

CONTEMPORARY

DIEGO DE LA ROSA is a Spanish choreographer, stage director, dance-theatre dramaturg, performer, and co-artistic director and co-founder of Frantics Dance Company, based in Berlin. He has been involved in performing arts for more than a decade, combining urban dance, contemporary dance, physical theatre, and text theatre with the objective of generating hybrid languages related to today's world. Since 2014, he works professionally in the field of dance theater and since then, he has collaborated together with Theater Strahl in Berlin; Hungry Sharks in Salzburg; Theater Bonn; Theater Bremen, Staatstheater Kassel, and Stadtheater Giessen. He had been working with choreographers such as Samir Akika (FR/DE), Adrienn Hód (HU), Laura Scozzi (IT), JDot Tight Eyez (USA), Nadine Gerspacher (DE/ES), Lorca Renoux (FR), Juan Tirado (ES), Andrés Marín (ES), Victor Rottier (NL) and Johannes Wieland (DE) to name a few. His work has been constantly touring places like Greece, Ghana, North Macedonia, Spain, Germany, Poland, Portugal, Ireland, Hungary, Denmark, Switzerland, Malta, Italy, and Taiwan. Additionally, Diego de la Rosa gained extensive knowledge in teaching and leading training professionally in various dance schools, festivals, and companies. Since 2013 he has been developing his own techniques: "Exploring Possibilities" is the result of his research, with workshops in several places between Europe, Asia, and Africa. During the last few years, he already got invited to direct and choreograph new works between Bulgaria, Germany, Greece, Switzerland, and Spain. Currently, his career is focused on research, development, and investigation of new creations, art forms, and his own workshop techniques.

Diego's classes are very physical and dynamic. Class begins with improvisation exercises, workouts and games to warm up while bringing awareness to the body. By focusing on different body parts during class, we will be able to isolate movement and gain a better understanding of how to use the body's potential. In movement sequences we will increase mobility as well as incorporate different types of movement. Using several floorwork elements, we will study different approaches and new ways of using the floor. In general, the sequences are inspired by movements from breakdance, various hip-hop qualities, contemporary (especially release) and classical techniques, acrobatics and Gaga. Diego never hesitates to add his own style. He utilizes material that he works on with his Frantics Dance Company. His biggest interest in teaching is to enable dancers to be creative and to be able to add their own personalities by involving emotions and feelings in their movement, research and work.

SEBASTIAN ZUBER After finishing his Bachelor studies in law, Sebastian studied contemporary dance and got a degree at the Salzburg Experimental Academy of Dance. He took part in Doris Uhlich's internationally successful production *more than naked* and was also engaged at the Zürich Opera House in Christoph Mathaler's production *Il Viaggio a Reims*, Sebastian Baumgarten's *Hamletmachine* and Herbert Fritsch's *Der Freischütz*. He is a founding member of Yugsamas Movement Kollektive, with which he created *Let the Body Speak* and *Collage Me*. Since 2016 he dances with the Johannes Wieland Company and has performed in *Mariannengraben*, *Rite of Spring*, *You Will Never Be My Number One Fan*, *Stück Ohne Titel* and *You Will Be Removed*. He danced in Tom Weinberger's *Segments on Notes* and Helder Seabra's *Röntgen*. He choreographed *Professional Failure*, *Lowball*, *Accalia* and *Industrial Seagrass*. In 2019 he is choreographing for the theater piece *Angry Alan* by Alexander Nerlich at Staatstheater Mainz. As part of a series called Quercimovers, he has launched exclusive workshops in Corsica.

In Sebastian's class, focus is put on collective work as well as on individual process and confrontation with one's own strengths and weaknesses. A mix of choreography and improvisation with playful elements helps the dancers to go beyond their usual limits while they are warming up. During the build up, concentration is directed towards musicality, presentation and constructive collaboration. Then everything is combined so that the dancers can research, solidify and improve their own dance style.

ANGIE LAU was born in Basel, where her passion for dance started at the age of six. At the age of 16 Angie won first prize at the prestigious Euroscene Festival in Leipzig for a solo she made and danced. Afterwards she attended well-known dance academies including North Carolina School of the Arts (USA), Rotterdam Dance Academy (NL), Anne Teresa de Keersmaeker's P.A.R.T.S. in Brussels (B) and Mathilde Monnier's ex.e.r.ce in Montpellier (FR). Besides working with anoukvandijk dc since 2005, she has been collaborating with different international dance makers and artists such as Amanda Pina and Anna Huber among others, and has performed her own work in Switzerland, Holland and France. In 2007 she began teaching and became a certified Countertechnique teacher. Besides teaching and training professional dancers in Europe and the U.S., she has remained dedicated to anoukvandijk dc was dancing in pieces collaborations between Anouk van Dijk and theater maker Falk Richter in Berlin until 2018. Now she mostly works in her Rolwing practice (Structural Integration) in Basel and Bern.

Angie teaches a Countertechnique class which strives to increase overall awareness on many levels that operate while dancing and performing. Besides bringing our attention to our thoughts while moving, and looking at anatomical or other physical principles, it focuses on three-dimensional directions and counter directions happening in the body and space to create a highly dynamic balance. The dancer is thus enabled to execute movements more freely with less force or overall tension. It is a standing-up contemporary class that stretches, co-ordinates and strengthens the body while encouraging the dancers to be pro-active in discovering connections and finding solutions, as well as to be less concerned with judging themselves and to explore how to work and train in a healthy manner.

LAB

MARIA MERCEDES FLORES MUJICA is a Venezuelan choreographer, dancer and translator based in Cologne. By researching peculiar communication forms, her work builds creative paths of interaction within performers, audience, and space. Materialising new languages, she creates performative and working ecosystems that bloom on the stage and beyond. As a choreographer she has collaborated with Seoungmin Yuk, Constanza Ruiz and Thea Soti, Kyoko Nomura and Yuki Goda among others. Currently, she develops a dance piece on the premises of hyper-culturality, - identities, and -temporalities coproduced by Ringlokschuppen. She has collaborated with artists such as the MD Kollektiv, Dana Caspersen, Rafaele Giovanola, Martin Nachbar, Britta Lieberknecht, Sabina Perry, Michéle Murray, Özlem Alkis, Marina Abramovic, Willi Dorner and more. With the support of the Dachverband Tanz and in collaboration with the ArchivO Lares, she researches folkloric music in archives and in the field, and has created a method in Venezuela that utilizes the discovered rhythmicities, body knowledge and festivity, which she integrates into her contemporary dance practice and dissemination.

Somatic Booty Shaking: Through a rhythmical and somatic approach, we will understand the pelvis as the moving motor of our bodies. Mechanically the pelvis is seen as the centre of our bodies and the key to deal with our weight and its mechanics. Energetically, it is seen and understood as the trigger point for creativity and aliveness. While working with playfulness, we will explore different ways of inviting movement to negotiate with weight, to release tensions, strengthen the core, and encourage liveliness. This training is a combination of improvisational and set methodologies, including use of folkloric rhythms, contemporary dance techniques, interaction with others and the space. It challenges physicality as well as self and outer awareness, performativity and imagination. A massive motivation for the development of this practice is the revolt against the colonised body: negating straight lines and stiff verticality to transform them into curves and animalistic bodies. It also promotes the exploration of pleasure and enjoyment of our own bodies and physicality, empowering ourselves through joy and comfort.

BALLET

CARLOS KERR is a Belizean-American artist from Brooklyn, New York. He has worked internationally, performing with the Alvin Ailey American Dance Theater, the Metropolitan Opera Ballet, Rubberband Dance Group, Kibbutz Contemporary Dance Company, Stadttheater Ulm, and the Tanz Luzerner Theater in Switzerland. He has performed works by Crystal Pite, William Forsythe, Hofesh Shechter, Johan Inger, Bryan Arias, Georg Reischl, Fernando Melo, Itzik Galili, Inbal Pinto & Marcos Morau. Recently, Carlos was an Emerging Choreographer for Springboard Danse Montreal in Canada in 2022. Along with his choreographic endeavors, Carlos is an active teacher, photographer and filmmaker.

Ballet can be technically challenging yet equally healing for the body. With the philosophy to move through form rather than to form, the class aims for dancers to develop an awareness of the breath, spiral and spinal torsion. The constant change of direction and focus, coordination of the back & arms, and relationship of the pelvic floor in space allow for a playfulness of the body in harmony with the music. This coordination of the breath, endless energy through the spine, and musicality allow for freedom and effortless movement throughout the barre leading into the center.

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.

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!

AYAKO NAKANO was born in Japan and began her training at age 5 in Tokyo. During her training she won the Tokyo Ballet Competition as well as the Asia Pacific Ballet Competition. At the 1992 Prix de Lausanne ballet competition, she won the Prix de Lausanne scholarship Prize which took her to the Royal Ballet School in London. In 1994 she became a soloist with the Ballet of Zurich Opera company. She also danced at the Köln Opera, Staatstheater Saarbrücken and Komische Opera Berlin. Since 2001 she has been with the Ballet Theater Basel. During this time she has performed many principle soloist roles, mainly in the works of Richard Wherlock. She also has danced in works by choreographers such as Jiri Kylian, William Forsyth, Mats Ek, Hans Van Manen, Ohad Naharin, Nacho Duato, Jorma Elo, Johan Inger and Alexander Ekman among others. In 2013 she was a coach at the Prix de Lausanne. She has also taken part in many festivals.

Ayako wants you to enjoy dancing to beautiful music, with no pressure. She just wants you to focus on feeling great while doing the body work and get as much as possible out of her class.

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.

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 Ballet 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.

The class starts with a warm up, followed by classical barre work and then continues with classical work (technique and „déplacement“) in the center.

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.

DOMINIQUE CARDITO completed her contemporary 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. She coordinates the Profitraining Basel, which she co-founded. 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.