

BALLET

BENOÎT FAVRE was born in Switzerland and graduated from Tanzakademie Zürich in 2012. During his studies he won numerous prizes and was a finalist at the Prix de Lausanne. He danced with Ballett Zürich Junior company and then joined the main company. After one year he was promoted to demi-soloist. During his time in Zurich he worked with world-renowned choreographers such as Jiri Kylian, William Forsythe and Marco Goecke amongst many others. In 2017 he joined the Finnish National Ballet in Helsinki and performed many solo roles in classical ballets as well as in neoclassical and contemporary works. Two years later he joined Staatstheater Nürnberg as a soloist and danced Demetrius in Goyo Montero's *Sommernachtstraum* and also had the main role in Montero's *Sacre*. Benoît has also been active as a choreographer throughout his career, winning the gold medal for choreography at Tanzolymp Berlin in 2015. He created pieces for Ballett Zürich, Bayerisches Staatsballett, Stanislavsky Ballett and the junior company of Finnish National Ballet. At the end of 2020 Benoît ended his dance career and continues to share his passion through teaching and choreographing.

Benoît aims to provide professional dancers with a fun, challenging and inspiring class to start their day. The class helps dancers find their balance and be in control of their body, with focus put on sharp technique and flowing upper body movements. The main objectives are: an effective warm up for the whole body, injury prevention, and further improvement of each dancer's technique.

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.

ANA PRESTA was born in Buenos Aires, Argentina, where she began her dance career at the Colón Theater and later moved on to the stage of Milan to work with Rudolf Nureyev and Natalia Makarova. Ana then joined the Roma Opera Teatro Verdi Triste and toured with several different ballet companies. At the Israel Ballet in Tel Aviv, under the direction of Berta Japolsky, Ana danced for 3 years as a soloist, performing a wide range of the George Balanchine repertoire. Her curiosity and desire to expand her repertoire then led her back to Europe to work with Victor Ullate in Madrid and later at the Opera Lyon where she performed works by Angelin Preljocaj, Maguy Marin, Jiri Kylián, Mats Ek and also William Forsythe, with whom she continues to collaborate with by teaching his repertoire and improvisational techniques to young dancers. Ana spent the last ten years of her soloist career at the Semperoper Ballet Dresden under the direction of Aaron Watkin, concluding happily: "they were my best career years". As an assistant choreographer and maître de ballet Ana has worked with the Frankfurt Dresden Dance Company under Jacopo Godani, Augsburg Ballet, Gothenburg Ballet, Semperoper Ballet and Oldenburg Ballet. As an assistant director, Ana was engaged at Theater Ulm for five years. Ana joined Richard Siegal's Ballet of Difference am Schauspiel Köln as the ballet mistress at the beginning of the season 20/21.

Ana's class is about pure classical technique. She creates American-Vaganova style barre exercises and center combinations. Important for her is the coordination of port de bras with épaulement and accents. For those dancers who like dancing en pointe, point shoes are welcome.

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 Preljocaj, 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. In ballet she follows a standard class structure.

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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!

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.

GENNADI MEDVED was born in Minsk (Belarus), where he graduated from the State Ballet School. As a soloist he worked at theaters such as the Bolshoi Theater in Minsk, the Polish National Ballet in Warsaw, the Polish Dance Theater in Poznan, the Dresden State Operetta, the Friedrichstadt-Palast Berlin, and the German Show Ballet Berlin. In 2013 Gennadi Medved obtained his teaching degree from the Royal Academy of Dance in Berlin.

Gennadi teaches according to the Vaganova method as well as RAD technique.

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 moved to Switzerland. She danced for cie. Anna Huber and was a dancer at the Lucerne 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 worked for the Theater St. Gallen and Staatstheater Darmstadt. From 2014 to 2019 she worked as rehearsal director for the dance company Konzert Theater Bern. Since January 2021 she is president of IG Tanz Zentralschweiz, founder and curator of Profitraining & Workshops Zentralschweiz, artistic director of Tanzfest Zentralschweiz and director and coordinator of various other projects. Linda is also active as a guest teacher nationally and internationally.

Linda uses elements of different styles with which she became familiar during her career. The class 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.

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PAU ARAN GIMENO was born in Barcelona. He began his career at the age of eleven with Latin American, standard, jazz, modern dance and classical ballet. He completed his studies at the Conservatorio Profesional de Danza 'Mariemma' in Madrid and later at the Folkwang Hochschule der Künste in Essen before joining the ensemble of the Tanztheater Wuppertal - Pina Bausch in 2005. He was a permanent member until 2020 and later performed as a guest. In 2020 he began his artistic collaboration with Sidi Larbi Cherkaoui, which continues to this day. In 2013 he started making independent choreographic creations, generally developed through interdisciplinary collective work and creative workshops. Among his most significant shows are *Avui em veus, demà seré invisible* (2013); *Tres maneras y Mimosa* (2016), *Notes of Life* (2019, produced in Yokohama); *Brocken* and *Ich bin nicht nur ein Körper, aber wenn du willst, kann ich tanzen* (2019, both for Tanztheater Wuppertal), *Lettre d'amour* (2020, with Consuelo Trujillo and Alberto Conejero) and *Un cadavre exquis II* (2022, with José Troncoso). His current motivation is to continue developing the expression of his art through body language, focusing on creation and the pedagogy of contemporary dance.

His class is based on energy, form, space, and rhythm, inspired by Jean Cébron and the Jooss-Leeder method. He focuses on breathing, repetition, and opposing forces, followed by composition and improvisation exercises to encourage personal expression and creativity. The approach involves detailed study of movement and body narrative, with a focus on self-reliance and collective discovery.

MICHAEL LANGENECKERT works as a freelance choreographer, teacher and dancer. He lives in Freiburg, Germany. In the 18/19 season he is choreographing a work for his new label *moving orchestra* in Freiburg, as well as being a guest teacher for the students of SEAD in Salzburg, Austria. He also teaches at Marameo and Danceworks in Berlin, Theaterballettschule Basel, Profitraining Zürich and PT Basel, K3 Hamburg, HJS Amsterdam, HZT Zürich, Codarts in Rotterdam, Bern Theater, Staatstheater Braunschweig and many other places. He was rehearsal director of *tanz mainz* (2015-2018) under the direction of Honne Dohrmann as well as at Staatstheater Kassel (2008-2012) under the artistic direction of Johannes Wieland. He has also worked as a freelance choreographer at several city theaters in Germany, Switzerland and Austria. Together with video artist Matthias Heipel, Michael co-directed his company rebound prod in Freiburg (2001-2007) for which he co-created several pieces. As a dancer he has had engagements at theaters in Lucern, St. Gallen, Oldenburg, Kiel, Kaiserslautern and also with Cathy Sharp Dance Ensemble in Basel. As a dancer and rehearsal director he has worked with Sharon Eyal, Guy Nader and Maria Campos, Guy Weizman and Roni Haver, Koen Augustijnen, Gary Stuart, Rui Horta, Johannes Wieland, Linda Kapatanea and Josef Fruzek, Jossy Berg and Martin Stieffermann, Cathy Sharp, Margaret Donlon and many others.

The contemporary class of Michael Langeneckert combines 30 years of his working experience as a professional dancer and teacher. Release technique, bodywork, improvisation and conditioning are its components. Class begins with a detailed warm up to work through all layers of the body and provide a strong basis for floorwork. Movement through the space, in the form of long or shorter phrases, is continually developed in terms of physical intensity and complexity throughout the class. The main goal is to produce a constant flow of movement and connection to beats and sounds. This is a technical contemporary dance training. I goes along with the current tendency of the international dance scene.

EMMA MURRAY is a New Zealand dancer, performer and choreographer living in Bern. She danced as a soloist with the Royal New Zealand Ballet from the age of 19 before moving to Europe in 1997. She then danced with the Stadt Theater Bern for 8 years, leaving in 2008 to establish herself as a Swiss based choreographer and performer. She was appointed Associated Artist at the Dampfzentrale Bern from 2013-2015 where her work is regularly co-produced. Since 2013, and in recognition of her emerging presence in both national and international settings, she has been the recipient of support from the City of Bern and ProHelvetia Switzerland, to aid in the distribution and artistic development of her work. Her performance work to date includes; *My Body is an Island* (2008), *You Should Have Seen Me* (2009), *naturalcauses* (2010), *MADE TO ORDER* (2011), *This is the Beginning* (2012), *the way you look tonight* (2014), *Participation* (Footnote NZ Dance Co 2017) and *Mother*Fuckers* (2017). As well as performing and producing her own work she continues to teach, act and assist in choreographic and theater projects throughout Switzerland. She currently studies for her MA in Contemporary Art Practice at the Hochschule der Künste in Bern.

Emma's teaching draws on a long and varied background in dance and most recently her own efforts to make work. During the week Emma will open up her research into movement as a perceptive inquiry in the hope of enhancing our experience of how we watch, do and make dance. It will be a task based class making use of aspects of somatic practice and improvisation, as well as some of the choreographic strategies Emma employs in the making and performing of her own work.

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SIMEA CAVELTI trained in classical ballet and contemporary dance before she obtained a bachelor's degree from the London Contemporary Dance School 'The Place'. Between 2014 and 2017 she was part of various artistic projects in Lebanon, Jordan and Morocco. In Europe she has worked with choreographers such as Joshua Monten, Emanuel Gat, Renate Graziadei, Fabrice Mazliah, Karin Hermes, Marcel Leemann, Declan Whitaker/The Field and also the visual arts/performance directors Omar Ghayatt and Isabel Lewis. Her choreographic works have been performed at Roundhouse and Trip Space in London, Südpol and KKL Lucerne, Tojo Theatre and Dampfzentrale Bern, Fête de la danse and Kunstmuseum Thun, Oltner Tanztage and the French Institute in Tanger, Morocco. She occasionally teaches for children and adults in different schools in Switzerland.

We will be exploring a wide range of physicality through multiple modes of listening. Sensorially, with imagination, acoustically, physically and emotionally we dive into a collective and simultaneously individual journey. Our drive will be the curiosity to discover new possibilities, focusing on embodying precision and virtuosity. We invest in various qualities and textures and include our specific states of being in what we do.

MANEL SALAS began his artistic career as a teacher, dancer and choreographer of hip-hop in Barcelona, Spain after having studied physical education. He has worked in various fields including TV commercials, choreographing his own pieces and dancing with dance companies including Metros of Ramon Oller and the Flamenco company Color. He graduated from Codarts, Conservatory of the Rotterdam Dance Academy in Holland, in 2008. Before having graduated, he began to dance professionally and tour internationally with companies including that of Amy Raymond and Cobosmika Dance Company (Olga Coobs/ Peter Mika.) Since then, he continues dancing and teaching in different countries. He also studied mime, theater, improvisation, Butoh and acrobatics. These studies helped him to work at several theaters and in several dance companies worldwide, among others with the Chinese theater company Paper Tiger, Julyen Hamilton, Angels Margarit, David Zambrano, Edith Braun Company, Arno Schuitmaker, Vloeistof, Jasmine Morand and Oliver Dähler. Since 2014 he is based in Spain, Switzerland and Holland. He teaches and presents his own work internationally in China, Russia, Holland, Spain, France and Switzerland. He co-creates pieces with European artists and takes part in international productions. Manuel enjoys sharing his knowledge while pursuing his interests and addressing his concerns, as part of a continual process of transformation.

The main focus of the class is a constant adaptation towards -and awareness of one's own body and mind in the present moment and surrounding space. Manel brings knowledge from various backgrounds and techniques into an inspiring setting of sharing and learning. Following a warm up of muscles and joints, as well as of the senses, dynamic group exercises such as reflex games and exercises involving trust will connect participants in a unified state of alertness. Pleasure will grow in dance sequences involving spirals, changing dynamics and movement into and out of the floor, while traveling physically and spatially in many different directions.