curtain is unveiled. This is the last major creation by Olivier Debré, who dies in 1999.

## marc deville

After being a reporter and photographer at Gamma agency in Paris for twenty years before, Marc Deville works independently from 2004.

He covered international news (Beijing Spring, Kurdistan during the first Gulf War, famine in Ethiopia) for several years, he has undertaken photographic work on the treasures of Humanity and conservation of heritage. Major archaeological discoveries took him to Egypt, Syria, Yemen, Iraq and Afghanistan. In 1991, World Press Photo awarded his coverage of the Green Line in Beirut.

In November 1998, when LVMH group chose Olivier Debré to produce the stage curtain for the Shanghai Opera House, Marc Deville was responsible for documenting it. He also accompanied the artist to landscapes in the middle of the Chinese countryside and recalls: 'It was a huge privilege to be at the heart of a major artist's creative process. It was inspiring to quietly observe the master working on his huge canvas and in the Chinese countryside. The fact that he passed away several months afterwards makes it all the more moving.'

# olivier debré



© Marc Deville - cccod, Tours

## and the cccod

Since 2016, the cccod ensures the conservation and dissemination of a Debré donation. The art center does not permanently show this collection, but values the works of Olivier Debré through regularly scheduled temporary exhibitions (in and out of the walls; personal or collective).

It was on the occasion of the Debré donation in 2008 that the new project of the eponymous contemporary creation center was born. It was then a question of bringing together in one place the funds of a historical artist and the experimental mission that the art center had been conducting since 1985. Olivier Debré's heirs donated part of the works of their father to Tours Métropole Val de Loire, owner of the cccod building. This Donation consists of 5 monumental paintings (400 x 915 cm) and a graphic set of 155 pieces.

In 2016, the cccod set up a research department whose project is to carry out in collaboration with the beneficiaries of the artist, the catalogue raisonné of Olivier Debré's paintings.

A catalogue raisonné identifies and locates all the works created by an artist. It draws up a complete history tracing the life of each of them (origins, exhibitions, bibliography), thus tending to the most complete knowledge possible of the Work, presented in a form that is at once descriptive, analytical and critical.

Regarding Debré's very important production - the cccod has already identified over 4,000 oil paintings - this catalogue raisonné has been conceived not in the traditional chronological way, but thematically; this methodology corresponds with the way Olivier Debré worked. It consists of different geographical and thematic corpus that will be gradually published from November 2023, available online, accessible free of charge and by all audiences, which makes it a dynamic search tool, constantly enriched, but also the vector of a better visibility of the artist's work.

# to go further...

## › the catalogue raisonné Olivier Debré

Research work in progress, the following series can currently be consulted online:

- paintings produced in Scandinavia;
- works created in the water's edge workshops, in Royan, Saint-Tropez, Loire-Touraine (France);
- paintings corresponding to preparatory works for stage curtains (online release April 2025).

[www.olivierdebre-catalogueraisonne.com](http://www.olivierdebre-catalogueraisonne.com)

contact : [m.rochard@cccod.fr](mailto:m.rochard@cccod.fr)

## › concert in the exhibition

For the CCCOD, Jean-Yves Bosseur\* is creating a new musical piece which will be performed in Debré's exhibition by the contemporary music ensemble PRYX. More simple than *Hong Kong variations* (1990), this customized creation will be inspired by a piece the composer never played, *Hommage à Olivier Debré*, and another one for string quartet entitled *Signe paysage. Coulée de Loire*.

autumn 2025 - date to come | CCCOD - Tours

\* French composer and musicologist, he also has a PhD in aesthetic philosophy, and is interested in the relationship between musical writing and notation and the visual arts.

## selection from the CCCOD bookshop

### › TO BE PUBLISHED

Collectif, *Olivier Debré voyages en abstraction. À la Villa les Roches Brunes de Dinard*, éd. Beaux-Arts magazine.

### › ALREADY PUBLISHED

Olivier Debré: *Mindscape*, éd. Suwon Museum of Art, 2024.

Olivier Debré. *L'abstraction fervente*, éd. Lienart, Musée des Beaux-arts Tours, 2021.

Jean Ristat et Marc Deville, *Debré à Shanghai*, éd. Fragments, 2000.

Patrice Debré, *Les Ateliers d'Olivier Debré*, éd. La Guêpine, 2018.

### › CCCOD EDITIONS

Norge Olivier Debré *un voyage en Norvège*, CCCOD - Tours et éd. Jannink, 2017.

Postcards and posters available for sale.

Olivier Debré *quatre tableaux*, CCC - Tours, 1991.

*Les Nymphéas d'Olivier Debré*, éd. Beaux-Arts magazine, CCCOD - Tours, 2018 (OUT OF STOCK).

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