

## CONTEMPORARY

**DOR MAMALIA** Dancing with Kibbutz and Vertigo Dance Companies, as well as Luzerner Theatre, Dor engaged in performances choreographed by esteemed artists such as William Forsythe, Jacopo Godani, Emanuel Gat, Karl Alfred Schreiner, Susanne Linke and others. Additionally, he directed productions and served as a guest rehearsal director at NDT2, Royal Danish Ballet, Braunschweig Theatre and Danish Dance Theatre. In 2018 he established the 'Human Fields' Dance Collective, which has exhibited its creations throughout Europe, the Middle East, Asia and Central America. As a teacher, he collaborates with various dance academies and professional companies.

As a dance artist who has been involved in this field for many years, and has experienced the totality that this profession requires, as well as due to the many injuries I experienced, I have constantly been looking for answers and ways to apply the principles of correct movement. These allow us to move efficiently in our maximum range of motion. Furthermore, I seek to maximise the potential of each individual body without harming it even in the most risky moments. In my classes I refer to and explore topics such as gravity, body textures, movement chains, space and our relationship to it, organic movement, asymmetry versus symmetry, opposing forces, groove, coordination and precise execution of technique. The classes are based and focused on contemporary technique with an emphasis on floor work, improvisation and a variety of challenging and complex movement combinations.

**HEIDI WEISS** received her BFA in modern dance from the University of the Arts in 1992. She choreographed and performed with Group Motion, a Philadelphia based Company, from 1992-96. In 1997 she moved to Germany and founded Zen in the Basement Co., with Jennifer Mann. They have created many works together which have been presented in theaters and festivals in the EU and abroad. Heidi has been teaching various modern techniques for many years. Together with Jennifer Mann she has developed the weiss-mann technique\*, which she continues to teach in workshops, festivals, private schools and at universities. Heidi was a professor at Palucca Schule Dresden from 2004-07. She has been a guest artist in residence at Virginia Commonwealth University (USA), in addition she has been a guest at Duncan Conservatory in Prague, London Contemporary (the place) in London, SEAD in Salzburg and at the Danceworx in New Delhi and at the National University of Arts in Seoul, Korea, where she spent a semester as a guest professor. Furthermore, she has given training to many companies such as Sasha Waltz and DV8 and is currently a regular teacher for Toulou Limnaios Company in Berlin. Heidi has taught improvisation and contemporary dance in schools for TANZZEIT for over 10 years. She co leads the GROUP MOTION workshop with Jennifer Mann monthly for the past three years in Berlin. She also gives training for professional dancers at Marameo Berlin, NRW in Düsseldorf and K3 in Hamburg. Heidi is a faculty member of USF Study abroad program Paris, she teaches technique and choreography tools. From 2019-20 Heidi spent a semester as visiting professor at Folkwang University. Creating a new work on the students which premiered in the Pina Bausch Theater. She is a regular guest teacher/ choreographer at Iwanson International School of Contemporary Dance.

Heidi teaches a structured contemporary technique class (weiss-mann\*) with strong roots in modern dance. The class combines strengthening elements with release-based exercises that emphasise breath and flow. The training begins with a focus on the center through basic yoga poses and continues with moving technical exercises (plies, foot work, floorwork, curves, swings) which allow the body to open, creating length and volume. Directional changes, use of weight, fusion of fluidity and groundedness are all key elements, as well as rhythm and musicality. The class progresses from center to across the floor, followed by a longer combination and jumps. The concepts explored in the warm up are called upon again, challenging dancers to test their edge in the end phase of class. Aside from developing an understanding of the weiss-mann style and building upon one's technical skills, the main goal of the class is to discover the intention behind the movement. In addition, dancers are encouraged to move with authenticity, curiosity and passion!

## LAB

**JASMINKA STENZ** is a choreographer, dancer and visual artist who orientates her choreographic work towards museum and gallery contexts, with the interest of moving on the borderline between exhibited and performative art. Her practice involves extensive research around the relationship between the human body and object in the exhibition context. She has a master's degree in choreography. Her artistic collaborations are mostly multidisciplinary. Jasminka's main material is the human body with its flesh, movement, aliveness and humanity. Additionally, she often uses a scenographic landscape of objects and materials, as well as specific light and also architectural structures in her works.

*„Central to Stenz's work is the human being in their field of relationships. The currently once again important and relevant discussion about the body with its touchability, vulnerability, connotations, possibilities and peculiarity has long been negotiated by Stenz in her choreographic, social, performative and installative works. The architectural space and its membrane of memory is an important and formative setting." Klingental Atelier*

Yellow / We dive into a completely yellow world. Jasminka invites you to join her world of body, dance, moves, borders and methods to compose and fail. Bring or wear something yellow and risk your best moves.

**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.

**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.

**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!

**PAULA ALONSO GÓMEZ** received her classical dance training at the Real Conservatorio Profesional de Danza in Madrid. She continued her dance education at the Rotterdamse Dansacademie (Codarts), graduating with a Bachelor of Dance in 2007. Paula has been a member of the companies Europa Dance, Bern Ballet, and the Hofesh Shechter Company. Dancing pieces of renowned choreographers. As a freelance dancer, Paula has collaborated with several companies and choreographers like Gallim Dance, Landerer and Company, Fernando Hernando Magadan, Jerome Bel, Simone Forti and Tabea Martin among others. She began giving classes and workshops internationally while dancing with the Hofesh Schechter Company in 2014. In 2016, Paula co-founded the dance festival Dansez Maintenant in Veretz, France. Paula Alonso was rehearsal director and choreographic assistant of TanzLuzern in the season 2021/22.

In my classes I aim to help the participants connect with the pleasure of dancing and just moving. Supported by the music, I guide an improvisation class that will encourage participants to find many qualities that their bodies are able to experience and express, with efficient use of their energy. By taking inspiration from various images, we will explore movement qualities, tempos and intentions through all levels between floor and standing. The class is open-minded and may be enjoyed by dancers with all kinds of backgrounds.