

EN

suzanne lafont

→ *plots and notes
for an institutional
comedy*

plots and notes for an institutional comedy

Suzanne Lafont began her artistic career in the late 1980s after studying literature and philosophy at university. From the outset, her work has been based primarily on the medium of photography. From 2005 to 2014, she taught at TALM, the Higher School of Art and Design in Tours.

This exhibition presents a series of works spanning various periods and using images as research material. The artist explores different ways of producing images, including, more recently, artificial intelligence. She is interested in forms derived from dialogue, those linking the debate of ideas to movement, specifically questioning the notion of cultural institutions for the exhibition.

All the works presented use repetition, introducing the notions of trial and experimentation, but also of error and incompleteness. Suzanne Lafont develops her creative process based on protocols or instructions described in a specific context. These statements use keywords to translate actions, expressions, and emotions into images. The repetition applied to this process introduces a feeling of déjà vu when viewing the works.

For Suzanne Lafont, photography is a mechanical means of exploring the mechanisms of language, the semantic shifts it induces, and its representations through images, analyzing both the figure itself and the scenic space within which it moves.

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black gallery

06.02 — 14.06.2026

curator's exhibition : isabelle reier

Each of the artist's projects adds to a growing body of archives consisting of data and still images. She uses this material to construct new stages in a long-term work she calls *Index*, which is on display in the CCCOD auditorium.

In an effort to detach the subject, characters and objects are photographed against neutral backgrounds and thus become figures, oscillating between literal presence and allegory. Purely indicative, the images are designed as playing cards that visitors can use to generate their own visual and cognitive associations.

The exhibition is built around two devices:

- the slide show screens entitled *Plots*;

- light tables *Notes for an Institutional Comedy*, where a fictional dialogue takes place between two artistic institutions, an art school and a museum, a confrontation between two seemingly incompatible worlds.

The images of the museum were created using traditional photography techniques, while the images of the school were generated using artificial intelligence. Here too, the confrontation between the two tools brings out contradictions and limitations.

01

plots

2023-2025, digital slideshow,
no sound 16/9 full HD, 6 projections
length : 46 mins each video

This video installation draws its material from a long-term work called *Index*⁰¹, and formulates simplified narrative units that explore the thinness of storytelling. The images are projected in the black gallery across six slideshow screens.

01 This corpus of archives composed of data and still images created by Suzanne Lafont, is projected in the CCCOD's auditorium.

Moving from one subject to another without dramatic necessity, these short stories address, indiscriminately, the experience of waiting and the passage of time, the favourite colours of an absent protagonist, an elementary dance, the presentation of various goods on display in a department store, and more. These narrative units are repeated once and distributed in a different order, so that viewers, confronted with this sense of "déjà vu", may be drawn into the illusion of a visual flashback.

The word NEXT, announcing the following unit, ensures continuity between thematically disjointed elements. Acting as a kind of adhesive point, it gives the whole the tone of chatter or a monologic conversation in which no position or interpretation asserts itself or prevails. What emerges is a continuous fabric of information in which words and images are on equal footing, making it impossible to determine whether the image illustrates the word or the word emerges from the image.

Suzanne Lafont, 2025

02

notes for an institutional comedy

2025, 15 prints, pigment inks on
transparent film presented on light tables,
co-production CCCOD Tours

On this newly conceived "stage" by the artist, produced for the exhibition at CCCOD, an action unfolds in which two institutional spaces are intertwined: an educational establishment and a museum. This encounter echoes the history of the building that has housed the Contemporary Art Centre since 2017, a former site of the Tours School of Fine Arts, partially rehabilitated and rebuilt.

All images and all dialogues were generated by artificial intelligence. Fictional student characters haunt the building of a school. The structure itself may assume multiple forms of ghostly illusion, notably that of the museum, whose various images here accompany and double the scene. The rooms, devoid of artworks, are presented either empty or in the disorder associated with the preparation of the next exhibition.

A notice informs visitors that the characters/students have been hired as mediators for the upcoming event. In the scene, the students are supposed to rehearse their text. The unfolding of this always-silent text is, however, constantly interrupted by an authoritarian voice-over (“rejected as...”) that discredits the silent statements in the name of ever-renewed arguments.

Suzanne Lafont, 2025

Notes for an Institutional Comedy reflects the inability to speak and act in a society where relationships between people are replaced by increasingly disorienting software systems that exceed our very capacity to question them.

03 *index 1, index 2, index 3*

2015-2025, digital slideshow, no sound,
16/9 full HD, projected in the CCC OD's auditorium

These three art works called *Index*⁰², constitute the reservoir of image-data collected by the artist over many years. Each index contains approximately 400 entries. In order to avoid conventional thematic or chronological classifications, the images are accompanied by a linguistic entry that allows for alphabetical ordering across registers, thus forming a dictionary. This dictionary is dual, as the same images are simultaneously named in French and English. As a result—except for very rare occurrences—the alphabetical order disperses the images differently in the French and English series. Since both projections are synchronized, the confrontation of images across the two series may, or may not, give rise to the beginning of a plot.

Indexes consist of images not arranged chronologically. Instead, they stretch across the long durée of the artist's work. Certain older images reappear in different contexts; these repetitions are renamed, asserting the use of reuse within the work.

02 Projected in the auditorium – a scene outside the exhibition – these three slideshows are, in a way, a behind-the-scenes look at the material that (in part) inspired the works on display in the black gallery. Except during the CCCOD's public outreach activities, the slideshows can be viewed during the exhibition's opening hours.

Suzanne Lafont, 2025

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bio- graphy

Suzanne Lafont (born in 1949, France) lives and works between Paris and Brussels (Belgium). She turned to visual arts after studying literature and philosophy at university, that led her to focus on language and its staging.

Her practice unfolds within an expanded field of photography involving theater, performance, cinema, and literature.

Her early photographic work relies on the participation of model-performers and focuses on the representation of time and movement in the still image. Later works incorporate language and non-human figures. Her most recent works address institutional infrastructures.

Suzanne Lafont participated in Documenta 9 and 10 (Kassel, 1992, 1997). She has exhibited at the art centre Jeu de Paume (Paris, 1992), MoMA (New York, 1992), Pinacoteca do Estado (São Paulo, 2005), and Mudam (Luxembourg, 2011). A monographic exhibition was devoted to her work at Carré d'Art (Nîmes France) in 2015.

publication

> Suzanne Lafont, *notes pour une comédie institutionnelle* *
2026, graphic design: Suzanne Lafont/Asger Taiaksev/Saskia Gevaert
with the support of the Centre Photographique d'Île-de-France - CPIF

A publication in the form of a Leporello folding extends the exhibition. It is accompanied by an interview between Suzanne Lafont and Sabeth Buchmann. Sabeth Buchmann is an art historian and critic. She teaches modern and postmodern art history at the Academy of Fine Arts in Vienna and she is a member of the editorial board of "Texte zur Kunst". Her recent publications include *Art as Infrastructure* (2022), *Broken Relations: Infrastructure, Aesthetic, and Critique* (edited volume, 2022), and *Putting Rehearsals to the Test. Practices of Rehearsal in Fine Arts, Film, Theater, Theory, and Politics* (edited volume, 2016).

Available at the CCCOD bookshop for €8

Suzanne Lafont - references

> theory

* Max Horkheimer/Theodor W. Adorno, *Dialectic of Enlightenment*, 1983

* Jonathan Crary, *24/7: Late Capitalism and the Ends of Sleep*, 2013

Sianne Ngai, *Theory of the Gimmick, Aesthetic Judgment and Capitalist Form*, 2020

* Sianne Ngai, *Our Aesthetic Categories: Zany, Cute, Interesting*, 2012

* *Le Grand Continent*, "Empire of Shadows: War and Land in the Age of AI", edited by Giuliano da Empoli, publisher Gallimard, 2025

> literature

Franz Kafka, *The Silence of the Sirens*, 1931

* Henry James, *Notebooks*, 1947

* Jorge Louis Borgès, *Fictions*, 1944

* Louis-René des Forêts, *Le bavard*, 1963

* Italo Calvino, *Americans lessons. Six Memos for the Next Millennium*, 1988

> visual arts

James Coleman (1941, Ireland): conceptual artist associated with the history of still images and sound in contemporary visual art

Pier Paolo Pasolini, *Notes for an African Orestes*, film, 1970

Vito Acconci (1940 - 1970, United-States), *Under-History Lessons*, 1976 : sound poetry and conceptual piece offering a critical look at education and teaching practices in American society

Patrizia Dander/Elena Filipovic, *Mark Leckey On Pleasure Bent*, 2015 : monograph of the artist (1964 - United Kingdom), known for his work at the intersection of video, sound, and popular culture

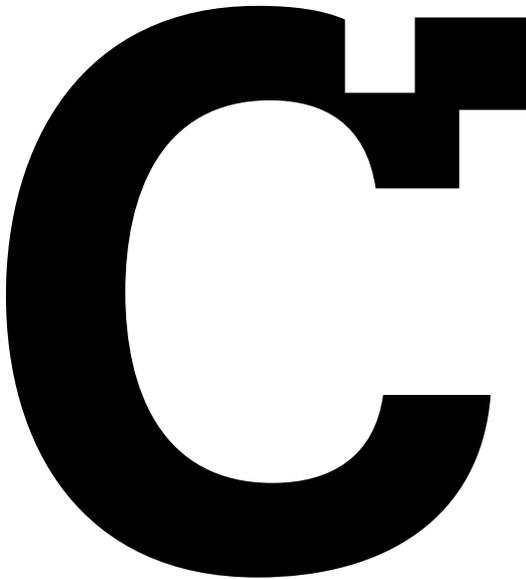
* Available at the CCCOD bookshop

events

> lecture of the artist Suzanne Lafont (in French)
Saturday 14 March 2026 at 4:30 pm

> Writing workshop with the CCCOD bookshop (in French)
Saturday 7 March 2026 from 2pm to 4pm

online booking and prices at www.cccod.fr



tours

> guided in French
about a current exhibition
every Saturday, 4:30 pm (1 hour)

all dates and themes of guided tours,
[available online](#)

aces

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opening

from Wednesday to Sunday 11am-6pm
Saturday until 7pm



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