

**CONTEMPORARY**

**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.

**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 Langenecker'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](http://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.

**MARION SPARBER** Originally from South Tyrol in Italy, Marion is a professional dancer/instructor based in Berlin, Germany. She received her professional dance training at Varium in Barcelona and Iwanson Contemporary Dance School in Munich. As a teacher she has been working in several schools and festivals in Italy, Spain, Costa Rica, Russia, Portugal and Germany. Marion has collaborated as a dancer with choreographers and companies such as Francisco Córdova, Stella Zannou, Sonia Rodriguez, ADN-Dialect, Eldon Pulak and the Weedance Company. Her solo-work "The Ripe and ruin" and her group-pieces "Shell Shock" and "Impromptu" have been performed at several theaters and festivals in Costa Rica, Greece, Spain, Switzerland, Italy and Germany. She is co-founder of the KpiqA-Collective and CuerpOColectivo. In 2014 Marion was part of "EX-IN", a one month intensive workshop with David Zambrano learning Flying Low and Passing Through Technique and took seminars practicing and teaching this technique for many years.

Marion teaches a contemporary dance class with emphasis on floorwork. The class starts by opening channels of awareness. The warm-up is focused on passing through channels of the whole body and expanding flexibility and strength. Playfulness in movement is used to connect to the natural flow of breath. With the help of exercises in different constellations - in a group, with a partner and alone - the dancers listen to the weight of their bodies and direct it outward through space. Important aspects of the training are the attention to the momentum in movement and integration of changes of dynamics and musicality within short movement phrases. As inspiration for her class, Marion uses the principles of Flying Low technique by David Zambrano as well as Release technique mixed with her personal journey of experience. She likes to establish a collective mind and body inside the class to enhance the group power, giving an energetic push to the individual source of creativity.

**LAB**

**JONAS KOFI K. ONNY** was born in Germany. He spent his early years in Ghana, where he made first experiences with African dances and drumming. Back in Germany and after extensive training in various styles of hip hop, acrobatics, jazz dance and classical ballet, he studied contemporary dance at the Folkwang University of the Arts, from where he graduated in 2014. His artistic range reaches from contemporary street shows and dance pieces with various companies to musical and opera productions at theatres in Germany, Benelux and Switzerland. Jonas is also a member of the Ferus Animi // Terra Nova Collective, a group of cross disciplinary craftspersons researching in the fields of human physiology and performance, through both an artistic and scientific lens.

Everything is in motion, and any motion follows it's underlying rhythm, pattern and pace. Movers enjoy these moments when rhythm and coordination come together and we move almost effortlessly. Starting from the rather physical approach of feeling the rhythm within, to letting it grow into full motion and phrases of movement, we can then have a look at an aspect equally important for the artistic craft and stage appearance: becoming aware of the change in meaning and emotion occurring when any movement is performed at different paces and rhythms - a point where an intended message to be conveyed and physical versatility are both given the same importance.

**BALLET**

**ALESSANDRA LA BELLA** is an Italian born teacher and choreographer, currently based in Berlin. After graduating at the Hamburg Ballet School, Alessandra has been working as a dancer for companies such as Gauthier Dance//Theaterhaus Stuttgart and Staatstheater Hannover. Her repertoire includes works by Marco Goecke, Ohad Naharin, Sharon Eyal-Gai Behar, Jiri Kylian, Medhi Walerski and many others. As a choreographer her creations are seen and developed in various festivals and residencies, such as Jerusalem International Solo Dance Festival, Residenzzentrum tanz +, LOT Theater Braunschweig. Her short dance film "A quiet thriller" has been invited to several film festivals across the world, and won "Best Director" in the category "Short dance film" and the Vesuvius International Film Festival 2023 (IT). She choreographed for the Mecklenburgisches Staatstheater (Schwerin, Germany) Teatro Bellini, (Naples, Italy) and for the Landesbühnen Sachsen (Radebeul, Germany). She teaches ballet and improvisation in both private and state institutions across Europe.

In my ballet class we will do one thing, and one thing only: MOVE! Through exciting combinations, the aim will be to focus on technique, musicality, foot work and a gorgeous upper body. The secret is to stay curious! This class is suitable for classical and contemporary dancers.

**FRANCISCO PATRICIO** graduated from the National Conservatory Dance School in Lisbon, Ballettschule Theater Basel and École Supérieur de Danse de Marseille. He has performed with internationally renowned choreographers in many works with the Ballet National de Marseille in France and Ballett Theater Basel. He now continues with freelance work as a dancer and teacher of ballet and contemporary dance.

My ballet class is based on the French and Russian techniques which I learned, with a freer utilization of spirals, elongation, resistance and traveling through space. I delve into how we can do movements with simplicity, and how we can become more grounded. I am also inspired by the Forysthe technique and am always thinking about how we can expand our limbs to make ourselves longer and more adaptable to our surroundings, as well as how we can get our energy to flow throughout the entire body.

**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 though 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.

**BALLET**

**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.

**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!

**VALERIA MARANGELLI**, (born in Italy, in 1994) is an artist based in Basel, Switzerland. She received her Bachelor of Dance at Codarts University of the Arts in Rotterdam, having graduated with honors. Valeria is currently a guest artist with MZ Atelier - Martin Zimmermann and Snorkel Rabbit - under the direction of Alba Castillo & Bryan Arias. Valeria was a soloist dancer at Luzerner Theater for six years, where she performed in works and original creations by renowned choreographers such as Marcos Morau, Ella Rothschild, Tom Weinberger, Johan Inger, Cayetano Soto, Georg Reischl, Caroline Finn, Jo Stromgren and many others. As a young choreographer, Valeria's signature has been recognized, having been selected as a finalist for the Concours Chorégraphique of Malandain Ballet Biarritz in 2020 and as a winner of the 26th Internationales Solo Tanz Theater Festival Stuttgart in 2022. Valeria is also a guest teacher in different venues across Switzerland and Europe.

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.

**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 at the Lucerne Theatre under the direction of Verena Weiss for three years. In 2007 she founded the company „dysoundbo“ 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 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.

**BALLET**

**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.

**BENOÎT FAVRE** was born in Switzerland and graduated from Tanzakademie Zürich. 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. In 2017 he joined the Finnish National Ballet 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, 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.

**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 Ballett 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.

We will start with a warm up, followed by classical barre work and then continue with classical work (technique and „déplacement“) in the center.