

**BALLET**

**JORGE GARCÍA PÉREZ** was born in Zaragosa. He studied at the prestigious dance School María de Ávila in Spain. He began his professional dance career in Sybaa Ballet and Malandain Ballet Biarritz II. He joined Junior Ballet at the Opera House in Zürich after winning the gold medal at Premio Roma International Dance Competition. The next year he was promoted to demi-soloist and thereafter became a soloist of Zürich Ballet. In 2008 he joined Ballett Basel as a soloist under the direction of Richard Wherlock. In 2011 he choreographed "Match[ing] Sounds" and won first prize at the Jugendförderpreis des Sperber Kollegiums in Switzerland. Since then he has been building his own repertory and has won several international prizes as a young choreographer at Cross Connection International Choreographic Competition, Hanover International Choreographic Competition, Bugos - New York International Choreographic Competition and Emergent Choreographers Contest. During those years he has also worked with, and created his own choreographic work for companies such as Staatstheater Mainz, Stephen Delattre Dance Company, San Francisco Ballet, Konzert Theater Bern, Ballet del Sur de Bahía Blanca, Elephant in the Black Box, Béjart Ballet Lausanne, Compañía Nacional de Danza de Madrid and Ballett Theater Basel. Since 2016 he is the Artistic Director at Carta Blanca Dance, a dance company which he founded together with Permi Jhooti in Basel, Switzerland. Due to the pandemic, he and Rubén Cabaleiro founded DanceLive Europe in March 2020. It is a live and online platform offering free online lessons worldwide for professional dancers. It also provides performances and events as the first online platform in the world offering live and online international gala performances.

Ballet is an excellent form of exercise and artistic expression. Jorge's training encourages precision, agility and fluidity of movement and develops physical strength and flexibility. Also, focus is put on physical awareness, musicality, expression, and improvement of ballet technique.

**DEIRDRE O'NEILL** was born in Ireland and completed her professional training at Bush Davies School and Laine Theatre Arts in England. She performed with Night Star Dance Company in Ireland and with PACT Ballet Company in South Africa. She then qualified as a teacher with the RAD specializing in Vocational Teaching. During the last 20 years she has taught professionally in Ireland, Germany and Switzerland. Deirdre's curiosity continues to inform and deepen her understanding of the body with self-study and exploration through the modalities of Feldenkrais, Gyrotonics, Rolfing, Yoga, and breathe work.

Deirdre's class is offered as an invitation to each person to connect, observe, adjust, refine and enjoy the sense of movement within and of the body through 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 Schlöpfer. 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".

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**ANDREA THOMPSON** was born in the United States. During her career at Hubbard Street 2 in Chicago, Andrea began teaching ballet, repertoire, and improvisation. She continued as a part of the San Francisco Conservatory of Dance faculty for five years, during which time she danced with Shen Wei Dance Arts, Nicole Von Arx and Guests, and Loni Landon Dance Projects in New York. From 2017-2021 Andrea danced with Tanz Luzerner Theater (TLT) under the direction of Kathleen McNurney. In 2021 she transitioned to teaching full-time and is completing the MAS in Dance Science at the University of Bern. Alongside teaching ballet and contemporary for schools in Luzern, Andrea has been a guest teacher for TLT (and now Tanz Luzern) and Profitraining classes in Winterthur, St. Gallen, Basel, and Luzern.

The main objective of the class is to put the classical vocabulary to work for every kind of dancer. I emphasize the function and intention behind each movement, and incorporate imagery and musicality from the start of the barre to challenge and wake up placement, weight, and connections within the body. Dancers can use the class to explore and express their unique voice without sacrificing high technical demands.

**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.

**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.

**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.

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**JACK WALDAS** studied at Ballet School New York and danced with New York Theater Ballet and the state theatres of Mannheim, Augsburg, Innsbruck and Linz. He is a teacher with over 20 years of pedagogical experience. His classes focus on an organic, individual source of movement and expression in the classical medium. He has developed the movement systems Anandansa® - a merging of yogic principles with contemporary dance, as well as "Organic Ballet" – the harmony between the physiology of the dancer and the dance itself. In addition to his teaching activity at Iwanson Int. School of Cont. Dance, he is also co-director of Spanda Yoga Teachers Training, a core ballet teacher at Tanzproject Munich, and gives dance workshops internationally. He has taught at the Ballett Akademie der Hochschule für Musik und Theater München, Brückner University, Akademie für Zeitgenössisches Ballett Linz, Tanzmedizin Deutschland Kongress, Bad Lemons Project München, Tanzquelle München, Yoga Dance Festival Stockholm and Spiraldynamik Akademie Zürich. [www.jackwaldas.com](http://www.jackwaldas.com)

Organic Ballet is a dynamic approach to dance that is in harmony with the structure and movement flow of each individual body-mind system. It applies recent discoveries about the fascial system and incorporates embodiment exercises to awaken the internal coordination of the dancer. These attributes make it particularly useful for students in working with the uniqueness of their physicality. It also makes organic ballet an inspiring supplemental training for contemporary dancers. The class structure is much like a normal ballet training, yet each exercise is infused with the dynamic of the breath, the elasticity of the fascia and the freedom of organic movement. The subtlety and power of the breath is integrated into dancing and some parts include guided improv to embody the point of focus, thereby opening the door for choreographic application.

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**MICHAEL LANGENECKERT** works as a freelance choreographer, teacher and dancer. He lives in Freiburg, Germany and choreographs own work for his label *moving orchestra* in Freiburg. He regularly teaches at SEAD in Salzburg, Marameo and Danceworks in Berlin, BTB Basel, Profitraining Zürich and Basel, K3 Hamburg, HJS Amsterdam, HZT Zürich, Codarts Rotterdam, Bern Theater, Staatstheater Braunschweig and many other places. He was rehearsal director of tanz mainz under the direction of Honne Dohrmann as well as at Staatstheater Kassel under the artistic direction of Johannes Wieland. He has also worked as a freelance choreographer at several city theaters in Germany, Switzerland and Austria. Together with video artist Matthias Heipel, Michael co-directed his company rebound prod in Freiburg (2001-2007) for which he co-created several pieces. As a dancer he has had engagements at theaters in Lucern, St. Gallen, Oldenburg, Kiel, Kaiserslautern and also with Cathy Sharp Dance Ensemble in Basel. As a dancer and rehearsal director he has worked with Sharon Eyal, Guy Nader and Maria Campos, Guy Weizman and Roni Haver, Koen Augustijnen, Gary Stuart, Rui Horta, Johannes Wieland, Linda Kapatanea and Josef Fruzek, Jossy Berg and Martin Stiefermann, Cathy Sharp, Margaret Donlon and many others.

The contemporary class of Michael Langeneckert combines 30 years of his working experience as a professional dancer and teacher. Release technique, bodywork, improvisation and conditioning are its components. Class begins with a detailed warm up to work through all layers of the body and provide a strong basis for floorwork. Movement through the space, in the form of long or shorter phrases, is continually developed in terms of physical intensity and complexity throughout the class. The main goal is to produce a constant flow of movement and connection to beats and sounds. This is a technical contemporary dance training. I goes along with the current tendency of the international dance scene.

**CHRIS LECHNER** works as a movement artist with a special curiosity towards performance that installs the body in various contexts and environments. His preferred materials are light, glass and water. He oscillates between choreographed and improvised work. Chris was born in Burma and grew up in India. Following a career as a soloist with the Hamburg, Zürich and Stuttgart companies where he danced in works of all the major choreographers, he went on to become an independent artist. In search of a more personal movement language, he has drawn upon various sources such as fascial bodywork, Chi practices, Water dance, gravity-based motion, partner work, experiential anatomy and Yoga. He worked and performed with Laurie Booth, William Forsythe, Kirstie Simson, Adam Benjamin, Fin Walker and Anna Huber. He has lived and worked in the UK, Switzerland, Germany and India, where besides his creative research, he taught, mentored work in various contexts and collaborated with fellow artists. Since 2013 he lives in Bern, where he develops work together with his wife Sunita Asnani. They have turned their research focus towards blurring the roles of performer and audience. The outcome has been immersive and interactive performance/ workshop hybrids which are set up site-specifically.

Solo-kinessphere - Technique and improvisation: Looking at the body as a fluid, changeable site. The class integrates principles and practical techniques from a variety of methods (yoga, release, bmc), taking gravity as its constant and contemporary technique as its base. After an initial period of warming up, we will explore our solo work, visiting all levels, from floor to flying.

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**NATALIA VALLEBONA** develops her artistic creation with her collective Poetic Punkers, founded in Brussels in 2013. She has collaborated as a performer with several companies (La Fura Del Baus, Thierry Verger, Trance en Dance, Balletto Civile, Gabriella Maiorino, C&C Company, Quan Bui Ngoc, Ali & Hédi Thabet, Ben Fury...) Since 2014 she has been teaching floorwork and contemporary dance workshops in Codarts, Micadanses, Rdv Parisienne, Talk Project Belgium, Accademia Teatro Dimitri, Teatro Stabile Torino and Charleroi Danse among others. Since 2021 she is the artistic director of the LOBO Festival (Toulouse).

Natalia proposes Dynamite, a morning training of contemporary dance focused on floor work and tricks. She combines the virtuosity of break dance with the fluidity of contemporary dance language to create a complex vocabulary for physical sequences. The result is a silent, technical and unpredictable dance - from training to creation. This quality of movement experienced by the dancer is what Natalia invites us to put into practice through improvisation and creative work, with tasks which encourage each performer to create their own 'stage character' full of content, emotions and physical qualities.

**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.

The Body Riddim Practice is an energetic mixture of movements and rhythms derived from African dances combined with contemporary floorwork, acrobatic elements and games which seek to challenge one's sense of rhythm, coordination and mobility. Playing with different dynamics, finding joy in exploring patterns of movement and rhythm, raising awareness of the body and space -within and around - in an environment where participants can learn useful things from themselves and others that can be applied in their lives and practices, is the aim of this class.

**BENJAMIN LINDH** has a background in many disciplines and art forms. He is a self-taught chef who is trained in Ayurvedic Yoga and Thai Massage and also has a degree in Contemporary Dance. Throughout his life, dance and other movement forms have always been his main focus of interest. He started out with hip hop, rhythm, ballet and contemporary dance and then moved on to study eastern practices like Tai Chi and yoga, as well as more subtle techniques connected to the mind. As a child and teenager he studied at the Royal Ballet and City Theatre School of Stockholm, Sweden, where he learned musical, dance and theater arts. He grew up in the performing arts and the musical world through his parents. This has influenced him a great deal. In 2009 he graduated with a Bachelors degree in Contemporary Dance and Pedagogy at the Norwegian College of Dance in Oslo, Norway. Benjamin has performance experience in musicals, singing events and dance, as well as in films and performance art. Some of the people he has worked with throughout the years include Angelo Dello Iacono, Myriam Lefkowitz, Katrine Kireborn, Bibi Winberg, Andreas Bjørnboe, Linda Hedberg, Isse Omari and Maggie Aulin. During the past five years he has worked less in the field of performance and has focused more on an integrative practice of movement and martial arts. Nowadays Benjamin lives in Switzerland and is investing a greater amount of his time in performance and creative work.

The focus of Benjamin's class is on how to play with tension and circular motion patterns. We begin by becoming familiar with infinity movement principles, with the intention of creating greater mobility and freedom while moving through space. Continuing on this track, we explore ways of moving in relation to the floor, with a deepened connection between breath and fluidity. The class aims to be creative, playful and dynamic while having a meditative, conscious approach to everything we do.