

LAFAYETTE ANTICIPATIONS

Fondation Galeries Lafayette

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Free exhibition

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A free programme of exhibitions, tours, talks, workshops for children and adults

Focus on architecture

The building for Lafayette Anticipations is a unique architectural project designed by architect Rem Koolhaas and his agency OMA. Begun in 2012, the project required two years of preparation and three years of construction before the inauguration of the place on 10 March 2018. The challenge was immense: to preserve the entire nineteenth-century stone building and insert a 19-metre-high exhibition tower at its centre, in what was formerly an inner courtyard. Equipped with four movable floors and racks installed on the pillars, this structure allows the floors to be raised and lowered using electric contrails. Thanks to this "machine building", the space can be reconfigured in 49 possibilities to accommodate exhibitions. Lafayette Anticipations also houses a fully equipped 350 m2 workshop in its basement, dedicated to the production of works by artists in residence.

DIEGO MARCON

Prom

Free exhibition

1st April → 19 July 2026





Diego Marcon, *Krapfen*, 2025 [Production Image], digital video, colour, sound © Diego Marcon. Courtesy Diego Marcon. Produced by Fondazione Sandretto Re Rebaudengo, Lafayette Anticipations, New Museum, The Renaissance Society, The Vega Foundation. Photo: Brigida Brancale

DIEGO MARCON

PROM

Free exhibition | 1st April – 19 July 2026

For his first exhibition in Paris, Diego Marcon is transforming the Fondation into a cinema, imagined following codes of Italian theater, hosting the projection of four of his films alongside displays of a selection of objects.

The Parents' Room (2021), *Dolle* (2023), *La Gola* (2024), and his latest film *Krapfen** (2025), co-produced by Lafayette Anticipations, are at the heart of a project that brings together for the first time his film-based works and the prosthetics, props, furniture, animatronics and objects that were part of their creation. True to his predilection for disruption, here Marcon presents the accomplices of an artistic approach dedicated to ambiguity.

* *Krapfen* is the result of a co-production between the Fondazione Sandretto Re Rebaudengo in Turin, Lafayette Anticipations in Paris, the New Museum in New York, the Renaissance Society in Chicago, and the Vega Foundation in Toronto.

Diego Marcon's work often develops focused on emotions or sentiments: empathy and vulnerability are deployed without any form of morality or apparent conclusion. The exhibition presented at Lafayette Anticipations brings together films that unfold in the domestic and private space, forming closed-door scenes whose plot plays out at the heart of relationships and explores the power relations and structures that bind them.

The title of the exhibition, "Prom," humorously refers to the American ritual of the prom, a popular celebration that marks the end of a cycle and the transition to adulthood, while contributing to the mythification of the figure of the teenager.

His work draws on different cinematic vocabularies, notably from musicals, melodramas, horror films, and slapstick comedies.

Curator: Rebecca Lamarche-Vadel

Architect: Andrea Faraguna

Editions: Publication (Graphic design by Julie Peeters) and Exhibition Notebook to be published by Editions Lafayette Anticipations in April 2026





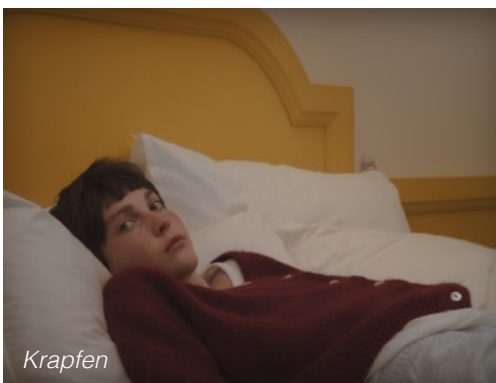
The Parents' Room



La Gola



Dolle



Krapfen

THE FILMS

Presented in the exhibition

These works are presented for the first time in a cinema format, while being usually shown as loops.

The film ***The Parents' Room*** (2021) revolves around a scene in which a man sits in a bedroom on the edge of an unmade bed, watching the snow fall outside the window. A blackbird whistles a melody and the man sings about the murders of his wife and two children, then his own suicide. One by one, his son and daughter appear, then his wife, each singing a verse in turn.

In ***Dolle*** (2023), a family of moles takes shelter underground. In an environment furnished like that of humans, while their sick children sleep in their beds, their parents read numbers aloud from a stack of paper that they each hold in their paws. Their seemingly pointless counting is matched by their seriousness and diligence in performing this task.

La Gola (2024) is structured around a series of letters exchanged between two correspondents, Gianni and Rossana. In these letters, Gianni describes the successive courses of a refined banquet, while Rossana recounts the tragic

decline of her mother's health. The two characters are embodied by hyper-realistic, motionless mannequins whose eyes are modelled and animated using computer generated imagery.

Finally, the film ***Krapfen*** (2025), coproduction de Lafayette Anticipations, unfolds like a musical ballet, staging the encounter between a kid, played by the dancer Violet Savage, and four characters embodied by costume accessories: a pair of gloves, a foulard, a pair of trousers, and a pullover. *Krapfen* is also an encounter between the golden age of American animation and Italian opera. The choreography, a mixture of contemporary dance, classical ballet, and popular entertainment, is a juxtaposition of traditional and digital cinematographic processes, a key characteristic of Marcon's practice.

*The **Prom** exhibition also reveals to the public the prosthetics, props, furniture, animatronics, and objects used in the making of the films, which have never been shown before.*



Installation view, *La Gola*, Kunsthalle Wien, Vienna. Photo: Iris Ranzinger

DIEGO MARCON

Biographical highlight



Diego Marcon's practice primarily focuses on the moving image, through film, video, and installation. His work explores cinematic archetypes through a theoretical and structural approach which also integrates the sentimental tropes of popular movie genres. His works often use a looped structure to articulate an emotional display that flirts with the pathetic aspects of popular entertainment, while simultaneously drawing attention to the media themselves. Throughout Marcon's work, empathy and vulnerability are deployed with intentional ambiguity, such that the instrumental use of their forms and figures constitutes a blurred morality. This ambiguity is viewed by Marcon first and foremost as a gesture of political defiance.

Diego Marcon (b. 1985, Busto Arsizio, Italy) lives and works in Italy. Graduated from IUAV University of Arts of Venice in 2012, Marcon has exhibited internationally with solo presentations including *Krapfen*, Renaissance Society, Chicago (2025); *ToonsTunes (Four Pathetic Movements)*, The Shop at Sadie Coles HQ, London (2025); *La Gola*, Kunsthalle Wien, Vienna (2024); *La Gola*, Kunstverein in Hamburg (2024); *Dolle*, Sadie Coles HQ, London, and Galerie Buchholz, Berlin (2023); *Have You Checked the Children*, Kunsthalle Basel (2023); *Glassa*, Centro Pecci, Prato (2023); *Dramoletti*, Fondazione Nicola Trussardi, Teatro Gerolamo, Milan (2023); *Monelle*, Sadie Coles HQ, London (2023) and *The Parents' Room*, Museo Madre, Naples (2021).

He has also exhibited in numerous group exhibitions including *Collection Exhibition of Saastamoinen Foundation*, EMMA Espoo Museum of Modern Art, Finland (2025); *Just Kids*, Gammel Strand, Copenhagen (2025); *Flowers of Romance Part II*, Lodovico Corsini, Brussels (2024); *Artificial Optimism*, Den Frie, Copenhagen (2024); *Nebula*, Fondazione In Between Art Film, Complesso dell'Ospedaletto, Venice (2024); *Biennale de l'Image en Mouvement 24: A Cosmic Movie Camera*, Centre d'Art Contemporain, Genève (2024); *After Laughter Comes Tears*, MUDAM The Contemporary Art Museum of Luxembourg (2023); *The Milk of Dreams*, 59th Biennale Arte, Venice (2022); and *Sanguine. Luc Tuymans on Baroque*, Fondazione Prada, Milan (2018).

Marcon's films have featured in festivals including *Courtisane* in Ghent, the Cannes Film Festival's Directors' Fortnight; International Film Festival Rotterdam; Vienna International Film Festival; Festival du nouveau cinéma, Montreal; and BFI London Film Festival, among others.

His work is part of *Once Within a Time*, the 12th SITE SANTA FE International through 12 January 2026, and in the group exhibition *Fata Morgana: memorie dall'invisibile* at Fondazione Nicola Trussardi, Palazzo Morando, Milan (2025). Marcon has a solo exhibition at the Consortium Museum, Dijon (through 24 May 2026).

LADJI DIABY

Who's Gonna Save The World ?

Free exhibition

1st April → 19 July 2026





Ladji Diaby, *Untitled*, 2023 © Ladji Diaby, Courtesy the Artist

LADJI DIABY

Who's Gonna Save The World ?

Free exhibition | 1st April → 19 July 2026

Ladji Diaby's work functions as a material record of the artist's day to day life: comprising objects from his family home in Ivry-sur-Seine, often arranged alongside discarded (and now re-found) fragments from the lives of others.

His works are born out of chance and circumstance, a process of discovery that Diaby describes as magical. He treats his found materials with reverence; allowing them to guide his methods of making. Artifacts (instead of the artist's hand) lead his processes. Diaby's devotion to the materials he uses acknowledges their potential power to free him from a fate determined by Western social dynamics and hierarchies: his work becomes a tool for transcending societal restrictions placed on him as a Malian man, of Muslim faith, living in France.

For his exhibition *Who's Gonna Save the World?* at Lafayette Anticipations, Ladji Diaby presents an installation built from and informed by remnants of pop culture iconography, objects related to spiritual practices, and the detritus of domesticity.

He positions his installation alongside geological and bio-chemical theories of the anthropocene – the notion that the human impact on the earth's systems has entered a new age – a point of no return inevitably leading to the demise of the world as we know it.

Referencing the title of an album by funk & soul band Father's Children, the question of *Who's Gonna Save the World?* is a rhetorical one. Instead the artist sees this downfall as a necessity from which we can rebuild, proposing that the acknowledgment of impending ruin allows us to step towards new utopias and avoid the fate that has befallen us.

In *Who's Gonna Save the World?* and across his output, Diaby attempts to open a portal to alternative (yet reachable) dimensions. Collectively, these works serve as talismans from an imagined new world where the artist's political, spiritual and artistic aspirations combine.

Curator: Ben Broome

Publication: Lafayette Anticipations Publishing, to be published in April 2025



Ladji Diaby, *Untitled*, 2025 © Ladji Diaby, Courtesy the Artist

LADJI DIABY

Biographical highlight

Ladji Diaby is a French-Malian artist born in 2000 and a graduate of the Beaux-Arts de Paris. His installations combine found objects, image, and video, blending political magic with social alchemy. His work explores the cultural, spiritual, and liberating dimensions of personal and collective narratives.

Ladji Diaby's work was recently presented in his first institutional solo exhibition, *No one has ever called their child hunger*, at Kunstverein Nürnberg, Germany (2024–2025). His work has also been featured in numerous group exhibitions: *Partenaires Particulaires: SUPPORTS, SURFACES, DISSÉMINATION* at Fondation CAB, Saint-Paul de Vence (2025), as well as in *Autohistorias* at Beaux-Arts de Paris (2024), *It was a hot day, a day that was blue all through* at Galerie Crèvecœur, Paris (2024),



and *Gold Plated Prophecies* at Forde Art Centre, Geneva (2023). Previous exhibitions include *Is Something Missing?* at FRAC Corse (2023), *Target Group* at Braunsfelder, Cologne (2023), the DNA program *FEAR OF A BLACK PLANET* at Beaux-Arts de Paris (2023), *Les Urbaines* at Espace Arlaud, Lausanne (2022), and *DAHABIYY* at 35.37, Paris (2022).

In 2024, he took part in a collective residency at Villa Medici in Rome, invited by the collective Les Chichas de la Pensée.

His work is currently on display in *Felicità 2025* at the Beaux-Arts in Paris, which brings together the 24 artists who obtained their national higher diploma in visual arts with honors in 2025 (until February 1, 2026).

PRESS VISUALS

The press visuals are free of rights for the promotion of the exhibition. For any request of high definition visuals, you can contact the Claudine Colin - FINN Partners:
+33 (0)1 42 72 60 01 / louis.sergent@finnpartners.com

Diego Marcon, *Dolle*, 2023



1. Diego Marcon, *Dolle*, 2023 [Production Image], digital video transferred from 35mm film, CGI animation, color, sound © Diego Marcon
2. Diego Marcon, *Dolle*, 2023 [Still], digital video transferred from 35mm film, CGI animation, color, sound © Diego Marcon. Courtesy the Artist and Sadie Coles HQ, London
3. Diego Marcon, Installation view, *Glassa*, Centro Pecci, Prato, 30 September 2023 - 04 February 2024 © Diego Marcon. Courtesy the Artist and Sadie Coles HQ, London. Photo: Andrea Rossetti

Diego Marcon, *Krapfen*, 2025



4. Diego Marcon, *Krapfen*, 2025 [Production Image], digital video, colour, sound © Diego Marcon. Courtesy Diego Marcon. Produced by Fondazione Sandretto Re Rebaudengo, Lafayette Anticipations, New Museum, The Renaissance Society, The Vega Foundation. Photo: Brigida Brancale

5. Diego Marcon, *Krapfen*, 2025 [Still], digital video, colour, sound © Diego Marcon. Courtesy the Artist, Sadie Coles HQ, London, and Galerie Buchholz, Berlin/Cologne/New York. Produced by Fondazione Sandretto Re Rebaudengo, Lafayette Anticipations, New Museum, The Renaissance Society, The Vega Foundation

6. Diego Marcon, Installation view, *Diego Marcon: Krapfen*, The Renaissance Society at the University of Chicago, 13 September – 23 November 2025 © Diego Marcon. Courtesy the Artist, Sadie Coles HQ, London, and Galerie Buchholz, Berlin/Cologne/New York. Produced by Fondazione Sandretto Re Rebaudengo, Lafayette Anticipations, New Museum, The Renaissance Society, The Vega Foundation. Photo: © The Renaissance Society at the University of Chicago. Photographer: Bob

Diego Marcon, *La Gola*, 2024



7. Diego Marcon, *La Gola*, 2024 [Production Image], digital video transferred from 35mm film, CGI animation, color, sound © Diego Marcon. Courtesy Diego Marcon. Photo: Francesco Puppo

8. Diego Marcon, *La Gola*, 2024 [Still], digital video transferred from 35mm film, CGI animation, color, sound © Diego Marcon. Courtesy the Artist; Sadie Coles HQ, London; Galerie Buchholz, Berlin/Cologne/New York; Kunstverein in Hamburg; Kunsthalle Wien; and Centre d'Art Contemporain Genève for BIM '24

9. Diego Marcon, Installation view, *La Gola*, Kunsthalle Wien, 04 October 2024 – 02 February 2025 © Diego Marcon. Courtesy the Artist; Sadie Coles HQ, London; Galerie Buchholz, Berlin/Cologne/New York. Photo: Iris Ranzinger / Kunsthalle Wien

Diego Marcon, *The Parents' Room*, 2021



10. Diego Marcon, *The Parents' Room*, 2021 [Production Image], digital video transferred from 35mm film, CGI animation, color, sound © Diego Marcon. Courtesy Diego Marcon. Photo: Chiara Fossati

11. Diego Marcon, *The Parents' Room*, 2021 [Still], digital video transferred from 35mm film, CGI animation, color, sound © Diego Marcon. Courtesy the Artist and Fondazione Donnaregina per le arti contemporanee, Naples. Supported by Italian Council (2019)

12. Installation view, Diego Marcon, *The Parents' Room*, 59th International Art Exhibition – La Biennale di Venezia, *The Milk of Dreams*, Venice, Italy, 23 April – 27 November 2022 © Diego Marcon. Courtesy the Artist and Sadie Coles HQ, London. Photo: Andrea Rossetti

Ladji Diaby



13, 14 & 15. Ladji Diaby, *Untitled*, 2025 © Ladji Diaby. Courtesy the Artist



LAFAYETTE ANTICIPATIONS

Vue de la façade 9 rue du Filaire, Lafayette Anticipations © Jean-Pierre Sarrailh

LAFAYETTE ANTICIPATIONS

Galleries Lafayette Fondation

Lafayette Anticipations, art for another experience of the world

Created on the initiative of the Galleries Lafayette group, the Fondation is a place of exhibition and sharing dedicated to the visual and performing arts. Located in the heart of Paris in the Marais district, Lafayette Anticipations invites visitors to discover other ways of seeing, feeling, and listening to today's world in order to better imagine, thanks to artists, the world of tomorrow.

Expanding horizons

Each year, the Fondation presents several exhibitions of daring, inspiring, and moving works, offering as many visions of the world as ways of living in it. The emerging music scene is invited to the Closer Music Festival, and the performing arts meet the visual arts during the Échelle Humaine festival. The public programme reflects, through talks, conversations, and performances, the ideas that shape and shake up our time.

Free admission for all

The exhibitions are free of charge and can be viewed alone, in groups, or accompanied by mediators who encourage sharing, for a lively and accessible visit. The Fondation provides events and workshops for young and old alike and opens its doors in order to encourage the expression of all different sensibilities, welcoming the most diverse audiences.

Artists and creation at the heart of the Fondation

The workshop in the basement of the Fondation is a place of experimentation and creation for artists, with custom tools dedicated to production. Each year a new design studio is invited to create visual identities in connection with the exhibitions and festivals.

An open space of life

The ground floor and its agora constitute a space of life that is open to everyone. La Librairie presents the Fondation's publications, books related to the programme and to social issues, as well as design objects. At Pluto, the café-restaurant, the cuisine created by chef Thomas Coupeau is offered throughout the day and in the evenings.

A space of solidarity and care

Lafayette Anticipations cultivates a solidarity-based approach to creation: wellness-oriented visits, art therapy programmes, collaborations with partners in the medical-social field, and at-risk populations. The Fondation supports non-profit artistic projects and shares its expertise with young people from all walks of life.

Young generations and the spirit of transmission

Open to young audiences and their families, Lafayette Anticipations is a space for sharing. Texts for children, visits and workshops, festive events and activity books are provided free of charge. In collaboration with education professionals, the Fondation designs activities for visitors ranging from kindergarten to university-level students.

A collection of our times

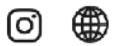
Lafayette Anticipations continues its support for contemporary creation through its collection and acquisitions supported since 2013 by the Fonds de dotation Famille Moulin. Thanks to a committee of experts, the collection expands each year with works by emerging artists. The fund now includes 400 works which are representative of its commitment.



© Léna Domergue / Camille Lecomte, Lafayette Anticipations

LA LIBRAIRIE

art & design



La Librairie is an address designed for lovers of art, design, beautiful books and surprises.

Conceived as a gold mine where you can unearth nuggets, you will find Lafayette Anticipations' artists' editions, books and records that echo the programme and current ideas, as well as a singular selection of art and design objects:

- Fine books and essays related to the exhibition of Diego Marcon and Ladj Diaby ;
- A selection of self-published designers ;
- A living space for publishers highlighting the new scene.

A wealth of events

The programme - book or magazine launches, signings - echoes the exhibitions, the public programme, the Fondation's editions.

Find the full programme of meetings and launches at La Librairie on lafayetteanticipations.com

Open from Wednesday - Sunday: 12pm - 7pm
E-shop: <https://shop.lafayetteanticipations.com/en/>



© Cécilia Stevenard

pluto

café-restaurant



Surrounded by artists' works, the pluto café-restaurant is a place for culinary experimentation in tune with the seasons, from lunch to dinner!

The brainchild of three childhood friends: Adrien Ducouso, Pierre-Louis Hirel and chef Thomas Coupeau, pluto is a place of life and joy, where Coupeau's gastronomic offerings resonate with the effervescent creativity celebrated at the Fondation. The restaurant offers dishes that reflect the inventiveness of the chef, who celebrates flavour, curiosity and indulgence in equal measure.

Nestled in the unique architecture designed by Rem Koolhaas at Lafayette Anticipations, in the heart of the Marais, pluto is the new gastronomic landmark of the Parisian and international cultural scene.

In this exceptional setting, in the sunshine of the Fondation's hidden courtyard, or on its terrace on the quiet, discreet rue du Plâtre, you'll meet artists

passing through Paris, musicians at aftershows, local gallery owners and fashion lovers...

At lunchtime, the menu is relaxed and comforting; in the afternoon, you can stroll around, make appointments and enjoy coffee and pastries, followed by a visit to an exhibition or reading a magazine at the Librairie de la Fondation, just a few metres away; and in the evening, dine in iconoclastic bar and bistro mode.

In the spirit of Zen, this café-restaurant has been designed by the Hugo Haas studio, with bespoke wooden furniture and elegant chairs by Danish brand Framo. Pluto can also be transformed to accompany concerts, parties, artists' dinners and many other Lafayette Anticipations events.

Open Wednesday to Saturday: 12pm - midnight

Sunday: 12pm - 5pm

[Online booking](#)

PRACTICAL INFO

PROGRAMME DURING THE EXHIBITIONS

Visit lafayetteanticipations.com

to discover the full programme of exhibitions,
tours, talks, workshops, family activities,
concerts and performances.

ADMISSION FEES

Fondation and exhibitions:

FREE OF CHARGE

Tours, talks, workshops, family activities:

FREE ON BOOKING

Concerts and performances:

SPECIAL RATES

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Press kits can be downloaded on our [website](#)



ACCESS

Lafayette Anticipations

9, rue du Plâtre - 75004 Paris

44, rue Sainte-Croix-de-la-Bretonnerie
75004 Paris

OPENING HOURS

From Wednesday to Sunday: 11am – 7pm

Métro

Rambuteau: line 11

Hôtel de Ville: lines 1 & 11

Châtelet – Les Halles: lines 4, 7, 11, 14
& RER A, B & D

Bus

Archives – Rambuteau: 29 & 75

Centre Georges Pompidou: 38, 47, 75

Hôtel de Ville: 67, 69, 76, 96

Vélib

N° 4103: Archives – Rivoli

N° 4014: Blancs-Manteaux – Archives

Parking

31, rue Beaubourg

41-47, rue Rambuteau

4, place Baudoyer