RÄ DI MARTINO

KODROK

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In Kodrok, artist Rä di Martino turns her lens toward the hidden architectures of gaming rooms scattered across Palestinian and Syrian refugee camps in Lebanon. These improvised spaces—often tucked into basements and narrow alleyways—have become portals for children and teenagers, where the borders of reality and imagination dissolve into pixels, avatars, and alternate worlds.

Rä's photographs capture more than the rooms themselves: plastic chairs, humming monitors, tangled wires. Through digital manipulation and collaborative interventions with the kids who inhabit these spaces, the images bend, warp, and fracture into layered compositions that oscillate between the documentary and the imagined. They begin as records of real spaces, yet shift into something else: architectures that stretch toward the virtual, echoing the logics of the games being played.

In this passage from the camp to the screen, from the concrete to the coded, Kodrok uncovers a parallel reality where children navigate, play, and resist. The works emphasize repetition and disorientation, creating a sense of universes folding onto themselves, like the mechanics of a game level endlessly reset. In doing so, Rä constructs a visual field where what is happening inside the game leaks into the world outside, and vice versa.

These gaming rooms, often overlooked, become laboratories of imagination. They charge the camp with new possibilities, linking lived space with speculative worlds. For Rä, they are also research grounds; sites where she develops the foundations of her upcoming feature film. The exhibition thus exists in a state of passage, moving between photography and cinema, still image and moving world, reality and its mutation.

Kodrok invites us to enter this in-between zone: to step inside the glitch, where the boundaries between the real and the virtual blur, and where another architecture—one belonging to memory, play, and survival—comes into being.