

CONTEMPORARY

REBECCA WEINGARTNER studied contemporary dance at Zürcher Tanztheaterschule and at ArtEZ in Arnhem, and physical theatre at AHK in Amsterdam. Her own choreographic works have been presented on stage since 2012, all of which were co-produced with theatre ROXY Birsfelden. In 2021 she was awarded the Culture Prize for Dance by the Canton of Baselland. Her most recent works include performing for Michael Langeneckert's „Moving Orchestra“ as well as creating and performing „Solidarity!“ in collaboration with dancer Raul Martinez and musician Nello Novella. In addition to her artistic work as a performer and choreographer, she works as a dance teacher and body therapist in Rolfing®/ Structural Integration. Currently (2022+) she is on tour with „Equality!“, a dance piece she created together with Benjamin Lindh Medin. www.rebeccaweingartner.com

Using principles of release-based floor work, we will move through all levels of the space, from the floor to standing and jumping out of- and back into the floor, with progressively increasing dynamics and complexity. Playing with tonicity, dynamics, suspensions, out of balance, spirals, slides, falls and acrobatic elements, we will explore different movement qualities and textures, while applying images and sensations to the sequences and improvisational tasks. Further on we'll explore the role that our body's fascia plays in movement and experienced physicality, through the implementation of Rolfing® method principles for maximal gain of elasticity and freedom of movement with minimal effort. In addition to that I encourage a sense of joy in moving as one collective body of individual expression.

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.

NICOLAS KNIPPING is a Berlin- based martial artist, studying internal martial arts at Xuan Gong Fu Academy, under the guidance of Stefan Müller. After a youth spent in professional olympic wrestling, he worked as a personal trainer and movement teacher in Karlsruhe. He also obtained a bachelor's degree in sports and economics at the Deutsche Hochschule für Prävention und Gesundheit, while learning holistic movement theory with Joseph Bartz in Berlin. In the summer of 2021, alongside choreographer and dancer Yotam Peled, he began to work in newfound territories of dance and performing arts. Through their first production “Get a Grip” and various other projects, such as “Where the boys are” and “Fists to Flowers”, they explore the similarities and connections between martial and dance practices. The immersive nature into the world of internal martial arts also created a space and inspiration for his book “Will ich nichts verpassen, schließe ich die Augen”, a collection of text and poetry published in December 2020. He continues to dive deeply in building his craft as a teacher and Gong Fu practitioner while provoking his interests in artistic fields.

The training uses principles of gong fu and martial arts in order to work on inner alignment, body awareness and grounding. The focus of the training is to find spaces where we can release muscular tension and quiet the mind in movement. Special attention is also placed on improving our listening skills to allow creative, intuitive movement. Through partnering practice and simple task-based exercises, participants will also work on developing a fighting acrobatic language in a safe environment.

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MELISSA UGOLINI Born in Italy in 1989, Melissa currently works as a performer for Anouk Van Dijk and Falk Richter (Münchner Kammerspiele), Laurence Yadi and Nicolas Cantillon (Cie7273) and Peter Svenzon (Art of Spectra). After graduating in 2011 from the Northern School of Contemporary Dance (UK), and having won an award for Outstanding Achievement, she started off her career with the Akram Khan Company (2012), then joined the Istanbul State Opera and Ballet Theatre (2013 - 2017) and the Aakash Odedra Company (2016 onwards). In addition to her performative path, she also works as a rehearsal director and choreographer assistant and shares her practice through workshops internationally. In the last few years she has engaged with several multi-disciplinary creative partnerships, including choreographer Rosana Ribeiro (Selva) and several other musicians and colleagues. She is currently based in Berlin.

Translating Presence aims to build a practice that enables performers, movers and people to achieve authenticity in the way they relate to their moving bodies, decisions and to one another. This training distances itself from approaches related to the idea of (re)production, and helps the participant to enquire what *dynamic presence* means for them instead. The class starts with a guided physical warm up. It consists of repetitive patterns and accessible improvisational tools that allows us to check-in with our bodies, and to heighten and refine our perceptions and responsiveness before applying this heightened state of presence onto set movement sequences - as frames in which the participants are encouraged to keep the ongoing exploration of their own presence, authentic movement qualities and energies, with a particular focus on coordination, responsiveness and musicality.

LAB

YEONJI HAN dances and creates dance in an attempt to expand (or blur) the space of boundaries, misunderstanding, and incomprehension. Her main tools are improvised choreography and twisted, tactile observation. To materialise the multiple layers of the immateriality of her dance work, she occasionally creates handmade books and letters. She has been developing her artistry by working in more than 30 performances/residency programs/ visual artworks as a dancer, choreographer, dramaturg, and internal observer throughout Germany, Switzerland, Italy, France, South Korea, Greece and Singapore. Besides her own works, she continues doing artistic practices, research, and staging with Maya M. Carroll, Rosalind Crisp and her dance collective nonstopillusion. labonneheure.ch/yeonji

In this LAB, *Practice for Practicing*, we will explore and question the concept of 'sustaining solo practice' before art creation, i.e., the practice of choreography and performance. Over the three days, I will share practical tools to support us in 'practicing' focusing on the body, while asking questions such as "How can I practice going to a studio?", "How can I frame my practice time?" and "How can I shift attention from overwhelming thoughts to the physical body?". A major part of this work sprouted during the 5 months research project 'atten-dance', focusing on attention in dance making, which was initiated by dance collective nonstopillusion and mentored by Rosalind Crisp. By purposefully embracing the process of practicing, we engage with sensory experiences that accumulate within the body and create lasting moments in the mind. Our aim is to cultivate enjoyable practices individually and collectively.

BALLET

PAULA ALONSO GÓMEZ received her classical dance training at the Real Conservatorio Profesional de Danza in Madrid. She continued her dance education at the Rotterdamse Dansacademie (Codarts), graduating with a Bachelor of Dance in 2007. Paula has been a member of the companies Europa Dance, Bern Ballet, and the Hofesh Shechter Company. Dancing pieces of renowned choreographers. As a freelance dancer, Paula has collaborated with several companies and choreographers like Gallim Dance, Landerer and Company, Fernando Hernando Magadan, Jerome Bel, Simone Forti and Tabea Martin among others. She began giving classes and workshops internationally while dancing with the Hofesh Schechter Company in 2014. In 2016, Paula co-founded the dance festival Dansez Maintenant in Veretz, France. Paula Alonso was rehearsal director and choreographic assistant of TanzLuzern in the season 2021/22.

In my classes I aim to help the participants connect with the pleasure of dancing and just moving. Supported by the music, I guide an improvisation class that will encourage participants to find many qualities that their bodies are able to experience and express, with efficient use of their energy. By taking inspiration from various images, we will explore movement qualities, tempos and intentions through all levels between floor and standing. The class is open-minded and may be enjoyed by dancers with all kinds of backgrounds.

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!

OLIVER DAEHLER was trained as a dancer at the Royal Ballet School in London. He danced with the Royal Ballet London, the Royal Ballet of Flanders in Antwerp and from 1994 to 1999 for the Bern Ballett under the direction of Martin Schläpfer. In the same theater he worked for three years as a ballet master and choreographer. Oliver has created more than 30 choreographies (commissions including the Mecklenburgisches Staatstheater Schwerin, the Stadttheater Bern and the Lucerne Festival). These include full-length ballets as well as site-specific performances. In 2001 he won a scholarship from the Canton of Bern which enabled him to complete a six-month advanced training course in Modern, Contemporary Dance and Ballett in New York (et al. with David Howard, Zvi Gotheiner, Risa Steinberg, Alan Danielson and Steve Paxton). Oliver is a Certified teacher of RAD and completed the NDS Tanzkultur at the University of Bern in 2007. In 2008 he attended Ohad Naharin's Gaga-Intensive course in Tel Aviv. From 2009 to 2011 Oliver worked as a ballet master and choreographer in residence at the Tanz Luzerner Theater. Since the season 2011/2012 he works as a freelance choreographer, dance teacher and coach. <http://danceproductions.ch>

Oliver's ballet class focuses on correct body placement, fluidity in breath and movement qualities as well as musicality. Enjoy dancing with "minimum effort and a maximum result". www.danceproductions.ch

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.

GERALDINE KLAEY DUNKEL was born in 1980 in Basel. She studied dance at the School of American Ballet, in Switzerland with various teachers and at the John Neumaier Ballettschule in Hamburg. From 2006 to 2009 she was a member of ballettmainz under the direction of Martin Schläpfer. There she danced in pieces from choreographers such as Anthony Tudor, Twyla Tharp, Kurt Jooss, Eric Oberdorff, Philip Egli and Nick Hobbs. From 2009 to 2011 she danced with Balletts amRhein at the Deutschen Oper am Rhein in Düsseldorf. In 2011 Géraldine returned to Switzerland where she has been teaching ballet and performing. She has two children, lives in the canton of Jura and is presently in the process of creating new projects.

My class is based on basic principles and techniques. We focus on balancing the body. While focusing on ourselves, we enjoy having and creating the space in which to dance. Having a solid technique helps us to experiment with movement and with the space. We enjoy the flow of organic movement that is phrased on the music. I'm happy to share my ideas and career experience, including influences from wonderful teachers.

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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.

VALERIA MARANGELLI, born in Italy, is a performing artist, teacher, and emerging choreographer based in Basel, Switzerland. She received her Bachelor of Dance at Codarts University of the Arts in Rotterdam, graduating with honors. Valeria was a guest artist with Snorkel Rabbit under the direction of Alba Castillo & Bryan Arias, and a soloist dancer at Tanz Luzerner Theater (now known as Tanz Luzern) under the direction of Kathleen McNurney (2017-2021) and Wanda Puvogel (2021-2023). Throughout her career, Valeria has performed in works and original creations by Marcos Morau, Ella Rothschild, Tom Weinberger, Johan Inger, Cayetano Soto, Georg Reischl, Caroline Finn, Jo Strømgren, and Jiří Kylián, amongst others. Valeria's choreographic work Quarantella was a finalist at the Concours Chorégraphique of Malandain Ballet Biarritz in 2020 and a winner of the 26th Internationales Solo Tanz Theater Festival Stuttgart. It was successfully toured throughout Germany and will be soon presented at the Copenhagen International Dance Festival.

The class prepares the body for the physical demands of rehearsals and performances. The primary focus is on natural alignment, weight shift, breath control, dynamics and spine mobility. These elements are all supported by musicality – the main engine driving the class. The training starts with a warm-up to awaken the feet and spine, and gradually unfolds into larger movements through space.