

**CONTEMPORARY**

**KAROLIN STÄCHELE** After her training at (former) TIP - the Freiburg School for Dance, Improvisation and Performance - Karolin (Freiburg/GER) continues to develop her dance skills and explore her own style of movement. She has been teaching this style for over 10 years in various educational formats and professional dance trainings. Her great interest in choreography and the creation of an authentic, original dance language led her to found the DAGADA dance company ([www.dagada.dance](http://www.dagada.dance)) in 2014. As choreographer and artistic director, Karolin has since created full-length productions every year. Karolin has shown her work in Freiburg, Karlsruhe, Offenburg, Berlin, Leipzig, Cologne, Basel/Switzerland, Brest/France, Haarlem/Netherlands and Prague/Czech Republic among other places. She has been co-director of the training programmes at bewegungs-art Freiburg since September 2021. Karolin's main concern is to foster creative skills and artistic originality in addition to more technical dance abilities.

Karolin starts with an extensive warm-up to prepare not only the body but also the mindset. She integrates technical exercises and playfully trains stamina and coordination. In guided improvisations, she directs the focus to a specific theme of the class, which is physically explored. In the process, the dancers' compositional sense is incorporated and sharpened. In all that she does, Karolin shares her keen interest in musicality, in using the body percussively, inviting participants to consciously experience and vary the rhythm of their own movements and eventually synchronizing through a common pulse within the group. In the last part of the class, full of passion for details and energy, she shares choreographic material from her own artistic work.

**LAURA LAMY & TRISTAN ROBILLIARD** met in 2006 at the Conservatoire National Supérieur de Musique et Danse de Lyon, where they studied for four years and graduated in 2010. After being international free-lance dancers for six years (France, Sweden, Germany) Laura and Tristan started their collaboration as choreographers and artistic directors. They created Resodancer Company in 2016. Since then they have been touring with their pieces in Germany, France, Spain, Italy and Panama, etc. They work as guest choreographers with various companies such as Metz Opera Ballet (France), Cie Calabash (France), Althea Dance Company (France- USA), Derida Dance Center (Bulgaria) and Belgrade Dance Institute (Serbia) among others. Parallel to their choreographic works, Laura & Tristan studied dance pedagogy and obtained the DE/ French Contemporary Dance Teacher diploma. They have developed their own technique called *Spiral Training*. They often teach *Spiral Training* around Europe.

In their *Spiral Training* class, Laura & Tristan prepare the body to be available, thanks to natural, organic body spirals. The dancers perform spiral movements, starting with the spine and stretching out through all parts of the body. This leads to a deepening sense of coordination. Exploring our animal physicality leads to explosive energy being released. Tips for using body weight and creating a relationship to the floor are shared. The technical movement qualities developed during class are further developed in movement combinations. These qualities include working with extreme speeds, and "letting go" to allow the spirals circulating through the body to propel the body through space with little force.

**LAB****OLIVIA RONZANI & EEVI KINNUNEN / Project.tgthr**

Eevi Kinnunen (they/she/he) and Olivia Ronzani (she/none) are both working in the free scene on performance, choreography and improvisation. Eevi has studied dance in North Karelia College Outokumpu, FI and in London Contemporary Dance School, UK. Olivia studied Physical Theatre at Accademia Teatro Dimitri, CH. Olivia and Eevi met in 2020 and started to explore spontaneous performative meetings through dance, voice and physical theatre. They founded 'Project.tgthr' as a platform for their artistic co-working and companionship, to have a place for a continuous queerfeminist exchange of their personal and artistic perspectives. In September 2023 they premiered with their first co-created stage piece "*A Long Story About Our Baby*" as part of Treibstoff Theatertage Basel.

In the profitraining we will share with you "Drama as Dreaming", a practice we use in our work. In Drama as Dreaming we dive into our own dreams, fantasies as well as realities, where the rational and the irrational complement and contradict. We will propose exercises to help discover ways in which utopias/fantasies/dreams can manifest in our bodies through movement/text/sound. We create auto-fictional dances/songs/performances that start from the personal, but, fuelled by imagination, arrive at the fictional. When we facilitate spaces, we follow safer space policies. We will discuss safer space policy at the beginning of the workshop.

*"We treat drama in all its facets - authentic, fake, kitsch, desperate, serious, empowering, loving, ironic, as an entity that holds powers and tools for discovery, play and transformation. What is drama as a companion, drama as a teacher, a lover, a lifelong friend - drama as a performative quality, drama as content?"*

## BALLET

**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.

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.

**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.

**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.

**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 Sol follows a standard class structure.