

CONTEMPORARY

SIMEA CAVELTI received her BA in dance at the Contemporary Dance School *The Place* in London. Since then she has been working internationally as a freelance dancer, choreographer and teacher. For the past ten years she has worked as a dance maker in Europe and the MENA region. Her creations include multiple works for museums and galleries such as Kunstmuseum Thun and the Sursock museum in Beirut, as well as several short pieces. Her latest duo ALÉA is currently touring across Switzerland in the context of Tanzfaktor 2024. She has worked with numerous international choreographers such as Renate Graziadei and Fabrice Mazliah. Her choreographic practice accesses the body archive through movement, and relies on a vast imagination to convey what may feel intangible. The body becomes the primary landscape, where divergent lines of stories and experiences intersect.

We will be exploring a wide range of physicalities through multiple modes of listening. Sensorially, with imagination, acoustically, physically and emotionally we will dive into a collective and simultaneously individual journey. Our drive will be the curiosity to discover new possibilities while focusing on embodying precision and virtuosity, alone and together. We will also explore how to deconstruct a short set phrase and merge it with our improvisational skills. My pedagogical dance practice has been nourished by many years of gaga training, by specific teachers such as Chris Lechner and by various choreographers and dancers I have been working with. I value a gentle and inclusive approach to working with the body as well as a commitment to feel the pulse, breath, sweat and burning sensations.

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 Bregenz Festsspiele, 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.

As a teacher, Petr likes to guide his participants through movement improvisations, allowing them to discover movements which come natural to their bodies and how to apply these to example choreographies. This allows the participants to build out understanding of their own body as well as their movement repertoire either for work or the enjoyment of dance on its own. 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

OLEG STEPANOV, born in the Urals, Russia, has been residing in Germany and Switzerland since 2016. After graduating from the Physics Department of the Ural University, Oleg devoted himself to art making. He is a dancer, choreographer, musician and filmmaker. He danced at Tanztheater Wuppertal Pina Bausch (Germany) for 7 years, Gothenburg Dance Company (Sweden) for 3 years, Theater Basel for 2 and Provincial Dances Theatre (Russia) for 5 years. He collaborated with renowned choreographers such as Dimitris Papaioannou, Saburo Teshigawara, Sidi Larbi Cherkaoui, Alan Lucien Oyen, Richard Siegal, Constanza Macras, Bobbi Jene Smith, Fabrice Mazliah, Uri Ivgi & Johan Greben. Oleg was a long time collaborator and assistant to Russian critically acclaimed choreographer Tatiana Baganova. He assisted her in the production of "Rite of Spring", set to Stravinsky's music at the Bolshoi Theatre in Moscow in 2013, as well as in the piece "Sepia" commissioned by American Dance Festival in 2010. Oleg was proclaimed by the German «Tanz» dance portal as "Dancer of the Year" in 2022 for his role in Richard Siegal's and Anish Kapoor's "Ectopia". He was also nominated for the Russian National Theatre Award "Golden Mask" as "Best Male Dancer" for his role of Rudolf Nureyev in Natalia Kasparova's and Leo Shulman's "The Point of No Return" (2008) and as "Best Choreographer" for "All That I Can Be" (2016) and "Object in the Distance" (2017). Oleg secured the 3rd place in the "Gdansk Solo Dance Contest" (Poland) and the Online Dance Festival "Side by Side" (Germany) for his solo performance "NoBody". In 2023, Oleg's work in film also involved choreographing for director Tom Tykwer's film "The Light". In 2024, Oleg's short film "A moth on a bomb" won a prize at New York Tri-State International Short Film Festival. It also received an honourable mention for the best cinematography at Newfilmakers New York Festival and was officially selected for Tokyo, Seoul and Roma International Short Film Festivals. His short dance video "Moverevermore" received the Jury Choice Award at the "EnRoute Dance Film Festival" (USA). Oleg is currently collaborating as a choreographer with film director Alla Kovgan on their next full-length dance film "Purple River". Oleg actively facilitates dance research laboratories and workshops. He regularly teaches at b12 festival in Berlin, DAF Academy in Rome and AN-TRE program in Porto. Oleg leads a course at Palazzo Caprioli Academy in Gussago, Italy. www.olegmoves.space

MAPPING BODY SPACE I invite you to a laboratory where I will share my vision, method, tools and principles of improvisation and dance creation. The longer I explore the body, mind and spirit, the more ways I find that we can expand our limitations. The human organism is a mosaic of states of being, qualities and structural patterns that gives us the possibility of constructing, experiencing and expressing movement in infinite variations. I am eager to find out how to achieve virtuosity and unpredictability in dance, with both complexity and simplicity while moving with the feeling of ease. I am looking for a dance that, along with having interesting conceptual foundations, transmits directly through the body. I like to play with fragmentation and re-assemblage, alternating between the natural and the peculiar. This helps me to move beyond habits and create a dance that is constantly shifting and thus really 'moving', even when it is still. These aspects, and more, form a strategic map to work with. The body not only represents the map, it is in its quasi completeness a map itself, to be further discovered or defined in this laboratory. As an artist I locate my research and creation in the territories between the real and the invented, documentary and fictional, present and absent, illusory but also the elusive. I am particularly fascinated by, and intentionally play with, things which we would not normally show or pay attention to but that have great metaphorical or poetic potential, like silence and stillness. Connections between bodies, spaces and objects form the visible shape of my work. In my practice I map the architectural biomechanics of the body on its sensorial journey. I oscillate between improvisation and composition, gradually developing the choreography/action. I look at things from the point of view of their complexity and duality, inconsistency and ambiguity. I strive to strike a dynamic balance between unlike or contradictory elements. This helps me to create a kind of vibrating volume which progresses in a state that does not slip into monotonous presence.

BALLET

ALICE BERTSCHY started dancing at the Académie de danse de Genève and then at Dance Area before attending the English National Ballet School in London. she 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.

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

DIEGO BENITO GUTIÉRREZ was born in Madrid, Spain. After completing his dance training at the conservatory there, he worked in dance companies in Spain, France and the Netherlands. In 2009 he moved to Switzerland and danced at Ballett Theater Basel for 14 years, as well as doing various projects in the free scene. In 2016 he was Contemporary Coach at the Prix de Lausanne and since 2022 he is artistic director of the project "UKBB Tanzt" of the Children's Hospital in Basel. He is currently working as an artistic advisor at the Pro Ballet School and doing a Master's degree in cultural management at the University of Basel.

After having worked for 20 years as a professional dancer, I have learned how important it is to have a good time in the studio and finish the class with a good feeling. For me as a teacher, it is essential to continually work on ballet technique and mix it with freedom of movement and dynamics.

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.

VALERIA MARANGELLI is an artist based in Antwerp, Belgium. After graduating from Codarts she joined the Tanz Luzerner Theater where she danced as a soloist for six years. Valeria has worked with MZ Atelier - Martin Zimmermann and Snorkel Rabbit. Currently she is a dancer with Opera Ballet Vlaanderen in Antwerp. As a young choreographer, Valeria was a finalist at the Concours Chorégraphique of Malandain Ballet Biarritz in 2020 and was one of the winners of the 26th Internationales Solo Tanz Theater Festival Stuttgart in 2022. As a teacher, Valeria offers classes at various 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.

GÉRALDINE KLÄY-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 balletmainz 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.

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.