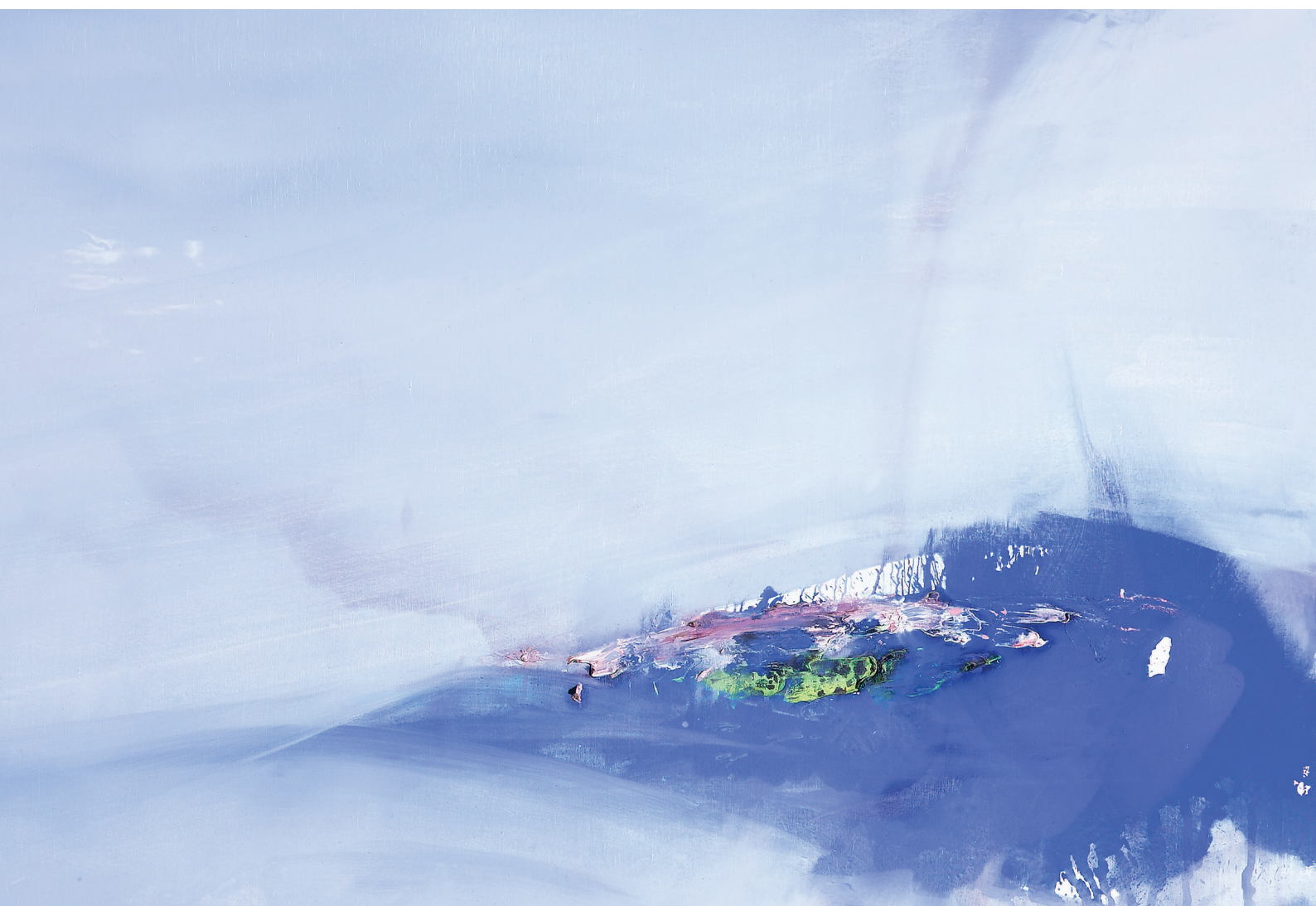


centre
de
création
contemporaine
olivier
debré

« Les Nymphéas d'Olivier Debré »

exhibition from 5th may 2018 to 6th january 2019
white galleries



Gris bleu, taches bleues de Loire, (détail) 1990-1991, huile sur toile, 370 x 915 cm, Luxembourg, Collection Banque européenne d'investissement

about the exhibition



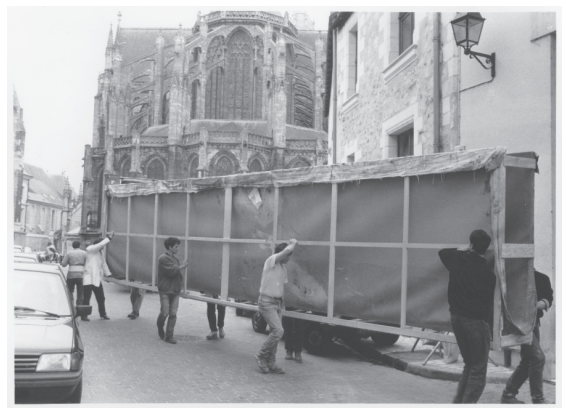
Sans titre (jaune), 1990-1991, huile sur toile, 380 x 915 cm, Tours, cccod © François Poivret - ccc

Six monumental paintings in the exhibition encapsulate the essence of Olivier Debré's work. They summarise a lifetime of visual experimentation focused on concrete expression of the intangible. The artist incorporates space and light going on to unleash them in the form of colourful layers filling the viewer's space. Created as components of one and the same series in 1990-1991, they are reunited for a public exhibition for the first time at the cccod.

The title of the exhibition, drawing a symbolic link between Claude Monet's *Nymphéas* (water lilies) and Debré's large paintings, alludes to the entire history of 20th century abstraction. Monet's later works were indeed considered by certain artists, Abstract Expressionists for example, the first illustrations of a form of abstraction in painting. 'Olivier Debré's *Nymphéas*' does not intend to imply a direct influence of the Impressionist on the Loire valley artist, but instead highlights conceptual similarities between their respective creative processes.

The idea of an abstraction that draws its inspiration from nature, from the sensory world, has always been controversial. This paradox is however often highlighted regarding the work of Debré, who enjoyed immersing himself in the landscape, on the banks of the Loire for instance, to paint.

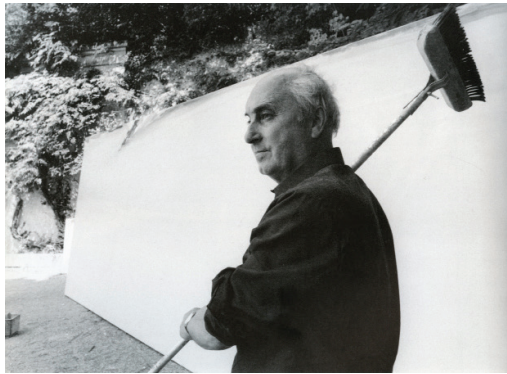
But if Debré is indeed a landscape painter, he recreates mental landscapes on the surface of the canvas: what could be more abstract?



Exhibition view «Olivier Debré. Quatre Tableaux», at the ccc, Tours in 1991 © François Poivret

These are not direct representations of the river, but interpretations of its truly visual fluidity, liquidity. In the face of these works, the gaze escapes, flourishes and wanders at the whim of the surface, becoming lost in the use of transparency and at times dry, at times wet subject. For Debré does not work with subject solely to be striking, he provides his colours with a tactile relief and captivating presence that reverberates well beyond the limits of the canvas.

The work, assuming a spatial dimension, merits being hung in a specific way, enabling it to be comprehended from a variety of perspectives, comparable with that in which the artist perceived his canvases in the studio.



Olivier Debré painting at the Madères © André Morain - all rights reserved



Detail of the work
Sans titre (rose et bleu)
1990-1991, huile sur
toile, 380 x 915 cm,
Tours, CCC OD ©
François Poivret - CCC

Like the *Nymphéas* in the Orangerie, these six Loire paintings, among some of the largest ever painted by Debré, form an incredible fresco of almost uninterrupted colour and light. Side-by-side in the white gallery, they seek imply total immersion in a mental and colourful pictorial landscape that could be termed 'wall painting'. Throughout 2018 visitors have an opportunity to witness this rare approximation, this sensory proposal created by this really rather special hanging.

Debré's six monumental paintings



Rouge coulé de Touraine, 1990-1991, huile sur toile, 400 x 915 cm, Tours, CCC OD © François Poivret - CCC

The history of these large canvases goes back to 1990, when Alain Julien-Laferrrière, director of the CCC, commissioned four works from Debré to fit the dimensions of the art centre's four picture rails (located in rue Racine at the time), each four by nine metres. In little more than a year, the artist created a series of six canvases. Four of them were selected for the exhibition 'Olivier Debré. Four paintings' (Tours, CCC, 15 May – 29 September 1991):

- Rouge coulé de Touraine, 1990-1991, oil on canvas, 400 x 915 cm
- Ocre-rose rayé d'automne, 1990-1991, oil on canvas, 380 x 915 cm
- Gris bleu, taches bleues de Loire, 1990-1991, oil on canvas, 370 x 915 cm
- Coulé bleu clair du matin, trace jaune, 1990-1991 oil on canvas, 376 x 915 cm

They were chosen for their respective features and strengths. Each one, independently from the others, would be the most effective in the space. It was important that they all had to be different, yet representative of the artist's production.

Consistent with the size of picture rails at the CCC, the artist's paintings replaced the walls for the duration of the exhibition.

One of these six paintings was acquired in 1996 by the European Investment Bank to be hung in the entrance hall of its head office in Luxembourg (Gris bleu, taches bleues de Loire). The other five paintings in the series that were in the artist's collection from 1991 are now at the CCC following a donation by the artist's family to Tours Métropole Val de Loire in 2016.

Thanks to this loan from the Luxembourg institution, the exhibition 'Olivier Debré's Nymphéas' presents the series together in its entirety for the first time, its colours extending over almost fifty-five metres.

biography

Olivier Debré - 1920-1999 (Paris)

Olivier Debré was born in a family of doctors and artists. He paints and draws from childhood, then shifts towards an architect career. In 1938, he is graduated from the architecture department of the École des Beaux-Arts de Paris. He decided however to focus on painting. His practical experience, originally inspired by Impressionism, will progress towards much more uncluttered compositions with broad colourful surfaces, making Debré one of the representatives of gestural abstraction. Despite his numerous worldwide journeys, he will come over and over to paint on the edge of the Loire, in Vernou-sur-Brenne, near Tours, at the 'Madères' property, where he had one of his studios.



Olivier Debré aux Madères © François Poivret

main exhibitions

- 1949 (10-30 juin) – Paris, galerie Bing
- 1956 (5-30 juin) – Paris, galerie Michel Warren
- 1959 (12 mai – 5 juin) – New York, Knoedler Gallery
- 1960 (9 juin – 12 juillet) – Paris, galerie Knoedler
- 1965 – Collège de Royan (architectes : Guillaume Gilet et Bernard Cayla) - dans le cadre du 1% artistique, création de deux grandes toiles décoratives pour l'internat
- 1966 (11 juin - 11 juillet) – Le Havre, musée des Beaux-Arts, « Olivier Debré. Peintures 1943-1966 » (première rétrospective en institution publique)
- 1966 – Créteil, Maison des Jeunes Travailleurs - création d'une grande peinture

- 1967 (28 avril – 30 octobre) – Montréal, pavillon français de l'Exposition Internationale, « Expo 67. Terre des hommes » - exécution d'une peinture monumentale dans le hall du bâtiment conçu par l'architecte Jean Faugeron (Signe d'homme, 250 x 500 cm)
- 1968 (15 mai – 9 juin) – Paris, Musée Galliera, « Olivier Debré peintures »
- 1970 – Osaka, Pavillon de l'Europe, Exposition Internationale – création d'une céramique monumentale inaugurée le 15 mars
- 1971 – Olivier Debré exécute deux grandes toiles à la commande de la Ville d'Amboise
- 1975 (janvier – février) – Saint-Étienne, Musée d'Art et d'Industrie / Maison de la Culture – « Olivier Debré » (rétrospective)
- 1975 – Chinon, Lycée Rabelais - Debré réalise une grande toile
- 1976 (février - mars) – Nantes, Musée des Beaux-Arts, « Olivier Debré »
- 1979 (10 février – 24 mars) – Paris, galerie Daniel Templon, « Olivier Debré. Œuvres récentes »
- 1980-1981 (15 novembre – 15 janvier) – Tours, Musée des Beaux-Arts, « Olivier Debré » (rétrospective)
- 1984 (14 septembre – 14 octobre) – Paris, Pavillon des Arts, « Olivier Debré. Grands formats (1982-1984) »
- 1987 – Paris, rideau de scène de la Comédie-Française
- 1989 – Hong Kong, Debré réalise le rideau de scène de l'Opéra
- 1990 (2 février – 31 mars) – Saint-Denis, Musée d'Art et d'Histoire, « Debré. Dessins, 1945-1960 »
- 1991 (25 mai – 29 septembre) – Tours, CCC, « Olivier Debré. Quatre tableaux »
- 1993 – Montbéliard / Valence / Ajaccio, Musée Fesch / Montigny-le-Bretonneux, Théâtre de Saint-Quentin-en-Yvelines, « Olivier Debré, rétrospective, 1943-1993 » (rétrospective itinérante)
- 1995 (27 juin – 24 septembre) – Paris, galerie Nationale du Jeu de Paume, « Olivier Debré » (rétrospective)
- 1998 – Shanghai, l'artiste crée le rideau de scène de l'Opéra
- 2000 (23 juin – 15 octobre) – Royan, Centre d'Arts Plastiques, « Hommage à Olivier Debré. Peintures de 1963 à 1990 » 23 juin – 15 octobre
- 2003 (14 mai – 11 juillet) – Paris, galerie Louis Carré & Cie, « Olivier Debré. Peintures »
- 2003 (25 juin – 15 septembre) – Paris, Centre Georges Pompidou, « Olivier Debré. Œuvres de la dation »
- 2007 (25 mai – 4 novembre) – Angers, Musée des Beaux-Arts, « Olivier Debré, grands formats »
- 2013 (28 juin – 28 septembre) – Carcassonne, Musée des Beaux-Arts, « Olivier Debré, signes-personnages, signes-paysages »
- 2017 (11 mars – 14 septembre) – Tours, CCC OD, « Olivier Debré. Un voyage en Norvège »

«Les Nymphéas d'Olivier Debré» events in conjunction

sunday 6th may 2018

white gallery – 3pm

conference

Marine Rochard, exhibition officer at the CCC OD

« Les Nymphéas d'Olivier Debré »

7 € / free of charge for CCC OD LEPASS members

thursday 14th - saturday 16th june 2018

white gallery

4 visites by choregraph Aurélie Gandit (creation)

« Paysages de la sensation »

duration : 50 mn

8 €

(in partnership with CCNT during the Tours d'Horizon danse festival)

thursday 27th september 2018

white gallery – 6.30pm

conference

Éric de Chasse, General director of INHA (Institut National d'Histoire de l'Art)

7 €

thursday 18th october 2018

white gallery – 6.30 pm

conference

Daniel Abadie, Art Historian

7 €

patrons and partners

cultural partnership of the exhibition



sponsors and partners in 2018:

JEU DE PAUME



sponsors in 2018:



the cccod - jeu de paume partnership

Since 2010, the CCC OD has developed a partnership with the Jeu de Paume – Château de Tours, to achieve its education initiatives. Since 2010, the Jeu de Paume has presented exhibitions with a patrimonial character at the Château de Tours, promoting the historic collections and archives of 20th century photographers, donations but also public as well as private collections.

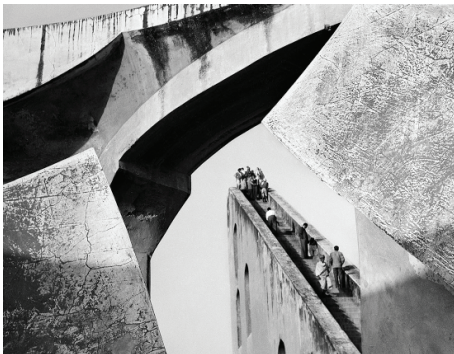
In the framework of this partnership between the CCC OD and the Jeu de Paume, three missions were defined:

To blend audiences: an 'images and visual arts' programme is proposed by the CCC OD and the Jeu de Paume - Château de Tours in connection with educational and sociocultural partners, to share and compare points of view on exhibitions proposed by the two art centres, and therefore support the public in their discovery.

To teach young audiences about image: in cooperation with the Directorate of the Departmental National Education Services of Indre-et-Loire, CCC OD public services and the Jeu de Paume educational services provide several actions for school groups and teachers: academic discussions for teachers, historical records, partnerships and class projects, tours and activities for pupils. Extracurricular activities are also included in these proposals.

Training in mediation: the city of Tours, François-Rabelais University, Jeu de Paume - Château de Tours and the CCC OD are working in tandem to implement a team of speakers dedicated to the CCC OD and the Château de Tours exhibitions. This partnership enables the delivery of a programme dedicated to passing down the history of photography and visual arts in Tours. Each year, several students from the François-Rabelais University participate in this professional training covered by the CCC OD, the Jeu de Paume and a teacher from the university.

at the jeu de paume - château de tours : lucien hervé, « géométrie de la lumière », until 27.05.2018



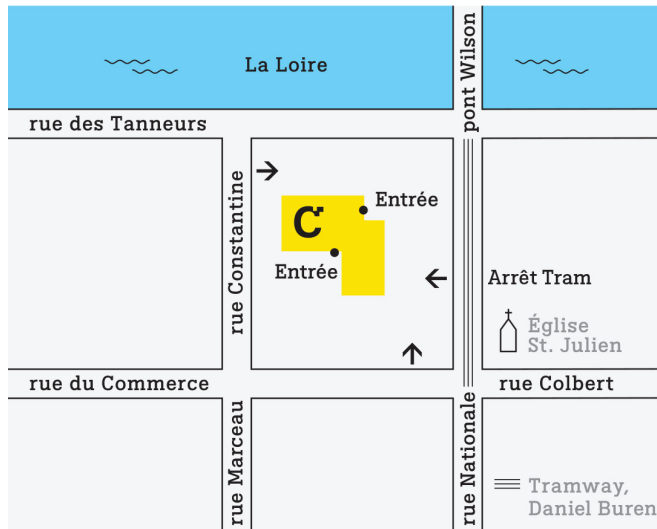
Lucien Hervé, Observatoire, Delhi, Inde, 1955
© Lucien Hervé, Paris

Part of Lucien Hervé's work remains unknown to the wider public. Despite his passion for architecture, this was never his sole subject or exclusive focus, Lucien Hervé also sought to represent in his work humanity and traces of humanity on the world, all the while avoiding the anecdotal.

Curator: Imola Gebauer

further information on : www.jeudepaume.org

informations



getting here

Jardin François 1er
37000 Tours
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F +33(0)2 47 61 60 24
contact@cccod.fr

train station 70 minutes from Paris by TGV train
by motorway A10, exit Tours Centre

facilities

bike park
car parking spaces Porte de Loire, place de la
Résistance and rue du Commerce
on-site amenities available: lifts, magnetic
induction loop, disabled toilets, pushchair par-
king, baby change area

free access

le café contemporain

Julie and Thomas welcome you throughout the day to
enjoy their cuisine which is healthy and tasty.
come and discover our simple, creative menu taking
its inspiration from the CCC OD's spirit.

the bookshop

A space devoted to contemporary art, archi-
tecture and photography, also offering a large selec-
tion of goodies, postcards, art posters and art games
for young people.

opening hours

winter season

wednesday - sunday from 11am to 6 pm
late night thursday until 8pm
saturday until 7pm

summer season (20thmay-16thsept)

tuesday- sunday from 11am to 7pm
late night thursday until 9pm

entry fees

€3 (reduced price)
€6 (full price)
€9 (with multimedia guide)
free access under 18

CCC OD LEPASS

unlimited access to exhibitions and events valid
for 1 year

€ 27 single pass
€ 45 duo pass
€ 12 for students / 7€ PCE

The ccc od is a cultural equipment of Tours Métropole Val de Loire.
Its achievement was made possible thanks to the State and territorial collectivities support.