

## CONTEMPORARY

**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 Egal, 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.

**IGLI MEZINI** was born in Tirana, Albania. He graduated from the National Ballet School of Albania, danced as a soloist at the "National Theater of Tirana" (Albania), "Cannes Jeune Ballet" (France), "Hessisches Staatsballett Wiesbaden/ Darmstadt" (Germany), "Ballet Prejocaj" (France), Compagnie Linga" (Switzerland) and TanzLuzern (Switzerland). Throughout this time he has worked and collaborated with: Jiri Kylián, Frédéric Flamand, Jean- Christophe Maillot, Davide Bombana, Marcos Morau, Angelin Preljocaj, Alexander Ekman, Jerome Bel, Cayetano Soto, Crystal Pite, Marco Goecke, Marguerite Donlon, Tim Plegge, Wayne McGregor, Hofesh Schechter, Alejandro Cerrudo, Jerome Bel, Po Cheng Tsai, Gustavo Ramirez Sansano, Ella Rothschild, Katarzyna Gdaniec, Marco Cantalupo, Mthuthuzeli November, Muhammed Kaltuk and Tom Weinberger among others. He has been involved in collaborations within the movie industry such as the opening ceremony of "Festival de Film de Cannes" for "The Great Gatsby" by Baz Luhrmann, as well as being casted in the short movie "The Key" (European Commission in Marseille, France). Igli was part of the artistic team of the opening of the Audemars Piguet new museum. In September 2020 Igli graduated with a "licence in Arts" issued by the European Union. He has been invited to teach and lead workshops around Europe, South America, Asia and Australia and currently continues to collaborate internationally as a dancer, teacher and assistant.

Igli leads a physical and playful technique class that challenges the individual and coordinates the collective group. Through repetition, we will build the skills and awareness to move with speed and efficiency. The aim is to alternate between arches and spirals of the body in all directions possibly imagined. The class will start with exercises in which we will work on using the range of the body to discover different movement possibilities, developing into sequences based on the exercises. Further on we will focus on creative tasks to discover our body using tools for composition which will be introduced integrating movement, spatial and rhythmic awareness. We will work on the relationships between precision and organicity, spatial awareness and one's ability to react to its constituent elements, improvisation within a structure as well as dramaturgical elaboration. This workshop focuses a lot on the dancer's relationship with the floor. The class utilizes simple movement patterns that involve breathing, speed and the release of energy throughout the body in order to activate the relationship between the center and the joints, moving in and out of the ground more efficiently by maintaining a centered state. There is a focus on the skeletal structure that will help improve the dancers physical perception and alertness. The class includes partnering work and movement phrases.

**ANTONI ANDROULAKIS** was born in Belgium. He graduated from the Conservatory of Antwerp BE before entering La Manufacture (Switzerland), where he focused on choreographic research as well as creating his own teaching material. Antoni has collaborated & performed with Alexander Vantournhout, Rakesh Sukesh, Edan Gorlicki & Adam Benjamin amongst others. Besides performing, he was choreographic assistant of the Company Cocoon during the creation of *Attaque* & is currently working on his last solo *Tethered*. Eager to share his own research, he has been teaching in different countries across Europe & Central America where he aims to connect elements of floor work & acrobatics.

Antoni's teaching practice is a synthesis of the different ways he has approached both floorwork & acrodance over the past years. It breaks down the question of "how to use gravity as a movement generator?". Using mainly improvisation, this question will be answered through the exploration of different concepts such as becoming conscious of the use of our weight through the points of contact we create with the floor, exploring the idea of being both relaxed & active, using the needed tension in order to facilitate movement while getting rid of unnecessary rigidity and using the body as a holistic organism to make full-body movements. Acrobatics are integrated as movements rather than as tricks. Antoni does not differentiate between the way he deals with movement and how he deals with daily life. His teaching is therefore a synthesis of things he actively practices: awareness, challenge & playfulness. <https://vimeo.com/365331562>

## 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 Toulala 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!

## LAB

**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 (The Postman in French).

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.

**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.

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.

## **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!

**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.

**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.

**ALEXANDER TEUTSCHER** completed his dance education at the Ballettzentrum John Neumeier in Hamburg and at the State Ballet School of Berlin. Numerous engagements have led him, among others, to Staatsballett Berlin under Vladimir Malakov, Stuttgart Ballet under Reid Anderson and the Royal Swedish Ballet at the Royal Opera House in Stockholm. From 2008 to 2015 Alexander was a soloist with the Leipzig Ballet. Tours and festivals have taken him throughout Europe, North and South America and Asia. In 2009 he danced with Edouard Lock's Lalala Human Steps in Montreal. He completed his education for dance pedagogy in Berlin in 2010. Since then he has been giving workshops, master classes, company classes and doing coaching in Germany, Switzerland and Austria. Since 2015 he has also been freelancing as a guest dancer.

In his ballet class, Alexander draws from his years of experience as a dancer, including influences of various styles. Musicality, dynamics, flow and plasticity of movement are central elements of his class. After a short barre for warming up and addressing the important issue of placement, the center part of the class is dedicated to filling the space with movement.

## **BALLET**

**JACK WALDAS** studied at Ballet School New York and danced with New York Theater Ballet and the state theatres of Mannheim, Augsburg, Innsbruck and Linz. He is a teacher with over 20 years of pedagogical experience. His classes focus on an organic, individual source of movement and expression in the classical medium. He has developed the movement systems Anandansa® - a merging of yogic principles with contemporary dance, as well as "Organic Ballet" – the harmony between the physiology of the dancer and the dance itself. In addition to his teaching activity at Iwanson Int. School of Cont. Dance, he is also co-director of Spanda Yoga Teachers Training, a core ballet teacher at Tanzproject Munich, and gives dance workshops internationally. He has taught at the Ballett Akademie der Hochschule für Musik und Theater München, Brückner University, Akademie für Zeitgenössisches Ballett Linz, Tanzmedizin Deutschland Kongress, Bad Lemons Project München, Tanzquelle München, Yoga Dance Festival Stockholm and Spiraldynamik Akademie Zürich. [www.jackwaldas.com](http://www.jackwaldas.com)

Organic Ballet is a dynamic approach to dance that is in harmony with the structure and movement flow of each individual body-mind system. It applies recent discoveries about the fascial system and incorporates embodiment exercises to awaken the internal coordination of the dancer. These attributes make it particularly useful for students in working with the uniqueness of their physicality. It also makes organic ballet an inspiring supplemental training for contemporary dancers. The class structure is much like a normal ballet training, yet each exercise is infused with the dynamic of the breath, the elasticity of the fascia and the freedom of organic movement. The subtlety and power of the breath is integrated into dancing and some parts include guided improves to embody the point of focus, thereby opening the door for choreographic application.

**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.

**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. In ballet she follows a standard class structure. In contemporary dance, she plays with guided improvisational tasks in combination with her own personal approach to different techniques, usually evolving into a final choreographic phrase.