

CONTEMPORARY

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.

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.

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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.

LAB

MAY ZARHY is a freelance choreographer. Her choreographic and pedagogic practices focus on deep listening, by which to explore and negotiate presence in an already dense space. Zarhy is a graduate of *Codarts* in Rotterdam, the Netherlands (2006) and *ex.er.ce* choreography program directed by *Xavier Le Roy* and *Mathilde Monnier* in Montpellier, France (2007). During her studies she worked as *William Forsythe's* assistant at the *Forsythe Company* (2005). Along with *Ioannis Mandafounis* and *Fabrice Mazliah*, Zarhy co-founded the collaborative trio "*Mamaza*" (2009 - 2014), with whom she created and performed around the world. Since 2014 she has been dividing her time between creating work, teaching and curating. During 2021-23 she was director of the post-graduate choreography program at *Kelim Center* in Bat Yam, Israel. Her recent work has been shown at *Holland Dance Festival*, *Festival Danza Estate Bergamo*, *Tanz Moderne Tanz Festival Chemnitz*, *Suzanne Dellal Center* and more. Zarhy has been teaching at places such as *Tanzfabrik Berlin*, *Moving Communities Contemporary Dance for People Living with Parkinson's Disease*, *Yasmin Godder company* and others. www.mayzarhy.com, https://www.instagram.com/may_zarhy/

In these LAB sessions I will share different practices of listening as ways to access your own movement with ease, regardless of style or technique. Through longer sessions of guided improvisations based on somatic work with influences from the *Feldenkrais* method, we will activate our senses and sensibility so we can drop into our being a body which constantly relates: to oneself, to another, to the environment and the space around us. It's a way of exploring what comfort could mean to you while moving, thinking and negotiating the space with movement.

BALLET

FERNANDO CARRIÓN CABALLERO was born in Madrid, Spain and is now based in Basel, Switzerland. He began his professional career in Victor Ullate's Dance Company in Madrid, and moved to France to join Lyon Opera Ballet in 2003. In Lyon he was able to explore different styles such as dance-theatre, post-modern, conceptual, etc, and work with choreographers like Sasha Waltz, Ohad Naharin, Trisha Brown, Ralph Lemon, Merce Cunningham, Maguy Marin, Jerome Bel, William Forsythe, Rachid Ouramdane, Jiri Kylian and Mats Ek among others. He also obtained the official teaching diploma in France and Spain. In 2010 he joined Compañía Nacional de Danza, as a guest principal soloist under the direction of Hervé Palito. In 2012 he started freelancing as a dancer, choreographer, assistant choreographer and teacher. He has taught for diverse companies such as Lyon Opera Ballet, Angelin Preljocaj, Wayne McGregor's company, Deutsche Oper Ballet, and has led workshops in France and Spain. He was a guest dancer for a Jiri Kylian program at the Norwegian National Ballet and participated in different projects. As a choreographer he created an animated dance film, "Sonata", which was broadcast by the French & German tv channel, Arte. He also created an installation on World Dance Day at the National Contemporary Museum in Madrid. He received awards for "22h21m", a piece performed in countries including France, Spain, Switzerland, Germany and Norway. He was rehearsal director for Ballet Basel under the direction of Richard Werlock. Currently he fills this role under direction of Adolphe Binder. He has assisted with choreographies of Jiri kylian, Sharon Eyal, Marcos Morau, Edward Clug, Bobbi J. Smith, Andonis Foniadakis, Hofesh Shechter, Saburo Teshigawara, Maria La Ribot u.a.

My aim in Ballet class is to obtain a result by using visualisation: through using imaginary elements, rather than prioritizing the posture or the form of classical dance. Nowadays, dancers are exposed to different styles, so the purpose is to encompass all their needs in order to make them work with fluidity and awareness of how to use their weight. I also like to insist on putting the right energy in the right place, therefore, allowing them to avoid unnecessary tension. Musicality in class is an essential tool for giving the right nuances and freedom. It helps to give a vast choice of textures and qualities to their movement. [World Opera Day 20 - Ballet class Lyon Opera 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.

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.

GENNADI MEDVED was born in Minsk (Belarus), where he graduated from the State Ballet School. As a soloist he worked at theaters such as the Bolshoi Theater in Minsk, the Polish National Ballet in Warsaw, the Polish Dance Theater in Poznan, the Dresden State Operetta, the Friedrichstadt-Palast Berlin, and the German Show Ballet Berlin. In 2013 Gennadi Medved obtained his teaching degree from the Royal Academy of Dance in Berlin.

Gennadi teaches according to the Vaganova method as well as RAD technique.

CHIARA VISCIDO was born in southern Italy and began studying dance at a very young age. She joined the Fondazione Nazionale della danza Aterballetto in '12 and worked at the Staatstheater am Gaertnerplatz in '17. Chiara has worked with renowned choreographers and performed around the world. She regularly teaches ballet and contemporary classes for professional dancers and gives workshops in GYROKINESIS, GYROTONIC and yoga with a specific focus on dance.

The class combines strengthening elements with relaxation-based exercises that emphasize breath and flow. We begin by focusing on our centre as we move through different improvisational tasks and exercises from Gyrokinesis, martial arts and yoga. These allow the body to open up and create length and volume. The class progresses from standing to the floor with a guided warm-up. Following this there will be a choreographic combination with which we will play together by deconstructing it.

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!