

BALLET**JULIAN NICOSIA**

is a choreographer and dancer, born in Saint-Etienne, France in 1989. He studied at the Conservatoire National Supérieur de Musique et Danse de Lyon from 2006 to 2010. As a dancer he began his career at the Ballet de l'Opéra de Lyon in 2010 under the artistic direction of Yorgos Loukos. During five years in the company, Julian performed in and co-created works with notable choreographers including William Forsythe, Jiří Kylián, Mats EK, Trisha Brown, Merce Cunningham, Ohad Naharin, Anne Teresa De Keersmaeker, Maguy Marin and Benjamin Millepied among others. In 2015 he began to dance for renowned choreographer Jacopo Godani in Frankfurt am Main. Two years later he began working as his choreographic assistant and has reset his pieces in prestigious companies. As a choreographer, Julian created « How long is now » for the Dresden Frankfurt Dance Company in 2017. Julian was also invited to film his work "LESLI " at the Fondation BEYELER in Basel, Switzerland. In 2020 / 2021 Julian will create multiple works such as: a « pas de deux » for Maria Kochetkova and Sebastian Kloborg as well as a new creation for the Ensemble Chorégraphique du Conservatoire de Paris, a full evening creation in Mexico and a « pas de deux » for Ines Mcintosh and Gasztowtt from Paris Opera Ballet.

During his career, Julian has been working with many different types of dancers. His classes can be approached by everyone regardless of the level. His technique is based on the mechanics of the body. Julian can make you understand a technical step by using natural human movement. This class aims to be aware of the construction of the body, through joyful experience.

CLARISSA ROCHA

began her dance studies in Brazil at the age of eleven. Seven years later she started to work as a teacher and as a dancer. Throughout her career she has always tried to balance those two professions that she loves, teaching and performing, as she considers them as complementary. In 2005 she moved to Madrid where she carried on with her studies and where she graduated in choreography and interpretation at the Maria de Avila Conservatory. At the same time she was performing with different dance companies of various styles, from aerial dance and outdoor performance to contemporary dance. During the 8 years she lived in Madrid she also worked as ballet, contemporary dance and Pilates teacher. In 2013 Clarissa moved abroad again, this time to London, where she continued with her career as dancer and teacher. There she collaborated in a post graduate dance project at the London Contemporary Dance School and had a permanent role as a teacher at Ballet4life, focusing on ballet for adults and elderly people. In collaboration with Ballet4life's director, she developed a programme especially conceived for people with dementia.

Clarissa's ballet class is designed to be a moment of connection with the body, providing an opportunity to use movement to feel the flow of energy and build up strength. The class is structured following the basic principles of ballet, but respecting the individuality of each dancer's body.

ALEXANDER CYR BEZUIJEN

completed his dance education in Zurich at the dance academy (TaZ) in 2015. From 2015-2018 he danced in several renowned companies such as Netherlands Dance Theatre, Scapino Ballet Rotterdam, or the State Theatre of Hessen as a soloist dancer, where he worked with choreographers such as Akram Khan, Wayne McGregor and Hofesh Schechter. He now creates his own performances and has collaborated with the university of Darmstadt, the Opera of Wiesbaden, Scapino Ballet Rotterdam, Laura Rae Bernasconi's company, and others. Led by his roots in ancient shamanistic teachings, he feels compelled to share and also organise retreats related to movement, health and spirituality themes. He is very passionate about the vision that life is a dance and therefore keeps delving further into the mechanics of the human body in order to share tools as a personal trainer for anatomical restructuring, energy field alignment and creating coherent life-postures for a healthy life-style. He is the creator of Bloom Infinity and the company manager of ONE MOVEMENT.

Alexander's ballet class is based on deep technicality and a dedication to health. After completing his dance education, he was brought to reconsider the methodology in teaching ballet. He believes that ballet can be performed in a non- injurious way. He searches extremities and balance to create the most beneficial movement quality. Supported with knowledge of the body, energetics, music and arts, He loves to inspire coherent postures to be taken for the efficacy in ballet.

BALLET**OLIVER DAEHLER**

was trained as a dancer at the Royal Ballet School in London. He danced with the Royal Ballet London, the Royal Ballet of Flanders in Antwerp and from 1994 to 1999 for the Bern Ballett under the direction of Martin Schläpfer. In the same theater he worked for three years as a ballet master and choreographer. Oliver has created more than 30 choreographies (comissions including the Mecklenburgisches Staatstheater Schwerin, the Stadttheater Bern and the Lucerne Festival). These include full-length ballets as well as site-specific performances. In 2001 he won a scholarship from the Canton of Bern which enabled him to complete a six-month advanced training course in Modern, Contemporary Dance and Ballett in New York (et al. with David Howard, Zvi Gotheiner, Risa Steinberg, Alan Danielson and Steve Paxton). Oliver is a Certified teacher of RAD and completed the NDS Tanzkultur at the University of Bern in 2007. In 2008 he attended Ohad Naharin's Gaga-Intensive course in Tel Aviv. From 2009 to 2011 Oliver worked as a ballet master and choreographer in residence at the Tanz Luzerner Theater. Since the season 2011/2012 he works as a freelance choreographer, dance teacher and coach. <http://danceproductions.ch>

Oliver's ballet class focuses on correct body placement, fluidity in breath and movement qualities as well as musicality. Enjoy dancing with "minimum effort and a maximum result".

DOMINIQUE CARDITO

completed her modern dance training in 2000 at the Rotterdam Dance Academy in the Netherlands. She has worked for various dance companies in the Netherlands and in Switzerland, such as Dansgroep Krisztina de Châtel, Rogie & Company and Cathy Sharp Dance Ensemble. As a freelance dancer she has worked with Oliver Daehler, Félix Duménil, öff öff productions, Kollektiv F, Kiriakos Hadjiioannou and Catherine Habasque among others. Dominique works regularly as a dance and yoga teacher and also as a choreographer. She has initiated and cooperated in many educational projects, for kids as well as for adults. Since 2009 she presides at Tanzbüro Basel (IG Tanz Basel), which she co-founded; and she coordinates the Profitraining Basel. www.dominiquecardito.com

Her ballet classes have an organic and dynamic approach, in which people are motivated to dance. The emphasis is on technical skills, as well as on musicality, timing, precision, focus, clarity and freedom in movement.

LINDA MAGNIFICO

completed her dance education in Italy and received her first engagement with the Croatian National Ballet in Zagreb, where she danced as a soloist from 1988 to 1991. From 1994 to 2003 she was a soloist with the Compagnia Zappalà Danza and assistant to Roberto Zappalà. In 2004 Linda Magnifico moved to Switzerland. She danced for cie. Anna Huber and was a dancer at the Lucern Theatre under the direction of Verena Weiss for three years. In 2007 she founded the company "dysoundbo" together with the composer Sasha Shlain. As a ballet mistress and choreographic assistant, she was engaged at St. Gallen Theater and Staatstheater Darmstadt. From 2014 to 2019 she worked as rehearsal director for the dance company Konzert Theater Bern. Since January 2020 she is co-president of the IG Tanz Zentralschweiz.

In her teaching, Linda Magnifico uses elements of different styles with which she became familiar during her career. The lesson focuses on preparing the body for rehearsals or performances. Basics that are important in her class are placement, fluidity, density in movement, change of body weight and direction and movement through space. The emphasis is on musicality, clarity and dynamics of movement.

CONTEMPORARY**HEIDI WEISS**

received her BFA in modern dance from the University of the Arts in 1992. She choreographed and performed with Group Motion, a Philadelphia based Company, from 1992-96. In 1997 she moved to Germany and founded Zen in the Basement Co., with Jennifer Mann. They have created many works together which have been presented in theaters and festivals in the EU and abroad. Heidi has been teaching various modern techniques for many years. Together with Jennifer Mann she has developed the weiss-mann technique*, which she continues to teach in workshops, festivals, private schools and at universities. Heidi was a professor at Palucca Schule Dresden from 2004-07. She has been a guest artist in residence at Virginia Commonwealth University (USA), in addition she has been a guest at Duncan Conservatory in Prague, London Contemporary (the place) in London, SEAD in Salzburg and at the Danceworx in New Delhi and at the National University of Arts in Seoul, Korea, where she spent a semester as a guest professor. Furthermore, she has given training to many companies such as Sasha Waltz and DV8 and is currently a regular teacher for Toula Limnaios Company in Berlin. Heidi has taught improvisation and contemporary dance in schools for TANZZEIT for over 10 years. She co leads the GROUP MOTION workshop with Jennifer Mann monthly for the past three years in Berlin. She also gives training for professional dancers at Maraméo Berlin, NRW in Düsseldorf and K3 in Hamburg. Heidi is a faculty member of USF Study abroad program Paris, she teaches technique and choreography tools. From 2019-20 Heidi spent a semester as visiting professor at Folkwang University. Creating a new work on the students which premiered in the Pina Bausch Theater. She is a regular guest teacher/ choreographer at Iwanson International School of Contemporary Dance.

Heidi teaches a structured contemporary technique class (weiss-mann*) with strong roots in modern dance. The class combines strengthening elements with release-based exercises that emphasise breath and flow. The training begins with a focus on the center through basic yoga poses and continues with moving technical exercises (plies, foot work, floorwork, curves, swings) which allow the body to open, creating length and volume. Directional changes, use of weight, fusion of fluidity and groundedness are all key elements, as well as rhythm and musicality. The class progresses from center to across the floor, followed by a longer combination and jumps. The concepts explored in the warm up are called upon again, challenging dancers to test their edge in the end phase of class. Aside from developing an understanding of the weiss-mann style and building upon one's technical skills, the main goal of the class is to discover the intention behind the movement. In addition, dancers are encouraged to move with authenticity, curiosity and passion!

SANDRA KLIMEK

was born in Poland. She graduated from the National Ballet School in Warsaw, followed by further education in the dance department of the University of Music and Performing Arts of Frankfurt am Main, Germany, as well as at Rotterdam Dance Academy, The Netherlands. In 2011 Sandra joined the dance company of the Theater St. Gallen in Switzerland under the direction of Marco Santi, where she worked with choreographers such as Marco Santi, Linda Kapetanea and Jozef Fruček, Marcel Leemann, Anton Lachky, Pilipp Egli and others. Since August 2014 Sandra has been working as a freelance dancer, joining different companies and working with various choreographers, including Joshua Monten Dance Company, öff öff Aerial Dance, Panorama Dance Theater, Egli Items, Company Mafalda, Rotes Velo Tanzkompanie, Cie CoBalt and Sweetshop Revolution. Besides being active as a dancer, Sandra shares her experience by teaching professional classes around Switzerland, as well as working as a Yoga and Pilates instructor.

In her class she puts a strong focus on finding pleasure and joy through movement. Taking risks, learning to trust your bodies, testing its limits and opening the senses are all important aspects of Sandra's class. With an intention to find a flow in our dancing, we will work on technique and finding freedom within it- through movement exercises, complex choreography and improvisation.

CONTEMPORARY**SIMON WEHRLI**

started out as a musician, attended the Accademia Teatro Dimitri (CH) and studied contemporary dance with Trinity Laban London (UK). He was involved in projects by David Zambrano as well as working with other choreographers. Since 2013 he has been developing his own work together with Jasmina Križaj. Simon teaches dance and improvisation internationally, works regularly for the Bachelor in Dance of La Manufacture Lausanne (CH) and studied the Feldenkrais Methode®.

Making use of spirals and curves, his class moves up and down and all around. Using short sequences, he works on elements such as spatial perception, expansion and cohesion. The class is influenced by Flying Low & Passing Through (dance techniques developed by David Zambrano), the Feldenkrais Method® and Simon's own ideas. The goal is to stay calm, also in moments of higher intensity, and to enhance awareness of the body, the space and our co-dancers. Eventually the proposed form becomes a vehicle towards more freedom.

TAMARA GVOZDENOVIC

was born in Serbia and raised in Switzerland. She studied in London before settling in Brussels where she is currently based. Many of those with whom she has worked have affected her way of approaching dance in the ongoing contemporary process of materializing the medium: notably Rosemary Butcher, Simon Vincenzi, Franck Chartier & Gabriela Carrizo (Peeping Tom). Since 2016 she has been collaborating closely with the Swiss-based choreographer Tabea Martin as a dancer and as an assistant choreographer. In this collaboration she has found common ground to explore many facets of dance theatre. Working as an independent artist and performer, she is doing research for a masters degree in the field of dance through her teaching, performing and creations made around the globe under the name of Le Facteur (French for "The Postman").

Le Facteur originated from the inspiration and desire to bring creators together around common artistic values and hybrid performance formats. Based between Belgium, France and Switzerland, Le Facteur develops a structure that reflects on the relationship between different mediums - mostly dance and experimental music. Several questions arise about the place of the body, senses, language or matter in the themes which the collective of artists develop through their productions and their exchanges during their workshops.

Behind Tamara's approach and way of working lies a constant process of self-questioning about how the body finds its place in space, how it is positioned and the subsequent impact that it can have through the position it takes being in a constant state of negotiation and adaptability. In the present epoch of legitimizing our own selves and owning our grounds, Tamara uses physicality as a trigger point to let go of judgement and the ego through an experience of different qualities of propositions - going from fluid to abrupt, from trance into repetition, from primitivism to "architecturism". She guides the dancer's bodily attention into a palpable experience of time and space : The past, present and future live together; they carry the movement and the transformation.

The research aims to guide students through a musical-movement journey with body sounds. The use of electronic, new age and techno music helps to create a circular way of moving as well as a direct response to the sound in order to create a lesser "learned" or more direct, animal-like communication. The senses are multiplied and the focus is sharpened. Through the deconstruction of gestures, the body is constantly reaching for stimulation and surprise. The dance varies between linearity and animality with a constant quest of strong and unusual physicalities. All of this is an exploration of a vast spectrum of movement qualities to help build the new onto a neutral but solid base.

MARCINA DE ALMEIDA

is a dancer, teacher and choreographer - since 2005 she has her own dance school "soulDance" in Basel. She studied dance at Alivin Ailey Dance School, NY and Cinevox Junior Dance Company. In her classes she draws upon her diverse dance experience in Modern, Jazz, Afro, Hip Hop, House, Ragga & Tapdance and mixes a variety of dance elements from different cultures into the common styles - soulDance. Healthy class structure and precise work are very important to her in all her classes. With her enthusiasm and open, yet structured way, she knows how to inspire her students and help them fulfill their potential or find new vocabulary and abilities.