





## MOCA Movements 2026

Adelard Mugabe  
Benedikte Esperri  
Bronja Novak Lindblad  
Dora Frankel  
Gun Lund  
Monika Oechsler  
Olof Persson  
Roberto Ekholm &  
Cécile Emmanuelle Borra  
Zena el Khalil

MOCA London  
8 February - 28 February 2026



MOCA Movements 2026 marks the inaugural edition of MOCA London's dance and movement screening and exhibition programme. This initiative presents a curated selection of films centred on dance and movement by a diverse range of artists and choreographers. The works will be projected onto the front windows of MOCA London, screened twice at the gallery and will also be made available for viewing on the website.

We are grateful to the filmmakers for their generosity in sharing their work and for granting permission for the films to be presented both as public projections and online. These presentations enables audiences across geographical borders to engage with MOCA Movements 2026. The selected films are innovative and compelling, offering thoughtful explorations of the relationship between dance and film. Collectively, they are visually striking and emotionally resonant.

The choreographic video works featured in the programme extend movement and dance beyond the traditional theatre context. Created specifically for the screen, they offer viewers an intimate encounter with the dancing body in dialogue with architectural and spatial environments. The moving body both articulates and disrupts space, drawing attention to surrounding details. The pieces are addressing themes about the environment, the political body, healing, and the lived experience of dance and movement.

Through the use of filmic angles, temporality and gesture, forms become both rhythmic and poetic. Industrial steel structures and skeletal concrete spaces juxtaposed with fluid, swirling dancers evoke the sensation of inhabiting a rapidly changing world. In contrast, interior settings of light and marble generate textures and spatial compositions that enhance the cinematic experience bringing us closer to the choreographers' vision.

Many of the filmmakers in the programme employ editing and cinematic strategies to investigate liminal and transitional spaces, where "the body is a vehicle for translation" (Benedict Esperi). These works navigate the performative body across staged, installation-based, conceptual and cinematic contexts. Choreographed expressly for the camera, they enable close observation and foster deeper critical engagement with dance and movement as artistic mediums.

MOCA London is delighted to introduce dance and movement into its programme, and we hope our audience will enjoy the first edition of MOCA Movements.

**Roberto Ekholm**

# Adelard Mugabe

Light In Darkness

*Light In Darkness* is a dance film born from a period of profound personal difficulty.

Reflecting the experience of moving forward through deep darkness, the work captures the search for small, sustaining moments of light. The film opens in near stillness, the body confined within a limited source of illumination. Through a gradual shift into expansive physical language, the choreography explores the interplay of tension and release. It is a study of resilience and vulnerability—a quiet persistence of hope that allows the body to function as both a site of struggle and a means of survival.

*IT'S DURING OUR DARKEST MOMENT WE SEE THE LIGHT*





## Benedikte Esperi

A choreographic study for camera Black  
Box versus White Cube

In this choreographic video work, Benedikte Esperi explores the in-between space connecting a black box stage and a white cube gallery, using her body as the vehicle for translation between these institutional frames. Through a series of composed actions for the camera, she lets gestures, temporalities, and performative states normally associated with live performance migrate into the logic of installation and exhibition display, and vice versa. The recording site becomes a corridor, a passage or hinge, where neither theatre nor gallery fully dominates, and where the choreography tests how an artistic practice can remain one, even as its formats and audiences shift.

Bronja Novak Lindblad

Skalbaggen

Like an insect the body molds into the rock, moving along the edges, sensing the surface underneath. Small movement and shifting of weight brings the creature from one place to the other. The presence of wind brings the sky down to the ground. Feeling just as small as one is underneath the sky in an open space.





## Dora Frankel

Tread Lightly on the Planet

We are in a climate emergency!

*Tread lightly on the Planet* explores this through live music and extraordinary and beautiful dance. Working with acclaimed composer Peter Coyte the ensemble weaves together different sections that evoke different questions and situations, referencing the great landscape painter JMW Turner and his industrial land and seascape paintings.

This is the 3rd and final part of the JMW Turner inspired trilogy; Part 1, *The Unfolding Sky: Turner in the North* was created in 2013. Part 2, *Figures in a Floating Landscape* in 2019 by Dora Frankel and Peter Coyte has created the edgy film exploring the early stages of creation.


*To transition to a sustainable world, we need to tread more lightly on the planet.* Prof Andy Purvis 2/06/2020

Gun Lund is famous for her site-specific works. She is always searching for the ultimate space for her choreographic ideas. Changing the perspective of the viewer, what we take for granted, is an important aspect of her artistic expression. Projects connecting Art & Science have been a special interest to her. This work is inspired by Muons - strange short-lived particles in our atmosphere. The specific characteristics of them are brought in to the Choreography - they have to turn 720 degrees to come back to the same point ...

*Muon-spin* was commissioned for the Royal institute of Technology in Stockholm in 1999, but since then, new spaces have been found, giving the unique perspective of the original work. This film is from the entrance hall of a school in Göteborg, the mosaic is called "Cosmos" and was made in the 1950's.

Gun Lund  
Muon-spin





Combining elements of contact dance, performance art and falconry display, *The Eagle Document (part 1 and 2)* was choreographed to sound tracks by the experimental band Bender. Inspired by Marcel Broodthaers Département des Aigles and the body art performances by Rebecca Horn, the work playfully engages with Deleuze's notion of 'becoming animal'. Both dancers draw on contact improvisation to emulate bird like gestures imagining a merging of human and animal.


The dancers' interaction with the Falconry birds was choreographed for part 1 of *The Eagle Document*, a live performance, which took place in 2007 at the James Hockey and Foyer Galleries in Farnham. *The Eagle Dance (after M.B.)* presents a short version of part 2 of *The Eagle Document*, a five channel video projection installation, which was exhibited at the James Hockey and Foyer Galleries in 2008 and the Herbert Read Gallery in 2012.

Monika Oechsler  
*The Eagle Dance (after M.B.)*

Olof Persson  
*Oxygen*°



This is a video version of *Oxygen*°, which is part of the performance trio *Zero*°, *Oxygen*°, and *Extas*° from 1999. These three choreographic works are presented as an installation within three rooms constructed of fabric and illuminated from the outside. Viewers visit the rooms sequentially to experience each part separately. In *Oxygen*°, the dancer performs on an illuminated plexiglass circle filled with rubber flakes.



**Roberto Ekholm &  
Cécile Emmanuelle Borra**

*The World Was A Mess But  
His Hair Was Perfect*

The film was created by Roberto Ekholm following a collaboration with the artist Cécile Emmanuelle Borra aka CUNTINA COUTURE. Ekholm originally presented a live performance in dialogue with *The World Was A Mess But His Hair Was Perfect*, a site-specific mixed-media installation commissioned for Recreational Grounds in 2023.

Ekholm, responding to the installation, choreographed a performance that references constructions of male identity through stylised stereotypes and sculptural poses, including Auguste Rodin's *The Thinker*. Filmed by Laura Bushell, the work shifts fluidly between views of the installation, intimate details, and the space between performer and camera, capturing both performative moments and observational distance.

# Zena el Khalil

Sacred Catastrophe: Healing Lebanon

This film documents a healing ceremony conducted by Zena el Khalil in abandoned, war-torn spaces in Lebanon. These sites are marked by violence, rupture, and historical erasure. Movement here is not choreography, nor symbolic gesture, but a functional act within a ritual system. Through breath, sound and rotation, the body becomes an instrument through which space is listened to, cleared and re-attuned.

At the heart of the ceremony is Sufi whirling: a continuous circular motion that dissolves the boundary between stillness and motion, body and environment. The artist does not perform for the camera; rather, the camera bears witness to a process of becoming a vessel. As the body turns, attention shifts away from selfhood toward transmission. The movement opens a channel through which grief, memory and latent energy held within the architecture are metabolized and transformed. Equilibrium is established. Through repetition and balance, the body becomes a stabilizing instrument: listening, chanting, clearing, and recalibrating the space it inhabits.





## MOCA Movements 2026

8 - 28 February

**Credits list:** Unless stated otherwise, most of the images are video stills.

**Front and back outside cover, pages 16 and 17:** Olof Persson - Oxygen°, 2003  
Choreography, installation and video editing: Olof Persson  
Dancer: Torun Wallerstedt  
Lighting: Madeleine Strandberg. Music: T.S.R.  
Costume design: Lisa Alm  
Video photographer: Laila Östlund  
www.olofperssonprojects.net Instagram: @olofperssonprojects  
www.3vaningen.se

**Front inside cover, page 10 and 11:** Dora Frankel - Tread Lightly on the planet, 2021  
Concept, choreography and music: Dora Frankel & Peter Coyte  
Costume design and make up: Kate Blakely  
Dancers: Luca Braccia, Livia Massarelli, Becky Horne, Giacomo Pini and Zara Sands  
Film Camera and edit: Peter Coyte  
Stills: Luke Waddington  
www.dorafrankeldanceartist.com

**Back inside cover, page 8 and 9:** Bronja Novak Lindblad - Skalbagger, 2017  
Choreographer and performer: Bronja Novak Lindblad  
Videographer: John Areblad  
Project by: Dance Cross Border  
www.bigwind.se Instagram: @big.wind

**Page 2, 20 and 21:** Zena el Khalil - Sacred Catastrophe: Healing Lebanon, 2013 - 2017  
Camera: George Kurian, Maher Abilmona  
Sound: Zena el Khalil  
Backing Vocals: Ginou Choueiri  
Ceremonies conducted for various abandoned homes in Aley and for Beit Beirut, Lebanon.  
www.zenaelkhalil.com Instagram: @zenaelkhalil

**Page 4 and 5:** Adelard Mugabe - Light in the Darkness, 2023  
Director: J.Chretien Munezero  
Instagram @adelard\_thedancer Youtube: @adelard3655

**Page 6 and 7:** Benedikte Esperi - A choreographic study for camera Black Box versus White Cube, 2023  
Choreography & Videographer: Benedikte Esperi  
Composer: Jesper Cederholm  
www.benedikteesperi.com Instagram: @benedikteesperi

**Page 12 and 13:** Gun Lund - Muon-spin, 2021

Idea & Choreography: Gun Lund

Camera & Editing: Lars Persson

Dancers: Luisa Denward, Gunilla Jansson, Olof Persson, Åsa Thegerström Edh and Torun Wallerstedt

Lighting Design: Madeleine Strandberg

Costumes: Lars Persson

www.emc2dance.com Instagram: @emc2dance

www.3vaningen.se Instagram: @3e\_vaningen

**Page 14 and 15:** Monika Oechsler - The Eagle Dance (after M.B.), 2017

Split-screen single channel film Duration: 6.07 min. HD Pal, colour, sound

Director: Monika Oechsler

Production Manager: Steve Hines

DOP: Mattias Nyberg

Second Camera: Roger Eaton. Camera Assistant: Mike Tombeur

Lighting Gaffer: Ben Kerr. Camera operators 3 and 4: Bernie Fredrickson and Greg Taylor

Falconry service: Impact Falconry Ltd. Supervising handler: James Bradbury

Performers/Dancers: Morag Wightman, Craosmor and Yumino Seki

Choreography: Monika Oechsler and Morag Wightman

Set design: Helga Goellner and Monika Oechsler

Sound system: Live Sound Hire

Stills photography: Alexander Hidalgo

Sound: Bender

www.monikaoechsler.com Instagram: @monikaoechsler\_studio

**Pages 18, 19 and 22:** Roberto Ekholm & Cécile Emmanuelle Borra aka CUNTINA COUTURE  
- The World Was A Mess But His Hair Was Perfect, 2026

Choreography and performer: Roberto Ekholm

Installation: Cécile Emmanuelle Borra aka CUNTINA COUTURE

Camera and edits: Laura Bushell

Music composed by Fotis Georgiou

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