

Jeanne Susplugas

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[www.susplugas.com](http://www.susplugas.com)

Jeanne Susplugas' work immerses us in an engaged, sensory-driven universe. She explores different forms and strategies of confinement, as well as the relationship of the individual to themselves and to others, in the face of an obsessive and dysfunctional world.

With distance, she uses a wide range of mediums – drawing, photography, installation, sculpture, sound, film, virtual reality, glass, ceramics, light wire.

These various languages enrich each other to create an aesthetic that is initially appealing but quickly becomes jarring, even unsettling. The multiple connections she develops result in a body of work rich in interpretations.

Monographic exhibitions are regularly held in France and abroad at venues such as Pozo Santa Barbara in Mieres (ES), MRAC-Musée Régional d'Art Contemporain in Sérignan (FR), the Citadelle de Villefranche-sur-mer (FR), the Centre Pompidou Metz (FR), the Bonisson Art Center in Rognes (FR), the Musée en plein air du Sart Tillman in Liège (BE), the Grenier à sel in Avignon (FR), the Château de Servières in Marseille (FR), at the CAC-Centre d'art contemporain d'Istres (FR), at the CAB-Centre d'Art Bastille in Grenoble (FR), at the Maré-chalerie-centre d'art in Versailles (FR), at the Emily Harvey Foundation in New York (US), at Pioneer Works in New York (US), Center d'art Le Lait, Albi (FR), Magacin gallery, Belgrade (RS), Chapelle de la Visitation-Centre d'art, Thonon les Bains (FR), Wyspa Institut of Art, Gdansk (PL), V-Tape, Toronto (CA), MOCCA, Toronto (CA). She takes part in numerous group shows: Philharmonie in Paris (FR), STUK Arts Centre in Leuven (BE), Villa Medici in Rome (IT), Palazzo delle Papesse in Siena (IT), Palais de Tokyo in Paris (FR), Fresnoy National Studio (FR), Musée d'Art Moderne de St Etienne (FR), Musée de Grenoble (FR), Musée de Vence (FR), Shenzen museum (CN), Shanghai 21st Century Minsheng Art Museum (CN), maison rouge-fondation antoine de galbert à Paris (FR), Margaret Lauwence gallery in Melbourne (AUS), Marymount Manhattan College Hewitt Gallery in New York (US), Art in General in New York (US), KW in Berlin (DE), Ar(t)senal in Dreux (FR), various FRAC (FR).

Her work has been presented at international events such as Chroniques-Biennale des imaginaires numériques (FR), Biennale d'Alexandrie in Egypt (EGP), Nuit Blanche in Paris (FR), Dublin-Contemporary (IRL), International Videonale in Detroit (US), Dashanzi International Art Festival (CN), SOS 48 in Murcia (ES) and the Biennale Images in Vevey (CH).

Her films have been selected for festivals such as Hors Pistes at the Centre Pompidou in Paris (FR), Locarno International Festival (CH), Miami International Festival (US), Festival Images in Vevey (CH), Les Instants Vidéos in Marseille (FR), Videoformes in Cler-



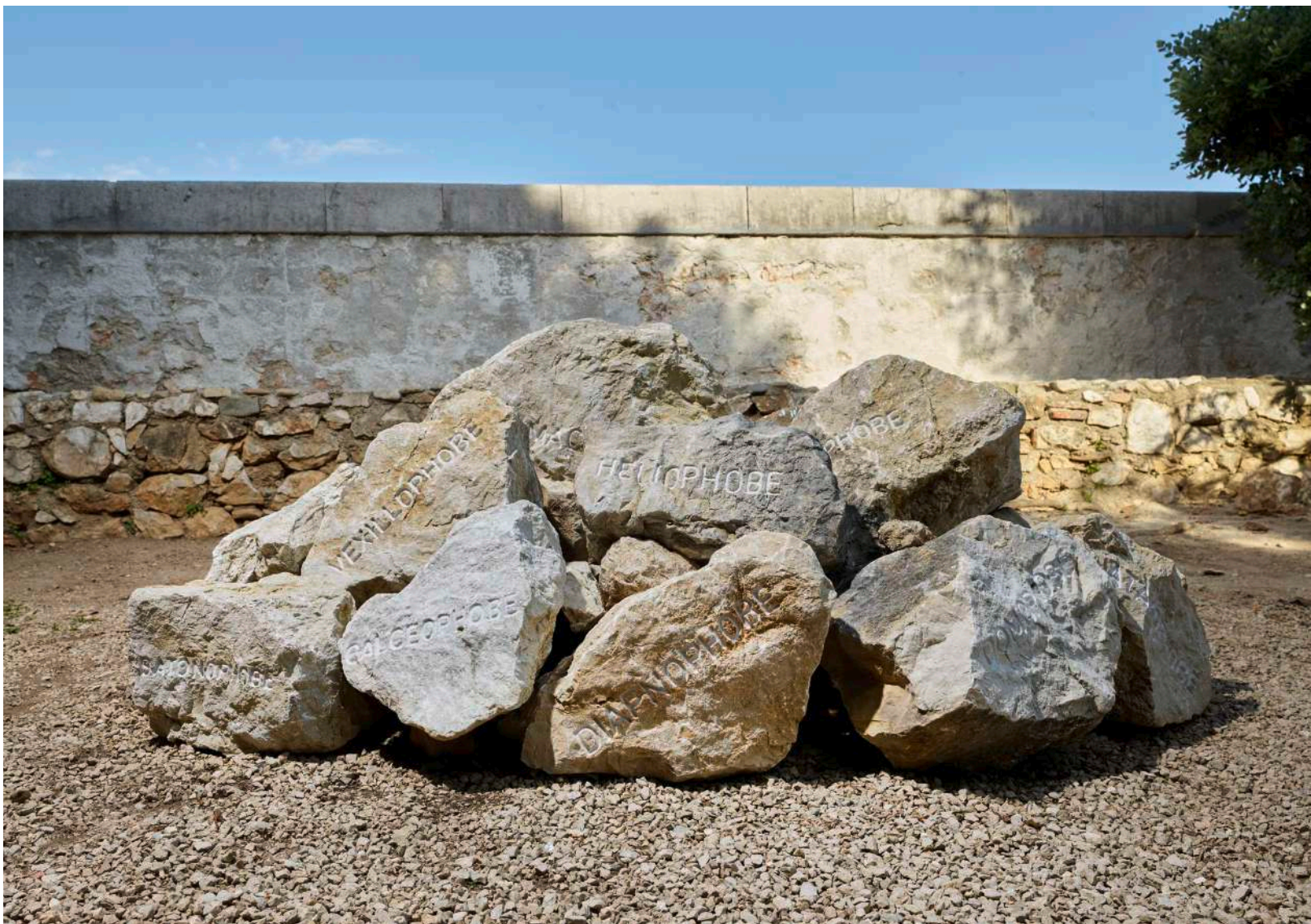


***Hair*** | 2010-2018, photographie (2010) et sérigraphie (2018), atelier Tchikebe.

*Hair* is a tribute to Gordon Matta-Clark's self-portrait (*Hair*, 1972).

Jeanne Susplugas is interested in the mental space, the nerve center of thought. Whether through hair, branches, synapses, or molecules... the theme of branching is explored. *Hair* questions the perception of women in society: when disheveled, a woman is often seen as "mad" and evokes the image of the Gorgon, the witch.





*Chemin initiatique* | 2023, Pierre tendre d'Estailades. Aspect de taille : égrisé, 300 kg, 72 (h) x 120 x 73

Like Little Thumb, who sows stones to find his way home, these stones engraved with phobias remind us that life is full of pitfalls and that human beings are on a perpetual quest.





**Sans titre** | 2023, Pierre tendre d'Estailades. Aspect de taille : égrisé, 300 kg, 72 (h) x 120 x 73

Volumizing the chemical formula for ethanol. Its compact shape evokes a comforting, animal-like form.





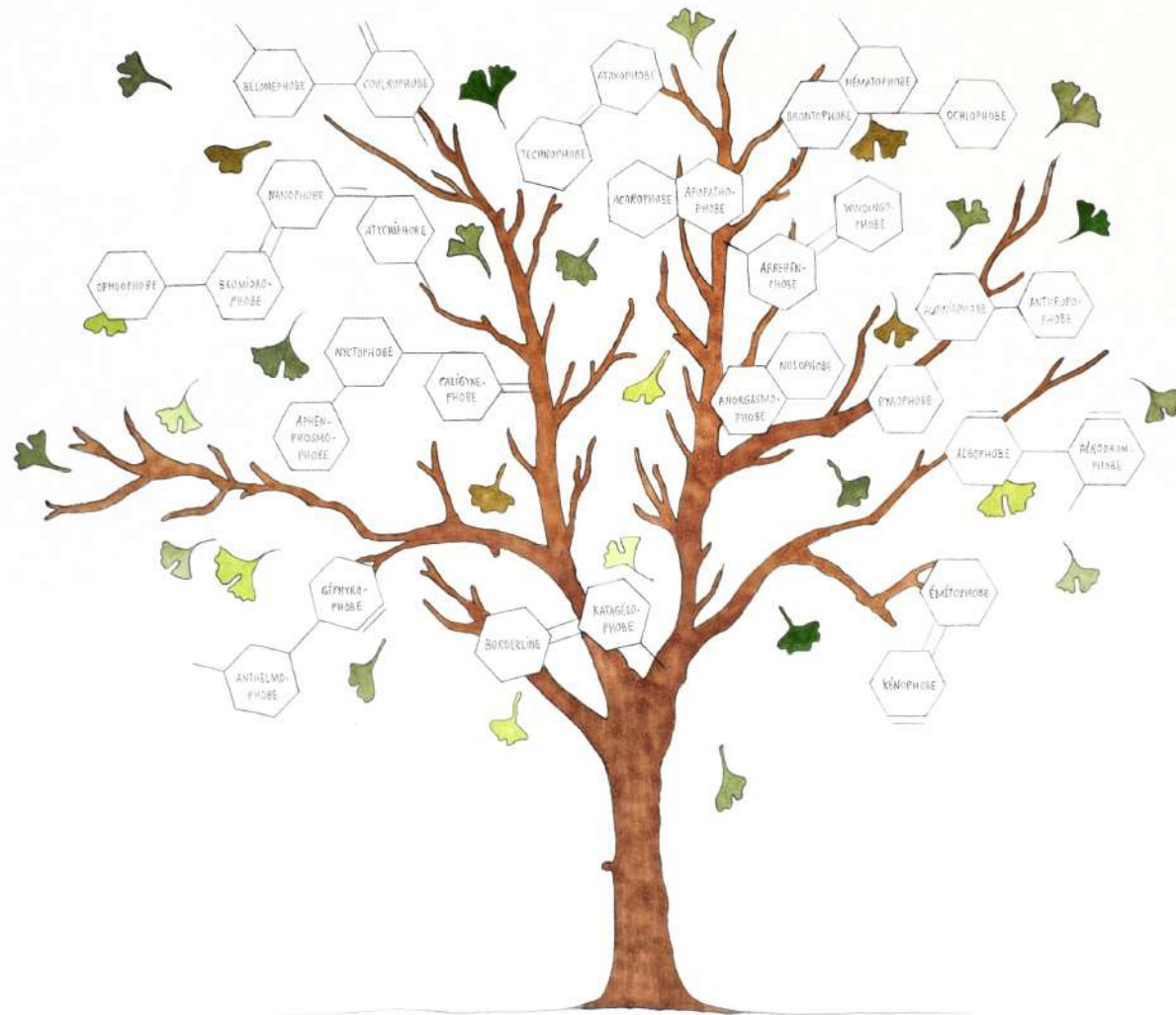
*Sans titre* | 2023, céramique, 26 x 13 x 10 cm, éd. 5 (toutes différentes)





***Tell me*** | 2020, dimensions variables

Snuggling up to a tree, listening to the sap flowing through its branches, practicing what the Japanese call “shinrin yoku”, i.e. getting in touch with the trees, can have therapeutic virtues, particularly on a psychological level. This discreet work, composed of learning ears (acupuncture and acupressure), highlights our often biased relationship with nature: we pay very little attention to the living around us, and this work invites us to listen, to tell a secret, a story, to deposit a pain or a joy in the idea of reciprocal care. Taking care of ourselves means taking care of nature, of others.



**Forêt généalogique** | 2020, peinture murale, 2 x 8 m. Collection du CNAP.

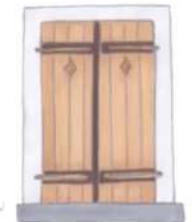
This series of drawings was initiated in 2106. On these family trees, the names of ancestors have been replaced by their pathology. The trees are based on real-life testimonies, but also on fiction and absurdity. They refer to the genogram used in family therapy and psychiatry, theorized by Jacob Levy Moreno, a physician who pioneered group psychotherapy.





*Forêt généalogique* | 2020, peinture murale, 2 x 8 m. Collection du CNAP.

This wall painting originates from a series of drawings begun in 2106.

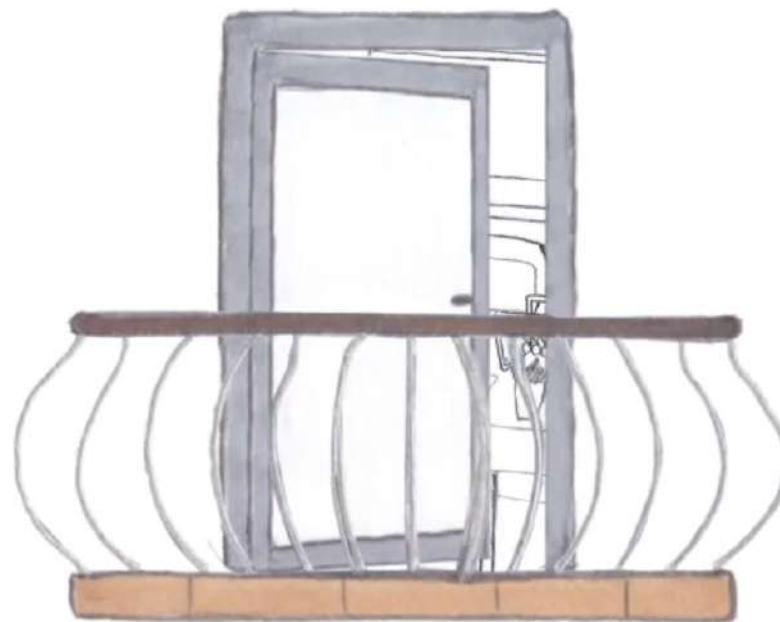


***Là où habite ma maison*** | 2021 | Projet virtuel et interactif (pour l'espace virtuel du Jeu de Paume)

Production : Jeu de Paume (France) & Aarea (Brésil) – curated by Marta Ponsa

Le confinement nous a obligé à rester à l'intérieur. Cette assignation à résidence a été une expérience, une aventure, une épreuve. Cette situation a mis en exergue les écarts. Susplugas began collecting testimonials, which she entrusted to writer Claire Castillon as a starting point. Susplugas began collecting testimonials, which she entrusted to writer Claire Castillon as a starting point. The stories are funny, painful, grating and singular; and evoke, among other things, anxiety, the regression of the role of women, and the increase in domestic violence. This project questions the house as a refuge and a place of confinement. We became one with it, "Where my house lives".

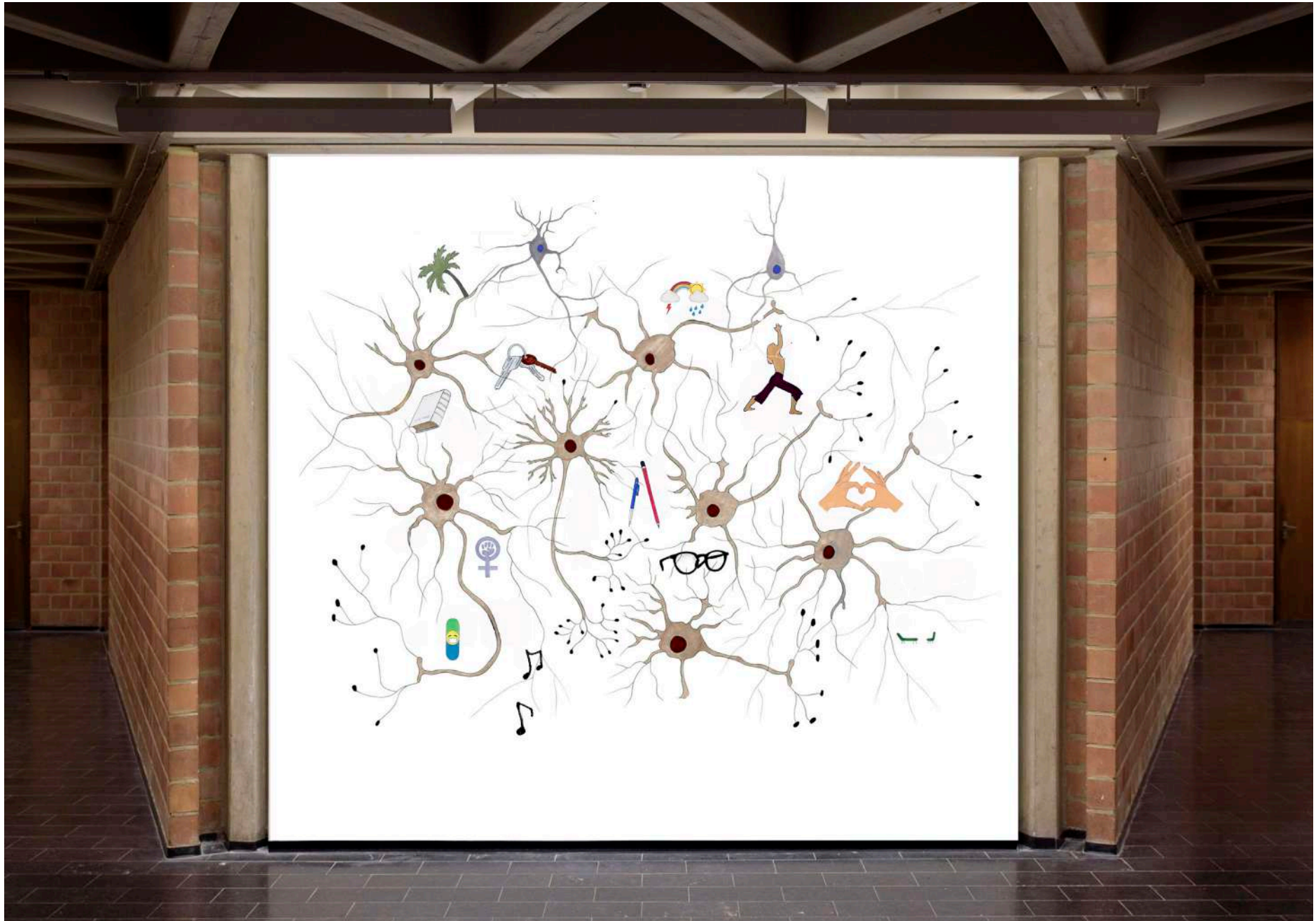




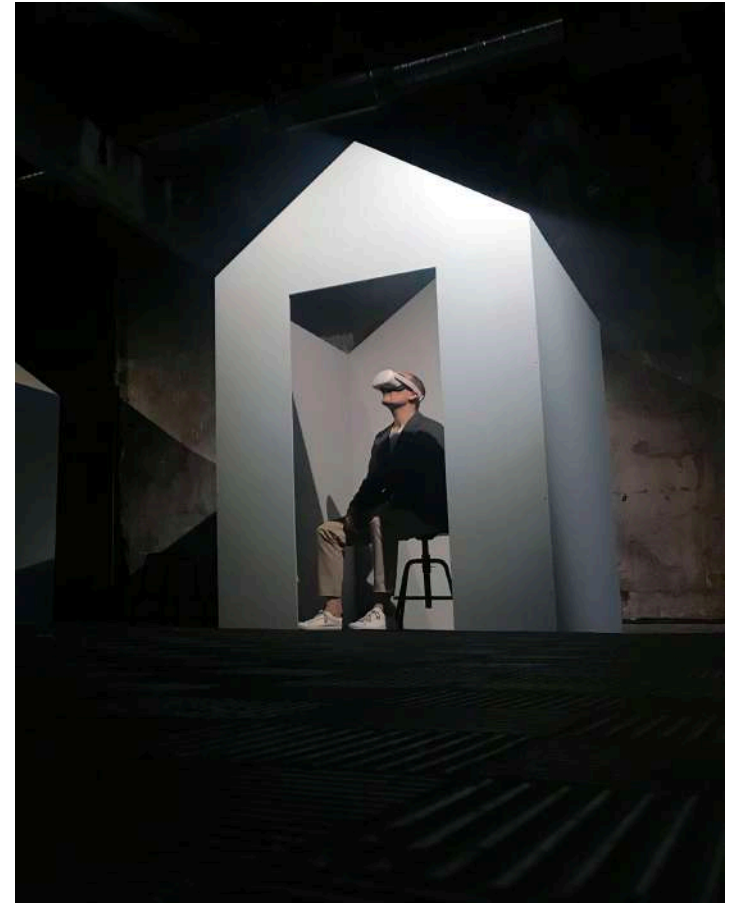
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In the age of artificial neural networks, the artist, following discussions with a neuroscientist from the Pasteur Institute, has created playfully naïve “neuro-portraits” revealing the object of our thoughts, from the happiest to the darkest. With humor and distance, the artist highlights the thoughts that haunt our neurons and constitute our identity. Using easily understandable drawings, the artist creates a kind of “universal language” inspired by images found on the Internet.





*In your brain* | 2021, *in situ*, Université de Liège

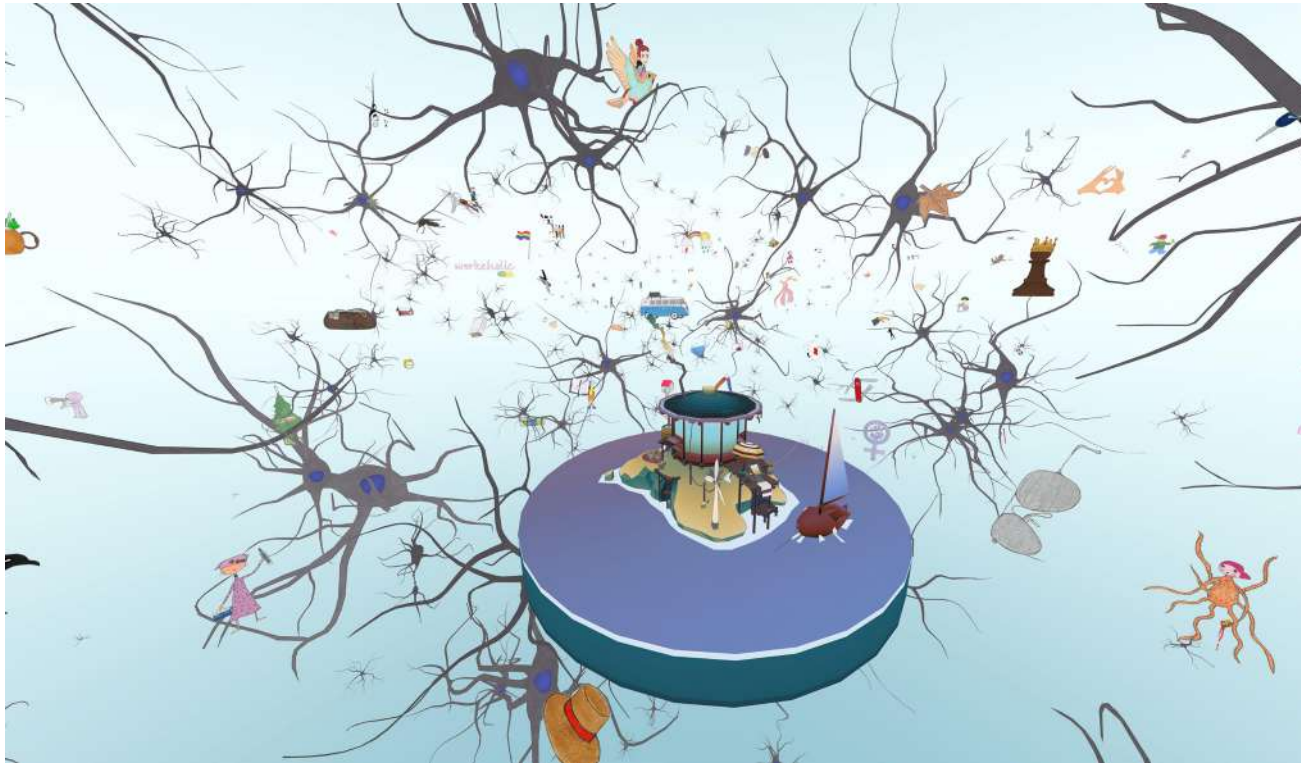


*I will sleep when I'm dead* | 2020, projet en réalité virtuelle.  
Collection Centre Pompidou Paris.

co-production : J. Miguiditchian, Biennale Chroniques, Notoryou, Edis, Festival ON, CNC-Dicréam.  
Partenariats: Institut Français, VR Arles Festival.  
Le projet a bénéficié de la Bourse Orange XR-Beaumarchais SACD

Jeanne Susplugas completed a writing residency in August 2019 at the VR Festival d'Arles (part of the Rencontres de la photographie). *I will sleep when I'm dead* is a dive into the brain, a navigation among neurons and synapses. Visitors lose themselves in an infinite labyrinth, encountering "thoughts" materialized in pictogram-like drawings. An intimate, almost psychoanalytical face-to-face encounter that introduces a unique intensity and experience. An artistic project with a scientific dimension.





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*I will sleep when I'm dead* | 2023, résine, dimensions variables

Sculptural installation from the eponymous project. These forms are the materialization of the thoughts seen in the virtual reality experience *I will sleep when I'm dead*, 2020.



*I will sleep when I'm dead* | 2023, résine, dimensions variables





***Thinking outside the box*** | 2018, bois, métal, roulettes, plastique, gommés  
Vues: Underconstruction, Paris; Musée Fabre, Montpellier.

*Thinking outside the box* illustrates the eponymous Anglo-Saxon expression, to think differently, to take a step aside. And that's what it's all about: seeing the world differently, from a new angle, a new point of view.



***Bird*** | 2023, cristal. 20 cm de haut environ. Ed. de 5. Co-production Centre Pompidou Metz

Vue: Centre Pompidou Metz

The first clitoris was only modeled in 2016 by French researcher Odile Fillod. Unrecognized, forgotten and sometimes mutilated, the clitoris is the only organ devoted solely to pleasure. Knowing its role and how it functions helps women to become active subjects of their sexual lives - as unequal representations of the genitalia reinforce male power.





*La Maison malade* | 1999, boîtes de médicaments, dimensions variables

A padded, claustrophobic room, the image of a Western society sick with overproduction, satiated to the point of choking on drugs and other prescriptions. In the face of this overflow, it's hard not to think of the pollution generated and the ensuing problems, with serious consequences for the living world.



*La Maison malade* | 2020, boîtes de médicaments, serre  
Vue: Musée Fabre, 2020





***La Maison malade*** | 2020, boîtes de médicaments, serre  
Vue: Citadelle de Villefranche-sur-mer, 2020



*Une Solution* | 1999-2000, c-print / slide show

A slide show of close-up photographs of drugs in a variety of shapes and colors illustrates the wide range of pharmaceutical products on offer, as well as the sector's marketing strategies.

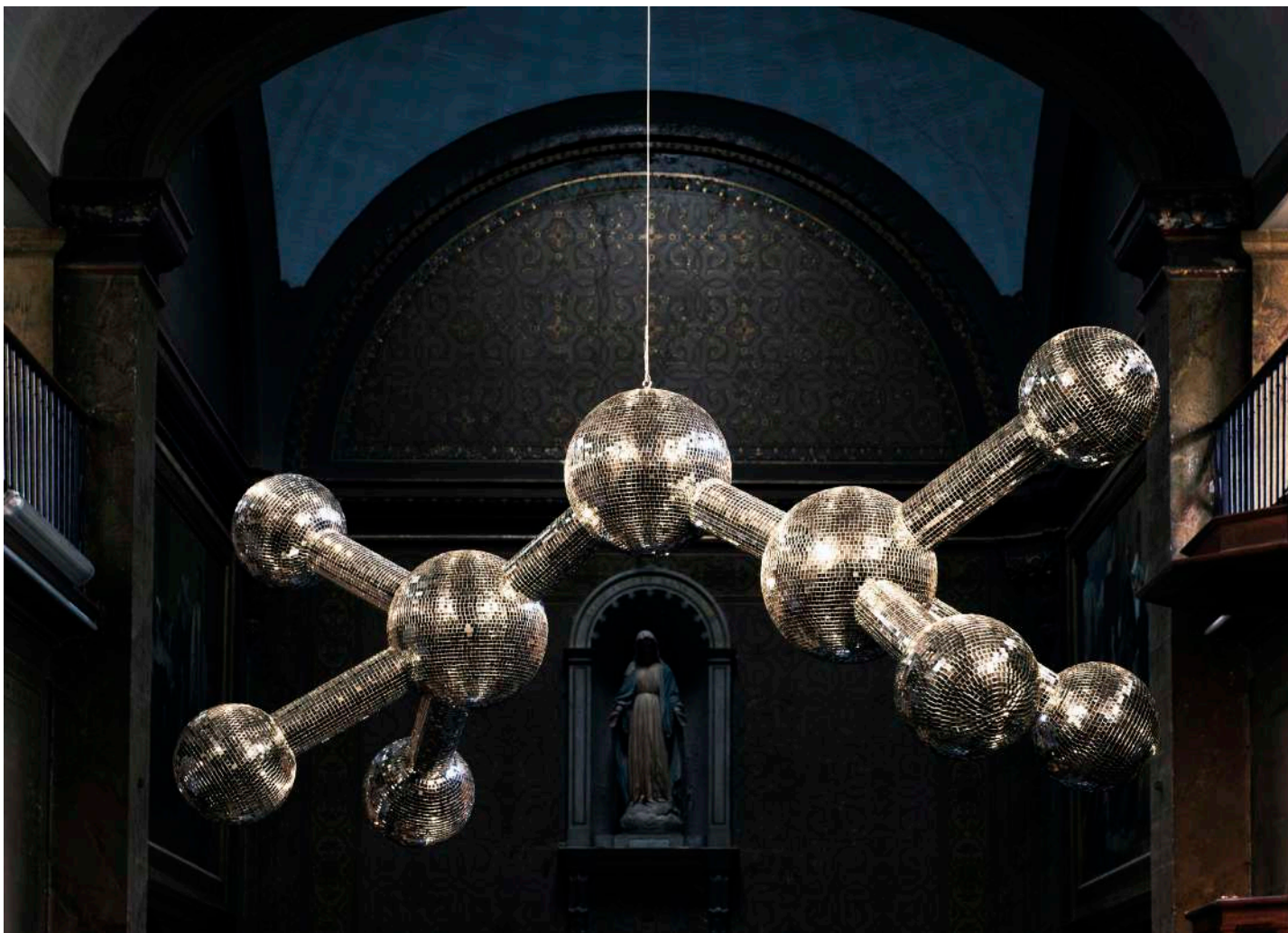


***All the world's a stage*** | 2013, carton, bois, roulettes et son, installation modulable, Centre d'art Le Lait, Albi

Production: FNAGP (actuelle Fondation des artistes) - Vue: La Patinoire Royale|Galerie Valérie Bach, Bruxelles

Several modules make up a church/village that can be dismantled and adapted to suit the exhibition site. It can be arranged as a village, a camp or a single structure, and is accompanied by a soundtrack that echoes the inner voices of French writer Marie-Gabrielle Duc.





**Disco ball** | 2019, polystyrène, miroirs, environ 2870x1270xH1420mm  
Production: 100 artistes dans la Ville (curated by Nicolas Bourriaud)

Ether molecule in the form of a faceted ball. It's part of a series of faceted balls, like so many substances that have an effect on our behavior; from bromazepam (anxiolytic) to ethanol. Dancing under these balls would be like dancing under the action of a drug, yet dance also appears to be an alternative to taking substances.



***Flying house*** | 2013, encre sur papier, 42x30 cm

Portraits. The artist posed the question “what would you take if you had to leave your place in a hurry with the idea of perhaps never returning?”







*Base de données littéraires* | 2014, bois, roulettes son; dimensions variables

This installation, a cross between a work of art and a design object, follows in the footsteps of the artist's mobile modules, a cross between a shipping crate and a trunk. For these works, she appropriates the aesthetics of transport crates, well known to artists, to make trunks of singular sizes, which unfold into small inhabitable cells, modular and scalable. This sound library invites the viewer to sit and listen to excerpts from books in the artist's collection (Marie Darrieussecq, Colum McCann, Muriel Barbery, Bret Easton Ellis or Eve Ensler), recorded by actors.



*Boîte de déception* | 2005, Light box, 26x126x7 cm

Boîte de déception reflects the alienation of the Net and, by extension, of new technologies. In this self-evidently funny piece, the artist takes the “inbox” icon of e-mail and transforms it into a “box of disappointment”. The Internet connects us to the world, but when faced with an empty box, it sends us back to a greater solitude.





**Containers** | 2007, série de dessins, encre sur papier

A series of drawings begun in 2007, inspired by American “containers” - bottles given out in pharmacies with the exact number of capsules required for a treatment. The names of the drugs are replaced by words which, when put together, form sentences drawn from a collection of the artist's readings over the last twenty years.



**Containers** | 2013, Céramique, dimension caisse 28,5x145x29,5 cm





***Nature morte*** | 2014-2019, céramique, dimensions variables

Over a period of ten years, the artist photographed fruit baskets in private homes, often used as receptacles for various drug treatments. These photographs formed the basis for the volume work that followed, with fruit baskets forming sets that bear witness to our society.



**Bottles** | 2014, bois; dimensions variables

The bottles are inscribed with the phrase: "I swallow Stilnox so I can fall asleep because there's not enough vodka".



***The Box house*** | 2006, MDF, 185x350x120 cm

*The Box house* is an architectural space, an enlarged box that can be entered. On this giant packaging, only the expiry date and the barcode remain visible: these indications alone are enough to identify the object, a box of medication. The human-scale dimension illustrates the importance of medication for some of us, since it is sometimes even the condition for keeping us alive. Pathological threats are multiplying, and the enemy may even be within. The Box House appears to be the answer to all our pathologies.





**Graal** | 2013, cristal, environ 12x50 cm

MUDAC-Musée des Arts Décoratifs de Lausanne, Musée du Verre de Carmaux, Collections particulières France et étranger.

Lexomil is a very popular drug, immediately recognizable by its very distinctive shape. The shards of glass induce a gesture, the breaking. Its material and dimensions make it sacralized, attractive and seductive, evoking the neuroses of our century and the fragility of people suffering from neurological diseases. Presented in this way, it appears to be “the” solution to all our ills.



*Beipackzettel* | 2003

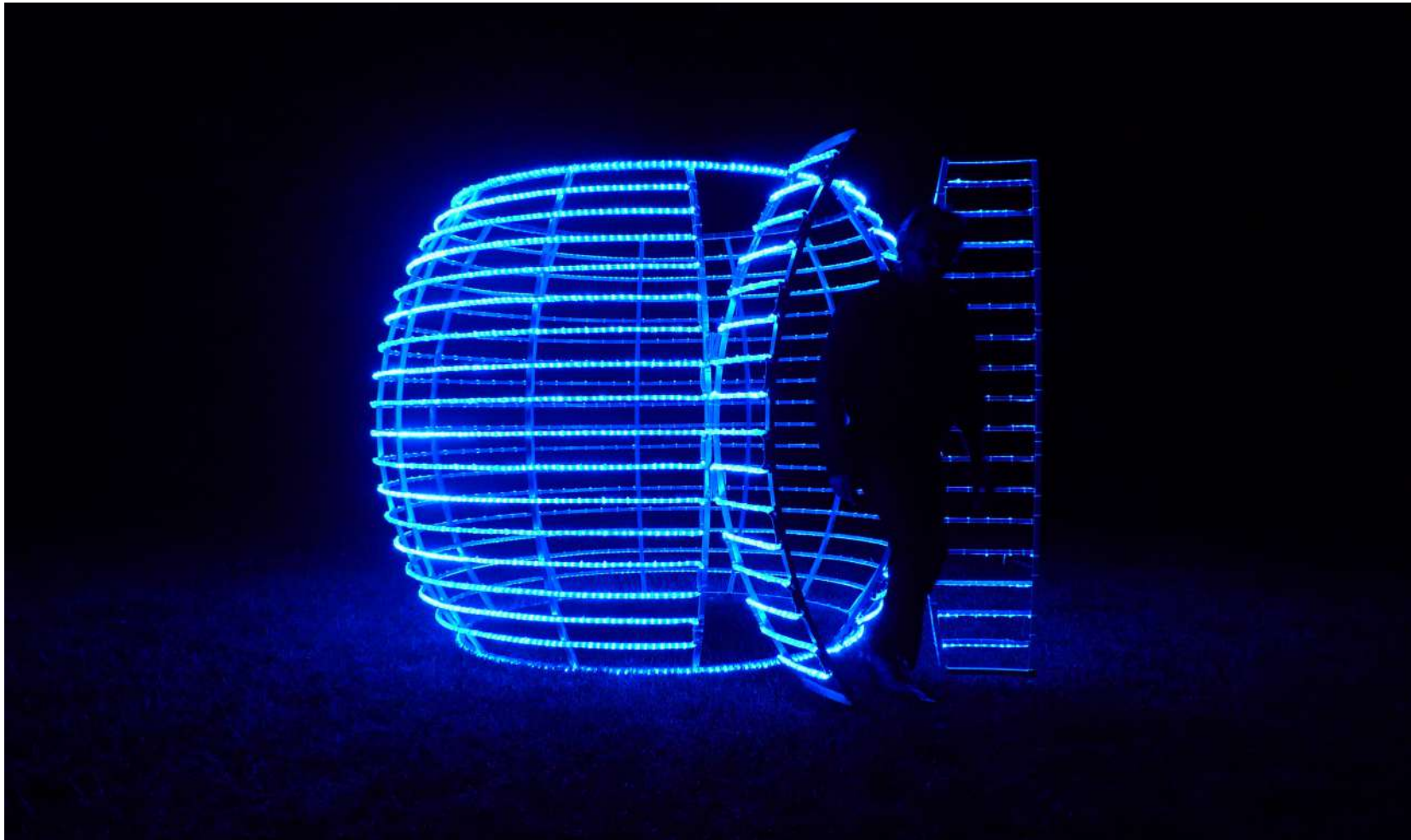
«Carte blanche» curated by Anselm Franke. Wallpaper with hundreds of medical notes affixed to the front door of the Berlin KW.



*L'aspirine c'est le champagne du matin* | 2009, LED, environ 12m

A title with festive overtones, which paradoxically denounces the disappointing nature of tomorrows that don't necessarily sing. It's a quote from *latrogène*, a piece written by Marie Darrieussecq for Jeanne Susplugas, for a sound piece (2007). This became a performance in 2009 (at the Maison Rouge - Fondation Antoine de Galbert), where the quotation was taken out of context to appear in letters of light. Behind its colloquial airs, this happy expression resonates with the sometimes unconscious addiction to "everyday" drugs and alcoholism, the so-called "festive" kind, because it's social, joyful and therefore necessarily non-harmful.





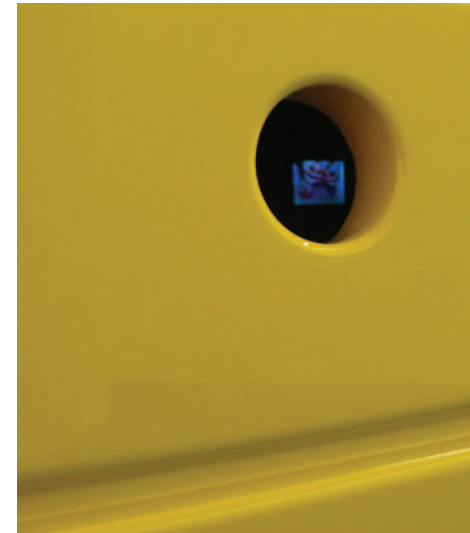
*Light house* | 2013, aluminium, LED, son, 1m80 x 2m

A monumental cage of light, an intimate place where we hold ourselves hostage, the materialization of our confinement. The cage is what separates us from others, from our pleasure and from all reality when we're addicted, and sends us back to a constant solitude: that of ephemeral relief. The piece is apparently open and luminous, and that's the irony of these drugs: they don't keep their promises. The artist invites us into the ambivalence of addictions, from attraction to fusion.



***House to house*** | 2010, bois, roues  
129 x 116 x 157 cm (fermée)

House to house“ is the equivalent of the French expression ‘clou à clou’ (“nail to nail»), and this modular ‘house’ evokes the aesthetics of a transport box, well known to artists, to create a small, evolving cell. This modular “house” evokes the aesthetics of a transport box, well known to artists, to create a small cell that can evolve, either as a stand-alone unit or as a traveling exhibition space, enriching itself with a new theme and new artists as invitations come in.



***Peeping Tom's House*** | 2007, bois, 10 écrans Lcd et lecteurs multimédias; son: Eric Pajot; 160x140x140 cm

*Peeping Tom's house* bears witness to a gentle voyeurism. Essentially an open structure, the house plays with a troubling ambiguity, placing us in the position of the curious intruder. Through a dozen video vignettes, we discover an intimate microcosm made up of multiple gestures of "everyday" hygiene, comic or strange at best, absurd or disturbing at worst, provoking discomfort. Ultimately, it is the alienating nature of contemporary hygiene trends that is targeted here: their propensity for ubiquity, their multiplication in both repetition and extension, bear witness to neurotic desires, conscious or otherwise, for all-powerful control of the body.





**Mass destruction** | 2008, boîtes de médicaments, rouleau compresseur; dimensions variables  
Vues: Biennale de Bobigny; Domaine de Chamarande.

A pathway of medicine boxes being crushed by a steamroller, referring to the traffic in counterfeit drugs.



***Sale's woman...*** | 2008, encre sur papier.

This series looks at the lucrative drug trade. 70% of drug sales in Africa are made up of fakes, fakes, fakes-truths - a real headache! Between flour, crushed glass and other powders packaged in capsules, or the real thing diverted from the factory and repackaged for who knows which market in Abidjan or Dakar.



***Pharmacie gazon*** | 2020, Bronze; 55x44 cm (diamètre) (prototype en résine 2008)

Vue: Musée Fabre, Montpellier.

These basins, carried on the heads of African women and children, are known as “grass pharmacies”. Behind this poetic name, they contain up to 70% fakes, ranging from flour to crushed glass, which has led to the death of many children. The preciousness of the bronze and its treatment evoke wealth and the lack of access to medicines in certain parts of the world.





**KGR 100** | 2013, environ 15x40 cm, bois. Collection particulière.

Jeanne Susplugas continues the work she has been doing for several years on drug trafficking around the world, from street level to international trafficking. This fake Viagra tablet (VGR becomes KGR) was made in Thailand during the artist's residency at Thaillywood. Thailand is one of the world's leading sex tourism destinations, and the famous Viagra, recommended for erectile dysfunction, can be found on every market. Here, the little blue pill is disproportionately enlarged and transposed into a material that illustrates the French expression "avoir le sexe dur comme du bois" ("to have sex as hard as wood").



***Pink house*** | 2002, Mixed media; 246 x 238 x 151 cm

*Pink house* was created after a residency in Japan. Its seductive and reassuring appearance is transformed by invitations to writers, artists, designers, etc., as visitors discover what is hidden inside.



***Stratégie d'enfermement*** | 2012, marbre, feuille d'or, bois, roulettes, mousse, 56x50,5x50,5 cm

There are many stories to be told about this globe, both individual and collective: the story of a reassuring, confining cocoon, like that of a sectarian community, stripping its victims of their wealth and gnawing away at their solid shells from the inside, draining their substance; the story of a geode emptied of its resources, covered in its riches.





**Blue shoes** | 2018, chaussures, couvre-chaussures, dimensions dimensions.  
Vue: Musée en plein air du Sart-Tilman, Liège

This installation refers to the aseptic medical world as well as to the domestic, to the home. It evokes the hygiene specific to each home. The title refers to care and empathy, before speaking, commenting or judging, "try walking in my shoes".







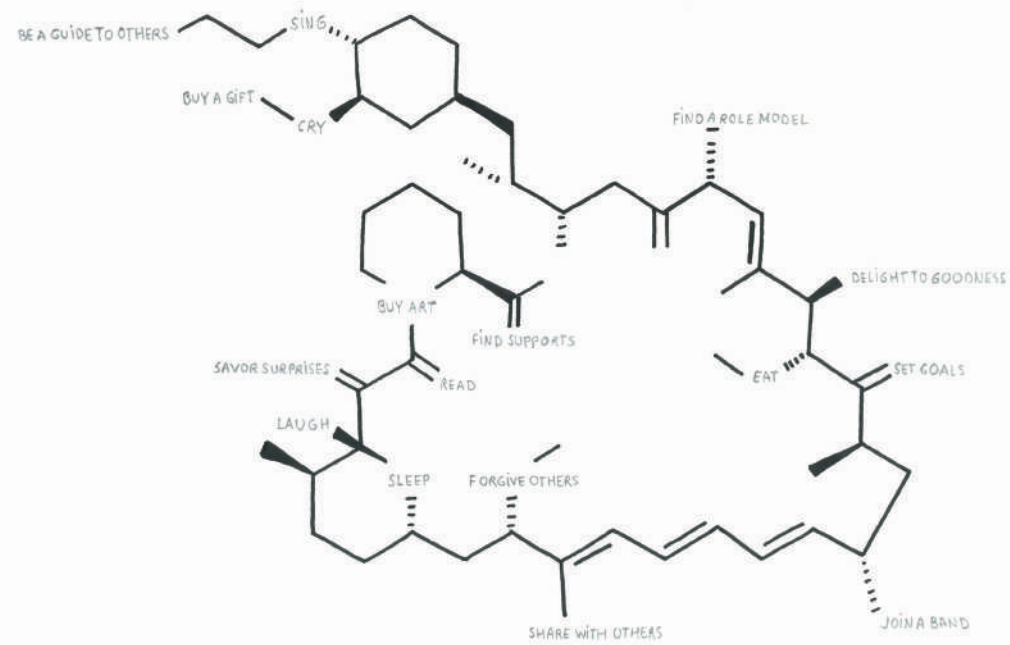
***Mind mapping*** | 2019, wall paintings

Vue: *Désordre, Chapitre I*, Château de Servières, Marseille (solo show)

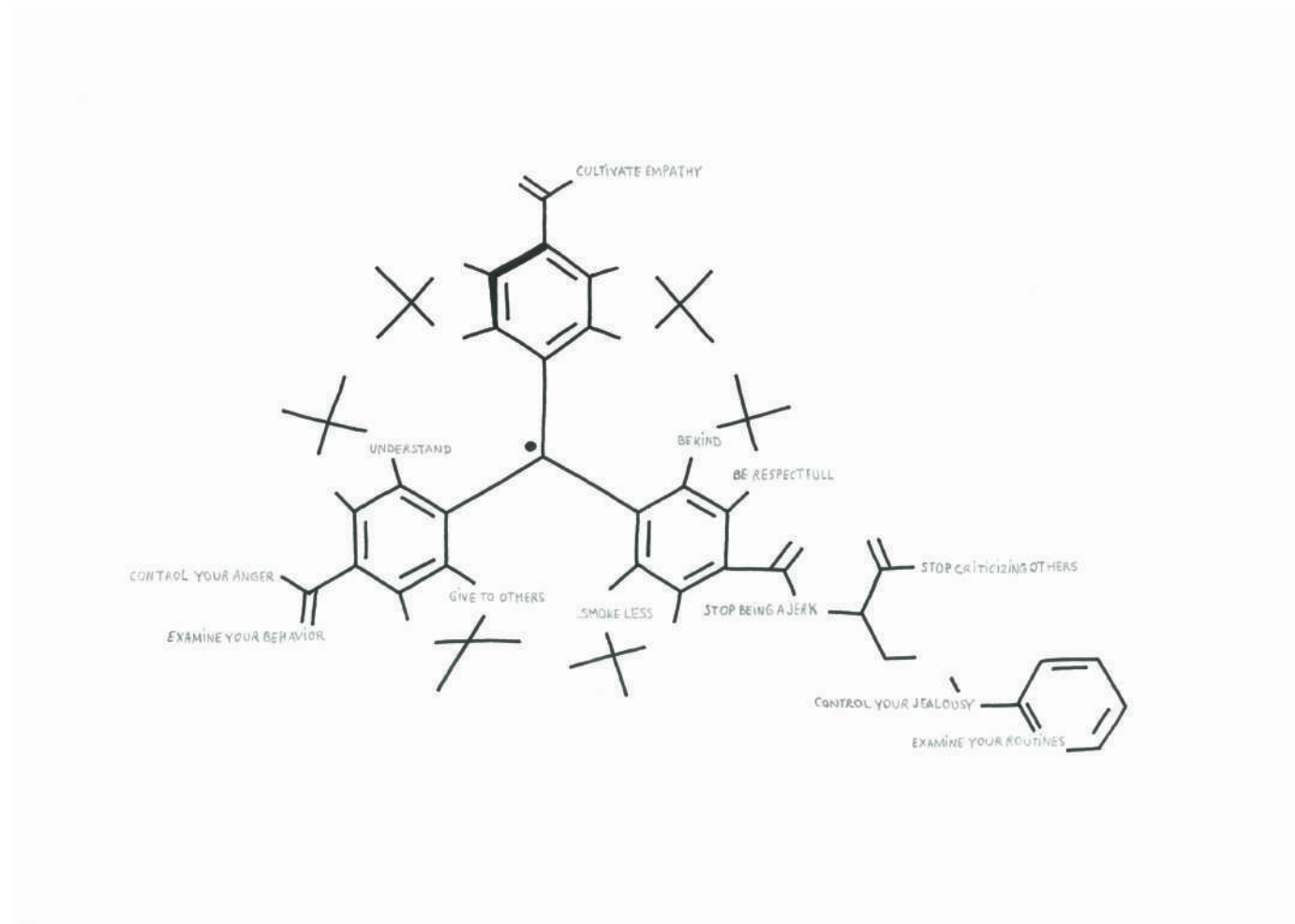
Le *Mind Mapping* is a visual representation of ideas in the form of a map to organize and prioritize information. The artist appropriates the aesthetics of so-called complex chemical formulas, evoking the complexity of the human being in search of balance in a brutal society; these drawings highlight a real social phenomenon: the capitalization of our bodies. recent years have seen a proliferation of coaches, who today swarm the web. With more or less reliable instructions, their methods are sometimes guilt-inducing, and all too often reinforce the feeling of not being up to scratch.

The quest for “well-being” has become a frantic battle to the point of absurdity.





*Mind mapping* | 2017, ink on paper 21 x 29,7 cm



*Mind mapping* | 2017, ink on paper 21 x 29,7 cm



***Door of serenity*** | 2010, porte, simili cuir, 204 x 73 x 4,5 cm

Beyond the white leather-upholstered door, reminiscent of a shrink's consulting room, with a geometrical shape corresponding to the schematic chemical formula of Bromazepam, a common anti-anxiety drug, we can only imagine a place that is safe and calm, but which may reveal surprises about ourselves or the world.





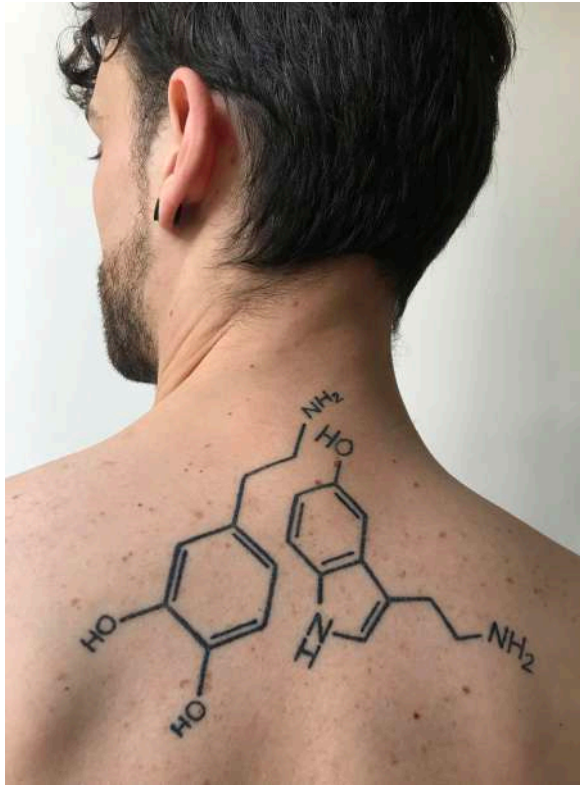
**Serenity box** | 2010, carton (structure bois), roulettes, LED , 1m90x50x35 cm

*Serenity box* is an absurd piece, somewhere between a portable resting box (the cut-out is a simplified formula for Bromazepam) and a coffin.



***Tattoo*** | 2013, c-print 40x30 cm

Ephemeral tattoo by Jeanne Susplugas, created for her solo exhibition at the Centre d'Art, Le Lait, Albi. Once stuck on the skin, this tattoo has a double meaning: through the symbolic diffusion through the pores, it becomes a bandage for the soul, but it can also be seen as a propaganda tool to continue anaesthetizing us in order to better manipulate us. It also refers to tattoos soaked in so-called "hard" drugs that can be taken in this form. Tattoos that stick are reminiscent of childhood tattoos that can be cleaned with water. Some tattoos soaked in the product were distributed in front of schools to induce withdrawal and encourage young people to become users. Truth or urban legend?



**Tattoo** | 2017, c-print 40x30 cm

In 2017, Florian's Tattoo series featured serotonin and dopamine chemical formulas on his back, a neuron on his shoulder and burnt trees on his arm. This iconography echoes the work of Jeanne Susplugas, who and her model question neuroscience, chemistry and the medical world. Both are interested in the process of "hiding from view", in representations of cerebral suffering and the responsibility of artists in these representations.

This series makes visible what is invisible, hidden from view, which is one of the challenges of photography: to reveal.





*T'es pas folle* | 2020, film, 12 mn.

Soutien de la Fondation Villa Seurat pour l'art contemporain – sous l'égide de la Fondation de France et de l'association Elle's Imagine'nt (contre la violence faite aux femmes).

A group of puppets discusses domestic violence and abuse, tackling the themes of manipulation and perversion through a discussion group as a way out of the cycle of violence. The pervert appropriates the qualities of his victim and accuses him of his own faults, turning him into a puppet.

In the film, the exchange emphasizes the violence of the justice system, which legitimizes the violence by dismissing the case, increasing the perpetrator's sense of power and the victim's guilt and fear.



*T'es pas folle* | 2020, performance, 12 mn.

Soutien de la Fondation Villa Seurat pour l'art contemporain – sous l'égide de la Fondation de France et de l'association Elle's Imagine'nt (contre la violence faite aux femmes).  
Avec: Gaëlle Trimardeau, Bruno Coulon



***Dependence*** | 2003, projections (films: *The Bath*, *In the plane*, *Konstantin*)  
View: Dependence, MOCCA, Toronto (solo show)

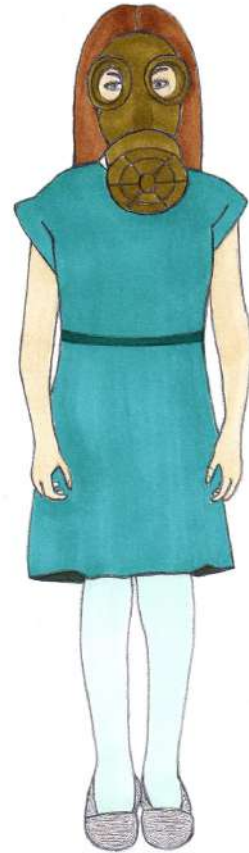
Three videos dealing with our dependencies and fears.





**Mask** | 2008, C-print, 30x40 cm  
View: Dependence, MOCCA, oronto (solo show)

This image evokes a sanitized, clinical and alienated world. Here, aesthetic obsession becomes a source of both comedy and anxiety. From the care that's supposed to seduce us, we tip over into a horror-film aesthetic. What's behind the mask? What roles are we playing?

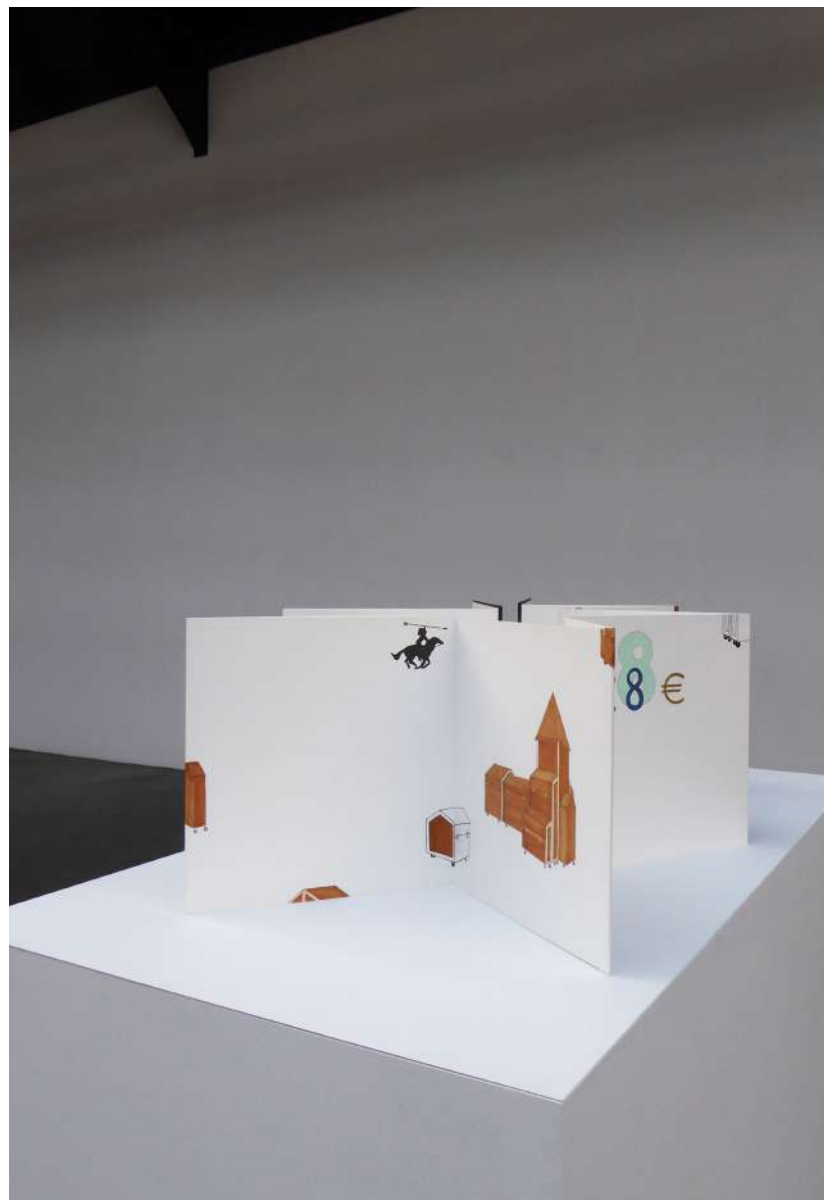


*Mask* | 2016, encre sur papier



**Detox** | 2008 ink on paper-Leporello 14,1x9,4 cm (closed)

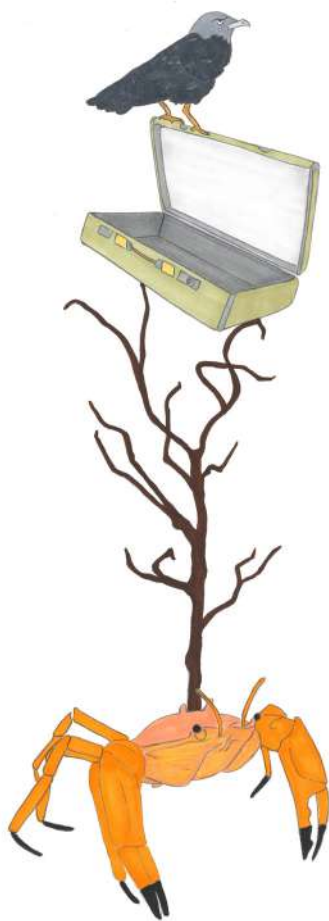




*All the world a stage-vendu* | 2015, ink on paper-Leporello, varibale dimensions



*Walking house* | 2020, série, encre sur papier



**Stack** | 2024, série, encre sur papier, 29,7 x 42 cm

These stacked drawings symbolize the vulnerability of human beings in the face of the brutality of the world. They resemble little visual rebuses or exquisite cadavers, inviting everyone to interpret them and make them their own.



## Contact

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