

BALLET

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

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 improvs to embody the point of focus, thereby opening the door for choreographic application.

ALEXANDER CYR BEZUIJEN completed his dance education in Zurich at the dance academy in 2015. From 2015-2018 he danced in several renowned companies such as Netherlands Dance Theatre, Scapino Ballet Rotterdam, or the State Theatre of Hessen as a soloist dancer, where he worked with choreographers such as Akram Khan, Wayne McGregor and Hofesh Schechter. He now creates his own performances and has collaborated with the university of Darmstadt, the Opera of Wiesbaden, Scapino Ballet Rotterdam, Laura Rae Bernasconi's company, and others. Led by his roots in ancient shamanistic teachings, he feels compelled to share and also organise retreats related to movement, health and spirituality themes. He is very passionate about the vision that life is a dance and therefore keeps delving further into the mechanics of the human body in order to share tools as a personal trainer for anatomical restructuring, energy field alignment and creating coherent life-postures for a healthy life-style. He is the creator of Bloom Infinity and the company manager of ONE MOVEMENT.

Alexander's ballet class is based on deep technicality and a dedication to health. After completing his dance education, he was brought to reconsider the methodology in teaching ballet. He believes that ballet can be performed in a non-injurious way. He searches extremities and balance to create the most beneficial movement quality. Supported with knowledge of the body, energetics, music and arts, he loves to inspire coherent postures to be taken for the efficacy in ballet.

JORGE GARCÍA PÉREZ was born in Zaragoza. 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.

BALLET

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

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.

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.

CONTEMPORARY

ANDREA BOLL creates for the stage and for public spaces and in nature with bollwerk.bollwerkfilm. She makes dance movies and works internationally as a guest choreographer, dance film maker and teacher. She was artistic director, choreographer and dancer with the Hans Hof Ensemble, based in the Netherlands. With this collective and later with bollwerk she created numerous internationally successful pieces and was awarded with several prizes (a.o. the Dutch choreography prize and numerous international awards for her film DOWNRIVER). From 2011 - 2014 she was artistic director of Tanzhaus Zürich and founded Tanzhaus Young. In 2019 she initiated the dance film platform Dance On Screen in collaboration with Cinedans Amsterdam. (danceonscreen.ch). bollwerk-andreaboll.com

Andrea Boll's class focuses on the dancers relationship with the floor; practices centrifugal and spiraling movements in order to move economical; involves breathing dynamic and the release of energy throughout the body in order to activate the relationship between the center and the joints. There is a focus on the skeletal structure that will help improve physical perception, technical skills and alertness.

MANEL SALAS began his artistic career as a teacher, dancer and choreographer of hip-hop in Barcelona, Spain after having studied physical education. He has worked in various fields including TV commercials, choreographing his own pieces and dancing with dance companies including Metros of Ramon Oller and the Flamenco company Color. He graduated from Codarts in Holland, in 2008. Before having graduated, he began to dance professionally and tour internationally with companies including that of Amy Raymond and Cobosmika Dance Company (Olga Coobs/ Peter Mika.) Since then, he continues dancing and teaching in different countries. He also studied mime, theater, improvisation, Butoh and acrobatics. These studies helped him to work at several theaters and in several dance companies worldwide, among others with the Chinese theater company Paper Tiger, Julyen Hamilton, Angels Margarit, David Zambrano, Edith Braun Company, Arno Schuitmaker, Vloeistof, Jasmine Morand and Oliver Dähler. Since 2014 he is based in Spain, Switzerland and Holland. He teaches and presents his own work internationally in China, Russia, Holland, Spain, France and Switzerland. He co-creates pieces with European artists and takes part in international productions. Manuel enjoys sharing his knowledge while pursuing his interests and addressing his concerns, as part of a continual process of transformation.

The main focus of the class is a constant adaptation towards -and awareness of one's own body and mind in the present moment and surrounding space. Manel brings knowledge from various backgrounds and techniques into an inspiring setting of sharing and learning. Following a warm up of muscles and joints, as well as of the senses, dynamic group exercises such as reflex games and exercises involving trust will connect participants in a unified state of alertness. Pleasure will grow in dance sequences involving spirals, changing dynamics and movement into and out of the floor, while traveling physically and spatially in many different directions.

SOL BILBAO was born in Spain. She studied dance in Madrid with Carmina Ocaña, the Profesional 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 Prejlocaj, 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 contemporary dance, she plays with guided improvisational tasks in combination with her own personal approach to different techniques, usually evolving into a final choreographic phrase.

LIVIA KERN is a freelance dancer, dance therapist and dance workshop organiser based in Basel. She has been teaching dance classes regularly since 2017 and has been working with various groups. For her own project she is researching connections between political activism and performance and art and healing. In 2018 she initiated Feminist Performances in the Public Space. In 2020 she co-created the ongoing dance project Public Groove, together with Benjamin Lindh. Various aspects of the Axis Syllabus network attracted her to study it, and since 2021 she is a teacher candidate of the Axis Syllabus.

This dynamic contemporary dance training through all levels of space draws from the pool of the Axis Syllabus. Axis Syllabus is a collective and living information archive and pool of resources filled with tools, tactics and knowledge about the body in movement - an entry point for the continuing improvement of dance practice for dancers. We make use of the theoretical ideas relating to body awareness and explore dynamic manifestations in improvisation, partnering and athletic movement sequences. The movement material stretches from analytical slow motion to repetitive swinging and powerful high dynamics with a touch of acrobatics.