

MARINA SULA

selected works 14-18

In my artistic practice I explore the dynamics of and impacts on affect and sense occurring within technologically mediated experiences and communication to reveal its cracks and ruptures of the self.

Working through diverse media such as photography, sculpture, print, video, sound, my works engage in narratives of rituals, liturgy and belief that seem to secure the relationship of the subject to its increasingly insecure and complex environments within communicative capitalism.

My practice foregrounds interactions between self and environment that reveal ideas of increasing collectivity and accessibility as solipsistic narcissism and self-optimization. Staging sensual, corporeal and cognitive fabrications between an inside and its fluctuating micro-worlds, I explore novel relationship between security (love, comfort) and insecurity (anxiety, loneliness, phobias) in communicative systems of control.

My research is devoted to a quest for understanding the architecture of structures that mediate identities and affects and transform them into physical language. How do they relate to human processing, consciousness and memory? Posing questions about supporting structures of human interaction, how cultural structures of emotions are organized, I investigate alternative, reliable systems that could offer assurance, comfort and control.

Combining contrasting raw and industrial processed, solid and liquid as well as pharmaceutical and organic materials, the ambivalence of the subject matter is enforced in a fragile system of stability and instability, human and technological tissue.



installation view, And this is, again, a Fertile State, Wasser Biennale, Fürstenfeld, 2018

Im Wesentlichen sind zwei Bilder ausgestellt, die auf Planen gedruckt wurden. Auf dem einen Bild ist ein Baum dargestellt. Er ist krumm, und an einen geraden Pfosten angebunden. Marina Sula hat das Bild nicht selbst gezeichnet, sondern es sich ausgeliehen. Das Bild stammt nämlich von einem Buch aus dem Jahr 1741. Der Autor, Nicolas Andry, ein Kinderarzt, illustrierte damit seine neuartigen Thesen, die er mit „Orthopädie“ betitelte. Er verwendete das Bild des krummen Bäumchens, das an einen kräftigen Pfahl gebunden wird um dadurch gerade zu wachsen, als Metapher für die Orthopädie, die das Beheben von Fehlbildungen im Stütz- und Bewegungsapparat des Menschen zum Ziel hat.

1975, also mehr als 200 Jahre später, verwendet ein anderer Franzose das Bild erneut in einem Buch. Diesmal ist es Michel Foucault, ein Philosoph. Er beschreibt in „Überwachen und Strafen“ die Entwicklung der Gefängnis- und Bestrafungsstrukturen seit Mitte des 19. Jahrhunderts. Ich zitiere kurz daraus:

Die Zuchtgewalt ist in der Tat eine Macht, die, anstatt zu entziehen und zu entnehmen, vor allem aufrichtet, herrichtet, zrichtet – um dann allerdings um so mehr entziehen und entnehmen zu können. Sie legt die Kräfte nicht in Ketten, um sie einzuschränken; sie sucht sie allesamt so zu verbinden, dass sie vervielfältigt und nutzbar gemacht werden. Anstatt einheitlich und massenweise alles zu unterwerfen, was ihr untersteht, trennt sie, analysiert sie, differenziert sie, treibt sie ihre Zersetzungen bis zu den notwendigen und hinreichenden Einzelheiten. Sie richtet die unsteten, verworrenen, unnützen Mengen von Körpern zu einer Vielfalt von individuellen Körpern, Elementen, kleinen abgesonderten Zellen, organischen Autonomien, evolutiven Identitäten und Kontinuitäten, kombinatorischen Segmenten ab.

Die Disziplin »verfertigt« Individuen: sie ist die spezifische Technik einer Macht, welche die Individuen sowohl als Objekte wie als Instrumente behandelt und einsetzt. Foucault beschreibt mit dem Bild in seinem Buch also die Idee des buchstäblichen „Zuchthauses“, in dem einzelne Personen durch Disziplinierungsmaßnahmen und Strukturen dazu gebracht werden, gesellschaftliche Normen zu verinnerlichen und nach einem Transformationsprozess als „gute Bürger“ zur Produktivität der Gesellschaft beizutragen.

Durchaus kritisch versucht Foucault am Beispiel des Gefängnisses eine These anschaulich zu machen: Dass wir auch außerhalb von Gefängnissen mittlerweile in einer modernen „Disziplinargesellschaft“ leben, in der der Mensch in Schulen, Kasernen, Büros und Unternehmen zum guten, produktiven Bürger erzogen wird. Und wir haben das ja auch verinnerlicht: die Optimierung von Arbeit und Freizeit, wenn wir etwa unsere Schritte mit dem Handy zählen oder auch den Kalorienverbrauch, Energydrinks konsumieren um unsere Leistung zu steigern, wenn wir abwägen wieviel Zeit wir mit welchen Menschen verbringen und im Kopf Aufwand-Nutzen-Rechnungen anstellen, dann kann man durchaus von Selbstdisziplinierungsmaßnahmen sprechen, die wir auf uns selbst anwenden. Das zweite Bild, auf dem wir zwei sich verschränkende, tätowierte Arme sehen, deutet auf ein weiteres Phänomen hin. Es hat auch mit Disziplinierung zu tun, allerdings auf anderer Ebene. In gruppendynamischen Prozessen positioniert sich der und die Einzelne innerhalb der Gesellschaft. Innerhalb kleiner Gruppen wird im Kontext einer Zugehörigkeit ein Selbstbewusstsein für die eigene Identität ausgebildet, während sich die Gruppe bewusst von anderen abgrenzt – oft wird das über Äußerlichkeiten gemacht, wie z.B. über Tätowierungen, die Ausdruck einer bestimmten Zugehörigkeit sind. Gleichzeitig unterwirft sich das Individuum damit den Normen und Codes einer Gruppe, die oder der Einzelne schränkt also zugunsten einer Zugehörigkeit und klaren Positionierung innerhalb der Gesellschaft den eigenen Handlungsspielraum ein und gibt Freiheiten auf.

Auf einer Insel, die durch einen Eingriff in die mehr oder weniger ungebändigte Natur entstanden ist, kommentiert Marina Sula also Tendenzen in unserer Gesellschaft kritisch, symbolisch gesprochen krumme Bäumchen nicht einfach weiter wachsen zu lassen, sondern an geraden, rechtwinkligen und genormten Pfosten auszurichten. Unter dem Druck ständiger Selbstoptimierung und Effizienzsteigerung wächst jedenfalls auch das Bedürfnis nach Entschleunigung. Regenerierende und persönliche Rituale im Alltag versprechen Wohlbefinden. In Analogie zum Konsumgut gewordenen Wellness offeriert Marina Sula auch eine Mischung aus einer Liebesportion und einem Heilelixier. Die Zusammensetzung basiert auf alten Rezepten aus dem Balkan und im Gegensatz zu ihren verrufenen Nachkommen, den Energydrinks, verheißen sie sofortige Gesundung und zwischenmenschliche Verbindung.



And this is, again, a Fertile State (2018)
c-prints on banners, ropes (340 x 350 cm)



installation view, And this is, again, a Fertile State, Wasser Biennale, Fürstenfeld, 2018



installation view, *And this is, again, a Fertile State* (2018), Wasser Biennale, Fürstenfeld



Fastidio (2018)

Steel, tempur-pedic fabric, memory foam, plexiglass, c-prints on paper, healing earth (Valley of Roses), needles, steel wire (160 x 80 x 45 cm)



Installation view All'estero & Dr. K.'s Badereise nach Riva: Version B, 2018
curated by Saim Demircan, Croy Nielsen, Vienna



After Solitude I-III (2018)
4 modular pieces (350 x 500 x 350 cm)

After Solitude - diploma exhibition, Academy of Fine Arts, Vienna, 2016

„After Solitude“ consists of five modular pieces that combined create a unified spatial installation. The single modules are benches. Their structure is defined by their very minimalistic form. They are each unique and filled with various objects of the everyday life as well as documentation and research. The form and the idea of the bench is appropriated from classic minimalist benches and are also reminiscent of museum benches. In art institutions, benches are placed in museums for visitors to rest between “looking at works of art” and simultaneously allow the viewer to have a longer interaction with the single works. Benches are also social places in public space and usually placed in places of transit, “non-places”, places of circulation and consumption, f.e. airports, metro stations, malls, “where human beings remain anonymous and places do not hold enough significance to be regarded as places”. A bench, on one side is a place for human interaction and exchange of information, and on the other side it is a remote place of introspection.

The benches as infrastructural elements of the institution of art and of the institution of public and private space, are taken away and being made the center of attention in this installation. The focus shifts from the core of an institution to a peripheral part of it. The benches stand for a system, an architecture we are made to live in and the way we interact with such a system. The single benches unfold different narratives, that can be recombined and interchanged. A modular system is a unified system where it's components may be separated or combined to reduce the complexity by breaking a system into varying degrees. This way you can stress out different parts behind an abstraction and let others out. By breaking down a system into different components, you can order, systematize and analyze different narratives and how each of them combined can create new meaning and information. A modular system can be interchanged and be re-adapted to time and experience, for it has no hierarchy.

Thinking about the historical time we live in and try to make sense of it and to evoke new meaning through recombination is the main core of my work. My research is concerned with fields of psychology and behaviour analysis, bio-technology, philosophy and sociology. Everything that is connected to the creating, processing, and analyzing of information, images and knowledge. I want to analyze the architecture and structure of power and belief through technologically mediated experiences. How do power and belief create / affect / mediate ideas of the self? And how do technologically mediated experiences and communicative systems of control impact our affects and desires? I am interested in how communication, emotions, experiences and desires are increasingly commodified and consumable. My work engages in different narratives that seem to secure the relationship of the subject to its increasingly insecure and complex environments within communicative capitalism. „Communicative exchanges are basic elements of capitalist production and so they have no „use“ value; their message doesn't matter, they're just empty exchange value like any other commodity through digitalization.“ Security is produced in the everyday through rituals, liturgy and beliefs, by advertisement, conditioning and powers of control.

The viewer is asked to interact with the piece. It might be difficult, for the benches have been alienated from their original „use“ and this might evoke a sense of uncertainty and discomfort. The work is mostly about a corporeal experience, people can sit or lay down on the pieces. An engagement with the work is necessary for new connections to be made. The construction of the work is made out of raw steel. On one side there are three benches put together and on the other side you have one bench standing by itself. The three benches that are arranged to create a unified platform, have screen printing plates placed inside the steel construction and are sealed with a thick plexiglas plate on top. These benches look like vitrines or screens that also work as display for different content and information. The bench that stands by itself is composed of memory foam, covered with an intelligent white fabric and has a small plexiglass box embedded in the foam. What can be noticed and connects the benches is the familiarity of the objects and materials that occur in our everyday life. All of the materials presented here are „byproducts of the everyday life“. Products, that are found mostly in domestic and intimate settings and that are used daily almost unnoticed.

In one bench there is a veil-like fabric casually lying on the screen printing plate and creating a bodily effect. The material of the fabric is the same material used for compression stockings. Between the fabric there is small pictures placed and embraced by the fabric. A wing of a butterfly and the tag of the pharma-company producing the compression stockings is pinned on the fabric through needles. Compression stockings are a „specialized hosiery designed to help prevent the occurrence of, and guard against further progression of, venous disorders such as edema, phlebitis and thrombosis. Compression stockings are elastic garments worn around the leg, compressing the limb.“ Here, the effect, contrary to its common use, is decisively ephemeral.

In the module next to this, you can see various materials laid out. There is a used and broken water hose, which for me symbolizes the connection between the system and the body through the water that it transports daily. I used silicon to simulate water drops. Healing earth is spread out in the box. It is a natural remedy with healing properties for skin tissue and stomach. It's used for external and internal application. A smaller plexiglas box is filled content. A text by Antonia Majaca about the „rise of the paranoid apparatus“, a photograph of a „pillow-drawing“ study by Albrecht Dürer, a Tarot card symbolizing „Mourning“ and a scientific text about the sequencing of the DNA. So, many of these elements create relationships between the inside and outside, the mind or soul and the body, and reference different kinds of belief systems with hints to biotechnology, healing and spirituality.

The third module's most prominent feature, is the silicon poured over bits of information. Next to silicon's malleability what interests me in the material, is its scientific and medical applications, where its used for producing silicon patches that can be applied directly on the skin with electrodes and transmitters f.e. in diabetic patients, to measure and control the release of insulin in the body. There is a used towel on one side and there is a brand-new towel stretched over a stick frame on the other side. This also

relates to the fourth element in this bench, burned in the screen printing plate, the word: PROFITS. The two last examples painfully mark a skin or membrane and metaphorically allude to how bodies are marked and inscribed by forces, and the way we relate to environments. This bench for me speaks more to the issues of labour and the capitalization of the body and that are related to ideas of self-care, performance and efficiency.

The fourth and final bench is a memory foam mattress covered in an intelligent fabric produced by Tempur pedic and embedded in the foam there is a plexiglas box displaying healing earth and a face mask used for tissue damage with anti-aging properties. Memory foam adapts and remembers to the individual body for optimized sleep and rest. On one hand this for me relates to technologies and services mining and saving data of the individual and offering customized advertisement, promises, solutions, desires. On the other hand and in relation to the ergonomic and intelligent fabric, this makes me think about the regulation of sleep to enhance regeneration and thus also performance and productivity. Today there are apps with which everyone can find out their ideal amount of sleep in order to be more efficient. This of course comes out of a global, precarious working and labor situation in the digital age where there is always a working day somewhere and work and leisure are increasingly inseparable. And lastly you see a ready made, to be precise, a foot prosthesis, that is placed next to the bench, on the floor - the only object outside of the created system.

My work is built around dichotomies and contrasts. Most of the objects are directly related to the aching of the body

and / or the support of the human body. An exhausted or damaged body with the promise of wellbeing and to be repaired, so performance and efficiency delivered by social expectations and technological communications can be held. They also speak to biotechnology and the way bodies are measured and shaped for the same reason and promises. Some of them are part of rituals and liturgy which give the individual some sort of security and sense of self, in a society that is characterized by anxiety, competition, narcissism and pressure. These belief systems seem to secure the relationship between the subject and the specific environment, again created for the subject. This happens through ubiquitous advertising and social media. So, emotions and anxieties are instrumentalized to sell products and services.

The formation of „the Self“ is shaped by external influences, everyday objects surrounding us and influencing the way we see and reflect and interact with our environment. The environment and the systems created around us, are getting more and more abstract and we need to train ourselves to make new connections. These objects we are surrounded with give external interpretation of our inner self - all these extrinsic materials - they create a certain system of metaphors, analogies, systems of deduction - and the capacity of objects to retain information. My works perform a conflict between, or a permanent cycle of, the urge for stability, efficiency and self-preservation and the brutality of a system. It is a play between comfort and wellbeing and individual pain through competition and self- optimization. "After solitude" is located within the abyss between longevity, the desire to transgress the material burdens, and haunting mortality and failure.



After Solitude I-III (2018)
4 modular pieces (350 x 500 x 350 cm)



detail, After Solitude I (2018)

Steel, plexiglas, water hose, healing earth, c-prints on paper, tarot card, silicon (160 x 80 x 42 cm)



detail, After Solitude I (2018)
Steel, plexiglas, water hose, healing earth, c-prints on paper, tarot card, silicon (160 x 80 x 42 cm)



detail, After Solitude II (2018)

Steel, plexiglas, compression stocking fabric, c-print on paper, butterfly wing, SIGVARIS logo, needles (160 x 80 x 42 cm)

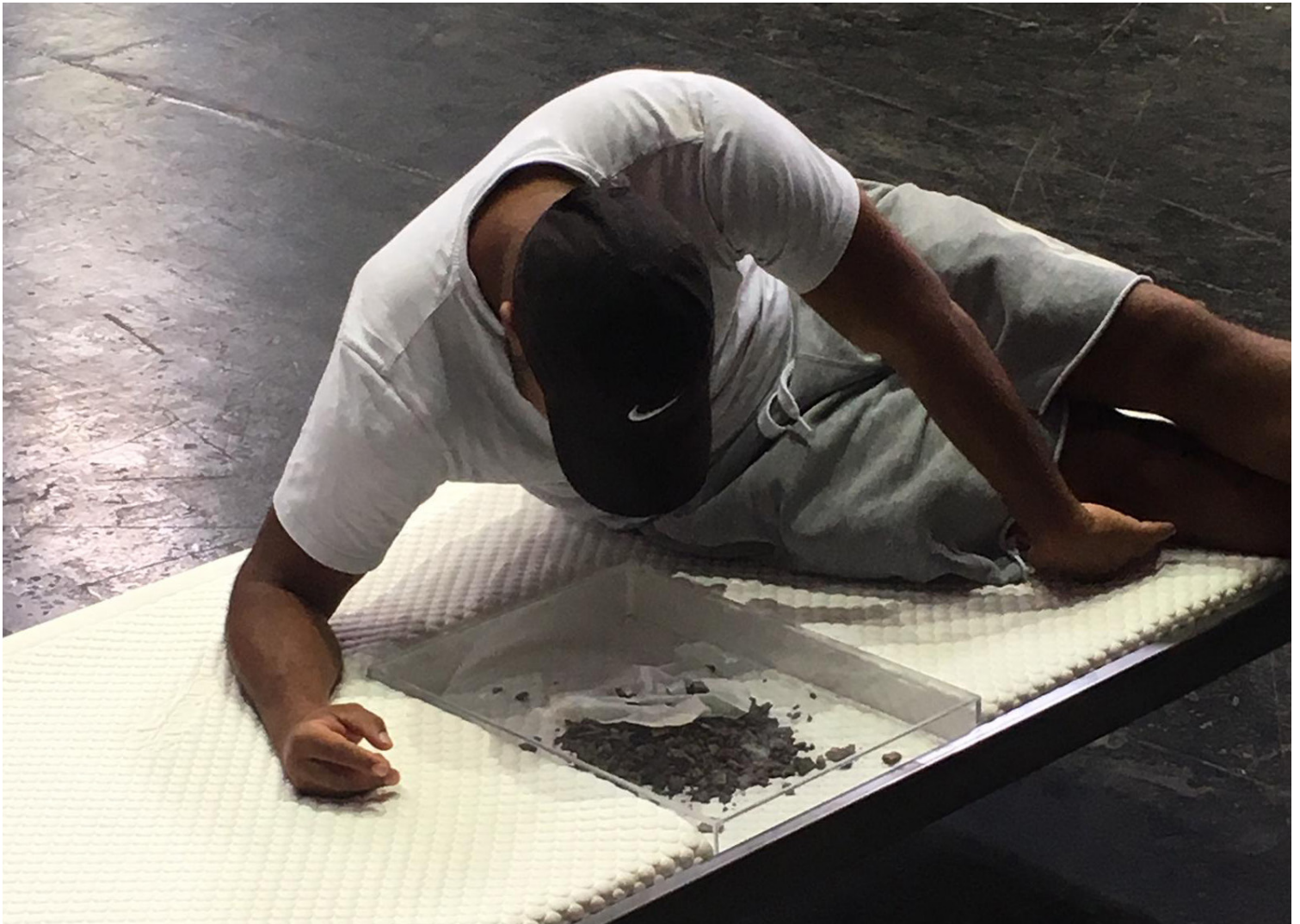


detail, After Solitude II (2018)

Steel, plexiglas, compression stocking fabric, c-print on paper, butterfly wing, SIGVARIS logo, needles (160 x 80 x 42 cm)



installation view, *After Solitude* (2018)



installation view, *After Solitude* (2018)



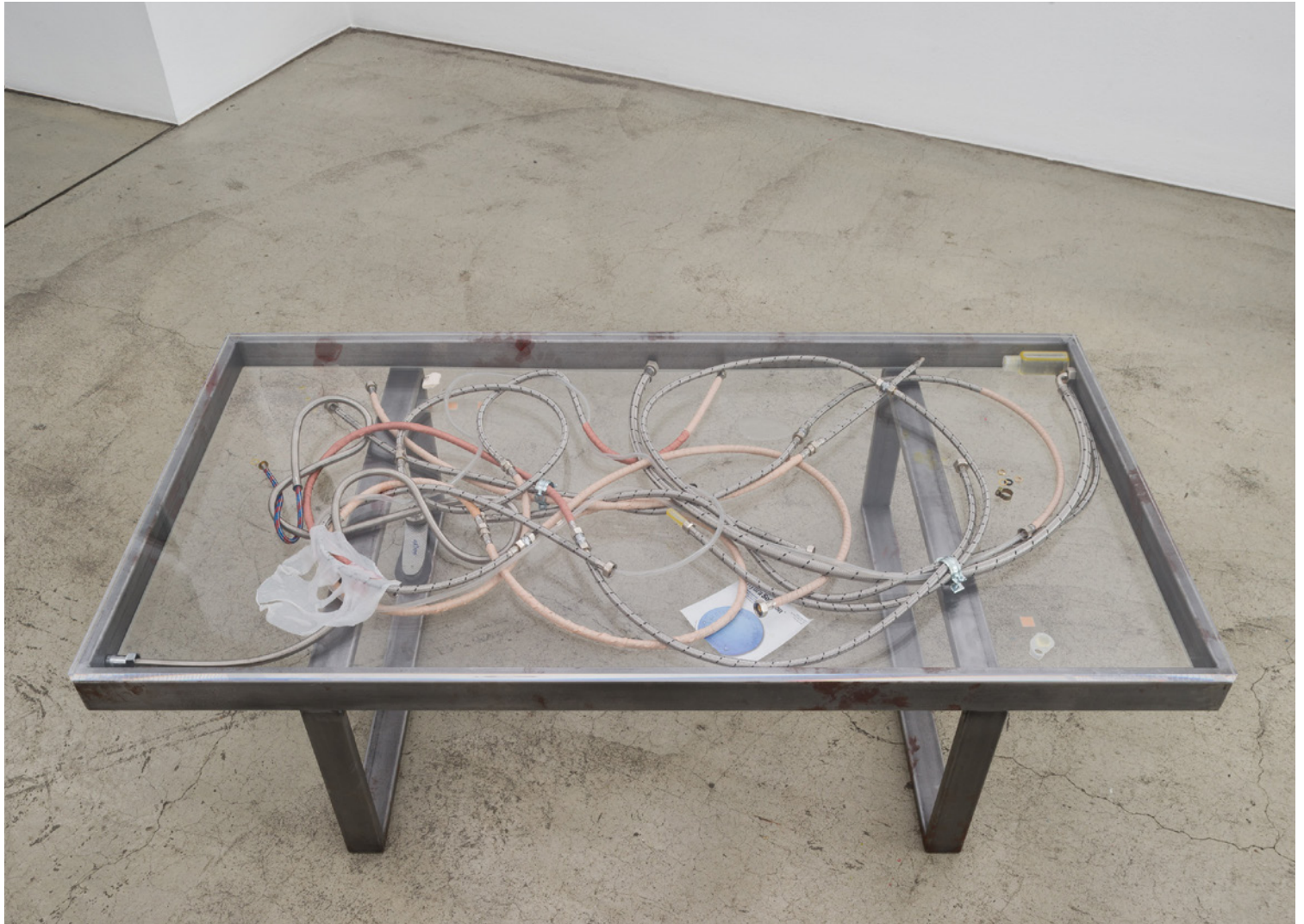
detail, After Solitude III (2018)

Steel, plexiglas, memory foam, TEMPUR fabric, healing earth, face mask (160 x 80 x 42 cm)



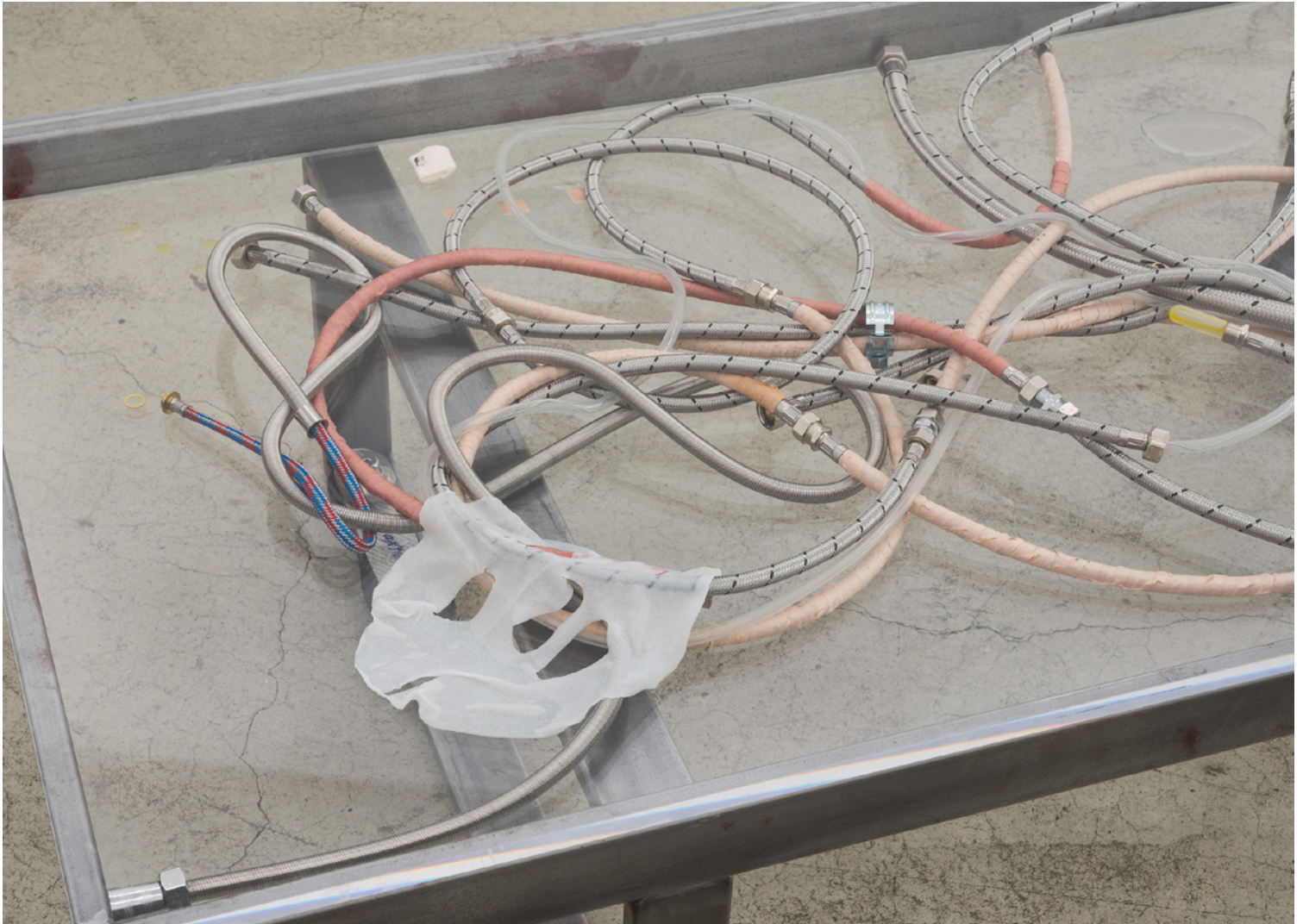
detail, After Solitude III (2018)

Steel, plexiglas, memory foam, TEMPUR fabric, healing earth, face mask (160 x 80 x 42 cm)



After Solitude (2017)

Steel, plexiglas, Leukoplast, water hose, latex hose, Hansaplast, Leukoplast, rose hip oil, Dr. Jart face mask, eye drops, zinc, brass (160 x 80 x 42 cm)



detail, After Solitude (2017)

Steel, plexiglas, Leukoplast, water hose, latex hose, Hansaplast, Leukoplast, rose hip oil, Dr. Jart face mask, eye drops, zinc, brass (160 x 80 x 42 cm)

Soft Power - solo exhibition, Gabriele Senn Gallery, Vienna, 2016

Marina Sula's inquiry to explore dynamics of and impacts on affect and sense in the age of technologically mediated experiences and communication, in *Soft Power*, evolves around narratives of rituals and liturgy. In this spatial installation, a new series of abstract digital drawings, photographs and sculptural environment index and depict exchanges with interfaces and their effects as locus of tangible intimacy, personal well-being and meditation to stage interactions of the body with its digital environments as what could be understood as an iconography of contemporary subjectivity.

Made with the fingertips of the artist's hand onto her mobile device and translated into abstract drawings, the black pixelated lines and stripes of *Untitled – Phone*, *Untitled – Table*, *Untitled – Home* and *Untitled – Phone II* (2016) manifest various rhythmic expressive patterns that may trigger resonances to Agnes Martin's well-known practices in the path to the sublime and spiritual transcendence deploying the grid as form for the most nonrepresentational – affect. Conceived in everyday public situations such as riding on the subway, these repetitive gestures that navigate the interface between body and infinite streams of information, in Sula's works, are deprived of any personal attributes and presented as the rigidly limited act itself – possibly answering to the fact that use value of language and communication in digital economy is abstracted to mere exchange value as fluctuating data filtered through the body. Using a ruler to insert manual straight lines into the intuitive and automatized conception of the swiped drawings only amplifies slippages between control, agency and compulsion in a contemporary condition of fabricated micro-worlds of affect – when everyone is doing the same in increasing separation from collectivity – in which doubt and insecurity is overcome only through continuous re-connection to instant feedback cycles underlying these patterns of synchronization.

In direct dialogue with the digitally produced drawings, closeups of portraits of the artist show mythically staged procedures of cleansing, washing, and drying skin with olive oil soap and soft white towels in intimate moments of self-care. An ambiguity and discomfort of the viewing relationship – too close, as if one could touch her skin, and simultaneously distantly observing or even voyeurizing –

is intensified by the apparent performativity of the scenes, in which the artist carefully orchestrated her movements as if already seeing herself through the eyes of somebody else. Simultaneously employing strategies of advertising, social media performance and affectionate proximity, these narratives of ritualized wellness dissolve differentiations between an inside and outside, privacy and exposure. Resembling a scenography of practices of faith in absolute connectivity and self-optimization, *Soft Power 1–4* (2016) uncomfortably adhere a growing desire and pressure to present a positive image of personal productivity and health, in hope of making ourselves visible to a gaze of the Other who, in digital economy, is both opaque and unpredictable and overly present.

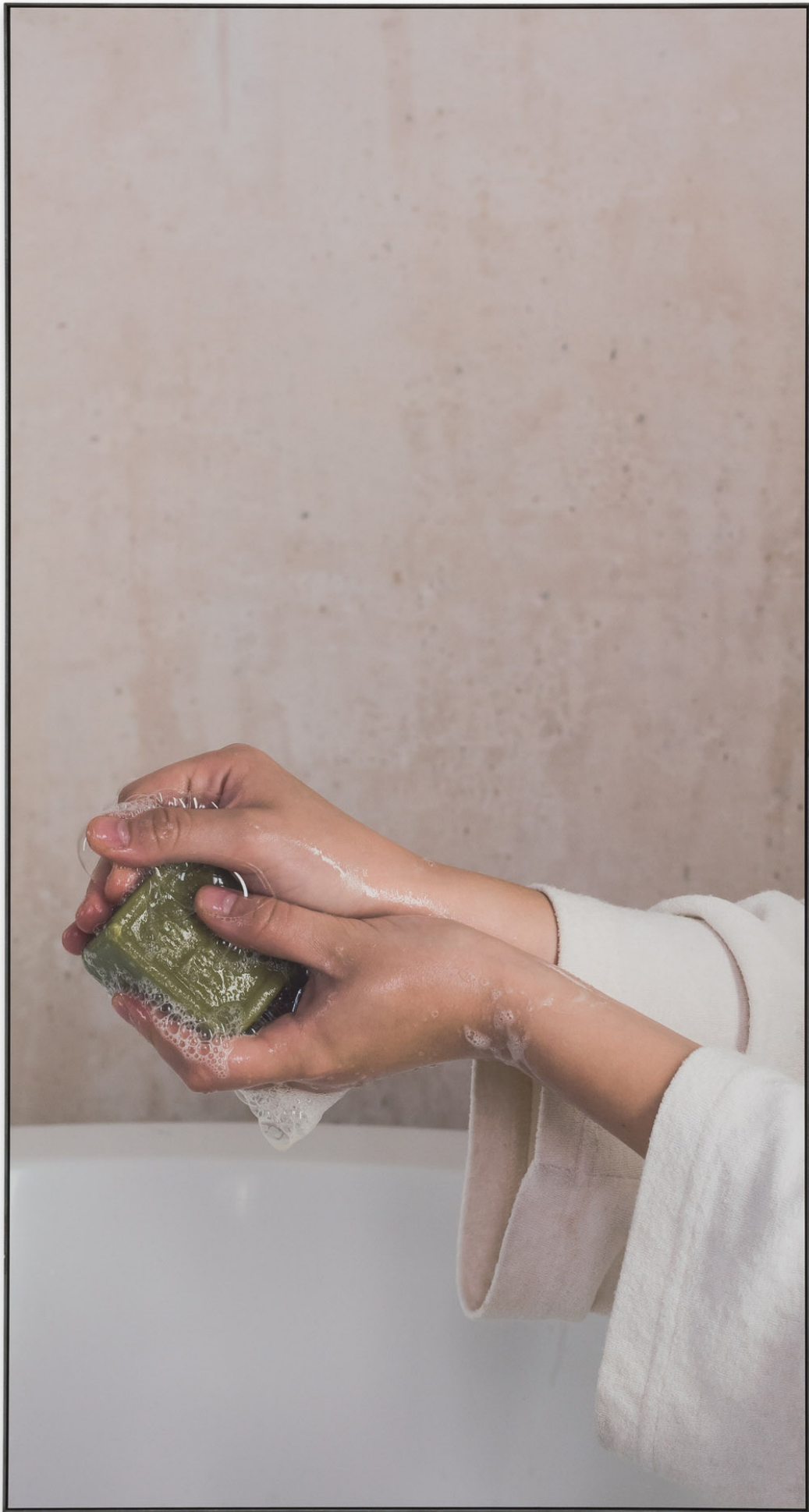
Triggering a desire to feel and touch the realistic sharpness, this photographic series likewise designates skin as a surface and interface between inside and outside world that needs to be worked and adapted, thus resonating with the cold-metal sculptural figures holding orange-red tincture in mounted glass-vessels that occupy the space. A brew of eternal youth made from various ingredients, such as rose hip oil, this liquid holds the promise of lawless appearance that transgresses signs of time and limits of material, corporal slowness and obstinacy.

Partly resembling a laboratory set up, partly of mythologic presence, the metal beings of *Forever Young* (2016) emanate a desire for productivity and efficiency, that defy marks of exhaustion. With divisions between night and day, between rest and work, disappearing due to mutations in the experience of time produced by unceasing digital networks, in *Soft Power*, the proximity between electronic and organic surfaces answers a generalized inscription of human life into duration without breaks, defined by a principle of continuous functioning.

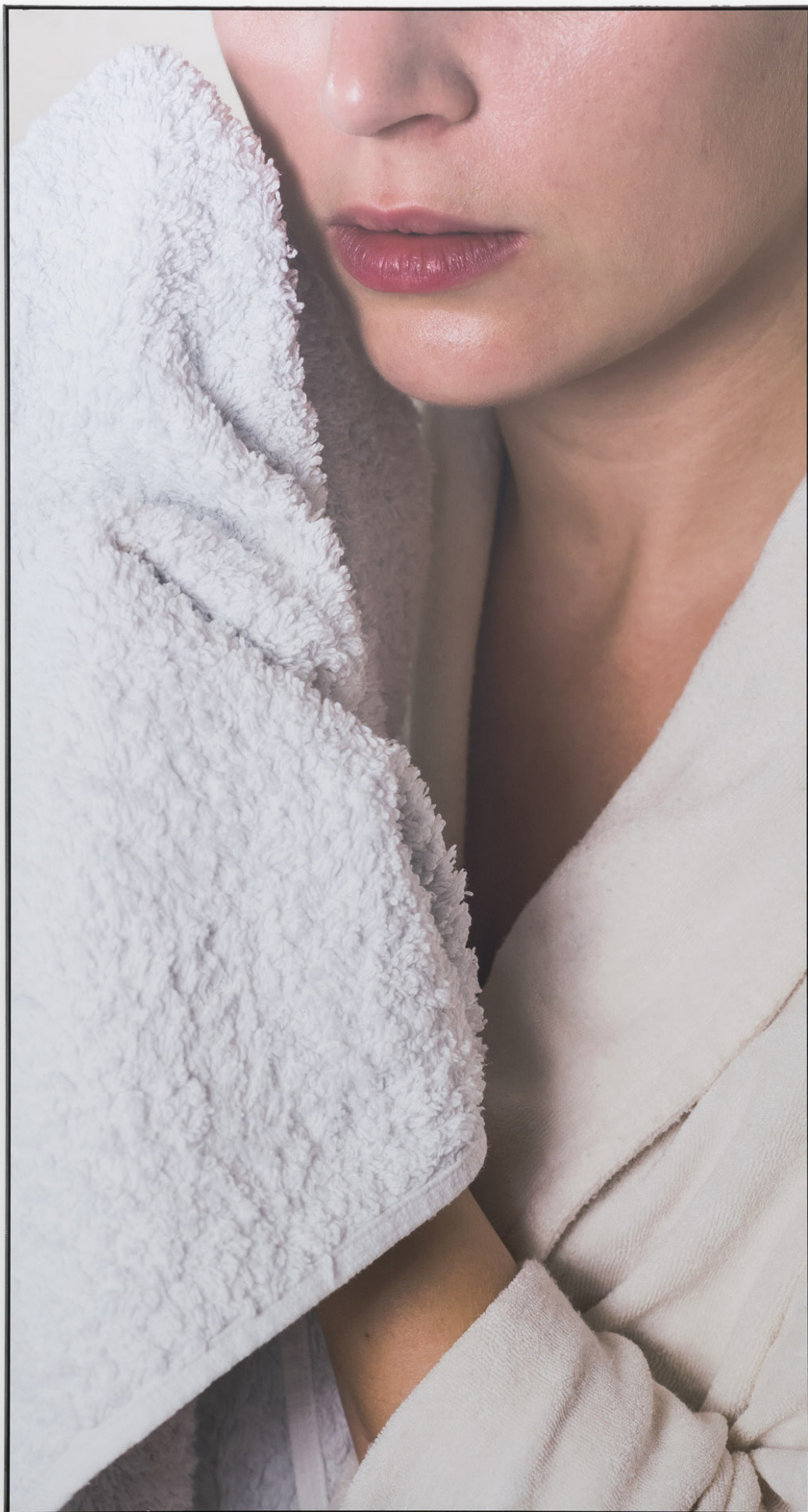
Underneath the poetics of its aesthetics, Sula in this exhibition presents the brutality, frictions and vulnerability occurring in the adaptation of the subject's soft tissue to demands of the infinite feedback loop, as the body and mind become terminals of information and rituals of well-being are followed with the precision of a cult as practices of faith in individualised and consumable self-love and affect.



Installation view, „Soft Power“, Gabriele Senn Gallery, Vienna (2016)



Soft Power II (2016)
UV-print on dibond, steel (151 x 81 cm)



Soft Power I (2016)
UV-print on dibond, steel (151 x 81 cm)



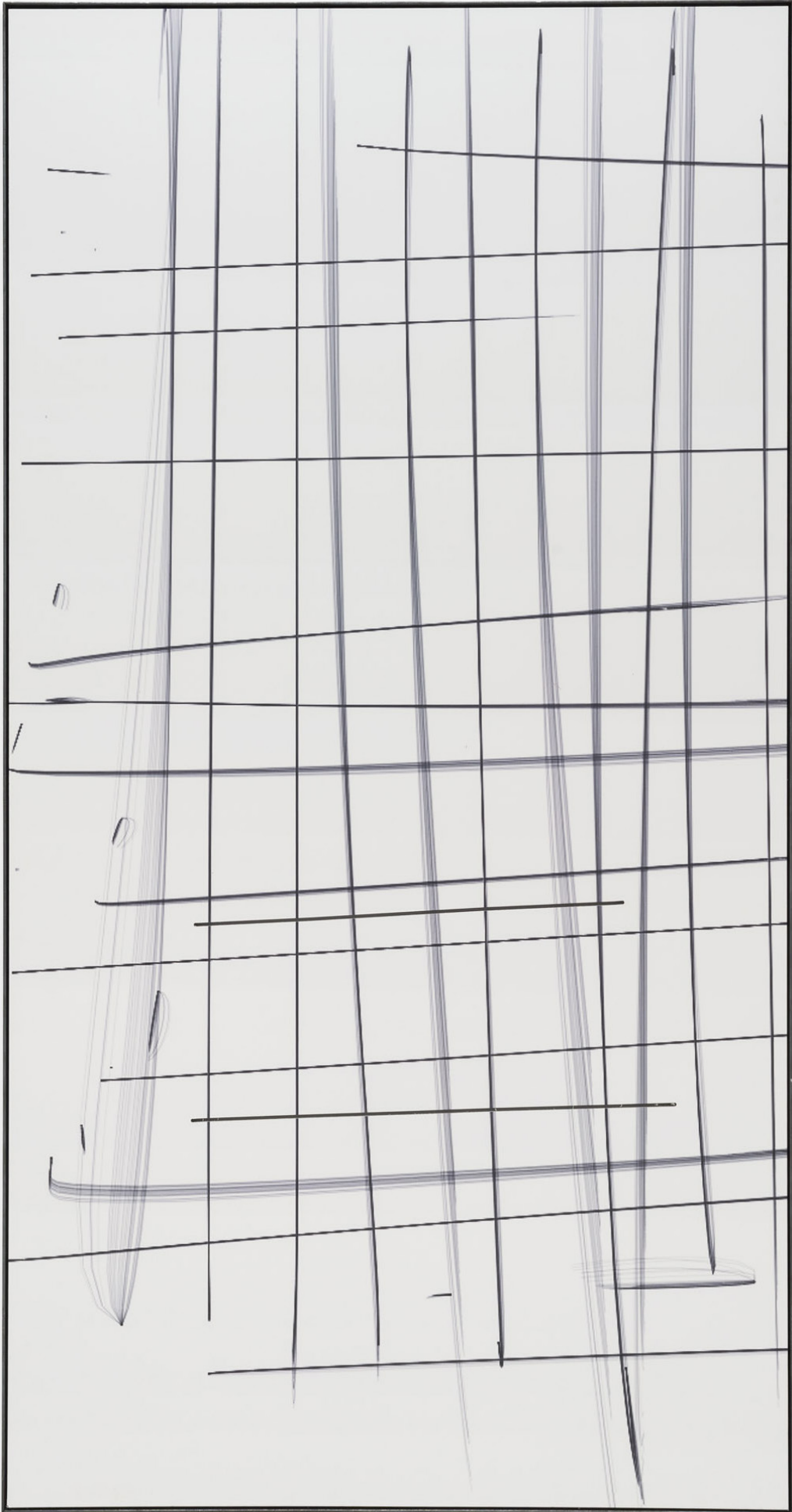
Installation view, „Soft Power“, Gabriele Senn Gallery, Vienna (2016)



Soft Power III (2016)
UV-print on dibond, steel (151 x 81 cm)



Untitled - Table (2016)
UV-print on alucobond, CNC - cut, steel (151 x 81 cm)

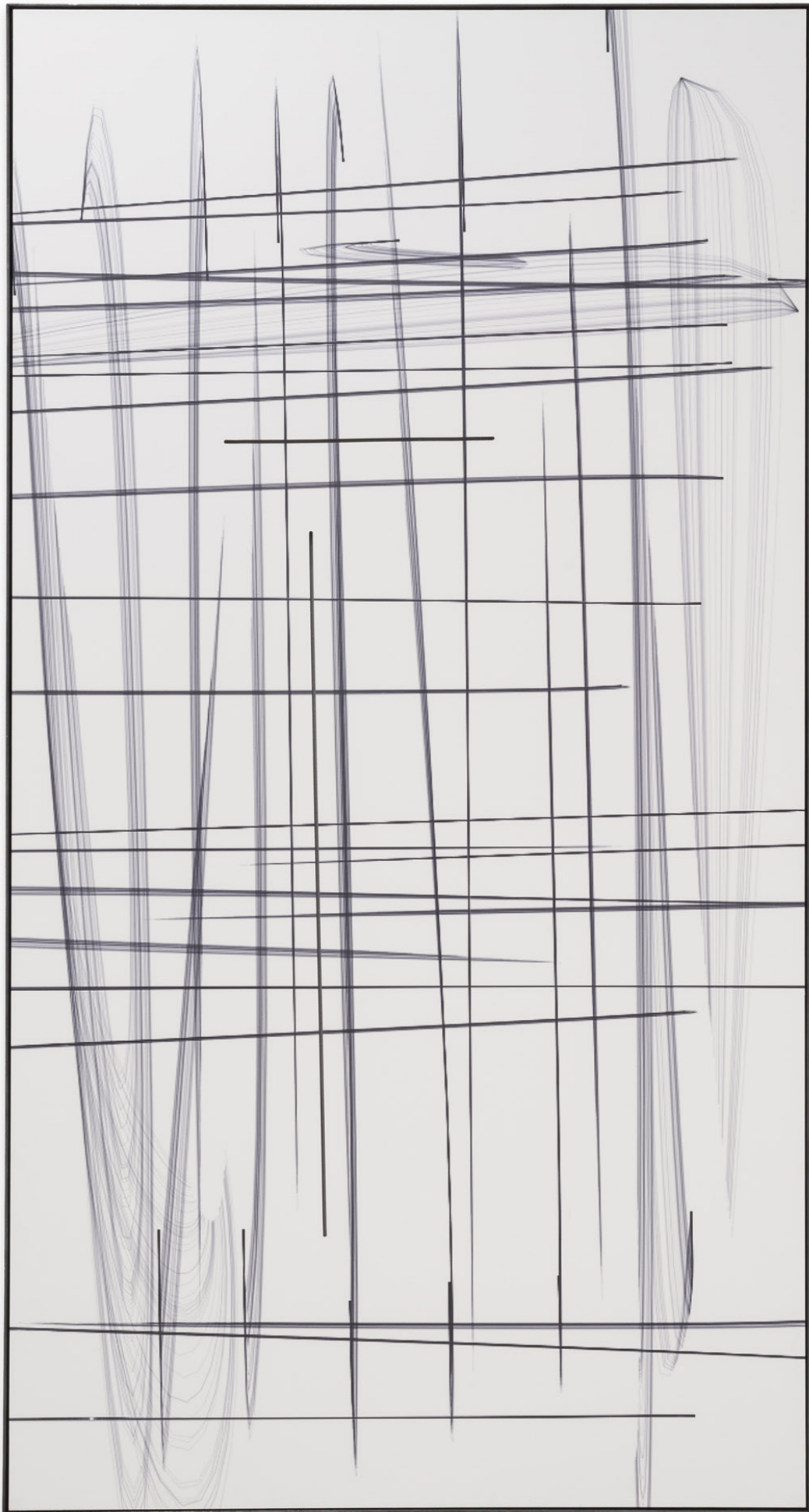


Untitled - Home (2016)

UV-print on alucobond, CNC - cut, steel (151 x 81 cm)



Installation view, „Soft Power“, Gabriele Senn Gallery, Vienna (2016)



Untitled - Phone (2016)
UV-print on alucobond, CNC - cut, steel (151 x 81 cm)



Installation view, „Soft Power“, Gabriele Senn Gallery, Vienna (2016)



Solutions (2016)
Embroidery on towel, steel (57 x 50 cm)

What is it like to be alive in that room right now? - solo exhibition, Kunstverein Kevin Space, Vienna, 2016

What is it like to be alive in that room right now? – Samantha asks Theodor curiously.

What is it like to be breathing, feeling, seeing, touching like he does, she wonders.

At Kevin Space, Marina Sula has staged a conflicting dramaturgy that explores the nature of love and desire, and the interfaces and processes on and through which these come into existence within increasingly complex layered networks and adaptations of human and technological tissues.

Occupying the first room beaming with harsh white-blue light, in distant coldness two identical industrially sleek metal constructions of „I just want to feel you in my arms and share a little of that human touch II“ the height of the space and hold a rosé-beige liquid in mounted glass vessels. This magical elixir containing – amongst other ingredients – cinnamon, jasmine, grapefruit and rose leaves, is a mythical mixture that is said to bewitch the desired one to fall in love upon the first sip with the one who handed the warm blooded tincture.

Spread on the floor of the other two rooms, imbrued in a flattering and soft light of gold pale amber filters usually used in porn industry to evoke a flawless skin, foamy mats and pillows want to be touched and felt in full body contact. Covered in synthetic leather surfaces,

these shapes mold according to and are activated by the pressure of the human body, sinking in and breathing, in the intimacy of touching skins. A female voice filling the room with confessions of solitude in the face of the seeming impossibility of being a body taints this hyper-sensual spatial experience in a stage of piercing longing in which oneself is to become protagonist.

As the seeming disembodied and ephemeral is claiming its space, and the warm voice is fading into noise of machinic algorithms, Sula is provoking an experimental setting that allows for subject positions and their terms of experiencing world to collide (Who is alive, in what way?) In a laboratory of sorts, romantic desire conflicts the brutality of genetic engineering or deep learning programmes that shape and design perception and affects of the increasingly alienated prosumer as much as of the machinic other operational system.

As posthuman nightmare or a possibility of a true romance of organic and inorganic such as described in the powerful cyborg figure after Donna Haraway, the all too feminine seduction and brutality enforced in Sula's installation. What is it like to be alive in that room right now aims to disrupt the internalization and naturalization of everyday interactions in accelerated and synthesized environments and underlying powers to allow for a space to reflect on the shifting understanding of human nature and with it the nature of love.



I just want to feel you in my arms and share a little of that human touch (2016)

Steel, glass, rubber, love potion - rose petals, dried jasmine, cinnamon, vanilla, honey, pomegranate (320 cm x ø 20 cm)



For the one (2016)

Pharmaceutical bottles, love potion - rose petals, dried jasmine, cinnamon, vanilla, honey, pomegranate (dimensions variable)



Installation view, „What is it like to be alive in that room right now“, Kunstverein Kevin Space, Vienna (2016)



Installation view, „What is it like to be alive in that room right now“, Kunstverein Kevin Space, Vienna (2016)

Sound, Stereo loop, 03:13", <https://vimeo.com/169438104>

Hello, Light installation, Pale Amber Filter

Sometimes I just can't remember what your face looks like (2016), C-print on synthetic leather, foam (160 x 100)

Let me sink in and breathe (2016), synthetic leather, foam (100 x 100)



Detail, Sometimes I just can't remember what your face looks like I (2016)
C-print on synthetic leather, foam (160 x 100 cm)

"A non-place (...), meaning spaces which are not themselves anthropological places and (...) instead are listed, classified, promoted to the status of „places of memory", and assigned to a circumscribed and specific position. A world thus surrendered to solitary individuality, to the fleeting, the temporary and ephemeral (...). Non-places are the real measure of our time, one that could be quantified - with the aid of a few conversions between area, volume and distance - by means of transport (...), the airports and railway stations, hotel chains, leisure parks (...) and the complex skein of cable and wireless (...)."

Fascination with today's discrepancy between the elemental human need for tranquility and resultant disciplines such as mysticism and the requirements of today's rush for advancement and aspirations to be in the lead concerning progress with an ever accelerating pace driven by extremely competitive capitalism, is fundamental elements in Marina Sula's art practice.

Sula plays with various forms of space. By creating work that summons three-dimensionality and by incorporating elements of virtual reality within flat surface mediums, she bewilders and induces disorientation. Prints of ceilings with lit indoor lighting have been printed on plexiglass and mounted on dibond. They are then installed on a section of the accurately tatami sized benches, on which visitors are allowed to sit on. The other part of the benches are filled with sand, reminding of tranquil Zen gardens with characteristic patterns drawn in. The combination of artificial and naturally-occurring materials allegorise the cleft of traditional and novel forces, currently profusely evident all over the world.

The prints become a component of furniture, basically leaving their classical territory. This provokes utter confusion, for you can see that you are about to sit on a ceiling. Additionally they have been printed on sheer glass, suggesting continuing space, drawing you into the deep and thus evoking the Angst of falling – but remember, you are sitting on the image of a point which is usually located above you. So you won't be blamed if you experience a certain amount of disorientation, dizziness and insecurity.

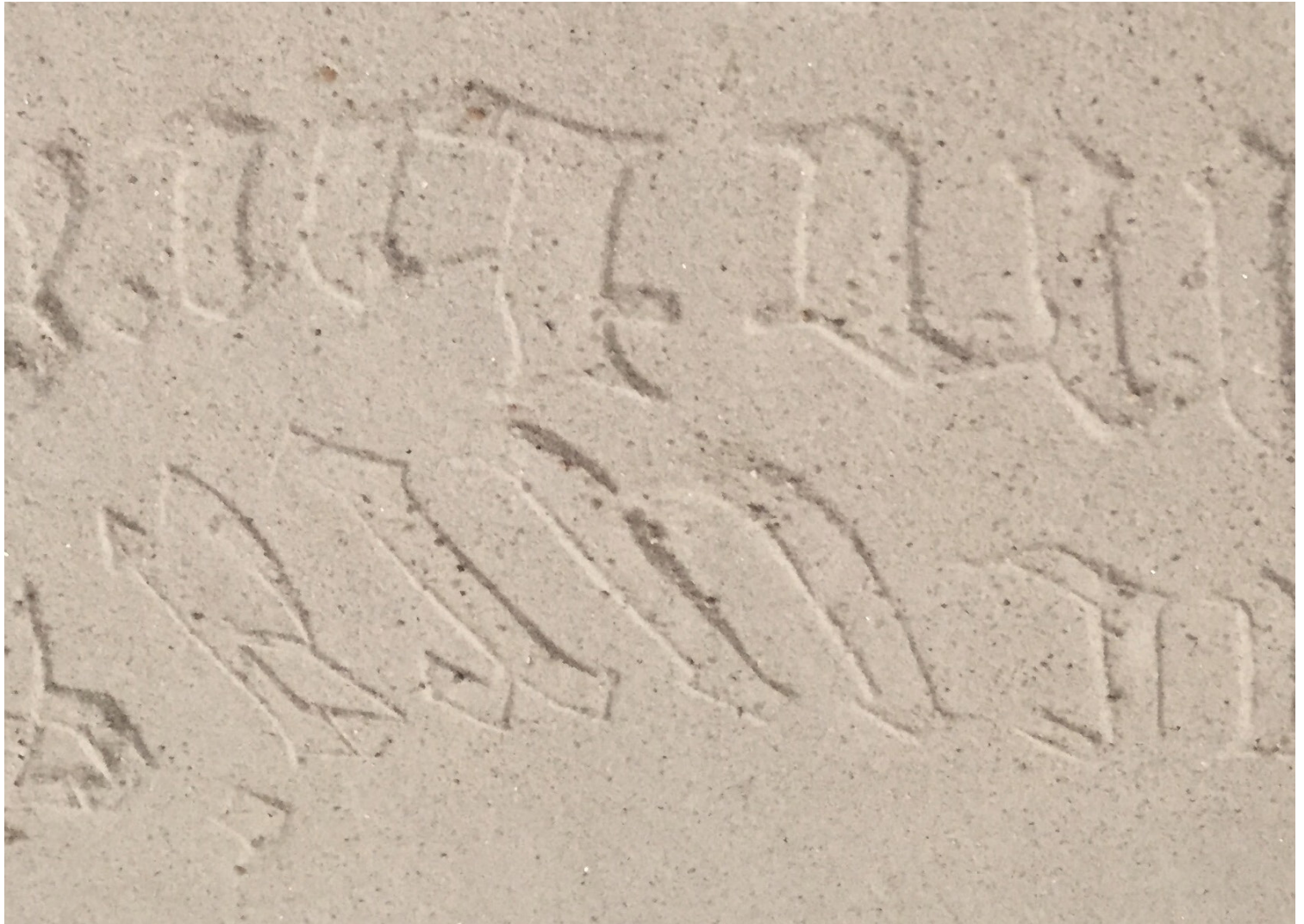
„Words and images in transit through non-places can take root in the - still diverse - places where people still try to construct part of their daily life. A person entering the space of non-places is distanced (...) by the environment of the moment. The space of non-places creates neither singular identity nor relations; only solitude and similitude. What reigns there is actuality, the urgency of the present moment."

Sandra Petrasevic, 2016

Quotes: Marc Augé, Non Places - Introduction to an Anthropology of Supermodernity, 1992



Installation view, Malzgasse 12A, with Olivia Coeln



Detail, Tatami 01 (2016)
Steel, UV - print on plexiglas, dibond, quartz sand, rust (180 x 89 x 30 cm)



Tatami 01 (2016)
Steel, UV - print on plexiglas, dibond, quartz sand, rust (180 x 89 x 30 cm)



Detail, Tatami 02 (2016)

Steel, UV - print on plexiglas, dibond, quartz sand, rust (180 x 89 x 30 cm)



Tatami 02 (2016)
Steel, UV - print on plexiglas, dibond, quartz sand, rust (180 x 89 x 30 cm)



detail, Untitled (2017)

Steel, UV-print on plexiglas, Leukoplast, eye drops, silicon (160 x 80 x 42 cm)



Untitled (2017)
Steel, UV-print on plexiglas, Leukoplast, eye drops, silicon (160 x 80 x 42 cm)

MARINA SULA

born in 1991, Lezhe (Albania)

lives and works in Vienna

EDUCATION

2013 - 2018 Art and Photography, Academy of Fine Arts, Vienna

2010 - 2013 History of Art, University of Vienna

RESIDENCY PROGRAMS

2018 SoArt, Millstättersee, Austria

Art House School by Adrian Paci, Shkodra, Albania

OTHERS

2018 Forbes 30 Under 30, Europe, Arts & Culture

2015 Albanian Contemporary Artist Salon, National History Museum, Tirana, Albania

SOLO AND TWO PERSON EXHIBITIONS

- 2018 upcoming, Gabriele Senn Gallery, Vienna
Forged Encounter, Parallel, Vienna
And This is, Again, a Fertile State, curated by Severin Dünser, Wasser Biennale, Fürstenfeld
- 2017 Salon, with O. Coeln, Schwarzenbergplatz, Vienna
- 2016 Soft Power, Gabriele Senn Gallery, Vienna
What is it like to be alive in that room right now, curated by F. S. Wildförster, Kunstverein Kevin Space, Vienna
Low Frequencies, with O. Coeln, Malzgasse 12a, Vienna
- 2015 Albanian Contemporary Artist Salon, National History Museum, Tirana
Somewhere in Between, Zeta Art Center and Gallery, Tirana
Sula & Nikl, with R. Nikl, Galerie Kunstbuero, Vienna
- 2014 Pro Duo, with R. Nikl, Prawneg & Wolf, Brunico

GROUP EXHIBITIONS / selection

- 2018 All' estero & Dr. K.'s Badereise nach Riva: Version B, curated by Saim Demircan, Croy Nielsen, Vienna
Performance - Körper als Kontinuum in der Kunst, curated by Georg Elben, Gabriele Senn Gallery, Vienna
Bottoms Up!, curated by Severin Dünser & Olympia Tzortzi, Fluc, Vienna
- 2017 preußisch my love!, curated by Benjamin Kaufmann, Collection Kaufmann, Vienna
Spouting fresh worries, curated by Bruno Moeve & Craig Spence, Kurzbauergasse, Vienna
- 2016 Monpti, curated by Ivan Perard and Philip Grünwald, Aquarium, Vienna
More Is More, Schöngrabern Castle, Ebreichsdorf
Looking Forward, Hochhaus Herrengasse, Vienna
EMOZIONALE, curated by Antonia Lia Orsi, Milan
- 2015 Lote & Larp, Parallel Vienna, Vienna