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suzanne lafont

*plots & notes for an
institutional comedy*

6 february - 14 june 2026

press release

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plots & notes for institutional comedy

6 february -
14 june 2026

opening : 5th february 2026
black gallery

curator & texts:
Isabelle Reiher

“

I have always practiced photography contra, starting from notions such as time and movement.

(Suzanne Lafont, 2025)

”

Suzanne Lafont began her artistic career in the late 1980s after academic studies in literature and philosophy.

From the outset, her research focused on derived forms of dialogue, those linking the debate of ideas to movement.

Photography naturally imposed itself as a mechanical means to explore the mechanisms of language through the image, analyzing both the figure and the scenic space in which it moves.

This figure, abstract and anonymous, never constitutes a portrait as such; the artist asserts a desire to detach from the subject in favor of illustrating the form combined with the gesture.

Each new project by the artist adds to a progressive corpus of archives made up of still images.

This material serves her to construct the new stages of a long-term body of work.

She proceeds by association and montage between image and text, a process she develops from statements, protocols, or instructions described in a given context.

These statements are based on keywords that translate notions of figures, language, movement, and displacement.

They constitute her archive drawers, materials reused in varying geometries and configurations across projects.

The exhibition in Galerie Noire at the CCCOD follows in the line of her latest projects, like a complementary opus to the artist's overall body of work. This iteration is built around three installations :

- The 6 slideshow screens *Plots*
- The 15 light tables *Notes for an institutional comedy*, where a fictional dialogue plays out between two artistic institutions—an art school and a museum (all generated by artificial intelligence)
- Finally, the *Index* reservoirs of data-images projected regularly in the auditorium adjacent to black gallery

plots & notes for institutional comedy artists' statement

Plots

Plots draws its material from the Index and formulates simplified narrative units that explore the thinness of stories.

The images are projected in Galerie Noire on 6 slideshow screens. Shifting from one subject to another without dramatic necessity, these "short stories" indifferently address the experience of waiting and passing time, the favorite colors of an absent protagonist, an elementary dance, the presentation of various items on display in a department store...

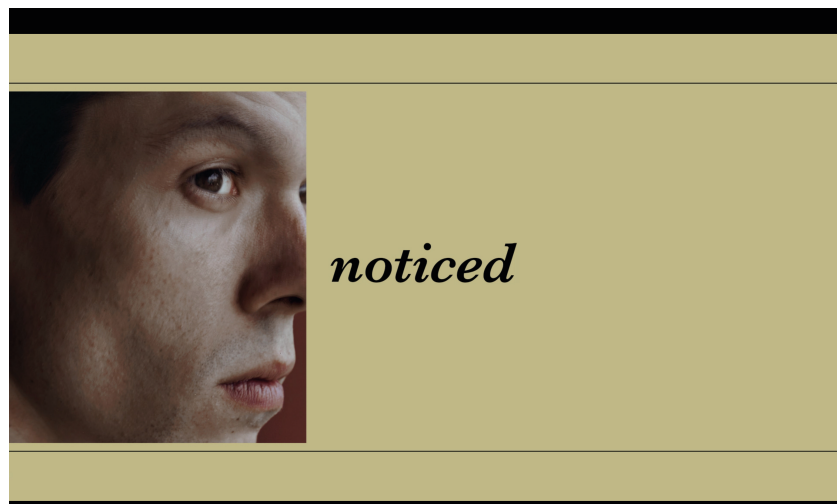
These 54 narrative units are repeated once and distributed in a different order, so that the viewer confronted with this déjà vu may succumb to the illusion of a visual flashback.

The word NEXT, announcing the next unit, ensures continuity between thematically disjointed elements.

Like a point of glue, it gives the whole a tone of chatter or a monologued conversation in which no position or interpretation asserts or decides.

It is a continuous fabric of information where words and images are on equal footing, without it being possible to determine whether the image comes to illustrate the word or the word emerges from the image.

(Suzanne Lafont, 2025)



Plots (2023-2024), full HD 16/9 digital slideshow, silent, 6 projections, duration 46 min.

plots & notes for institutional comedy

artists' statement

Notes for an institutional comedy

On this "stage" newly designed by the artist and produced for the CCCOD exhibition, an action unfolds where two institutional spaces are intertwined: an educational establishment and a museum.

This encounter echoes the history of the building housing the CCCOD since 2017, a former site of the Tours School of Fine Arts, partly rehabilitated and reconstructed.

All images and dialogues were generated by artificial intelligence. Fictional characters—students—haunt the building of a school. The edifice itself can take on numerous forms of ghostly illusions, notably that of the museum, whose various images here accompany and double the scene.

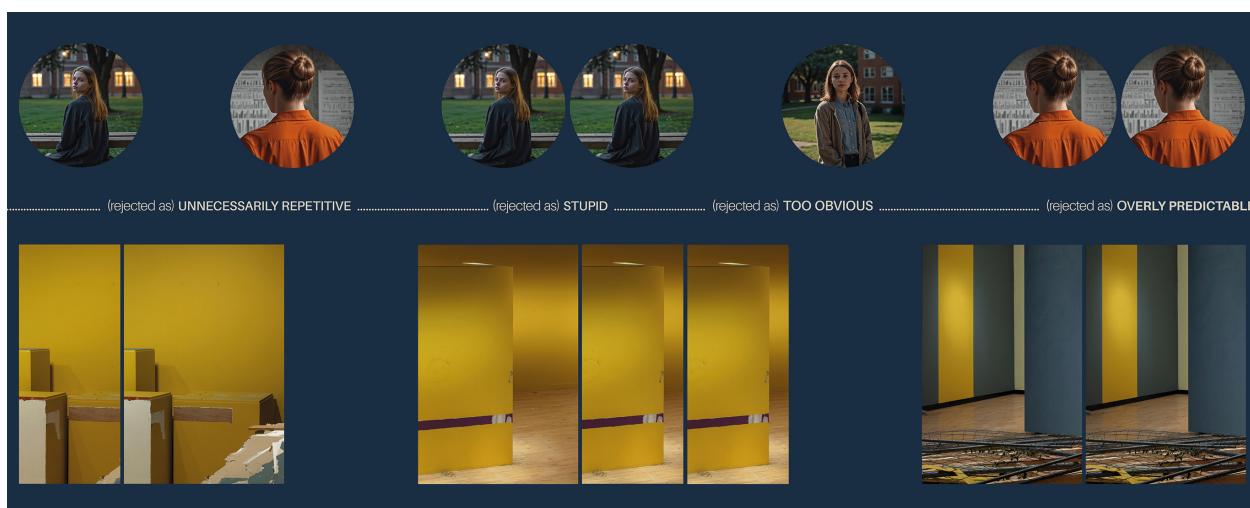
The rooms, empty of works, are presented in emptiness or disorder linked to the preparation of the next exhibition.

A notice informs the visitor that the character/students have been hired as mediators for the upcoming event.

In the scene, the students are supposed to rehearse their text. The unfolding of the text, always silent, is however constantly interrupted by an authoritative voice-over that discredits the silent remarks in the name of ever-renewed arguments.

(Suzanne Lafont, 2025)

Notes for an institutional comedy highlights our inability to speak out and take action in a society where human relationships are being replaced by increasingly baffling software, which is beyond our very capacity to question.



Notes for an Institutional Comedy (2025), pigment inkjet prints on transparent support (presented on light tables), dimensions of each image 68.3 x 183.3 cm.

plots & notes for institutional comedy artists' statement

Index

The three Index are *the artist's reservoirs of data-images* collected over many years.

Each index comprises *about 400 data points*.

To avoid usual thematic or chronological classifications, the images are accompanied by a linguistic entry allowing alphabetical classification that mixes registers, thus organizing a dictionary.

This dictionary is dual since the same images are simultaneously named in French and English.

Thus, with rare exceptions, *the alphabetical order doing its work of dispersion, the same images do not occupy the same place in the French series and the English series*.

The two projections being synchronized, the confrontation of images in the two series may or may not give rise to the start of a plot.

The *Index*, though successive (2015, 2017, 2025), do not present a chronology of images.

Far from representing temporal sections, they stretch across the entire body of work.

Some older images reappear from one context to another, renamed, affirming the use of reuse in the work.

(Suzanne Lafont, 2025)



Index 3 (2025), full HD 16/9 digital slideshow, double projection (English / French), silent, duration 47 min.

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biography

Suzanne Lafont (born in Nîmes in 1949) lives and works in Paris and Brussels.

She turned to visual arts after an academic career in literature and philosophy that led her to become interested in language and its staging.

The artist's project develops in an expanded field of photography involving modalities of theater, performance, cinema, and literature. Her photographic work initially relies on the participation of performer-models and focuses on the figuration of time and movement in the still image. Later works involve language and non-human figures. Her most recent works are interested in institutional infrastructures.

Suzanne Lafont participated in Documenta 9 and 10 (Kassel, 1992, 1997). She exhibited at Jeu de Paume (Paris, 1992), MoMA (New York, 1992), Pinacoteca do Estado (São Paulo, 2005), Mudam (Musée d'Art Moderne Grand Duc Jean, Luxembourg, 2011).

A monographic exhibition was dedicated to her at Carré d'Art (Nîmes) in 2015.



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exhibitions

personal exhibitions

- 2023** *Entrée libre*, collection photographique du Carré d'art -anniversaire des 30 ans du musée d'art contemporain de Nîmes (France)
- 2021** *How Things Think*, Galerie Erna Hecey (Luxembourg)
- 2015** *Situations*, Carré d'Art, Musée d'Art Contemporain, Nîmes (France)
- 2011** *Situations Comedy*, Musée d'Art moderne Grand Duc Jean (MUDAM) Luxembourg (Luxembourg)
- 2008** *Index*, Galerie Erna Hecey, Brussels (Belgique)
- 2005** *Episódio*, Pinacoteca do Estado, São Paulo (Brésil)
- 2003** Centre Régional d'Art Contemporain, Sète (France)
- 2001** Galerie Anne de Villepoix, Paris (France)
Centre d'Art Contemporain « La Galerie », Noisy le Sec (France)
- 2000** Centre François Mitterrand, Beauvais (France)
- 1997** *Le Défilé*, Musée départemental de Rochechouart (France)
Trauerspiel, Vohn Maschine Gallery, Berlin (Allemagne)
- 1992** Museum of Modern Art (MoMA) New York
Galerie Nationale du Jeu de Paume, Paris (France)
Marian Goodman Gallery, New York (USA)
- 1989** Centre de la Vieille Charité, Marseille (France)

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exhibitions

collective exhibitions

- 2025** *Neo-Analogg / Expanded photography in Post digital era*, Guangzou (Chine)
- 2024** *Another Avant-garde, Photography*, West Bund Museum, Shanghai (Chine)
Lacan, l'Exposition, quand l'art rencontre la psychanalyse, Centre Pompidou, Metz (France)
- 2023** *Science, fiction*, collection de l'Institut d'art contemporain de Villeurbanne, (France)
- 2014** *Punctum*, Salzburger Kunstverein, Salzburg (Autriche)
- 2009** *elles@centrepompidou*, MnAM, Centre Pompidou, Paris (France)
Trauerspiel, Passerelle, Brest (France)
- 2008** *Street & Studio, An Urban History of Photography*, Tate Modern, Londres (Angleterre) / Museum Folkwang, Essen en 2000. (Allemagne)
- 2004** *Fabrique de l'image*, Villa Médicis, Rome, (Italie)
- 2003** *Dali und Die Magier der Mehrdeutigkeit*, Museum Kunst Palast, Düsseldorf, (Allemagne)
- 2000** *Ghost in the Shell: Photography and the Human Soul, 1850–2000*, LACMA, Los Angeles (USA)
- 1998** *Another Objectivity*, ICA, London / CNAP, Paris (France)
Zomer van de fotografie, Museum van Hedendaagse Kunst, Antwerp, (Belgique)
- 1997** *Le Défilé*, Musée départemental de Rochechouart (France)
Documenta X, Kassel (Allemagne)
- 1996** *Hall of Mirrors: Art and Film since 1945*, MoCA, Los Angeles (USA)
- 1995** *L'effet Cinéma*, Musée d'Art Contemporain de Montréal (Canada)
- 1994** *Of the Human Condition, Hope and Despair at the End of Century*, Spiral/wacoal Art Center, Tokyo (Japon)
- 1992** Documenta IX, Kassel (Allemagne)
- 1990** *Passages de l'image*, Musée National d'Art Moderne, Centre Georges Pompidou, Paris (France)
- 1989** *Photo Kunst*, Arbeiten aus 150 Jahren, Staatgalerie, Stuttgart (Allemagne)
- 1988** *Another Objectivity*, Institute for Contemporary Arts, London (Angleterre)

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bibliography

bibliography (catalogues)

- 2025** *Neo-Analogg / Expanded photography in Post digital era*, Guangzou (Chine)
(catalogue collectif)
- 2024** *Another Avant-garde, Photography*, West Bund Museum, Shanghai
(Chine) (catalogue collectif)
- 2015** *Suzanne Lafont : Situations*, Bernard Chauveau éditeur, texte de Marcella
Lista (monographie)
- 2009** *elles@centrepompidou, artistes femmes dans les collections du Musée
National d'Art Moderne*, Publisher Centre Georges Pompidou, Paris
(catalogue collectif)
- REFLEXIO: Imagem contemporânea na França*, Santander Cultural, Porto
Allegre Brazil, (catalogue collectif)
- 2008** *Street & Studio, An Urban History of Photography*, Tate Publishing,
London (catalogue collectif).
- 1997** *Suzanne Lafont; Appelé par son nom*, éditions Actes Sud (monographie)
- 1997** *Suzanne Lafont*, éditions Musée Départemental de Rochechouart
(monographie)
- 1988** *Une autre objectivité / Another Objectivity*, ed. ICA, Londres et CNAP,
Paros (catalogue collectif)

the CCC OD



Maurizio Nannucci, *Listen to your eyes*, 2010, fnac 10-1055, collection du CNAF, 2018-2023. Photo F. Fernandez, CCC OD - Tours

Right in the historic centre of Tours, with its contemporary architecture designed by the Portuguese agency Aires Mateus, the Centre de Création contemporaine Olivier Debré is somewhere the public can come and make discoveries, share knowledge and experiences in an open setting. A contemporary art centre, it is also a multidisciplinary culture venue which engages with all local stakeholders in its ambition to explore new ground.

The CCC OD is now the custodian of a donation of works by the painter Olivier Debré who lived in Touraine from early childhood. Hosting a historic collection within a contemporary art centre throws up a whole host of unique possibilities for building bridges between past and present creation.

All year round, our Visitors' Department organises a wide range of activities for young and old alike, tailoring their options to suit individuals and different groups. An exciting and intriguing programme of cultural events can be enjoyed alongside the exhibitions, including conferences, encounters, performances and film screenings – all designed to awaken your senses and broaden your knowledge.

With an ambitious exhibition programme, the CCC OD is forging ever closer ties with its region whilst exploring international creation. Pioneering, inquisitive and ever mindful of the issues that matter today, it looks ahead with the artists who are constantly questioning our world in a different way.

practical information

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press contacts

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getting here

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5 minutes by tram from Tours train station,
stop Porte-de-Loire
1h10 from Paris by TGV
via the A10 motorway, exit Tours Centre

opening hours

wednesday-sunday 11am - 6pm
saturday until 7pm

entry fees

8,50 € (full price)
5,50 € (reduced price)
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

free access

the bookstore - shop

Mailys, our bookseller, offers a wide selection of books specializing in art, architecture, and design, as well as books and games for children, postcards, and goodies...

Open Wednesday to Friday from 2pm to 6pm, and Saturday from 11am to 1pm and 2pm to 7pm.
07 85 93 42 93 / librairie@cccod.fr

facilities

the CCC OD is accessible to people with disabilities.
2 accessible parking spaces for people with reduced mobility (PRM) at parvis Jean Germain. Bicycle parking and car parking available at Porte-de-Loire, Place de la Résistance, and Rue du Commerce.
On-site services include: elevators, accessible toilets, stroller storage, baby changing facilities, and a wheelchair (available at reception upon request).

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.