

**CONTEMPORARY**

**ANGELA DEMATTÈ** was born in Trento (Italy), where she trained and graduated from the F. A. Bonporti liceo coreutico. She later moved to Arnhem in the Netherlands where she graduated from ArtEZ Dansacademie in 2015 with a major in dance and a minor in choreography. As a dancer she worked with choreographers Marco Goecke, Georg Reischl, Leine & Roebana and the theater company Wunderbaum. It was also the beginning of her love for movement research and choreography. During her last year of school Angela joined the dance company Konzert Theater Bern in Switzerland as a dancer. She was a member of the company until Summer 2019. During her five seasons at Konzert Theater Bern, Angela was part of around 25 productions of various choreographers such as Sharon Eyal, Jo Strømgren, Club Guy and Roni, Ihsan Rustem, Po-Cheng Tsai, Nanine Linning, Etienne Bechard and others. As a choreographer, she was chosen to create two new productions in 2016 and 2017 for the 'Next Generation' programme of Konzert Theater Bern. She also created and collaborated with other artists for the 'Laboratories Suisse de la Danse' programme, also organised by the Bernese company. Since 2019 Angela is a freelance dancer, choreographer, dance teacher and pilates instructor. She has been working in Switzerland and abroad with several dance companies such as Jo Strømgren Kompani, Kor'sia, Joshua Monten Dance Company, Marcel Leeman Physical Theater and others. At the same time Angela has been invested in creating new choreographic work, collaborating with several artists.

The class is based on a mix of improvisation and set material to research Push/Pull, a tool for accepting and being comfortable with taking risks while resolving "out of balance" or "beyond comfort zone" experiences. We will start with breathing and practicing soft movement patterns to warm up the body and be available for a movement session which is free of judgment.

**STEFANIE FISCHER** is a dance teacher, assistant and rehearsal director, and is currently studying for a master's degree at the ZHdK, *University of Arts Zürich*, in teaching and coaching professional dancers. She received her diploma in dance from *Tanz Akademie Zürich* in 2006. During her education she won the *Migros Tanz Studien Preis* three years in a row. After graduating, she danced with *Ballet Kiel* in Germany, performed as a freelance dancer in various productions across Europe and co-founded the dance collectives *Bufo Makmal* and the *ConFusionArt Collective*. From 2015 to 2020 she was a solo dancer and training leader at *Tanzkompanie Theater St.Gallen*. As a guest she regularly teaches ballet and contemporary at *Ballett Graz* and at *Profitraining* St. Gallen and Basel. She is currently working as a rehearsal director for *SNOW Productions* in Basel.

Stefanie's contemporary training for professional dancers offers a mixture of working on details with enjoying movement, and is peppered with small challenges. The aim of the class is to strengthen awareness of your body and movement, and to start the day with a warm, supple body. After an extensive warm-up, the lesson builds up to several exercises, from the floor to standing and with an increasing energy curve.

**PETR NEDBAL** is a dancer, choreographer and teacher from the Czech Republic who is currently based in Switzerland. During his studies at the Duncan Center in Prague, Petr was invited by V. Spallarossa to create and perform his own choreography at the inaugural Pillole Festival in Milan. Other invitations for international projects followed, including M4m (M for mobility) by L. Flory and KYTICE by E. Blazickova. In 2013 Petr attended the José Limón Institute in New York City for his final semester of studies, where he expanded his repertoire with the Limón technique. After that, Petr joined the ArtEZ University of the Arts and graduated with a BA as Dancer / Maker. In 2016 Petr was asked to officially represent the Czech Republic at the 2nd China - Central & Eastern Europe Summer Dance Camp. This allowed him to learn about Chinese Traditional Dance techniques, while also showcasing his European Contemporary Dance skills to Chinese students. In the same year, Petr won a student award which allowed him to showcase a co-created piece at The Hague's CaDance festival. In 2017 Petr joined the Konzert Theater Bern as an apprentice, where he performed in the choreographies of various choreographers. Petr remained in Bern thereafter. He works as an independent artist and dance teacher at multiple state institutions, as well as at private dance studios around Bern. As a performing dancer he works with Bregenzer Festspiele, Emma Murray, Joshua Monten Dance Company, Vanessa Cook Dance, Kollektiv F, and previously participated in Brueckerei #1 under the mentorship of Alain Patel. Other past collaborations include Wired Aerial Theatre, Buehnen Bern, Cie. La Ronde, Nunzio Impellizzeri Dance Company, ORA dance art collective, Da Motus!, Lowtech Magic, Marcel Leemann Physical Dance Theater and ROTES VELO Kompanie. As a choreographer, Petr had the opportunity to present his choreography "FEST OF WONDER" at the Italian Lago Film Fest, and he premiered "WANTED" in collaboration with akar Zeitgenössischer Tanz and HOCHHAUS at Hochregallager Bern, as well as "Le Sablier" with the COF in the Equilibre Theatre in Fribourg.

In this contemporary class we will work towards awakening the body-mind connection, firstly by connecting to the world inside ourselves and then by opening outwards and letting the environment in. Awareness of our own body in relation to space and to others serves us when we move through space. We will work on strength and raising the heart rate while simultaneously training our skills. We specifically emphasise spirals in the body, successional movement and maintaining a soft contact with the floor. The principles of verticality, grounding, spirals, successional movement and specific floorwork will be integrated in combinations. We sweat, have fun and enjoy together!

**LAB**

**ROSIE TERRY TOOGOOD** graduated from LIPA in 2011 gaining a BA (Hons) Degree in Dance and Performing Arts. In 2012 she went to Israel to study Kibbutz Contemporary Dance Company's approach to contemporary technique and choreography. Rosie has performed and collaborated with Jérôme Bel, Joss Arnott, Nina Kov as well as numerous musicians and filmmakers in between London and Berlin. She has collaborated as a performer with Léa Tirabasso for Rosie in Wonderland, Love Me Tender, TOYS and her new work The Ephemeral Life of an Octopus. She co-created Subject with artist Kathrin Doppler which travelled from Zurich to Havanna and will show in Aarau this May 22. She has formed part of the Basel Collective Bufo Makmal as a co-artistic director since 2015, performing in Into pieces (Tanzfaktor tour), and ALL.ES (TanzPlan Ost tour), co-creating and performing VIEL.ES, A zur e (Japan & England) and Wishbone. Bufo Makmal was selected for the YAA! at Roxy Theater, supported by Pro Helvetia. Rosie is now working with Zurich based Simon Fleury on Topia, A Predicament. Rosie's own work co researched with Bufo Makmal Fluid is in research currently in-between Liverpool and Switzerland. Her own Pilates and Dance teaching comes under „Studio Fluid“ working both online and in-person mostly 1-1.

I am currently in research and development for new “hydrofeminist” work with dance, sound & social sculpture, challenging productivity norms and body usage. I have just returned from Paris at CND where I explored time variations, investigated the impact of gestures and cultivated musico-postural language integrating body, voice & facial expressions with Yasmine Hugonnet. In Basel I am currently researching the physics and sensations of effort/letting go, while uncovering choreographic patterns toward feminist conceptions of 'ample time' with Clea Onori. Together with Margarita Kennedy I've been delving into intrinsic movement and the body's 'tides', along with doing site specific work in and close to bodies of water. With Yoshi Goettgens I'm exploring tidal resonance & fluid dynamics through light and spatial design.

My movement sessions for Profitraining's LAB are improvisation-based explorations of themes around my current research topics. I will use different techniques throughout to focus on:

- How to develop movement languages using intrinsic movement notation,
- Durational choreographic tools (focussing on: effort vs letting go & 'ample time')
- 'Dynamic Stillness' & the body's 'Tides' with 'Continuum Movement' breathwork exercises.
- Explore tension and tension release and expressing these dynamics through gesture and musico-postural language.

My theoretical research focuses on Astrida Neimanis's '**HYDROFEMINISM**' which investigates the intersectionality of feminism with environmental change. In addition to this I've been studying and exploring physical responses to fluid dynamics, behaviours, rhythms, patterns, stimuli sensitivity & responsiveness presented in Theodor Schwenk's 'Sensitive Chaos'. This has accordingly brought me to incorporate 'Power and Bodily Practice': Applying the Work of Foucault to an Anthropology of the Body.

**BALLET**

**CARLOS KERR JR.** is a Belizean-American artist from Brooklyn, New York. His career spans several international companies, including the Alvin Ailey American Dance Theater, the Metropolitan Opera Ballet, Rubberband Dance Group, Kibbutz Contemporary Dance Company, Stadttheater Ulm, the Tanz Luzerner Theater, Snorkel Rabbit, and currently, Ballett Basel. He has performed in works and original creations by William Forsythe, Crystal Pite, Hofesh Shechter, Ella Rothschild, Johan Inger, Inbal Pinto, Bryan Arias, Georg Reischl, Marcos Morau, amongst others. As a choreographer, his work has been presented internationally, including at Springboard Danse Montreal, Dance Gallery Festival, and throughout Switzerland in Tanz Fest Schweiz. Along with his choreographic endeavors, Carlos is an active dance teacher, photographer, sound designer, and filmmaker. Carlos holds a Master's in Dance Science with a focus on Health & Performance and is also a Certified Gyrokinesis® trainer.

Ballet can be technically challenging yet equally healing. With a philosophy to move through form rather than to form, Carlos's classes develop coordination of breath, spiral, and spinal torsion. The constant change of direction, coordination of back and arms, and awareness of the pelvic floor foster a playful harmony with music, allowing for effortless movement from barre to center.

**BALLET**

**LEONIE HANSEN** was born and raised in Basel. She graduated from the Ballet School at Theater Basel and completed her dance education at the Northern Ballet Graduate Program in Leeds, UK. During her graduate program year, she spent several weeks touring throughout the UK with Northern Ballet. In 2020 she joined the Ballet Opera Wroclawska in Wroclaw, Poland, and has been dancing there since then. Her repertoire includes pieces by choreographers such as Johan Kobborg, Youri Vamos, Giorgio Madia, Meryl Tankard, Javier de Frutos and others. During her years in Poland, she has also danced at various galas in Europe, has choreographed for the “Young Choreographers Evening” at Opera Wroclawska, and has been teaching at local schools or for the company itself.

My class is intended to focus on simple ballet technique, which helps to get us set up properly at the barre, in order to build up for more complex combinations in the centre. I like to play with musicality and explore how different dynamics and accents will change our dancing and movement, or even how we feel during class. The goal is to move and have fun while not losing the most important basics.

**ANDREA TORTOSA VIDAL** was born in 1986 in Alicante, Spain and received her education at the Estudio de Danza María de Ávila. During her studies she won prizes in Zaragoza (2001, 2003), Torrelavega (2002) and Castellón (2004). She was able to continue her training for one year at NDT 2 in The Hague. Her professional career began at Ballet Basel from where she moved to the Italian company Aterballetto in 2008. She resumed her work at Ballett Basel in 2012 and was nominated Dancer of the Year in 2016. She has created various choreographic works and regularly gives classes in classical and modern dance. Andrea has worked with choreographers such as Jiří Kylián, Mauro Bigonzetti, Johan Inger, Hofesh Shechter, Alexander Ekman, Angeline Preljocaj, Bryan Arias, Itzik Galili, Stijn Celis, Jiří Pokorný, Edward Clug and Richard Wherlock. In 2020 she led the educational project «Suite de Danses Expérimentales», which took place together with the Kammerorchester Basel and the Fachmaturitätsschule Basel.

**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.

**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!