

## CONTEMPORARY

**ETAY AXELROAD** is a choreographer, dancer, and educator born in Romania. Since 2016, he has been creating short- to mid-length works that have been presented internationally in countries such as Israel, Austria, Hungary, Sweden, Japan, the USA, and more. Etay has performed with Batsheva Dance Company (and Ensemble), GöteborgsOperans Danskompani, KOR'SIA, and L-E-V (Sharon Eyal & Gai Behar).

Dip is Etay's post-contemporary movement vocabulary. It is the core of his research, creation and educational work. DIP classes are freely developed from a range of movement languages, methods, and experiences—including Gaga, contemporary practices and ballet, as well as styles such as popping and krump. In DIP, the focus lies on research and experimentation with the elements of dance and movement, emphasizing a mindful and healthy connection to the body. Feldenkrais and meditation practices also serve as important anchors in this approach. DIP supports both conceptual and physical inquiries through frameworks such as Clocking, Drilling, Icing, Zero100zero, and Speeching. Each of these critically explores how embodied movement can articulate identity, challenge normative paradigms, and provoke new understandings of the body's potential.

**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.

With her contemporary class participants, Aline explores different bodily sensations through movement. She builds on her own experience with changing focuses. The class is a landscape of exercises to activate the blood flow and target coordination within a score of different dynamics. This is paired with improvisational tasks to dive into the individual creative realm.

## LAB

**ALESSANDRO SCHIATTARELLA** is a Swiss-Neapolitan choreographer, performer, and disability advocate based in Basel. After an international career as a solo dancer, he developed his own choreographic language shaped by his lived experience with Hirayama disease and a commitment to anti-ableist aesthetics. His work explores the politics of the body, challenging normative ideals of ability and presence. Blending dance, text, sound and spatial experimentation, his interdisciplinary pieces center on care, fragility and interdependence as both artistic and political values. His creations are presented internationally, in theaters, site-specific locations and festival contexts. Since 2024 he has been artistic co-director of DISFRAME (formerly IntegrART), a Swiss network for inclusive performing arts. In this role, he works to expand accessibility and foster systemic change by supporting artists and curators engaged with disability discourse. Trained in dance at Teatro alla Scala in Milan and Rudra Béjart Lausanne, Alessandro also holds a Master of Advanced Studies in Fine Arts from HGK FHNW and a Certificate of Advanced Studies in Dance Science from the University of Bern. More infos on [www.schiattarella.info](http://www.schiattarella.info) IG: [@alessandroschiattarella](https://www.instagram.com/alessandroschiattarella), [DISFRAME](https://www.facebook.com/DISFRAME)

**Collective Singularities** is a dance workshop that explores how we can move together while remaining ourselves. Instead of seeking uniformity, we investigate *synchrony without homogeneity*—a way of relating in which differences are not obstacles, but the very material of the dance.

Re-interpreting group synchrony together gives us the opportunity to reflect on how much synchrony fascinates, sometimes even in an obsessive way. Extraordinary visual effects are created through synchrony like in great classical ballets such as *Swan Lake*. From Pina Bausch's *The Rite of Spring* to many more recent choreographies, synchronized movement is often used as a powerful tool to capture attention and amplify collective energy. In this workshop however, we will explore a different kind of group dynamic: a synchrony which is not uniform, not about perfection, but one that values the differences of each body and each presence, creating together a unique, inclusive and living effect. We'll begin with guided improvisations that awaken the body and help soften self-judgment. These playful movement exercises invite curiosity rather than correction, being in the moment rather than achieving technical goals. Gradually, we'll move into collective explorations and discover rhythms and connections that are interwoven yet distinct. The session will conclude with reflection in a sharing circle, so that experiences can be expressed, received, and integrated. The workshop is open to all bodies and levels of experience, including disabled and non-disabled participants. An experimental live captioning will be projected to support accessibility for all participants. Breaks will be frequent or adapted in agreement with the participants. No prior dance experience is necessary; all forms of movement and "pirouettes" are welcome. Come as you are and let's move together!

## BALLET

**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!

**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.

**BENOÎT FAVRE** was born in Switzerland and graduated from Tanzakademie Zürich in 2012. During his studies he won numerous prizes and was a finalist at the Prix de Lausanne. He danced with Ballett Zürich Junior company and then joined the main company. After one year he was promoted to demi-soloist. During his time in Zurich he worked with world-renowned choreographers such as Jiri Kylian, William Forsythe and Marco Goecke. In 2017 he joined the Finnish National Ballet in Helsinki and performed many solo roles in classical ballets as well as in neoclassical and contemporary works. Two years later he joined Staatstheater Nürnberg as a soloist and danced Demetrius in Goyo Montero's Sommernachtstraum and also had the main role in Montero's Sacre. Benoît has also been active as a choreographer throughout his career, winning the gold medal for choreography at Tanzolymp Berlin in 2015. He created pieces for Ballett Zürich, Bayerisches Staatsballett, Stanislavsky Ballett and the junior company of Finnish National Ballet. In 2020 Benoît ended his dance career and continues to share his passion through teaching and choreographing.

Benoît aims to provide professional dancers with a fun, challenging and inspiring class to start their day. The class helps dancers find their balance and be in control of their body, with focus put on sharp technique and flowing upper body movements. The main objectives are: an effective warm up for the whole body, injury prevention, and further improvement of each dancer's technique.

**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 Duboq, 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.

## 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.

**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.

**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 Jiří 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** 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.