

Marina Sula
June 12 - July 18, 2025

Untitled, 2025
c-prints on archival paper
15 x 240 cm

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The photographs that compose Marina Sula's images are mundane: Coke cans and the screen of a digital clock seen up close, through the distortion of a glass pane. Shown as stripes, they are stretched horizontally as if there was some truth to be milked from their banality, chopped and screwed, and they're so thin in relation to their length that they seem squeezed. They have the advertorial of a billboard with the accidental feel of an involuntary image. They're divided, too, sequenced in units, slowed down like Wong Kar-Wai's step printing, cues for mental reconstruction in a fugitive recognition: look at the light reflection on the tip of the first C of Coca-Cola, a bright ephemeral shimmering, ready to disappear like a reflection in water—does the recognizability of the logo transfer to the image, something ready to be captured? The color scheme also conveys this bend. Normal Coke is white on red and Coke Zero black on red, like the even and odd numbers of a roulette. When the wheel ball is thrown by the dealer, they rotate in the other direction, two opposing rotations that, together with the emotional state shaped by the suspense of the bet's outcome, seem to freeze linear time, a pause on the steady axis of perturbations and resolutions. Red and black are the poles of decisiveness—think of Stendhal's *Le rouge et le noir*, in which the character is torn by his inability to firmly choose a life path, until inevitably reaching his own rupture. Diffractions and recognition; stripes as mirror images not identical but stretched between the poles, mapping out a space made of the images' subjects, spectators and officials, the "citizenship of photography"¹? A salvo of autonomous mental representations and their belongings, or signs and their possession, and, in the end, the suspicious semblance of a surface which still affects, just as if its disappearance was always our own.

Paolo Baggi

1 See Ariella Azoulay's *Civil Contract of Photography* (2008)