

CONTEMPORARY

DIEGO DE LA ROSA discovered Bboying on the streets of Valladolid. In his formative years as a dancer he travelled throughout Europe and participated in diverse competitions and events. In 2012 he moved to Berlin, where he and other dancers founded Frantics Dance Company. His role within the company is that of a dancer and choreographer. Apart from his personal artistic endeavors as a dancer, he has been working on various projects since 2014 in Spain, Greece and Germany. Additionally, Diego has gained extensive knowledge in teaching through his work at, among others, Maraméo in Berlin, Johannes Wieland's Company in Kassel, Profitraining in Basel, A_Space in Taipei and also in Barcelona and Athens. On top of that, while touring with his solo piece, he also toured with Frantics Dance Company in Denmark, Germany, Greece, Spain, Italy and Taiwan. Together with the dancer Young-Won Song and the choreographer Juan Tirado, Diego created the duet *One's*. This duet won the prestigious 31st Annual Choreography Competition in Hanover in 2017 and resulted in the award of a residency in Hellerau, DE. In 2018 they developed the piece *you.IT.me.* at the European Centre of Arts in Hellerau. In 2017/2018 Diego worked with the Austrian company Hungry Sharks and was a guest dancer at Theater Bonn. Since the start of the 2018/2019 season, he has been engaged as an ensemble member at Theater Bremen.

Diego de la Rosa's classes are very physical and dynamic. Class begins with improvisation exercises, workouts and games to warm up while bringing awareness to the body. By focusing on different body parts during class, we will be able to isolate movement and gain a better understanding of how to use the body's potential. In movement sequences we will increase mobility as well as incorporate different types of movement. Using several floorwork elements, we will study different approaches and new ways of using the floor. In general, the sequences are inspired by movements from breakdance, various hip-hop qualities, contemporary (especially release) and classical techniques, acrobatics and Gaga. Diego never hesitates to add his own style. He utilizes material that he works on with his Frantics Dance Company. His biggest interest in teaching is to enable dancers to be creative and to be able to add their own personalities by involving emotions and feelings in their movement, research and work.

FENIA CHATZAKOU holds a BA (Hons) in Dance Education (University of Bath) and a BA in Pedagogical Studies (Aristotle University of Thessaloniki). In 2018-2019 she was a member of the touring company Bodhi Project (SEAD), where she collaborated with choreographers Guy Nader & Maria Campos, Francesco Scavetta, Jose Agudo and Lisi Estaras. From 2020 to 2023 Fenia joined the Braunschweig Staatstheater under the direction of Gregor Zolig. There she co-created works with acclaimed guest choreographers including Ryan Mason & Annamari Keskinen, Henrieta Horn, Rainer Behr, Danae Dimitriadi & Dionysis Alamanos, Stijn Celis and Guy Nader & Maria Campos. During the 2021-2022 season she was honored with the Young Artist of the Year award, as chosen by the audience. Currently based in Bremen, she works as a freelance dancer, choreographer and pedagogue. She continues to create her own work while teaching Physical Alertness - a movement practice she co-developed with Csenger Szabó - internationally. Fenia and Csenger have performed their duet „*Still Love*“ at numerous international festivals across various countries.

Physical Alertness is a dynamic fusion of contemporary dance, improvisation, soft acrobatics and situational games with partners. Through structured exploration we will investigate the body's structural-functional dimension. Emphasis is put on skill-building, while individual expression is honored. Participants will learn unique movement material with a focus on grounding, elasticity and musicality. The classes are designed to enhance participants' physical awareness and creative potential and to sharpen their physical tools, which helps them to dance with ease, complexity and full presence.

MARIOENRICO D'ANGELO is an Italian dancer and choreographer resident in Bern (CH). As a dancer Marioenrico performed with: Da Motus! (CH), Konzert Theater Bern (CH), Nunzio Impellizzeri Dance Company (CH), Donlon Dance Collective (DE), Saarländisches Staatstheater (DE) and Spellbound Contemporary Ballet (IT). He performed in choreographies by: Stijn Celis, Ohad Naharin, Jiri Kylian, Johan Inger, Alexander Ekman, Andonis Foniadakis, Anna Konjetzky, Marguerite Donlon, Duda Paiva, Mark Baldwin, Shahar Binyamini, Martin Chaix, Kenneth MacMillan, Gerhard Bohner, Mauro Astolfi, Estefania Miranda, Young Soon Hue-Simon, Nunzio Impellizzeri, Antonio Bühler and Brigitte Meuwly. Over the years Marioenrico performed in many festivals and at galas in Italy, Spain, Germany, France, Switzerland, Belarus, USA, Korea and Thailand. In 2021 Marioenrico will dance with Joshua Monten Dance Company (CH). As a choreographer Marioenrico created: *Skinny Dipping*, an original work for Frontier Danceland Singapore, *Phersu-na*, a work commissioned by the Think Big artist residency program at Hannover State Opera Ballet and TANZtheater International, *Pan*, a solo for Jin Young Won performed during the Festival KODIT, Stipo A. and an original work for Equilibrio Dinamico Dance Company. Between 2014 and 2018 Marioenrico choreographed *Do You Like my Flowers?*, *Azulejos*, *Swept Under*, *Blue Screen* and *Baustelle*, all performed as part of the SubsTanz evenings of Saarländisches Staatstheater Saarbrücken. In 2018 Marioenrico was awarded the SponsorClub Prize for his performance in *Your passion is pure joy to me* by Stijn Celis. marioenrico.com

This training aims to offer a complete dance experience and deeper understanding of movement by investigating on both the physical and intellectual levels. My contemporary class starts with a warm up focused on exploring our bodies and the different forces we can use to gently increase our mobility, resistance and control. The exercises are developed by mixing contemporary and ballet technique with some yoga positions. The aim of these exercises is to improve the control of our bodies by acknowledging and overcoming limits. Guided improvisations are used to allow the trainees to naturally satisfy their specific needs on that particular moment and day. Choreographed diagonals (floorwork and standing) have the purpose of applying what was researched during the warm up to traveling movement and a final choreography to fully enjoy dance and improve musicality.

LAB

OPHELIA YOUNG is a dancer, performer, maker and facilitator based in Basel. After finishing her studies in contemporary stage dance at the Folkwang University of the Arts in Essen (Germany) with a B.A., she was with Tanztheater Wuppertal Pina Bausch for 8 years. After two years of freelancing as a performer, she moved to Switzerland to collaborate with Ballett Basel for one year. She has been a resident LAB-Artist at Kaserne Basel for the Season 24/25. Young creates work under her own name and she stages at dance schools for the Pina Bausch Foundation. She also continues performing for/with colleagues and friends world-wide. A few of the artists she has worked with or is currently working with include Elsa Artmann, Tim Etchells, Jonathan Earl Fredrickson, Vlatka Horvat, Lila Zoé-Kraus, Fabrice Mazliah, Cristiana Morganti, Senga Nengudi and Justyna Niznik, Dimitris Papaioannou, Bobbi Jene Smith and Or Schraiber, Saburo Teshigawara and Rihoko Sato, Magdalena Weniger, Tiran Willemse.

LISTENING IN AND OUT In this session we will stimulate our curiosity around musicality, noise, silence and the inner and outer groove of movement. My intention is to guide you into a state where you can sincerely and playfully connect with your individual soundscape, your special rhythm, the ‚music‘ of your unique dance. We'll begin with a simple, playful physical warm-up — part guided, part self-exploratory — drawing on somatic practices, instant movement and a touch of Zumba-inspired playfulness. The aim is to get you physically ready and support your dive into the musicality of your body — intuitive, individual and alive. Together we'll explore what becomes possible when we let our bodies express, respond to and suggest from the wisdom of our unique bodily archive. What can we perceive and create in the moment when we listen closely — both inwardly and outwardly? As a performer, dancer, and improviser, I believe there is deep joy and skill in learning to be present with both your surroundings and your intuition, and also in becoming confident in your ability to respond, react and create spontaneously. I see this as essential not only in improvisation, but also for choreographed work.

Length: 2 hours

Language: English and German

Intensity/endurance: it's up to you. I encourage us to sweat, to stretch, to explore edges — but every point on the intensity spectrum is welcome!

Remarks/What to expect:

- We might use voice
- We will work with repetitive movement
- Improvisation-based exploration of movement
- Active participation and open-ended exploration
- Peer-to-peer dialogue and peer-to-peer sharing possible
- This workshop is not sufficiently set up for a mixed ability group of professionals

BALLET

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.

CLARISSA ROCHA began her dance studies in Brazil at the age of eleven. Seven years later she started to work as a teacher and as a dancer. Throughout her career she has always tried to balance those two professions that she loves, teaching and performing, as she considers them as complementary. In 2005 she moved to Madrid where she carried on with her studies and where she graduated in choreography and interpretation at the Maria de Avilanservatory. At the same time she was performing with different dance companies of various styles, from aerial dance and outdoor performance to contemporary dance. During the 8 years she lived in Madrid she also worked as ballet, contemporary dance and Pilates teacher. In 2013 Clarissa moved abroad again, this time to London, where she continued with her career as dancer and teacher. There she collaborated in a post graduate dance project at the London Contemporary Dance School and had a permanent role as a teacher at Ballet4life, focusing on ballet for adults and elderly people. In collaboration with Ballet4life's director, she developed a programm especially conceived for people with dementia.

Clarissa's ballet class is designed to be a moment of connection with the body, providing an opportunity to use movement to feel the flow of energy and build up strength. The class is structured following the basic principles of ballet, but respecting the individuality of each dancer's body.

BALLET

CAELYN KNIGHT was born in Cape Town, South Africa. She studied dance at the UCT Ballet School and then at the Princess Grace Academy in Monte Carlo. After a brief experience with a youth company (Europadanse), she became a member of the Lyon Opera Ballet. She danced the title roles in "Giselle" by Mats Ek, in „Cendrillon“ by Maguy Marin and in 'Romeo and Juliet' by Angelin Preljocaj. She has performed in pieces by William Forsythe, Pina Bausch, Jiri Kylián, Mats Ek, Peeping Tom, Ohad Naharin, Marcos Morau, Merce Cunningham, Trisha Brown, Emanuel Gat, Pierre Droulers, Nacho Duato and Lucinda Childs, Angelin Preljocaj, Benjamin Millepied, Johan Inger, Pierre Pontvianne, Sarah Michelson, Odile Dubois, Boris Charmatz, Rachid Ouramdane, Jérôme Bel, Anne Teresa de Keersmaecker, Maguy Marin, Alessandro Sciarroni and Fabrice Mazliah. Caelyn has a French teacher's diploma. She has been teaching and coaching in companies such as Lyon Opera Ballet and Theater Ballet Basel, and with students of the National Conservatory of Lyon (Conservatoire National Supérieur de Danse). She started freelancing at the end of 2023. Since then she has been part of various projects including as a guest dancer at the Theater Basel.

My goal is to share the sheer joy of dancing while transmitting awareness on how to achieve this: through discipline, but without unnecessary strain. Effort should be useful and efficient as opposed to damaging to the body. The placement of the skeleton is very important in order to achieve this, as well as understanding where relaxation can help to achieve range of movement. Internal musicality is also very important as it leads to muscle intelligence and increased nuance. I strive to transmit the absolute pleasure that I have been lucky enough to experience throughout my career in this incredible art form.

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 Schläpfer. 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. www.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".

SOL BILBAO was born in Spain. She studied dance in Madrid with Carmina Ocaña, the Professional 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 Jiri Kylián, Ohad Naharin, Mats-Ek, Imbal Pinto, Richard Wherlock, Angelin Preljocaj, 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.

FERNANDO CARRIÓN CABALLERO was born in Madrid and is now based in Basel. 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. 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. He choreographed the animated dance film “Sonata”, which was broadcast by Arte. 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 and Adolphe Binder. He has assisted with choreographies of Jiri kylian, Sharon Eyal, Marcos Morau, Edward Clug, Bobbi Jene Smith, Andonis Foniadakis, Hofesh Shechter, Saburo Teshigawara and La Ribot among others.

My aim in Ballet class is to obtain a result by using visualization: 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.

ALINE SERRANO is a contemporary dancer, performer and teacher based in Basel. She studied at the Staatliche Ballettschule Berlin, CodArts University of Fine Arts and SEAD Salzburg Experimental Academy of Dance. Aline danced in the ensemble of Theater Münster under the direction of Lillian Stillwell until Summer 2025, where she had the privilege to work with esteemed choreographers such as Anouk Van Dijk, Edward Clug, Paloma Muñoz, Guiseppe Spotta, and Dustin Klein. As an extension of her deep interest in the expressive possibilities of a human body rich in experience and potential, she is currently completing her studies in the traditional European medicine of Naturopathy. What fascinates her is the powerful connection between body, mind and nature.

In her ballet classes, focus is put on a clean and healthy build up, from the little toe to the top of the head and expanding into space. While the dancers broaden their own experience with the classical technique, most importantly, the movement should be joyful.