

CONTEMPORARY

SARAH BUTLER likes making things, working with movement, theater, film, wearable structure, and vocal harmonies. She is interested in exploring how the weaving of seemingly separate mediums can result in something surprising and honest. She was a founding member of Ate9 Dance Company from 2012 – 2020 and has worked closely with choreographer Tom Weinberger since 2021. She has taught, assisted, and/or staged work with GöteborgsOperans DansKompani, Sasha Waltz & Guests, Iceland Dance Company, Bad Lemons, Tanzfabrik, Maraméo, K3, MASS MOCA and more. Sarah is currently developing *The Hayrake Ballet* in the US, a site-specific performance featuring local farmers and large-scale farm machinery set to premiere in 2026. She is based in Berlin, Germany.

This class will serve as an opportunity to dig into our approach to improvisation and codified form. Beginning with guided improvisation we will wake up creative impulses and focus on shift of weight, awareness and presence in space, as well as how texture and story inform movement. We will visit ballet form and exercises throughout to hone technique without sacrificing our creativity. We will then build and workshop choreographed material, while exploring how we can take the discoveries from our movement research and house them inside a specific form. We will play with isolations, musicality, sense of humor, and explore how our personal approach can amplify the material while maintaining the integrity of the choreography.

REBECCA WEINGARTNER is a performer, choreographer, teacher and therapist in Rolfing®/ Structural Integration, based in Basel. She studied contemporary dance at ArtEZ, Arnhem University of Arts as well as physical theatre at AHK, Amsterdam University of Arts. In 2021 she was awarded the Culture Prize for Dance by the Canton of Baselland. Her most recent works include creating and performing *Equality!*, *Solidarity!* and *Gugus!* which are touring internationally. 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 Rolfing® 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.

OLUWABUKUNMI OLUKITIBI is a Nigerian movement artist, choreographer, and culture organiser whose practice moves between dance, psychosomatic healing, and social engagement. Her work explores embodiment, memory, and belonging through performance, ritual, and community-based projects. She is the founder of Hearts Heartist, a multidisciplinary platform integrating art, wellness, and education. She is also a Pina Bausch Fellow (2024) and Prince Claus Building Beyond Fellow (2025).

Monday: ÈÉMI – The Body as Archive

This class explores the body as a living archive of memory and experience. Through breath, improvisation, and guided movement, participants connect to inner rhythms, embodied memory, and collective presence. ÈÉMI invites deep listening—to oneself, to others, and to space—using breath as the bridge between stillness and motion.

Tuesday: BÀTÁ – Traditional Nigerian Dance

Rooted in Yoruba tradition, the Bata dance class introduces participants to the groundedness, rhythm, and storytelling of this powerful form. Through pulsating footwork, call-and-response, and body percussion, dancers embody the spirit of community and celebration. The class emphasizes rhythm, musicality, and the relationship between movement, drum, and language.

Wednesday: Contemporary African Dance: Naija Fusion

Naija Fusion is a contemporary African dance class blending urban Nigerian styles, traditional movement principles, and contemporary floorwork. It celebrates the body's versatility - fluid, grounded, and expressive - while connecting personal freedom to collective energy. Expect sweat, groove, and release through rhythm, improvisation, and shared joy.

LAB

ANGELA RABAGLIO born in Zurich and based in Brussels, is a freelance choreographer and dancer. A graduate of the Amsterdamse Hogeschool voor de Kunsten (2013), she debuted with her solo *wind-up birds and polaroids*, performed across Europe and awarded prizes in Cologne and Budapest. In 2017 she co-founded the company Tumbleweed with Micaël Florentz, creating touring productions. She has danced with companies such as Alias, Prototype Status, and FasoDanseThéâtre, and frequently works as an outside eye or rehearsal director for various artists. Drawing from dance, martial arts, climbing, dabké and yoga, she is developing her own physical practice. She also teaches both children and professionals. www.cietumbleweed.com

I am looking forward to sharing the practices and materials that have emerged from our work (Tumbleweed), and exploring them further with you. We will mainly be focusing on interdependence and deep listening, both within yourself and as part of the group. To facilitate this we will work with different rhythmic patterns, exploring them in space and in relation to others. Some of the research tools will be improvised and free, while others will be more precisely defined. One thing is for sure: we will delve into the notion of groove! Every day we will begin with a non-stop moving session, where we will explore different physical states as we warm up in preparation for further discovery.

BALLET

DARIO DINUZZI is a professional performer, choreographer and movement coach. Trained in ballet and contemporary dance, he is a former dancer of AstraRomaBallet, Balletto di Toscana Junior, Aterballetto, Les Grands Ballets Canadiens de Montréal, Ballet BC and Tanz Luzern (formerly TLT). As a freelancer, Dario takes part in various projects through Europe and Canada, also pursuing and growing his expertise in street performing, dance theater and clowning. Throughout his career Dario has developed his own language as a choreographer. Appointed Artist in Residence with Ballet BC for two years (14/15, 15/16) as well as being commissioned by dance companies, universities, professional dance programs and festivals, his works have been presented in Italy, Switzerland, USA, Taiwan and Canada. Actively involved in the growth of the dance community, since 2010 Dario has been invited to lead classes and workshops with professional companies, universities and dance programs such as Ballet BC, ArtsUmbrella, Lamondance, Modus Operandi, Simon Fraser University, (Canada); Ballet Preljocaj, Opera National du Rhin (France); Le Grand Theatre de Geneve, Ballet Basel, St. Gallen Theater, TLT, TanzHaus Zurich, IGTZ (Switzerland); Ballet Mannheim (Germany); B-Dance, National University of the Arts (Taiwan); Codarts (Netherlands); SUNY Purchase, FluxFlow Dance Project (USA); NOD (Italy) among others. In 2018, Dario became a certified GYROTONIC® instructor. After appearing in the mini TV-series “Edible People” and the movie “Phil”, in 2020 Dario played the main role in the short movie “YOKOMESHI” directed by Domenico Cutrupi. In 2022 he danced in the music video of the song ‘La Certa’ by the Italian rap singer Caparezza. In 2020 Dario, together with the founder Mathilde Gilhet, became co-director of the pioneer online platform “WE Program” devoted to support and enhance the movement community around the world.

This is a ballet class designed for classical and contemporary trained dancers. Particular attention is given to the relationship between musicality and coordination, as well as prioritizing functional movement and the anatomy of the body. With passion and joy, everyone is encouraged to approach this class as a tool to gain strength and awareness while improving versatility in moving between different dance styles and movement languages.

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. She is currently working as a rehearsal director for *SNOW Productions* in Basel.

Due to her Vaganova education, Stefanie's ballet class is based on the Russian technique. It is also strongly influenced by her many years of dancing in different places. The class is built with a clear structure and supports the pleasure of moving and dancing. Musicality and challenging combinations are important components in the class. They help to create a playful and positive atmosphere.

ALINE SERRANO is a contemporary dancer, performer and teacher based in Basel. She studied at the Staatliche Ballettschule Berlin, CodArts Univeristy 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.

FERNANDO CARRIÓN 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 Compañia 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 kyllian, 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.

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.

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.

GIULIA TONELLI completed her dance diploma at the Vienna State Opera Ballet School. After an engagement as demi-soloist at the Royal Ballet of Flanders, she received a soloist contract at the Zurich Ballet under Heinz Spoerli in 2009, where she was promoted to First Soloist in 2018 under Christian Spuck. In 2003 she won the Eurocity Competition. In 2013 she was awarded the Premio Giuliano-Penzi. In 2017 she received the Prize of the Friends of Ballet Zurich. In 2018 and 2022 she was nominated best female dancer of the year by Dance Europe Magazine. In 2023 she was Dancer of the Year in [Tanznetz.de](https://www.tanznetz.de). In 2020, in response to the COVID epidemic, she created the virtual ballet gala "Re-Salire". In 2023 she was the main subject of the documentary "Becoming Giulia" by Laura Kaehr, which won the Audience Award at the Zurich Film Festival and focused on balancing life as a prima ballerina and a mother. Since 2024 she works as a freelance dancer and international guest principal.

My class is based on the use of clear musicality as the foundation of movement. For me, class should be a way to acquire the tools needed to move fully and expansively through space. I believe in the connections between steps, and that technical execution only works when it is supported by a musical and physical awareness that involves a full, 360-degree understanding of oneself in space.

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 Schlöpfer. 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.

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". www.danceproductions.ch

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 though 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.