

Sandra Mujinga
Love Language
3. 2. – 18. 3. 2023

In her second solo exhibition with Croy Nielsen Sandra Mujinga pursues to probe what it possibly means to be human, situated in a range of perceptual fields that continue emerging, elongating and extending beyond prescribed dominant ideologies.

Mujinga's work has continually engaged with notions of world-building as a means to question simplistic categorizations in regards to human life via an interdisciplinarity that stimulates from physical into virtual realms and vice versa.

In *Love Language*, a next chapter in Mujinga's world-building practice, the precarity of our *conditio humana* is re-examined carefully. In light of an enduring pandemic, global war zones and eroding social contracts, human detachment and alienation repeatedly appear to be symptomatic and become testament to earth's nearly uninhabitable condition. The gaping crack between interminable algorithms, prescribed manuals for a supposed happy or satisfying existence, tormenting optimization delusions and a genuine need for human connection, closeness and touch mirrors, like a crafted snapshot, this current moment. Such an insistent image demands a back door or an alternative version of planetary life leading out of this mess.

It's not that Mujinga's practice necessarily aims at proposing remedies or a quick fix but discernment that stretches, at times strains, a conditioned gaze or processes of cognition in order to debunk dominant realities. Layer by layer the artist peels off surfaces, skins while creating new forms; a process that fundamentally re-negotiates hegemonic conceptions of beauty, physicality, belonging and mechanics of inclusion/exclusion. It is a technical and protracted undertaking cracking open, inverting and freezing temporalities. This procedure – as a performance of self-reference – lays bare modernity's monstrous intricacies and blurs man-made lines between human and non-human, self and other.

The range of materialities Sandra Mujinga employs, from faux leather, aluminum, dried-up paper, acrylic paint to frosted plexi serve as building blocks or agents within an ever evolving cosmic arrangement hinting at possible, inevitable re-organizations and re-calibrations of our world. The artist's practice is an invitation to witness and catch a glimpse of truth(s) that, in particular the western eye, has had to violently subdue for several centuries now.

Love Language therefore is testament to an artistic praxis of care and insulation which is required to uncover modernity's inner workings while foreboding beyond these confining perimeters. A praxis to hold space.

Magnus E. Rosengarten

List of works

Main space (f. l. t. r.):

Love Language (1), 2023
Aluminum, steel, Velcro
116 × 58 × 192 cm

Slow Water (2), 2023
Plexiglass, paper, acrylic paint,
invisible seal glue
112 × 82 × 4 cm

Slow Water (3), 2023
Plexiglass, paper, acrylic paint,
invisible seal glue
112 × 82 × 4 cm

Slow Water (4), 2023
Plexiglass, paper, acrylic paint,
invisible seal glue
112 × 82 × 4 cm

Love Language (2), 2023
Aluminum, steel, Velcro
106 × 64 × 188 cm

Slow Water (5), 2023
Plexiglass, paper, acrylic paint,
invisible seal glue
112 × 82 × 4 cm

Smaller space (f. l. t. r.):

And What Was Left (5), 2023
Faux leather, threads, carabiner
58 × 42 × 18 cm

And What Was Left (3), 2023
Faux leather, threads, carabiner
106 × 26 × 16 cm

Love Language (3), 2023
Aluminum, steel, Velcro
110 × 60 × 195 cm

And What Was Left (4), 2023
Faux leather, threads, carabiner
69 × 32 × 14 cm

And What Was Left (2), 2023
Faux leather, threads, carabiner
83 × 38 × 20 cm

Smallest space:

Slow Water (1), 2023
Plexiglass, paper, acrylic paint,
invisible seal glue
112 × 82 × 4 cm

Sandra Mujinga (b. 1989, Goma, Democratic Republic of the Congo. Lives and works in Berlin and Oslo) was included in the recent Venice Biennial (*The Milk of Dreams* curated by Cecilia Alemani) and her solo exhibition *IBMSWR* is currently on view at Hamburger Bahnhof in Berlin. In March and April her work will be included in group shows at MoMA, New York; Schinkel Pavillon, Berlin; and at CAPC, Bordeaux. Recent solo exhibitions include Malmö Konsthall; MUNCH, Oslo (both 2022); Swiss Institute, New York (2021); Vleeshal, Middelburg (2020); and Bergen Kunsthall (2019). Current and recent group shows include Moderna Museet, Malmö (current); Foundation Gulbenkian, Lisbon (2022); The New Museum Triennial, New York; Fondazione Re Rebaudengo, Turin; Momenta Biennial, Montréal; ICA, LA (all 2021), Kunsthall Charlottenborg, Copenhagen; Boris Foundation / Berghain, Berlin; and Kunstverein Hannover (2021).

