

## Editors' picks: six shows not to miss in February

Find out what to see this month, from New York to Vienna

Every month, members of Art Basel's Editorial team pick their favorite exhibitions across the globe. Here are six gallery shows not to miss in February.



Installation view of Sandra Mujinga's exhibition 'Love Language', Croy Nielsen, Vienna, 2023. Photograph by Kunst Dokumentation. Courtesy of the artist and Croy Nielsen.

**Sandra Mujinga**  
**'Love Language'**  
**Croy Nielsen, Vienna**  
**Until March 18, 2023**

What does it mean to be human? Norwegian artist Sandra Mujinga explores this eternal, sweeping question in her second solo exhibition at Croy Nielsen. Wall-mounted sculptures in aluminum or faux leather hint at bodies with fingers, tentacles, or shells. In other wall works, colored paper between sheets of milky frosted Plexiglas is akin to skin, or then again, alien topographies. Mujinga's fascination with both sci-fi and other ways of being is also apparent at Berlin's Hamburger Bahnhof, where *I Build My Skin with Rocks* – a glitchy video featuring closeups of a hybridized humanoid, screening on one side of a nine-meter-high black monolith to low-bass sounds – is on view in the museum's main space. K.B.



Installation view of Andrea Fraser's artwork *This meeting is being recorded* (2021), Marian Goodman, New York, 2023. Photograph by Alex Yudzon. Courtesy of the artist and Marian Goodman Gallery.

**Andrea Fraser**

**Marian Goodman, New York**

**Until February 25, 2023**

US-American artist Andrea Fraser showcases her signature blend of role-playing, performance, and analytical criticism in this exhibition at Marian Goodman, her first with the gallery. The untitled show features a mini survey of Fraser's work as well as the New York premiere of her 99-minute performance-based video installation, *This meeting is being recorded* (2021). Recorded in a single shot, *This meeting is being recorded* is based on the transcripts of discussions between white women who used psychoanalytic group relations methods to examine their own internalized racism. In the video, Fraser embodies each of the women for a powerful performance that probes the dynamics of projection, othering, and racism. K.R.



Installation view of Tobias Zielony's exhibition 'Watching TV in Narva', KOW, Berlin, 2023. Photograph by Ladislav Zajac. Courtesy of the artist and KOW.

**Tobias Zielony**  
**'Watching TV in Narva'**  
**KOW, Berlin**  
**Until March 4, 2023**

Featuring two photographic bodies of work and two video-based installations by German artist **Tobias Zielony**, this exhibition explores the social and political undercurrents of contemporary life, particularly in Eastern Europe. The show's eponymous two-channel video work was created in Narva, an Estonian city bordering Russia, where inhabitants primarily speak Russian; when Russia invaded Ukraine, the Estonian government cut off Russian news channels. We watch as young people, in a darkened room, illuminated only by the flickering light of a television, flip through channels and describe what they're seeing. Interspersed with their narrations are clips from films, soaps, news segments, and even a television fortune teller. 'Watching TV in Narva' has moments of levity, but a darker sense of violence and uncertainty prevails. E.M.



Torbjørn Rødland, *Stolen Shells*, 2022. Courtesy of the artist and Galerie Eva Presenhuber.

**Torbjørn Rødland**

**'Old Shep'**

**Galerie Eva Presenhuber, Zurich**

**Until March 11, 2023**

The photographer **Torbjørn Rødland** is out to disturb you. His motifs are familiar, borrowing their lighting and *mise-en-scène* liberally from precedents scattered throughout art history, from Dutch Renaissance paintings to early French Modernism. In 'Old Shep', his fourth exhibition with Galerie Eva Presenhuber, he continues his detournement of classical motifs. Eggs are rendered glueyly abject, albumen cascading out of broken shells (*Stolen Shells*, 2022). An obese old man, either exhausted or in ill health, leans against a winter-bare tree, the gentle pastoral landscape belying his suffering (*Retired*, 2021-2023). In *Mammary* (2022), droplets of milk from over-full breasts run across an infant's face. The mother's head is out of frame: Mother and Child are reduced to seekers and givers of nourishment. J.F.



Installation view of Gretchen Bender's exhibition 'IMAGE WORLD', Sprüth Magers, London, 2023. Photograph by Ben Westoby. Courtesy of Sprüth Magers.

**Gretchen Bender**  
**'IMAGE WORLD'**  
**Sprüth Magers, London**  
**Until March 25, 2022**

Pioneering video artist **Gretchen Bender** is having a moment. Little shown in the 15 years preceding her death in 2004, her work grapples with the onslaught of images the West has had to compound with since the early 1970s. It has found new relevance in today's visually saturated reality – and lost none of its punch. Pieces in her solo show at Sprüth Magers London range from her immersive “electronic theatre” to photographic works, and examples of her ‘TV Text Image’ series, in which words stenciled directly onto TV screens highlight the inanity of live broadcast. The pairing of Bender with post-Internet *enfant terrible* **Jon Rafman**, who's concurrently showing his latest AI-generated paintings and videos elsewhere in the gallery, only confirms Bender's remarkable prescience. C.M.



Installation view of 'Against The Day: Chakaia Booker & Carol Rama', Galerie Isabella Bortolozzi, Berlin, 2023. Photograph by Grayscale / Dotgain.info. Courtesy of the artist and Galerie Isabella Bortolozzi.

**'Against The Day: Chakaia Booker & Carol Rama'**  
**Galerie Isabella Bortolozzi, Berlin**  
**Until March 25, 2023**

The body, materiality, and intuition take center stage in this striking juxtaposition of two artists: Chakaia Booker, a Black American sculptor of monumental works predominately composed of recycled tires, and the deceased **Carol Rama**, a self-taught Italian painter of sensual works addressing female identity.

The pleasure of viewing these sculptures, paintings, and photographs in dialogue comes from each woman's approach to the capacity of the (female) body. Booker's abstract sculptures result from enormous physical effort. Since the early 1990s, she has instinctively slashed, woven, and contorted her industrial material. In Rama's work, the body appears as a visceral figure, experiencing acts of eroticism or violence and responding to it with defiance. In bringing these two artists together, gallerist Isabella Bortolozzi does not seek comparison; rather, she hopes to see 'if these communicating bodies would generate something new from the encounter.' A.R.

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