

BALLET

ALICE BERTSCHY started dancing in Geneva at the Académie de danse de Genève and then at Dance Area before attending the English National Ballet School in London. She then worked for three seasons with the Polish National Ballet in Warsaw. Following that she took a break to work as a volunteer with horses. She then came to Basel/Alsace and worked with Maria Guerrero. She also works as a massage therapist, Pilates instructor and freelance dance teacher.

Trying to bring ballet back into a more intuitive sense of movement, the class focuses highly on musicality, body awareness, intentions and emotions. While still training pure advanced ballet technique, through imagery, physical and emotional cues, everyone will be shown how to improve their own experience with their individual aspirations and present physical abilities. Returning to the source: Ballet is dance and dance is expression, so ballet technique too can become a catalyst to lightness, joy and freedom within!

JORGE GARCÍA PÉREZ was born in Zaragoza. He studied at the prestigious dance School María de Ávila under the direction of María de Ávila and Lola de Ávila in Spain. He began his professional dance career in Sybaa Ballet, season 2003-2004 and Malandain Ballet Biarritz II for the season 2004-2005. He joined Junior Ballet at the Opera House in Zürich after winning the gold medal at Premio Roma International Dance Competition. The next year he was promoted to demi-soloist and thereafter became a soloist of Zürich Ballet. In 2008 he joined Ballett Basel as a soloist under the direction of Richard Wherlock. In 2011 he choreographed "Match[ing] Sounds" and won first prize at the Jugendförderpreis des Sperber Kollegiums in Switzerland. Since then he has been building his own repertory and has won several international prizes as a young choreographer at Cross Connection International Choreographic Competition, Hanover International Choreographic Competition, Bugos - New York International Choreographic Competition and Emergent Choreographers Contest. During those years he has also worked with, and created his own choreographic work for companies such as Staatstheater Mainz, Stephen Delattre Dance Company, San Francisco Ballet, Konzert Theater Bern, Ballet del Sur de Bahía Blanca, Elephant in the Black Box, Béjart Ballet Lausanne, Compañía Nacional de Danza de Madrid and Ballett Theater Basel. Since 2016 he is the Artistic Director at Carta Blanca Dance, a dance company which he founded together with Permi Jhooti in Basel, Switzerland. Due to the pandemic, he and Rubén Cabaleiro founded DanceLive Europe in March 2020. It is a live and online platform offering free online lessons worldwide for professional dancers. It also provides performances and events as the first online platform in the world offering live and online international gala performances.

Ballet is an excellent form of exercise and artistic expression. My training encourages precision, agility and fluidity of movement and develops physical strength and flexibility. Also, focus is put on physical awareness, musicality, expression, and improvement of ballet technique.

AZUSA NISHIMURA is from Hiroshima, Japan. Her repertoire ranges from classical ballet to contemporary dance. She began her professional career in Europe in 2000. Since then she has been living in Zürich and works throughout Switzerland as a dancer, teacher and choreography assistant. Collaborating with artists from other fields as well, she has performed in operas, dance films, theater performances, music videos, commercial events and photo shoots. <http://www.azusa.ch>

Azusa's ballet classes are for everybody, regardless whether they have a background in classic ballet or contemporary dance. She focuses on the individual bodies of the students and believes that each and every one of us is different. Her barre exercises are fairly simple and designed to help students to pay attention to their body and activate their own resources to be able to maximize their potential when we move on to the centre exercises.

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ANDREA THOMPSON was born in the United States. During her career at Hubbard Street 2 in Chicago, Andrea began teaching ballet, repertoire, and improvisation. She continued as a part of the San Francisco Conservatory of Dance faculty for five years, during which time she danced with Shen Wei Dance Arts, Nicole Von Arx and Guests, and Loni Landon Dance Projects in New York. From 2017-2021 Andrea danced with Tanz Luzerner Theater (TLT) under the direction of Kathleen McNurney. In 2021 she transitioned to teaching full-time and is completing the MAS in Dance Science at the University of Bern. Alongside teaching ballet and contemporary for schools in Luzern, Andrea has been a guest teacher for TLT (and now Tanz Luzern) and Profitraining classes in Winterthur, St. Gallen, Basel, and Luzern.

The main objective of the class is to put the classical vocabulary to work for every kind of dancer. I emphasize the function and intention behind each movement, and incorporate imagery and musicality from the start of the barre to challenge and wake up placement, weight, and connections within the body. Dancers can use the class to explore and express their unique voice without sacrificing high technical demands.

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

CLEA ONORI is a Basel-based dancer and choreographer. She has a diploma in contemporary dance from Zurich University of the Arts/ ZHdK and TIP in Freiburg i.B. and has gotten further education as a Gaga teacher from the Batsheva Dance Company in Tel Aviv. Clea Onori works mainly as a dancer and choreographer with two collectives: Bufo Makmal and Augustine Collective. Bufo Makmal was Young Associated Artist at ROXY from 2016-2018. She danced among others for Yves Thuwis, Vanessa Lopez and Lucy Tuma. Own works (in other collaborations) include *Toe the line* with Gyda Valtisdottir, *Hello Love*, *Protect Yourself* and *Amplify Lullaby* with Pascale Utz. She danced and co-created the music video *These words* for the band Mantocloff. Clea also works as a dance teacher and gives classes in Gaga, contemporary dance techniques, improvisation and partnering for professional dancers, actors, musicians and interested amateurs all over Europe. She also entertains a lively writing practice. Her manuscript *Schlafende Erinnerungen (Sleeping Memories)* was selected among the best four at the award show of the Studer Ganz Stiftung and her short story *Toe the line* was published in the short story edition *Grenzen* (Publishing house: Belles lettres) in 2011.

Clea teaches Gaga, the movement language developed by Ohad Naharin throughout many years, parallel to his work as a choreographer and the artistic director of Batsheva Dance Company. Gaga classes are predicated on a deep listening to the body and to physical sensations. The instructions are deployed to increase awareness of and further amplify sensation, and rather than turning from one prompt to another, information is layered, building into a multisensory, physically challenging experience. While many instructions are imbued with rich imagery, the research of Gaga is fundamentally physical, insisting on a specific process of embodiment. Inside this shared research, the improvisational nature of the exploration enables each participant's deeply personal connection with the language.

ANDREA BOLL creates for the stage and for public spaces and in nature with bollwerk.bollwerkfilm. She makes dance movies and works internationally as a guest choreographer, dance film maker and teacher. She was artistic director, choreographer and dancer with the Hans Hof Ensemble, based in the Netherlands. With this collective and later with bollwerk she created numerous internationally successful pieces and was awarded with several prizes (a.o. the Dutch choreography prize and numerous international awards for her film *DOWNRIVER*). From 2011 - 2014 she was artistic director of Tanzhaus Zürich and founded Tanzhaus Young. In 2019 she initiated the dance film platform *Dance On Screen* in collaboration with Cinedans Amsterdam (danceonscreen.ch). bollwerk-andreaboll.com

In this class, we explore dropping, falling and leaping by working with the visualization of the center line, inclination in space to create suspension and by working with spacial patterns, vectors and planes for inner (in the body) and outer (in space) orientation. <https://bollwerk-andreaboll.com/portfolio-item/drop-fall-leap/>

KAROLIN STÄCHELE trained at TIP - the Freiburg School for Dance, Improvisation and Performance. Since 2012 she has been working as a freelance choreographer, dancer, performer and dance teacher. Her great interest in choreography and the creation of an authentic, original dance language drove her to found the DAGADA dance company in 2014. As choreographer and artistic director, Karolin has since created (several) full-length productions every year. In 2018, she collectively created the interdisciplinary piece "T." for the Freiburg Festival (production E-WERK Freiburg). In 2019 she will dance in *Blood Song* (choreography: Maya M. Carroll, production: E-WERK Freiburg as part of TANZPAKT Stadt-Land-Bund), in 2021 in *up.twist* (choreography: Dagny Borsdorf). Karolin has shown her work in Freiburg, Offenburg, Berlin, Leipzig, Cologne, Basel/Switzerland, Brest/France, Haarlem/Netherlands and Prague/Czech Republic, among other places. Karolin has received awards as artistic director in several children's and youth productions, including the 2018 Innovation Award for Socioculture and the BKM Prize for Cultural Education. She was co-founder of *tanznetzIfreiburg*. Since September 2021, Karolin has been co-director of TIP - the Freiburg School for Dance, Improvisation and Performance. She is currently working on *HOW SOON IS NOW?*, a dance production that focuses on us individuals in the face of overwhelming threats (premiere: 1.12.2022, E-WERK Freiburg).

Besides technical elements, Karolin's main interest is to make dancers aware of using the weight of the body while playing with the rhythm of movement. Her strong connection to African dance is evident in the way she uses physicality and full energy. Her intension is to encourage dancing without fear and hesitation. Karolin works with quality shifts by including personal expression and by using simple improvisation exercises. In general, this class is most often considered to be a very strengthening, joyful and challenging class attracting dancers who love the physicality of dancing.