

Sandra Mujinga belongs to an artist generation for which the world and its contexts have been radically reconstructed by social media and a plethora of streaming services. Far from being passive consumers, these artists fully utilise this potential for interventions and explorations. Mujinga, for instance, uses the interface between music, performance and video, presenting her results in suggestive installations/performances, where associations follow a rhizomatic structure, growing like weeds underground before appearing in wholly unexpected places, causing mayhem in conventionally established systems. The narratives, or rather, networks between unanticipated points, that are generated are unpredictable and non-hierarchical. They may connect childhood memories of an uncle in Kenya with advanced French philosophy, only to dive down into teen culture or experimental music.

However, underpinning it all is an ethos that could most easily be described as turning expectations on the Other from exoticism to participation. Mujinga achieves this with a dark, insidious underlying humour.

In *I Gave the World a Word* Mujinga bases her work on what she perceives as a tendency towards censorship and self-censorship on digital platforms, and explores the new ways of producing meaning that arise when users develop their own strategies for dealing with the limitations these platforms impose. She studies the experience of the microscopic time span, perceptions of the short seconds presented on Vine or Instagram. How do we relate to clips that can be looped, and how do we read them?

Are we willing, as originators, to allow other narratives to evolve based on the fragments we share? This entails a radically different approach to the artist role, where veritably anything is shared, dissected and incorporated in new works, dissolving the traditional integrity of the work of art. Another form of participation emerges. In the video work *I Gave the World a Word*, Mujinga has produced a number of music clips, each lasting 15 seconds, the limit for a video on Vine or Instagram, and added a playlist where each track hosts a word.

I Gave the World a Word is a quote from an interview with Keyla Newman in the music magazine *The Fader* in connection with a presentation of her six-second video in the article *How Corporations Profit From Black Teens' Viral Content...* The article discusses how black teenagers are “breaking the internet” without getting a share of the profits. For Mujinga, inversely, this is a source of hope for regeneration, since new groups are opening up new creativity.

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