
spiaggia libera

Marilou Poncin

Marilou Poncin (France) born in 1992



Marilou Poncin lives and works in Paris.

As a visual artist, she studied at the Beaux Arts de Lyon, the Gerrit Rietveld Academie in Amsterdam, and ENSAD Paris.

Her work explores our fantasies in their encounter with new technologies. Her projects feature camgirls, avatars, love dolls, and influencers: these predominantly female figures populate the digital imagination. Each of the phantasmagorical worlds she explores reveals our individual and collective relationships with the societies in which we live, encompassing tastes, desires, lacks, and prejudices. Manipulating video installations, photography, painting, and ceramics, her works intersect multiple formats and mediums. Through the enlargement and accumulation of images, the artist reduces the distance between her subjects and the viewers, thereby offering them a tactile experience of the images and bodies.

Launched in 2015 after receiving the Inrocks Lab award (new video creation), her work was subsequently exhibited at Espace Témoin (Geneva), Frac Île-de-France, La Villette, Les Magasins Généraux, La Gaîté Lyrique, and at festivals such as the Créteil International Women's Film Festival and Videoformes in Clermont-Ferrand. More recently, she designed a multimedia installation for CAC Passerelle Brest and a photo series exhibited at the Ricoh Art Gallery in Tokyo, curated by Pascal Beausse. In 2022, she was shortlisted for the Sam Prize for Contemporary Art and was invited by MAC Lyon for her first solo museum exhibition. Supported by the Fondation des Artistes, she created a new multimedia installation titled *Liquid Love is Full of Ghosts*, currently presented at the Discovery Award of the Rencontres d'Arles Photography Festival 2024.

Marilou Poncin CV

Education

- 2017Obtention d'un Master en Photo/Vidéo avec mention Très bien à l'ENSAD
- 2015Semestre Erasmus à la Gerrit Rietveld Academie
- 2013Obtention d'un DNAP avec mention à l'École Supérieure des Beaux Arts de Lyon
- 2010Obtention du Baccalauréat en section STI Arts Appliqués, mention Bien, à Rodez

Prices et Residencies

- 2024Sélectionnée pour le Prix découverte, Rencontres de la photographie d'Arles, France
- 2024Résidence Artagon Pantin, France
- 2022Aide de la Fondation des Artistes pour Liquid love is full of ghosts
- 2022Sélectionnée pour le prix SAM pour l'art contemporain
- 2022Résidence Artagon Pantin
- 2021Lauréate du fonds de dotation Enowe-Artagon
- 2018Prix du jury au festival du film de fesses
- 2016Sélectionnée pour le prix Européen de la Photographie
- 2015Prix des Lauréats du concours des Inrocks Lab pour la nouvelle création vidéo

Solo shows

- 2024Moonlight and sunburn, spiaggia libera, art-o-rama, Marseille, France
- 2023Perfection is a lie to play with, MAC Lyon, France
- 2020soloshow Art Genève - Galerie Laurent Godin
- 2019awesome Galerie Laurent Godin

Group Show

- 2024Krypta, le sample, Bagnolet, France
- 2024Odyssea, spiaggia libera, Marseille and Paris, France
- 2024Sur le qui-vive, Rencontres de la photographie d'Arles, France
- 2024Gourmandes, La chapelle XIV, Paris France
- 2024Faire corps, Villa Datris, L'Isle-sur-la-Sorgue, France
- 2024Corps, Espace culturel François Mitterrand, Périgueux, France
- 2023Incarnation 2, MAC Lyon, France
- 2023Corpus Machina, Le consulat Voltaire, Paris, France
- 2023Va-et-vient, Manifesta, Lyon, France
- 2023Méfiez-vous de la réalité, galerie Laurent Godin, Paris, France
- 2023Molinier rose saumon, Frac la MÉCA, Bordeaux, France
- 2022Ce qu'il reste de nous mêmes, La chapelle XIV, Paris France.
- 2022Expanded Images, commissariat Pascale Beausse, Ricoh Art Gallery, Tokyo, Japon
- 2022À fleur de peau, CAC passerelle, Brest, France
- 2021Fiac, Paris, France
- 2021Sentimental hackers, confort mental, Paris, France
- 2020Human Services, Association LAC&S LAVITRINE et PAN !, Limoges, France
- 2020Ré-ouverture, galerie Laurent Godin
- 2019Someone is missing, Converse Faubourg, Paris, France
- 2019100% EXPO, La Villette, Paris, France
- 2019Futures of love, Magasins Géréraux, Paris, France
- 2019MY BODY ≠ TA CHOSE, Maëlle Galerie, Paris France

Collections

- Public collection of the Museum of Contemporary Art of Lyon, France
- Collection Servais, Bruxelles, Belgique
- Collection AM ART, Paris, France

Liquid love is full of ghosts 21.11→11.01

Four people find safeplace from their common loneliness in the relationships they establish with technological objects. These objects gradually substitute the human partners by alleviating their need for interaction and tenderness.

After exploring various sociological phenomena that put the female body to the test in the digital age (cam girls, love dolls, female influencers), Marilou Poncin is pursuing her investigations into the evolution of our fantasies as mediated by technological tools.

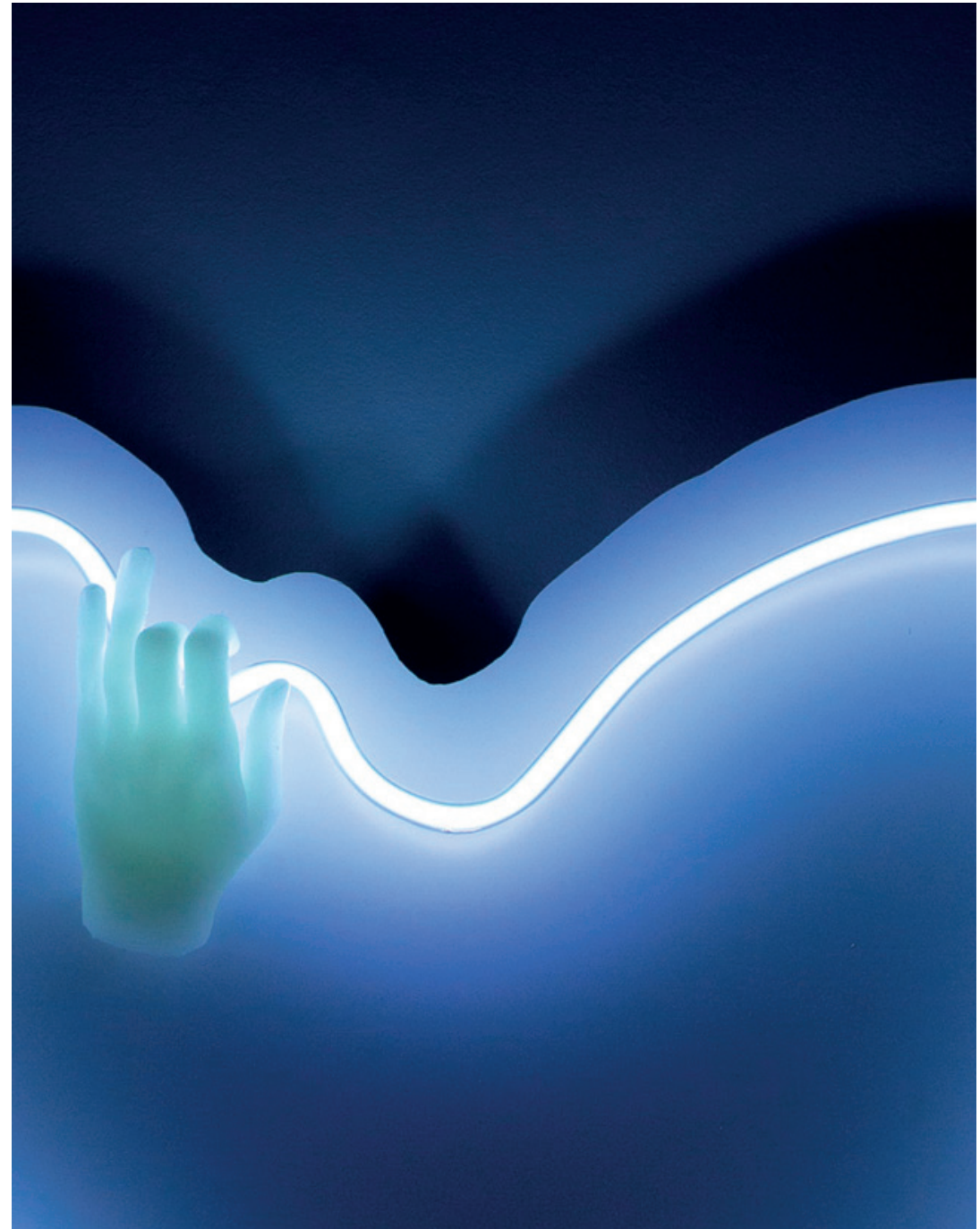
Her installation *Liquid Love is Full of Ghosts* is inspired by speculative design: through fiction, the artist imagines plausible technological objects. These, unlike the love dolls, are non anthropomorphic, yet individuals can forge an emotional and sensory relationship with them.

Pre-empting the future even as it unfolds, the installation is built around three portraits in which each of the characters, mired in his or her solitude, is about to experience a quasi carnal moment with a cutting-edge technological object- an immaculately polished, high-tech sedan car, a sensory suit made of smart fabric, an eminently tactile screen.

The skin indeed plays a central role. Admittedly, the cells that constitute it have given way to substitute skins that are one with the flesh: sticky skin ready to be torn, vibrating skin ready to palpate, skin against skin. Tactility is ubiquitous in these proxy contacts where fluids and flows mingle.

The title alludes to Zygmunt Bauman's book *Liquid Love*. The sociologist analyzes the changes affecting the individual in a society where the bonds between people have dissolved because of a constant fear of rejection. The «palliative» objects in the installation fill the anxiety of solitude as much as they fill a void. In this rather dark universe, the bluish lights of the connected objects are the common signal of this physical, flesh and synthetic relationship.

AUDREY ILLOUZ



Communication

Communication © Thomas Petit et Manon Bruet

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liquid love is full of ghosts
21.11.24 → 11.01.25

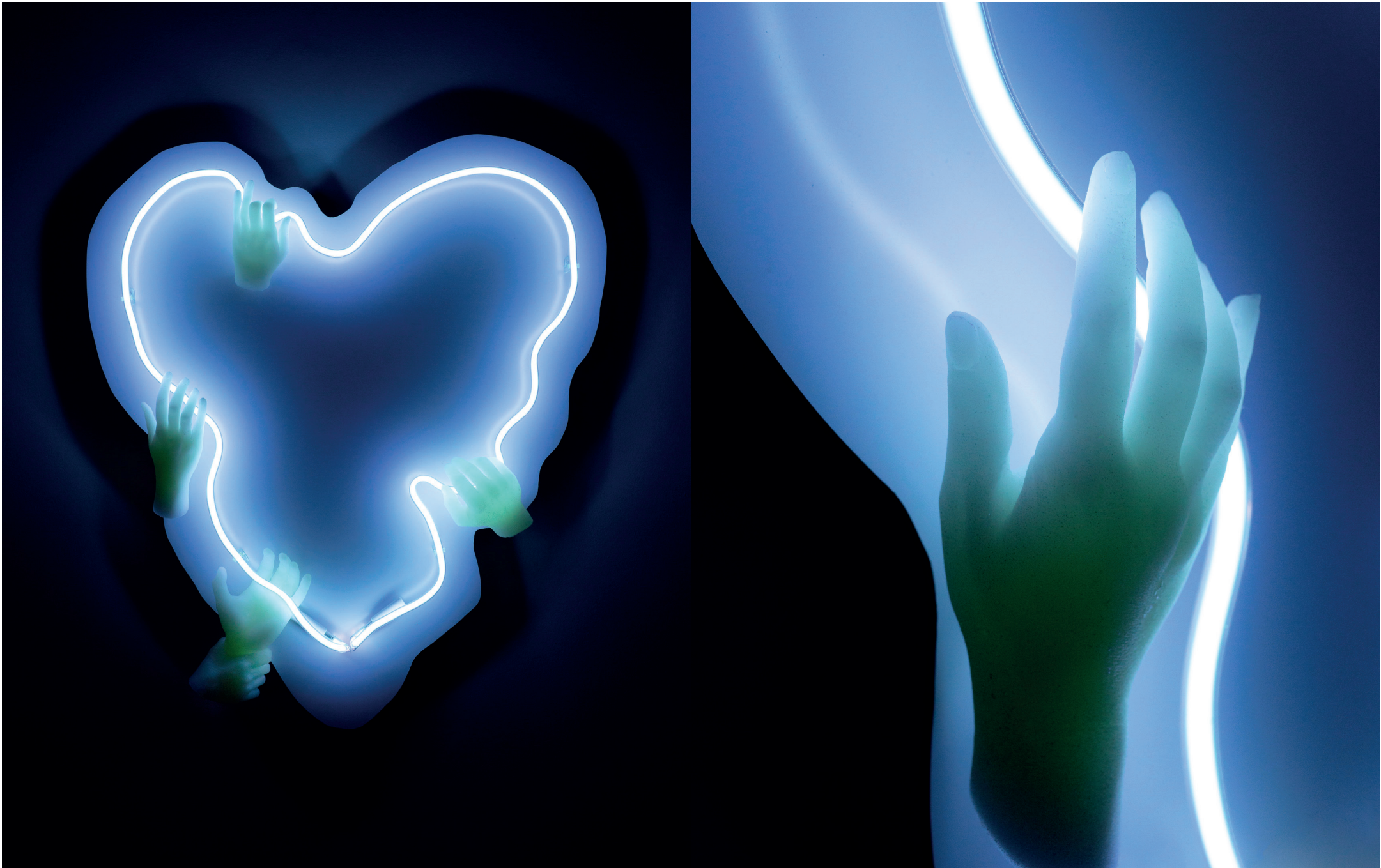
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Artworks

liquid love is full of ghosts, 2024
Sculpture, neon, resin, 100 x 100 cm.



Artworks

Video still, *liquid love is full of ghosts*, 2024.

Portrait I - Idriss



Artworks

Video still, *liquid love is full of ghosts*, 2024.



Idriss is a successful man in his late forties, wearing elegant suits and owning a state-of-the-art Tesla car which he takes great care of. The car's interior is like a cocoon that isolates him from the world, and the blue lights on the dashboard soothe and reassure him. The assisted driving function and 3D-modelled GPS mean that he has nothing to control when he's on the move. When he's not working, IDRIS likes to pamper his shiny black sedan. Polishing, soaping with soapy water, scrubbing the gaps with cotton buds and waxing the dashboard are all part of his ritual. At night, he indulges in sweet dreams in the company of his car: the sedan is there, gleaming in the half-light, the sculptural curves of its bodywork and the hypnotic blue glow emanating from its dashboard.



Artworks

Video still, *liquid love is full of ghosts*, 2024.

Portrait II - Coralie



Artworks

Video still, *liquid love is full of ghosts*, 2024.

Coralie is a rather curvaceous 32-year-old woman. The decor of her bedroom suggests that her occupant has all the makings of a woman of conventional femininity. The room is cozy, with pastel colors and subdued lighting. The shutters are closed. Coralie is wrapped in a tight-fitting, full-body jumpsuit made of technical fabric.

She slumps heavily onto her bed. The blue glow of a luminous cloud bursts from the surface of the wetsuit's fabric, creating a shape that can be heard moving around her body.

As if embraced by an invisible body, her muscles relax on contact with the artificial warmth produced by the suit.

On the surface of the technical fabric, two handprints dig into her neck and stomach, then slowly move away.

Coralie indulges in this moment of well-being.



Artworks

Video still, liquid love is full of ghosts, 2024.

Portrait III - Charlie



Artworks

Video still, *liquid love is full of ghosts*, 2024.

Charlie, a young man of 20, lives mainly at night in a modest student room. He spends a lot of time in front of his computer, which is equipped with an organic translucent screen allowing him to be in contact with other young people also isolated in their room. They study and eat via an interposed screen to recreate a sense of presence.

Fascinated by the texture of the skin of a young woman he is observing on video, CHARLY detaches the screen from its frame like a plasticized sheet. He holds the young woman's face in his hands, then walks over to his bed, lies down and places the screen on his chest, sliding it slowly over his face. His breath quickens, his mouth fogs the plastic surface of the screen.

For an instant, the two skins are in contact and the two faces become one.



Exhibition View

« *Sur le qui-vive* », Rencontres de la photographie d'Arles, France, 2024.



Exhibition View

« *Sur le qui-vive* », Rencontres de la photographie d'Arles, France, 2024.



Previous Artworks

Artworks

sleepy in an alga, 2024, Enamelled ceramic, photo printing and resin,
43 x 14 x 5 cm.



Artworks

Autoportrait en étoile de mer, 2024,
Photo printing on aluminium, 130 x 90 cm.



Artworks

Happy Sad, 2020, 2 photographies (diptyque), inkjet printing
120 x 80 cm.



Artworks

Erotique body experience n°3, 2023, Pastel, oil and ink on photo print on paper,
Arches watercolor, 60 x 40 cm.



Artworks

Even in plastic things can grow, 2019,
Photo printing, collage, ink and glass drops, 90 x 70 cm.



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