

**BALLET**

**DOMINIQUE CARDITO** completed her modern dance training in 2000 at the Rotterdam Dance Academy in the Netherlands. She has worked for various dance companies in the Netherlands and in Switzerland, such as Dansgroep Krisztina de Châtel, Rogie & Company and Cathy Sharp Dance Ensemble. As a freelance dancer she has worked with Oliver Daehler, Félix Duménil, öff öff productions, Kollektiv F, Kiriakos Hadjiioannou and Catherine Habasque among others. Dominique works regularly as a dance and yoga teacher and also as a choreographer. She has initiated and cooperated in many educational projects, for kids as well as for adults. Since 2009 she presides at Tanzbüro Basel (IG Tanz Basel), which she co-founded; and she coordinates the Profitraining Basel. [www.dominiquecardito.com](http://www.dominiquecardito.com)

Her ballet classes have an organic and dynamic approach, in which people are motivated to dance. The emphasis is on technical skills, as well as on musicality, timing, precision, focus, clarity and freedom in movement.

**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.

**CINTHIA LABARONNE** was born in Buenos Aires, Argentina. She received her ballet formation at the Colon Theatre's Institute of Art in Buenos Aires. In 1990 she won the Revelation Award at the Varna Competition and The Encouragement Award in 1992. At the age of 14, she started to work with the Ballet Argentino in Buenos Aires (Director: Julio Bocca) and two years after, she became a member of the Colon Theatre Ballet Company. Along with other engagements, she joined the Ballet National de Nancy as principal dancer. In 2011 Richard Wherlock invited her to join the Ballett Basel. Since 2013 she has dedicated herself to teaching professional ballet, preparing students for competitions and guiding them to start their professional career. From 2015 to 2019 she coached Richard Wherlock solo's for the Prix de Lausanne. Cinthia is a jury member at several international dance competitions and works with schools and companies around the world in addition to being the director and principal teacher of Pro Ballet School.

Her class will start with a warm up, followed by classical barre work and then continue with classical work (technique and „déplacement“ ) in the center.

**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.

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**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!

**ARMANDO BRASWELL** is a professional dancer and teacher from New York City. After receiving his Bachelor of Fine Arts degree in dance from The Juilliard School in 2006, Armando danced with Ballett Theater Munich, Gauthier Dance Stuttgart and most recently, was a soloist with Ballett Theater Basel. Aside from his dancing career, Armando has established himself as a guest teacher in high demand, teaching amateurs and professionals worldwide including at the Prix De Lausanne and the Juilliard School. Armando has also choreographed for many dance and opera stages as well as television and is currently the director of the Dance Basel festival. In 2017, he and his wife Lisa founded the "Braswell Arts Center" in Basel Switzerland and in 2019, they officially founded the "Braswell Arts Association," a non-profit arts organization dedicated to support emerging and established artists.

Armando teaches a classical ballet class with contemporary influences. The class consists of traditional barre and center work with an emphasis on musicality and moving big. Armando's exercises encourage moving through space while also maintaining an element of performance, and he teaches with humor and positivity. His classes are for dancers who seek a highly physical training while still searching for a better technical understanding of the body as an instrument.

**ANA LOPEZ** began her dance studies at Kindertanztheater Claudia Corti and at the Zürich Opera House Ballet School. She absolved all exams of the Royal Academy of Dancing and received a Migros Stipendium to continue her studies at the Hamburg Opera House Ballet School. In 1989 she was given the chance as a young dancer to perform with the ballet company at Zürich Opera House under the direction of Uwe Scholz. Then she performed as a guest in Bern and in Milan. In 1993 she was a soloist at Braunschweig Theater. In 1998 she was first soloist in the Compañía Nacional de Danza in Madrid. She toured with the company world-wide over the course of 14 years and danced at many international dance festivals, from Lincoln Center in New York to the Bolshoi Theater in Moscow. She worked with renowned choreographers such as Jirí Kylián, Mats Ek, William Forsythe, Wim Vandekeybus, Ohad Naharin, Oscar Araiz, Johan Inger, Uwe Scholz and many more. In 2012 she joined the Basel Ballet. Since 2015 she enjoys working as a dance teacher, choreographer and bodywork practitioner.

**NICOLE MOREL** is a Bern-based choreographer, dancer and teacher. She trained at the Hamburg Ballet School. She performed in Compañía Nacional de Danza 2 in Madrid, as a soloist dancer with balletmainz and Deutsche Oper am Rhein in Düsseldorf, Germany. Currently she is artistic director and choreographer of Antipode Danse Tanz. She has taught in professional settings at Impasse in Geneva, at Action-Danse's professional trainings and in the context of creations.

Particular attention is paid to the placement and alignment of the body in dialogue with the different dynamics and qualities of movement. The class develops a keen sense of listening in relation to music and space.

**CONTEMPORARY**

**ARMANDO BRASWELL** is a professional dancer and teacher from New York City. After receiving his Bachelor of Fine Arts degree in dance from The Juilliard School in 2006, Armando danced with Ballett Theater Munich, Gauthier Dance Stuttgart and most recently, was a soloist with Ballett Theater Basel. Aside from his dancing career, Armando has established himself as a guest teacher in high demand, teaching amateurs and professionals worldwide including at the Prix De Lausanne and the Juilliard School. Armando has also choreographed for many dance and opera stages as well as television and is currently the director of the Dance Basel festival. In 2017, he and his wife Lisa founded the “Braswell Arts Center” in Basel Switzerland and in 2019, they officially founded the “Braswell Arts Association,” a non-profit arts organization dedicated to support emerging and established artists.

**REBECCA WEINGARTNER** studied contemporary dance at Zürcher Tanztheaterschule and at ArtEZ in Arnhem, and physical theatre at AHK in Amsterdam. Her own choreographic works have been presented on stage since 2012, all of which were co-produced with theatre ROXY Birsfelden. In 2021 she was awarded the Culture Prize for Dance by the Canton of Baselland. Her most recent works include performing for Michael Langenecker's „Moving Orchestra“ as well as creating and performing “Solidarity!” in collaboration with dancer Raul Martinez and musician Nello Novella. In addition to her artistic work as a performer and choreographer, she works as a dance teacher and body therapist in Rolwing®/ Structural Integration. Currently (2022+) she is on tour with “Equality!”, a dance piece she created together with Benjamin Lindh Medin. [www.rebeccaweingartner.com](http://www.rebeccaweingartner.com)

Using principles of release-based floor work, we will move through all levels of the space, from the floor to standing and jumping out of- and back into the floor, with progressively increasing dynamics and complexity. Playing with tonicity, dynamics, suspensions, out of balance, spirals, slides, falls and acrobatic elements, we will explore different movement qualities and textures, while applying images and sensations to the sequences and improvisational tasks.

Further on we'll explore the role that our body's fascia plays in movement and experienced physicality, through the implementation of Rolwing® method principles for maximal gain of elasticity and freedom of movement with minimal effort. In addition to that I encourage a sense of joy in moving as one collective body of individual expression.

**NICOLAS KNIPPING** is a Berlin-based martial artist, studying internal martial arts at Xuan Gong Fu Academy, under the guidance of Stefan Müller. After a youth spent in professional olympic wrestling, he worked as a personal trainer and movement teacher in Karlsruhe. He also obtained a bachelor's degree in sports and economics at the Deutsche Hochschule für Prävention und Gesundheit, while learning holistic movement theory with Joseph Bartz in Berlin. In the summer of 2021, alongside choreographer and dancer Yotam Peled, he began to work in newfound territories of dance and performing arts. Through their first production “Get a Grip” and various other projects, such as “Where the boys are” and “Fists to Flowers”, they explore the similarities and connections between martial and dance practices.

The immersive nature into the world of internal martial arts also created a space and inspiration for his book “Will ich nichts verpassen, schließe ich die Augen”, a collection of text and poetry published in December 2020. He continues to dive deeply in building his craft as a teacher and Gong Fu practitioner while provoking his interests in artistic fields.

His training uses principles of gong fu and martial arts in order to work on inner alignment, body awareness and grounding. The focus of the training is to find spaces where we can release muscular tension and quiet the mind in movement. Special attention is also placed on improving our listening skills to allow creative, intuitive movement. Through partnering practice and simple task-based exercises, participants will also work on developing a fighting acrobatic language in a safe environment.

**CONTEMPORARY**

**NARENDRA PATIL** received training in various dance forms from teachers world wide, and has shown his mettle under the likes of David Zambrano, Susanne Linke, Jozef Linda, Peter Jasko, Laura Aris, Anton Lachky, Nakula Somana and Marin Legat among others. Narendra is the first Indian contemporary dancer who has studied with David Zambrano as part of a 30 day intensive workshop of the *Flying Low and Passing Through* technique in Berlin (2014). He was selected among 489 dancers from around the world. He was selected again for the second edition which took place in Madrid (2016). Having explored numerous movement possibilities and finding inspiration and knowledge at various dance festivals, intensive workshops and creations with renowned teachers, he was inspired to create his own dance vocabulary. Narendra was a principal performer, teacher and assistant choreographer at Terrance Lewis Contemporary Dance Company for 10 years. He is currently working as an independent artist. He has been invited to teach in many professional dance schools, profitrainings and companies in Europe, Russia and India. He performed in an improvisation trio with David Zambrano and Lamprini Gkolia in Athens (2015). Narendra has collaborated with Lamprini, who is Greek, in other projects as well. They performed their duet *Camouflage* in Athens and at Deltebre Dansa Festival in Spain (2015) and gave partnering workshops in Europe and India. Narendra has also collaborated and performed with Axismundi Jaipur and Geneva Project 2016 with Mohamed Toukabri, Rakesh Sukesh, Bolarin Da Costa and art director Pol Sinus. This piece was created during a Pro Helvetia residency in India in 2015. The premiere took place at Théâtre du Galpon in Geneva as part of Artigel Festival in February of 2016. He performed his solo *RESTLESS* at Deltebre Dansa (2016). In 2017 he performed an improvisation duet with Francisco Cordova in St. Petersburg as well as solo improvisations in Moscow, Crimea and Tyumen, Russia.

Narendra's class is a combination of Indian classical Kathak dance, folk and contemporary movement vocabulary with a lot of powerful footwork, hand combinations, rhythms and spins. It starts with meditative posture and ananas. Then continue to condition the body through yoga and movement, including body toning and martial arts exercises, which are later incorporated into the movement phrases. The dancers will be playing with momentum and suspension in dynamic floor routines, combining speed and centrifugal energy. Floor exploration is combined with antigravity falls, recovery, agile partnering and strength based technique - allowing the individual to discover organic body rhythms and floor connections. Participants can expect to learn certain Indian classical mudras from the dance form of Kathak & Bharatnatyam, which may be incorporated into the final phrase.

**SHAFIKI SSEGGAYI** was born in a small village in Uganda. He learned to play traditional African music and at the age of 15 moved to Kampala where he was exposed to African contemporary dance. This taught him so much about himself and his character - creating in him power, energy and devotion. In Uganda he became a member of several different companies including Mutumizi Dance Company, Keiga Dance Company and Latin Flavor Uganda - where he both performed and choreographed his own pieces. Bringing aspects of himself along with African culture and mentality to anyone interested in the dance world is very important to him. Shafiki later made a splash with his performance in So You Think You Can Dance Netherlands in 2011. He moved there at the time in order to attend the Amsterdam High School of the Arts where he graduated with an Urban Contemporary Dance degree. In 2013 he worked with Ultima Vez under the direction of Wim Vandekeybus and from 2014-2020 he has been a fixed company member with the Johannes Wieland Dance company at Staatstheater Kassel. He is currently dancing with the newly created Tanztheater Ensemble of Staatstheater Kassel under the artistic direction of Thorston Teubl.

His class is a rich and powerful fusion between traditional African dance and Shafiki's own personal contemporary style. His aim is to dig deep into the powerhouse of movement and to uncover the strength within the locomotion of the body as well as making full use of the undulations of the spine. After having established the base-strength, the class progresses into the rhythmical fusion section, readying the dancers for rapid movement - as fast as we can go but also as slowly as we wish to. The class combines elements of floorwork, coreplay, basic acrobatics and rhythmic footwork patterns.