

BALLET

SOL BILBAO was born in Spain. She studied dance in Madrid with Carmina Ocaña, the Professional Royal Conservatory of Dance "Mariemma" and the Superior Conservatory of Dance „Maria de Avila“. She has danced professionally in various companies in Europe since 2003. Arriving in Basel in 2008, she was part of the Ballett Theater Basel until 2017. During her career as a dancer she has worked with choreographers such as Jiří Kylián, Ohad Naharin, Mats-Ek, Imbal Pinto, Richard Wherlock, Angelin Prejlocaj, Alexander Ekman, Stijn Cellis, Sharon Fridman, Nacho Duato, Johan Inger, among others. Since 2007 she has created dance performances and has collaborated with other artists in various interdisciplinary projects in Switzerland and abroad. Sol holds a Master of Arts degree in Dance Performance and teaches dance history, classical ballet, contemporary dance and guided improvisations at various venues in Basel and abroad.

Sol's pedagogical interest lies in the relationship between body and space. Her work focuses on the awareness of gravity and its potential towards our bodies in movement. She emphasizes the expansion of borders in relation to technique, in order to achieve a personal approach, aesthetic and understanding of motion.

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.

CINTHIA LABARONNE was born in Buenos Aires, Argentina. She received her ballet formation at the Colon Theatre's Institute of Art in Buenos Aires. In 1990 she won the Revelation Award at the Varna Competition and The Encouragement Award in 1992. At the age of 14, she started to work with the Ballet Argentino in Buenos Aires (Director: Julio Bocca) and two years after, she became a member of the Colon Theatre Ballet Company. Along with other engagements, she joined the Ballet National de Nancy as principal dancer. In 2011 Richard Wherlock invited her to join the Ballett Basel. Since 2013 she has dedicated herself to teaching professional ballet, preparing students for competitions and guiding them to start their professional career. From 2015 to 2019 she coached Richard Wherlock solo's for the Prix de Lausanne. Cinthia is a jury member at several international dance competitions and works with schools and companies around the world in addition to being the director and principal teacher of Pro Ballet School.

Cinthia's starts with a warm up, followed by classical barre work and continues with classical work (technique and „déplacement“) in the center.

ALEXANDER CYR BEZUIJEN completed his dance education in Zurich at the dance academy 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 organize 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.

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LAETITIA KOHLER is a contemporary dancer, choreographer and dance teacher from Delémont, Switzerland. She began her dance education at the Basel Dance Academy with Galina Gladkova-Hoffmann. After graduating from the Zürcher Hochschule der Künste with a BA in contemporary dance, she started dancing with various choreographers and companies including Isabelle Beernaert's company in Belgium, T42 Dance Project, Sagi Gross dance company based in Amsterdam and Mainfranken Theater Würzburg with Anna Vita in Germany. She is currently doing research for her own projects, dancing and teaching in private schools and universities.

Laetitia's vision of ballet has been influenced through the years by her practice of contemporary dance. On the one hand, it is about precision, tradition, and lines while on the other hand, it is about releasing, momentum and taking space. After all, it is about expression and being yourself.

CONTEMPORARY

MARCINA DE ALMEIDA is a dancer, teacher and choreographer. Her roots are Swiss / Brazilian and her connection to dance already started when she was growing in her mother's belly. Since 2005 she has her own dance school "soulDance" in Basel. She studied dance at Alvin Ailey Dance School, NY and Cinevox Junior Dance Company and SiWiC in Switzerland. Her work experience includes background dancing for international artists like Snoop Dog, Outkast...musical ensembles in various productions like „Cabaret“, and also in small contemporary freelance companies. She loved being a allrounder - just a mover using the body as a speaking instrument in different languages. In her classes she draws upon her diverse dance experience in modern, jazz, Afro, hip hop, house, Ragga and tap dance; and she mixes a variety of dance elements from different cultures into her common styles - soulDance.

In her classes she draws upon her diverse dance experience in modern, jazz, Afro, hip hop, house, Ragga and tap dance; and she mixes a variety of dance elements from different cultures into her common styles - soulDance. Healthy class structure and music are very important to her in all her classes. With her enthusiasm and open, yet structured way, she strives to inspire her students and help them fulfill their own potential. She loves guiding each individual towards finding new vocabulary and abilities in possibly a completely different dance culture.

ZOE GYSSLER was born in Basel and grew up in Spain. After a long period of gymnastic training, she studied contemporary dance in Barcelona, Spain. Later she studied at the Music and Dance Academy in Jerusalem. She danced with the Repertory Dance Ensemble JADE. With this group she performed pieces by Sharon Eyal, Vertigo, Johan Enger and others. Then, in Switzerland, she worked as a freelance dancer with the Cathy Sharp Dance Ensemble, Marcel Leemann and Edan Gorlicki. She also created her own work and worked in the field of dance pedagogy. In 2013 she co-founded the dance collective Buffo Makmal. Shortly after finishing her BA in Anthropology of Cultures and Sport Science in 2015, she joined the Johannes Wieland Dance Company in Kassel. While being a full-time member at the Staatstheater Kassel in Germany, she worked with guest choreographers Maxine Doyle (co-choreographer of Punchdrunk,) Tom Weinberger and Helder Seabra. Simultaneously, she is creating and performing her own work. The short piece *Almost There* was shown in 2016, followed by *Silence is Red* in 2017 in Kassel. In 2018 she made *This is Erol* in collaboration with Victor Rottier.

Zoe's classes are influenced by Ohad Naharin's movement language, GAGA, and Sharon Eyal's movement repertory. Class participants are guided through image-based movement exploration which leads to expanded states of experience and new states of mind. In this process, distinct movement qualities are initiated. Zoe focuses furthermore on sharpening the ability to switch quickly from one movement to the other. Her movement is animalistic, efficient, instinctive, sharp and powerful.

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VITTORIA DE FERRARI SAPETTO As a performer, Vittoria De Ferrari Sapetto has worked with Jan Fabre, Sidi Larbi Cherkaoui, Damien Jalet, Akram Khan and Romeo Castellucci amongst others. She turned to choreography in 2013 while in residence at the Swatch Art Peace Hotel Shanghai with the making of *Closer*, a dance video that was shown at the Biennale of Venice in 2015. In 2017, Vittoria choreographed and danced in *Beautiful Things*, an award-winning film which premiered at the Venice Festival. She also created the site-specific solo *088* as well as the duets *In Pasto al pubblico* (together with the jazz pianist Simone Graziano) and *365* (together with Andrea Valfre). Vittoria regularly teaches all around the world with her practice *Artylogica* as well as with the *Ki-Contact* technique, which she co-founded together with Andrea Valfre – with whom she also choreographed the show *Mikado* for the European Capital of Culture 2022. www.vittoriadeferrarisapetto.com

The training method *Artylogica* proposes different kinds of exercises, engages various technical abilities and passes through structured dance sequences and guided improvisations from physical theater in the aim to question our creative habits and find new pathways to enrich our movement vocabulary. The class is influenced by martial arts and investigates the relationship between body, dynamics and architectural space. Participants are invited to explore theatrical aspects of their physicality and approach movement through a specific state rather than perceiving it as simple technical task. *Artylogica* is Vittoria's creative translation of the search for a logic in the art of dance – an utopia considering its constant state of change. Within the boundless scope of logical choices, what matters is the one which suits each one of us the most.

ELENA MORENA WEBER has been an internationally active performing artist since she graduated from Iwanson School for Contemporary Dance in Munich. Her choreographic universe is characterized by a poetic narrative language which continually redefines the space shared by performers and audience. Individual and cultural memories as well as phenomena of nature and social science inspire her creations. She is a dancer, choreographer and director who works with and creates text, video, costuming and set design. This polyphony of artistic voices is rooted in her interdisciplinary practice and grows through exchange. Her work has been awarded a scholarship at the Akademie Schloss Solitude among others. In 2020/21 Elena entered into a creative dialogue with the dance dramaturg Guy Cools in the context of the Double Mentoring Programm of Migros-Kulturprozent. From 2022 to 2024 she is in the process of developing the trilogy *POEMS FROM INNER SPACE* with *PRISMA* Collective at Kurtheater Baden.

The class starts with a soft warm up, simple but precise, with floor sequences on the spot and through the room. Particular attention is given to the ability of the body of being soft and tonic, expanded and compact. Intensifying the dynamic of movement, we'll find verticality through improvisation tasks or structured movement patterns, working at the same time on endurance and reactivity, perception of the group and the space. We conclude with a combination focusing on dynamics and fluidity of movement. The principles of expansion of the *GYROTONIC®* system influence my class increasingly. We aim to soften and wake up the body, develop muscular strength and physical condition and experience a full body work-out to prepare for the day.

JONAS KOFI K. ONNY was born in Germany. He spent his early years in Ghana, where he made first experiences with African dances and drumming. Back in Germany and after extensive training in various styles of hip hop, acrobatics, jazz dance and classical ballet, he studied contemporary dance at the Folkwang University of the Arts, from where he graduated in 2014. His artistic range reaches from contemporary street shows and dance pieces with various companies to musical and opera productions at theatres in Germany, Benelux and Switzerland. Jonas is also a member of the *Ferus Animi // Terra Nova* Collective, a group of cross disciplinary craftspersons researching in the fields of human physiology and performance, through both an artistic and scientific lens.

The *Body Riddim Practice* is an energetic mixture of movements and rhythms derived from African dances combined with contemporary floorwork, acrobatic elements and games which seek to challenge one's sense of rhythm, coordination and mobility. Playing with different dynamics, finding joy in exploring patterns of movement and rhythm, raising awareness of the body and space -within and around - in an environment where participants can learn useful things from themselves and others that can be applied in their lives and practices, is the aim of this class.