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TO MOVE WITH THE GROUND,
TO BEND THE WIND

Pauline Boudry / Renate Lorenz
Ramin Haerizadeh, Rokni Haerizadeh, Hesam Rahmanian
nasa4nasa
Émilie Pitoiset
Thomias Radin
Ala Savashevich
Bárbara Wagner & Benjamin de Burca
Isaac Chong Wai

Haus Coburg | Städtische Galerie Delmenhorst
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Benjamin de Burca and Isaac Chong Wai.

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TO MOVE WITH THE GROUND,
TO BEND THE WIND^{EN}

The group exhibition TO MOVE WITH THE GROUND, TO BEND THE WIND focuses on the social and political dimensions of dance. Whether in everyday life or on stage, our bodies tell stories that attest to individual and collective experiences inscribed in them. This is particularly true of dance, which not only mirrors social conditions, but can also make them negotiable by opening up a space for criticism and self-empowerment, resistance and transformation.

The exhibition highlights connections between different bodies and movements without merging them into a singular, dominant choreography. Nevertheless, they come together here to trace body politics, power relations and marginalisation as well as revolt, belonging and community. Again and again, this motion also unfolds the body's utopian potential.

“Dancing is what we make of falling.”
Fred Moten, *The Little Edges*, 2014

PAULINE BOUDRY /
RENATE LORENZ
RAMIN HAERIZADEH
ROKNI HAERIZADEH
HESAM RAHMANIAN
NASA4NASA
ÉMILIE PITOISET
THOMIAS RADIN
ALA SAVASHEVICH
BÁRBARA WAGNER &
BENJAMIN DE BURCA
ISAAC CHONG WAI

ISAAC CHONG WAI

In his artistic practice, Isaac Chong Wai uses performance, installation, sculpture and video to examine social phenomena through the body and its vulnerability. How do power and control affect the body? What traces does trauma leave behind and how can bodies become resilient? The artist negotiates such questions in view of the relationship between individual and collective, both within social frameworks and in the interplay of history, social and political developments, and collective memory. His artworks outline human relationships that centre care, mutual support and solidarity.

Rehearsed, Mirrored (2024) → ❶ is a series of artworks that shows bodies in collective motion engraved on glass and mirror panels. These pieces were developed from choreographic drawings and rehearsal materials for Chong's performance *Falling Reversely* (2024). The performance sees the artist trace the act of falling together with a group of performers. Collectively, they explore how a fall can be slowed down or reversed, and how solid ground can be found together. Chong's interest in the motif of falling and in forms of resistance is rooted in a preoccupation with marginalisation and experiences of violence — in the form of physical aggression, but also structural and institutional violence. The artwork on view stages a communal dance of falling that traces the movement sequences of several figures dancing together, recalling dance notations and movement studies. The intertwined bodies are multiplied in space: a mirrored surface engraved with figures is overlaid with a glass panel depicting similar movements as a mirror image. While the artwork might, on the one hand, be interpreted as a metaphor for the stabilisation of the bodies in motion, it also presents a dynamic interplay of perception, as the reflection, the fall of the light and the viewer's physical presence in relation to the artwork have a significant influence on its reception. Recalling a mirror in a dance studio — a space for study and rehearsal — the artwork incorporates visitors at a bodily level.

Isaac Chong Wai (b.1990, Hong Kong) lives and works between Berlin and Hong Kong. His solo shows have been presented at the Hong Kong art centre Tai Kwun Contemporary and at Schloss Moyland in Bedburg-Hau in 2023, among other venues. Isaac Chong Wai's work has been presented at various international biennials and group exhibitions, including the 14th Taipei Biennial, TW, 2025; the 60th Venice Biennale, IT, 2024; and Hamburger Bahnhof - Nationalgalerie der Gegenwart, Berlin, DE, 2023.

RAMIN HAERIZADEH ROKNI HAERIZADEH HESAM RAHMANIAN

In their interdisciplinary work, the Iranian artist collective Ramin Haerizadeh, Rokni Haerizadeh and Hesam Rahmadian address pressing contemporary political and social conflicts, often centring life in the so-called Middle East as well as exile and migration. As a trio and in numerous collaborations with other artists, they create large-scale installations, sculptures, paintings and video works. The notion of the "work in progress" is particularly significant in the collective's creative process — rather than reaching a fixed conclusion, many of their artworks go through repeated stages of transformation.

In their video work *Dance after the Revolution, from Tehran to L.A., and back* (2020-21) → ❷, artists Ramin Haerizadeh, Rokni Haerizadeh and Hesam Rahmadian explore the significance of dance under restrictive social and political conditions. The video sees the collective delve into the extraordinary life and legacy of Iranian dancer, choreographer and entertainer Mohammad Khordadian. In the wake of the Islamic Revolution of 1979, Khordadian left Iran and moved to Los Angeles, where a large community of Iranians in exile had formed. Here he developed a unique style of dance that blended elements from folk traditions with movements from cabaret, the Iranian baba karam dance, belly dance and aerobics. He produced instructional videos that made their way back into Iran on smuggled VHS tapes and caused a long-lasting sensation in the country in the years following 1979 and during the devastating Iran-Iraq War (1980-88). Circulating among families and friends, the videos inspired many people to learn Khordadian's movements, which led to a subversion of the prohibitions on dancing imposed after the Islamic Revolution. The collective's essayistic video work explores how Khordadian's dance broke with traditional gender roles and enabled people to identify with new forms of dance beyond restrictive norms. Through a collage of numerous videos of anonymous dancers in Iran, the artwork also demonstrates how dance fosters community and is linked to joy just as closely as it is to resilience and resistance.

Ramin Haerizadeh (b.1975, Iran), **Rokni Haerizadeh** (b.1978, Iran), and **Hesam Rahmadian** (b.1980, US) have been living and working together in the United Arab Emirates since 2009. The collective has held solo exhibitions at venues including Schirn Kunsthalle, Frankfurt am Main, DE, 2020; Frye Museum, Seattle, US, 2019; and MACBA Museu d'Art Contemporani de Barcelona, Barcelona, ES, 2017. Their work has also been presented internationally in group exhibitions and biennials, such as the Secession in Vienna, Austria in 2024 and the Sydney Biennial in Australia in 2020.

PAULINE BOUDRY / RENATE LORENZ

Dance plays a central role in the multidisciplinary practice of artist duo Pauline Boudry and Renate Lorenz. For their filmic artworks staged within large-scale installations, the duo collaborates with dancers, choreographers and musicians with whom they also maintain an intensive dialogue about the politics of performance, representation and self-empowerment. The video installation *Moving Backwards* (2019) →①② was originally developed for the Swiss Pavillion at the 2019 Venice Biennale. In its examination of reactionary social and political developments — which have since only intensified globally — the artwork reinterprets backward motion, practices of resistance and new concepts of progress. Five performers dance both individually and together, traversing the visual space and combining urban styles of dance such as hip hop and krumping with postmodern choreographies, elements from queer subcultures and guerilla techniques. In the interplay of movements unfolding across time and space, the dancers experiment with choreographies acted out backwards, which are further combined with digitally manipulated sequences that turn the video into a dubious, ambiguous documentation of performance. In some scenes, the performers wear their shoes backwards, referencing a technique used and passed down by female Kurdish resistance fighters for laying false tracks while crossing snow-covered mountains. Inspired by this strategy for survival, *Moving Backwards* searches for new ways of building community and resistance. The installation elongates the stage into to the exhibition space and facilitates the unfolding of a place where one's own bodily presence can be felt more intensely, much like in a night club.

Two *Dancefloor Portraits* →①③ →②③ dedicated to dancers Latifa Laâbissi and Marbles Jumbo Radio, both featured in *Moving Backwards*, are also on view. The traces inscribed in these dance floor pieces reference past moments on stage, as well as the presence of bodies and movements. As a space of possibility and a place where visibility can be connected to vulnerability, the stage is a recurring motif in the work of Pauline Boudry and Renate Lorenz. Both artworks are part of a series of experimental portraits of the artists' companions created from refuse rubbed or scraped off of the stage's surface, areas where the stage has been "wounded" and bodies have left their mark. These works poetically illuminate the significance of the traces we leave behind, both in the world and within our fellow human beings.

Since 2007, **Pauline Boudry** and **Renate Lorenz** have worked as an artist duo based in Berlin. Their most recent solo exhibitions as a duo have been presented at MUAC Museum, Mexico City, MX, 2025; Leeum Museum, Seoul, KR, 2024; and Crystal Palace/Reina Sofia Museum, Madrid, ES, 2022–23. At the 58th Venice Biennale in 2019, Pauline Boudry and Renate Lorenz presented work in the Swiss Pavillion. They also participated in the São Paulo Art Biennial in 2023, among other international biennials.

ALA SAVASHEVICH

Ala Savashevich works across disciplines including installation, sculpture, video and performance. In her artistic practice, she explores how power manifests in systems, symbols and objects, and how mechanisms of oppression operate under authoritarian rule. Her work often delves into social and societal trauma, shedding light on the relationship between identity formation and collective memory. Gender roles and their relation to social structures are another recurring theme in Ala Savashevich's practice — several of her pieces address disciplinary measures and instruments of repression directed against female bodies in patriarchal societies.

The video work *The Rite of Spring* (2020–22) →② features a dance performance by the artist that draws on the well-known eponymous ballet *Le sacre du printemps*, which premiered to the music of Igor Stravinsky in Paris in 1913. Choreographed by ballet dancer Vaslav Nijinsky, the production sparked a scandal at its premiere, provoking protests from the audience. Both its music and dance broke with the time's prevailing tonal and visual conventions. Savashevich's performance isolates the ballet's core scenes, wherein the historic people of Rus practice a pagan ritual for bringing about spring, culminating in the sacrifice of a virgin: to awaken the earth from its winter slumber, the chosen woman must dance herself to death. Dressed in a unique, handcrafted felt uniform, the artist performs this dance of death according to the original ballet's choreography. Her attire is modelled after a uniform worn by the Belarussian President Alexander Lukashenko. Savashevich's dance also references a specific event in the recent history of Belarus, where she was born. In May 2020, during the height of the Covid-19 pandemic, Lukashenko ordered a large military parade in Minsk, which took place without any safety measures and involved thousands of participants. With her performance, which isolates a single body from the choreographed crowd, the artist stages a sacrificial ritual whose outcome remains open-ended. In its interplay with the dramatic music, the body dancing barefoot in uniform creates a tense metaphorical confrontation between individual and authoritarian regime. Ballet is also a significant choice of dance, as the form has been politically instrumentalized repeatedly throughout its history.

Ala Savashevich (b. 1989, Belarus) lives and works in Wrocław. The artist's recent solo exhibitions include shows at the Centre of Polish Sculpture in Orońsko in 2025 and at eastcontemporary in Milan in 2024. Her works are also regularly featured in group exhibitions, including at State Art Collections Dresden, Germany, 2024–25; MHKA, Museum of Contemporary Art, Antwerp, Belgium, 2024; and Kunsthaus Graz, Graz, Austria, 2024.

ÉMILIE PITOISET

As an artist and choreographer, Émilie Pitoiset works across mediums including installations, sculpture and photography as well as performance and dance. Central to her practice is the preoccupation with the body: Pitoiset examines its fragility and resilience, dedicating herself to states of tension, moments of disequilibrium and threshold experiences. She pursues questions such as how exhaustion, loss of control or trance states find expression through body language, and what unknown layers of experience they can unlock. Her work encompasses an examination of social, political and economic factors that inscribe themselves in bodies and their perception. The artist is particularly interested in reconfigurations of the body that can develop from pop cultural phenomena in fields such as dance or music, but also from social crises.

For over 15 years, Émilie Pitoiset has been researching the phenomenon of the dance marathon, which was particularly popular in the United States during the Great Depression, beginning in 1929. These events became spectacles of sorts, where participants – typically couples – competed for who could continue dancing the longest, in hopes of winning cash prizes. These competitions frequently lasted for days or even weeks, to the point of physical collapse. Émilie Pitoiset's installations bring together archival photographs from dance marathons with sculptural figures to examine the effects of economic, social and political crisis on the body. Many of the photographs depict drained participants struggling to stay on their feet and continue dancing. Pitoiset contrasts these images of visible exhaustion with ghostly figures recalling bodies that are absent, depleted or no longer living. Like the people in the photographs, these dancers' poses are frozen in time. The figures appear stripped of their subjectivity, floating between existence as bodies and as empty shells, between presence and disappearance. The performance they are forced to uphold simultaneously devours them – an image that also references the overexertion required of so many in today's neoliberal societies. Guided by the artist's interest in the political dimensions of dance, the artwork explores the implications of the dance marathon as a violent symptom of crisis. Against the backdrop of the contemporary world's ongoing polycrises, these artworks draw attention to the body's resilience.

Émilie Pitoiset (b. 1980, FR) lives and works in Paris. This year the artist presented an extensive solo exhibition at the Fondation des Artistes at Nogent-sur-Marne in France. Her work has been included in international group exhibitions including at Louvre-Lens, Lens, FR, 2025; Centre Pompidou, Paris, FR, 2019; Tai Kwun Contemporary, Hong Kong, HK, 2018; and Witte de With Center for Contemporary Art (now Kunstinstituut Melly), NL, 2014.

NASA4NASA

Dancers Noura Seif Hassanein and Salma AbdelSalam founded the dance collective nasa4nasa in 2016, after compleing their studies at the same dance academy in Cairo. Driven by a shared interest in experimental methods of presenting both dance and image-making, the duo began posting videos and photographs on Instagram, showcasing performative interventions in public spaces as well as dance in private settings. At the time, Egypt lacked venues, resources and opportunities to stage public dance productions, in part due to different political and social crises. nasa4nasa's work takes shape in places such as abandoned swimming pools, warehouses and landscapes redefined as temporary stages – and in the digital sphere where their videos circulate. Their choreographies delve into various movement languages, complex emotional worlds, interpersonal dynamics as well as intimacy and desire. Through video works and live performances, they examine body politics and explore relations of looking beyond objectification via the male gaze.

The video promises b2b → was created in 2021 for the Gwangju Biennale's digital section and consists of individual videos that Noura Seif Hassanein and Salma AbdelSalam filmed in various private interiors and in vast desert landscapes during the Covid-19 pandemic. Through the synchronised movements of two bodies moving in unison, the series explores promises of closeness, community and symbiosis. These movements often diverge from one another in subtle shifts, only to seek realignment in the next moment. Relationships of proximity and distance, approach and retreat as well as harmony and dissonance take on new significance – dynamics also shaped by their surroundings, which the dancers consider a third choreographic force. Characterised primarily by slow movements, the work addresses a form of temporality that stands in contrast to the prevalent dynamics of the moving images popular in online culture.

The collective **nasa4nasa** was founded in 2016 by **Noura Seif Hassanein** (b. 1985, Egypt) and **Salma AbdelSalam** (b. 1989, Egypt). Their works and live performances have been presented internationally in exhibitions and venues for dance and performance, as well as at festivals including Sonsbeek Art Projects, Arnhem, NL, 2026; Schinkel Pavillon, Berlin, DE, 2025; Lafayette Anticipations, Paris, FR, 2025; 99 Canal, New York, US, 2024; and the 13th Gwangju Biennale, Live Organ Commission, Gwangju, KR, 2021.

THOMIAS RADIN

In Thomias Radin's interdisciplinary practice, dance functions as a key element of connection between painting, sculpture and video. Radin's embodied language is defined by hybridity: it merges hip hop, capoeira, house and gwo ka, a dance from his native Guadeloupe, as primary influences. Gwo ka is an Afro-Caribbean music and dance culture developed by the enslaved population of the Caribbean archipelago in the 18th century, during the French colonial period and the transatlantic slave trade. As a cultural practice, gwo ka served as a means of expressing suffering and the desire for freedom, and of demonstrating resistance against colonial rule. Radin's work draws on various aspects of Afro-cultural heritage and his own embodied knowledge of movement to explore questions of identity and belonging, as well as the experiences of Black people. By using dance as a language for storytelling, the artist seeks to create spaces of possibility and alternative worlds where agency can be redefined.

The pictorial space in many of Radin's paintings expands from the ground to the sky, providing a stage for existential struggles as well as moments of liberation and transcendence. The large-scale diptych on view, for example, draws from the artist's research into pioneering Black figures in contemporary dance, such as Ismael Ivo, Alvin Ailey, and Germaine Acogny, and highlights connections within Afro-cultural heritage by incorporating a portrait of the influential Jamaican musician and producer Lee "Scratch" Perry. Also displayed are works from a new series dedicated to the seven distinct rhythms of gwo ka. Here, Radin combines individual movement motifs from the dance – which features physical trembling, rapid spins, shifts in tempo and moments of apparent instability – with fragmented bodies that evoke the violent objectification of Black people. In the exhibition space, these figures enter into a dialogue with hand-carved drums, such as those used for gwo ka – which means "big drum" in Guadeloupean Creole. These sculptures draw on Thomias Radin's family's long-standing tradition of woodworking, and were developed in collaboration with individual family members.

Thomias Radin (b. 1993, Guadeloupe) lives and works in Berlin. The artist has held solo exhibitions at Galerie Esther Schipper – most recently in 2026 in Berlin – as well as at the Kunstverein Göttingen, 2024, and Galerie Wedding, Berlin, 2023. His work has also been featured in group exhibitions internationally, including at CAPC Musée d'art contemporain de Bordeaux, France, 2026; Fondation Vincent van Gogh, Arles, France, 2024; and KINDL – Centre for Contemporary Art, Berlin, 2023–24.

BÁRBARA WAGNER BENJAMIN DE BURCA

For over a decade, Brazil-based artist duo Bárbara Wagner and Benjamin de Burca have been creating video works that explore the significance different forms of cultural expression hold for the negotiation of identity and social relations, addressing issues of self-empowerment, belonging and community. Dance and its sociopolitical dimensions are recurring themes in their oeuvre. The video *Faz que vai* (2015) → is particularly characteristic of the artists' approach, which involves developing filmic works in close collaboration with their protagonists. For the video, which consists of four dance performances, the duo invited professional dancers to reinterpret the style of dance known as frevo. Frevo initially developed in the Brazilian state of Pernambuco, and its energetic music and movements are closely associated with the local carnival traditions. The style has a complex history with ties to slavery, social conflicts and resistance. Its roots can be traced back to the Afro-Brazilian cultural practice of capoeira, a dance-based martial art practiced by enslaved Africans in Brazil during the colonial era beginning in the 18th century and later banned for several decades. After slavery was abolished, carnival groups formed by military bands in Pernambuco increasingly began to hire capoeira dancers to protect their parades from rival groups and street gangs. Over time this context led to the creation of frevo – a fast-paced dance characterised by spins, contortions and jumps that was designated as an expression of Intangible Cultural Heritage by UNESCO in 2012 and now plays a central role in the region's tourism marketing. In the video – named after a frevo dance move in which the body appears to lose its balance – the dancers perform their own hybridised variations of frevo, mixing its steps with contemporary styles of dance such as swingueira, voguing, bate cabelo and Brazilian funk. Detached from the festive context of carnival, these portraits connect the turbulent history of the traditionally male-dominated frevo and its commercialised image with the rich diversity of lived reality in contemporary Brazil. In highlighting these interrelations the work addresses sociopolitical tensions connected to racism, gender justice, anti-queer sentiment and economic inequality.

Bárbara Wagner (b. 1980, Brazil) and **Benjamin de Burca** (b. 1975, Germany) live and work in Brazil. This year, the duo presented a major solo exhibition at the Schirn Kunsthalle in Frankfurt am Main. Recent solo exhibitions by the duo have also been shown at the following venues, among others: Le Centquatre-Paris, FR, 2025; Pinacoteca do Estado de São Paulo, São Paulo, Brazil, 2025; and the New Museum, New York, USA, 2022. At the 58th Venice Biennale in 2019, Wagner and de Burca presented their work in the Brazilian Pavilion.



EXHIBITED WORKS

Isaac Chong Wai

1 Rehearsed,
Mirrored: Dance of
Falling #1 2024

Acrylic glass and mirror
180×240 cm
Courtesy the artist and
Zilberman, Istanbul | Berlin

Ala Savashevich

2 The Rite of
Spring 2020/2022

HD video
3:24 min.
Courtesy the artist

Émilie Pitoiset

3**1** Tainted Love 08 2023

Digital print pigmented & white
pigment, framed
111,80×103 cm
Ed. 1/3 + 1 AP
Courtesy the artist

3**2** Tainted Love 09 2017

Digital print pigmented & white
pigment, framed
60×85 cm
Ed. 1/3 + 1 AP
Courtesy the artist

3**3** Tainted Love 10 2023

Digital print pigmented & white
pigment, framed
60×85 cm
Ed. 1/3 + 1 AP
Courtesy the artist

3**4** Tainted Love 13 2017

Digital print pigmented & white
pigment, framed
96,36×75,01 cm
Ed. 2/3 + 1 AP
Courtesy the artist

3**5** Not Yet Titled 07 2017

Metal, heat sealed raincoat, and
hand sewn hood
160×51×65 cm
Courtesy the artist

3**6** Not Yet Titled 12 2023

Metal, crop top, fabric, paint,
hand-sewn hoods, braid
dimensions variable
Courtesy the artist

3**7** Tainted Love 05 2019

Digital print pigmented & white
pigment, framed
86×57 cm
Ed. 3/3 + 1 AP
Courtesy the artist and
private collection, Hamburg

3**8** Tainted Love 06 2019

Digital print pigmented & white
pigment, framed
112×130 cm
Ed. 3/3 + 1 AP
Courtesy the artist and
private collection, Hamburg

3**9** Tainted Love 01 2019

Digital print pigmented & white
pigment, framed
86×61 cm
Ed. 3/3 + 1 AP
Courtesy the artist and
private collection, Hamburg

3**10** Wild Rose 2017

Metal, seat belts and hood
156×60×58 cm
Courtesy the artist and
private collection, Hamburg

Bárbara Wagner &

Benjamin de Burca

4 Faz que vai 2015

2K, HD, color, sound, 16:9, 12 min.
Courtesy of the artists and
Fortes D'Aloia & Gabriel,
São Paulo / Rio de Janeiro

Thomas Radin

5**1** KA Spirit I 2023

Hand-carved oak wood drum with
mahogany stain, mirrored glass and
tiles
76×33×32 cm
Courtesy the artist and
Esther Schipper, Berlin / Paris/Seoul

5**2** KA Spirit II 2024

Hand-carved oak wood drum with
mahogany stain, wax-sealed letter
and tiles, marble base
76×36×36 cm
Courtesy the artist and
Esther Schipper, Berlin/Paris/Seoul

5**3** KA Spirit III 2024

Hand-carved and hand-painted oak
wood drum
76×29×29 cm
Courtesy the artist and
Esther Schipper, Berlin/Paris/Seoul

5**4** Gwada Memory 2024

Oil on linen, artist's wood frame
97×54,3×7 cm
Courtesy the artist and
Esther Schipper, Berlin/Paris/Seoul

5**5** An tout ' pagay la,
Trouvé case la paix 2025

Oil, charcoal, gold leaf and spray
paint on linen, artist frames
179×305×6 cm
Courtesy the artist and
Esther Schipper, Berlin/Paris/Seoul

5**6** Toumblak 2026

Wood stain, oil and gold acrylic on
linen, artist's frame
175×115×4,9 cm
Courtesy the artist and
Esther Schipper, Berlin/Paris/Seoul

5**7** Padjanbel 2026

Oil and gold acrylic on linen, artist's
frame
175×115×4,8 cm
Courtesy the artist and
Esther Schipper, Berlin/Paris/Seoul

5**8** Woulé !! 2026

Oil and gold acrylic on linen, artist's
frame
175×115×4,8 cm
Courtesy the artist and
Esther Schipper, Berlin/Paris/Seoul

nasa4nasa

6 Promises b2b 2021

Online video series
Dimensions variable
Courtesy the artists

Pauline Boudry/

Renate Lorenz

7**1** Moving Backwards 2019

HD video installation, 21 min.
Courtesy the artist and
Marcelle Alix, Paris

7**2** Dancefloor Piece
(portrait of latifa
laâbissi) 2026

Dance mat, 180×150 cm
Courtesy the artist and
Marcelle Alix, Paris

7**3** Dancefloor Piece
(portrait of marbles
jumbo radio) 2026

Dance mat, 180×150 cm
Courtesy the artist and
Marcelle Alix, Paris

Ramin Haerizadeh

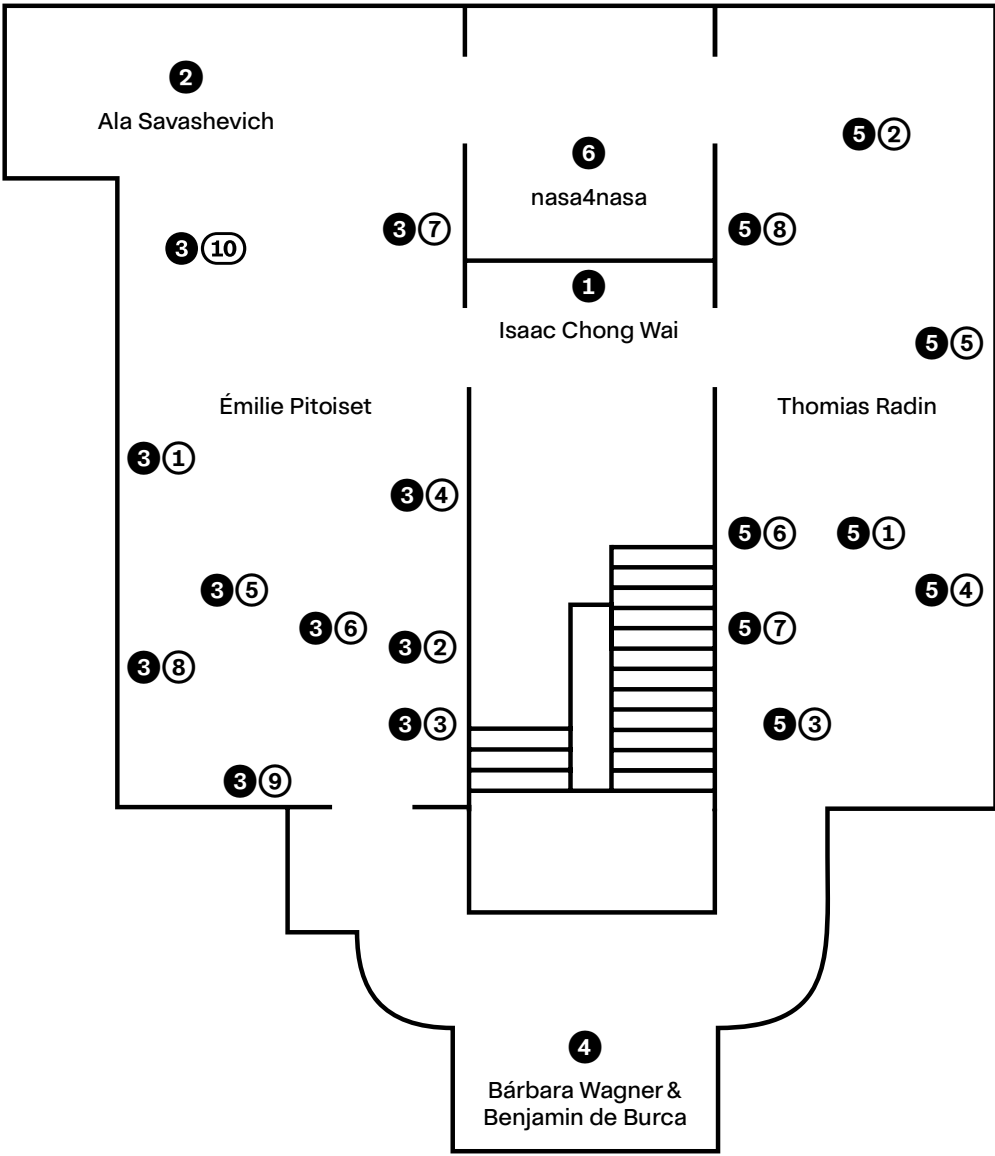
Rokni Haerizadeh

Hesam Rahmanian

8 Dance After the
Revolution, From Tehran
to L.A., and Back 2020-2021

video, sound, 24 min.
Courtesy the artist and
Galerie Krinzinger, Vienna

1ST FLOOR



2ND FLOOR

