

DK

Fleeting Home (2045, 2077, 2090 og 2100), 2023

Stål, tekstiler, fire skulpturer

Udlånt af kunstneren, Croy Nielsen, Vienna og The Approach, London

Fleeting Home består af fire skulpturer, der både fremtræder som fremtidige væsener og forhistoriske dinosaurer. Skulpturerne virker ukuelige og sårbare, alt efter om de står sammen som gruppe eller er overladt til sig selv. De er indhyllet i sammenviklet genbrugsstof der kan opfattes som porøse hudoverflader, hvis det ikke snarere antyder, at væsenerne er blevet fanget. Skulpturerne er inspireret af palæontologiske rekonstruktioner af dinosaurer og mammutter, og leder tanken hen på tidligere epokers klimakatastrofer og masseuddøen. Samtidig kan deres indre stålstrukturer minde om arkitekturmodeller eller digital vektorgrafik. Hver skulptur har som titel et årstal i fremtiden, måske dets fødsel eller død. De fremstår som en nomadisk familie, tidsrejsende rumvæsener, eller dyr, der er standset på forskellige tidspunkter i livet, mellem ungdom og alderdom, i frihed eller fangenskab.

UK

Fleeting Home (2045, 2077, 2090 og 2100), 2023

Steel, textiles, four sculptures

Courtesy of the artist, Croy Nielsen, Vienna, and The Approach, London

Fleeting Home consists of four sculptures that appear simultaneously as futuristic beings and prehistoric dinosaurs. They alternate between seeming indomitable and vulnerable, depending on whether they stand together as a group or are left isolated and alone. The sculptures are enveloped in wrapped upcycled fabrics that might be perceived as porous skin-like surfaces – unless, conversely, they suggest that the creatures have been captured. Their forms are inspired by paleontological reconstructions of dinosaurs or mammoths, evoking earlier eras of climate catastrophe and mass extinction, while their internal steel structures bear resemblance to architectural models or digital vector graphics. Each sculpture carries a future date, which might indicate its birth or death. They could be a nomadic family, time-traveling extraterrestrials, or animals frozen at various moments in life – between youth and old age, freedom and captivity.

DK

Time as a Shield, 2024

Lydininstallation, 43:02 min., stål, skumgummi, nye og genbrugte tekstiler, højttalere, medieafspillere, MDF, kabler, fem skulpturer

Sangere: Isabel Crespo, Miriam Elhajli, Amirtha Kidambi, Shara Lunon, Jaswiry Morel, Cleo Reed og Juno Williams
Udlånt af kunstneren, Croy Nielsen, Vienna og The Approach, London

Time as a Shield er en samling af store træ-lignende skulpturer af stål beklædt med stof. De semi-abstrakte skulpturer har stemmer, der kalder på og svarer hinanden som et kollektivt korværk. På grænsen mellem natur og teknologi antyder de både tryghed, gæstfrihed og konfrontation. Stoffet er draperet rundt om de indre strukturer af stål og syet sammen, så de synes fastfrosset i tid eller stivnet som træbark. Alle skulpturerne er som hule træer, der har en "mund", som animerer dem og giver dem hver deres udtryk. Deres skala overstiger menneskekroppens, men stoffet gør dem alligevel relaterbare som kroppe man kan spejle sig i. Den flydende overgang mellem mennesker og træer har mytiske rødder som i den græske fortælling om Dafne, der lader sig forvandle til et træ for at undslippe Apollons uønskede opmærksomhed. Træerne er ikke blot tavse vidner til vores historie, til krige og klimakatastrofer, men bliver gennem Mujingas lydkomposition aktive væsner. Deres stemmer sitrer, vibrerer og er uperfekte, de strider mod automatisering og isolation, og giver styrke til hinanden.

UK

Time as a Shield, 2024

Sound installation, 43:02 min., steel, foam, new and upcycled fabrics, speakers, media players, MDF board, cables, five sculptures

Vocalists: Isabel Crespo, Miriam Elhajli, Amirtha Kidambi, Shara Lunon, Jaswiry Morel, Cleo Reed and Juno Williams
Courtesy of the artist, Croy Nielsen, Vienna, and The Approach, London

Time as a Shield is an assemblage of large, tree-like sculptures draped in fabric. These semi-abstract forms possess voices that respond to one another in loops, forming a collective choral piece. Poised between nature and technology, the sculptures evoke safety, hospitality, and confrontation all at once. Draped around the steel structures, the fabrics are frozen in time through the hand stitching, transforming them into tree barks. They each have a mouth that could resemble a tree hollow, animating them and giving each a distinct posture. Their scale exceeds that of the human body, yet the fabric renders them relatable – bodily even. This fluid interchange between humans and trees recalls the Greek myth of Daphne, who transforms into a tree to escape Apollo's unwanted attention. In the sound composition by Mujinga the trees don't only silently bear witness to our histories, as they have done through centuries from wars to climate change but take over the singing; They quiver, vibrate, and remain imperfect. They resist automation and isolation, offering strength to one another.

DK

Shared Breath (1-6), 2024

Inkjet print på Canson Platine Fibre Rag, monteret på alu-dibond med laminering

Udlånt af kunstneren, Croy Nielsen, Vienna og The Approach, London

Shared Breath (1-6) er en serie af fotografiske portrætter. Ved første øjekast fremstår de som afbildninger af forskellige personer, men faktisk er de alle baseret på den samme model, hvis ansigtstræk dog er digitalt blandet med andres. De er i den forstand ikke individer, men snarere singulariteter i Achille Mbembes forstand: unikke manifestationer af levende kroppe. I portrætterne undersøger Mujinga, hvordan man kan skjule sig fra konstant overvågning ved hjælp af deepfake-teknologier og andre værktøjer og bruge dem som en form for beskyttelse. Serien peger også på de systemiske skævheder, der præger digitale billedteknologier, som stadig ikke er kalibreret til mennesker med sort hud. Subjektet i portrætterne er i sidste ende ansigtsløst, et kollektivt, der definerer sig på sine egne præmisser. I portrætterne har originalitet, ambivalens og singularitet forrang over gennemsigtig identitet. De gør opmærksom på, at intet er statisk eller identisk med sig selv.

UK

Shared Breath (1-6), 2024

Inkjet print on Canson Platine Fibre Rag, mounted on alu-dibond with lamination

Courtesy of the artist, Croy Nielsen, Vienna, and The Approach, London

Shared Breath (1-6) is a series of photographic portraits that, at first glance, appear to depict a range of different individuals. Yet each image is in fact rooted in the same model, whose facial features have been digitally blended with those of others. Thus they are not portraits of discrete persons, but rather singularities, as theorised by Achille Mbembe: unique manifestations of embodied life. In this body of work, Mujinga explores strategies for evading the omnipresent gaze of surveillance – employing deepfake technologies and other digital tools as means of protection and transformation. At the same time, the series draws attention to the systemic biases embedded in digital imaging technologies, which continue to inadequately register and represent black skin. Ultimately, the subject within the portraits dissolves into facelessness – a reclamation of the collective's right to self-definition on its own terms. In these portraits, originality, ambivalence, and singularity take precedence over transparent identity. They underscore the fact that nothing is static or identical to itself.

DK

And My Body Carried All of You, 2024

Stål, tekstiler, wires, tre skulpturer

Udlånt af kunstneren, Croy Nielsen, Vienna og The Approach, London

And My Body Carried All of You fremtræder som fossiler af abstrakte forhistoriske dyr – eller måske væsener fra et parallelunivers. Deres “skeletter” er konstrueret af industrielle stålstænger, mens “huden” består af stofbaner flettet sammen i store mønstre, hvor forfald og genopbygning krydser hinanden. I forlængelse af Octavia E. Butlers science fiction-trilogi *Lilith's Brood* (1987-89), kan skulpturerne også opfattes som organiske rumskibe eller levende arkitektur, en slags kroppe, der kan fragte andre kroppe gennem rummet. De spøgelses-agtige former synes at svæve eller svømme over beskueren i forskellige højder og kaster skygger på deres vej gennem rummet. De virker som tilflugtssteder for kroppen – steder, hvor man kan søge ly og hvile sig – eller sociale faretøjer i bevægelse mod andre rum.

UK

And My Body Carried All of You, 2024

Steel, fabrics, wire, three sculptures

Courtesy of the artist, Croy Nielsen, Vienna, and The Approach, London

And My Body Carried All of You may be seen as fossils of abstract prehistoric creatures – or perhaps beings from a parallel universe. Their “skeletons” are constructed from industrial steel rods, while their “skins” consist of wide strips of fabric, intricately woven into expansive patterns where decay and regeneration intersect. Echoing Octavia E. Butler’s science fiction trilogy *Lilith's Brood* (1987–89), the sculptures can also be understood as organic spacecraft or living architectures – corporeal vessels designed to carry other bodies across space. These ghostlike forms appear to float – or swim – above the viewer at varying heights, casting shadows as they move through the space. They offer shelter for the body – places of refuge and rest – and unfold into intimate social vessels moving toward other spaces.

DK

Between Moments (1-5), 2025

Akrylmaling på papir, lim, satinerede akrylplader, metalbeslag

Udlånt af kunstneren, Croy Nielsen, Vienna og The Approach, London

Between Moments er en værkserie med bearbejdet papir monteret på akrylplader. Pladerne fungerer som skærme eller tågede spejle. De indrammer de papirbaserede billeder, samtidig med at de beskytter eller skjuler dem. Billederne bag akrylen ligner udviskede landskaber set fra oven, langt fra civilisationen eller på fjerne planeter. De kan også minde om nærbilleder af hudoverflader, og peger på, hvordan mange dyr benytter camouflage som overlevelses-strategi ved selv at blive til landskab. Tilblivelser og evnen til at skifte form løber som en rød tråd igennem Mujingas værk. *Between Moments* synes ligesom vandet i en flod i konstant forandring. Vandet på papiret har været med til at give malingen retning og form. At skabe nye overflader er for Mujinga forbundet med en refleksion over, hvordan huden tilpasser sig blikket under overvågning.

UK

Between Moments (1-5), 2025

Acrylic paint on paper, glue, frosted acrylic sheets, metal brackets

Courtesy of the artist, Croy Nielsen, Vienna, and The Approach, London

Between Moments is a series of works in which treated paper is mounted on semi-transparent acrylic panels. These acrylic surfaces appear like misted mirrors or screens, simultaneously framing the paper-based images while veiling or sheltering them. The images behind the panels can be read as blurred landscapes seen from above, far removed from civilization or located on distant planets. At the same time, they resemble close-ups of skin, hinting at how many animals survive through camouflage by becoming one with the terrain. Themes of shapeshifting and becoming flow like a current through Mujinga's practice. *Between Moments* is, like the water in a river, in a state of continual becoming. The expansion of the water on the paper shapes the paint. Creating new surfaces – a new skin – is for Mujinga a continuation of thinking about how the skin adapts to the gaze under surveillance.

DK

When We Were, 2025

Aluminium, metalstænger, strækskruer, wire

Udlånt af kunstneren, Croy Nielsen, Vienna og The Approach, London

When We Were er sammensat af aluminiums-plader og metalstænger, der som to aflange rygrader af spekulative væsener i stadig vækst strækker sig mod tagkonstruktionen i Den Frie. Installationens markante dialog med den omgivende træbygning giver den en arkitektonisk fremtræden. Den halvgennemsigtige, reflekterende og modulære form rummer såvel organiske som maskinelle træk. I forlængelse af Donna Haraways beskrivelse af en cyborg er værket både forankret i den sociale virkelighed og samtidig en fiktiv hybrid skabning – et billede på, hvem vi er, og hvem vi kunne blive. De skæl-lignende aluminiumsplader antyder konturerne af en stor fragmenteret krop eller bolig – en slags tom skal for et anderledes liv.

UK

When We Were, 2025

Aluminium, metal rods, turnbuckles, wire

Courtesy of the artist, Croy Nielsen, Vienna, and The Approach, London

When We Were is an installation composed of aluminium sheets and metal rods. Like two elongated spines, belonging to speculative creatures still expanding – the work stretches toward the roof structure of Den Frie. The installation with shiny aluminium has an architectural presence, a steady but fragile, reflective, and multifaceted form, containing both organic and machinic qualities. In line with Donna Haraway's description of the cyborg, it is simultaneously grounded in social reality and imagined as a fictional creature – an image of who we are, and who we might become. The scale-like aluminium panels suggest the contours of a fragmented body or dwelling – a kind of empty shell for a different form of life.