

Teachers	Description
<b>Alessandro Schiattarella (I)</b> Ballet	It is possible to execute steps of ballet technique while keeping the energy flowing?
<b>Contemporary</b>	Tapping into 20 years of practical experience, combined with my recent studies of dance science at the University of Bern, I will attempt to provide answers to these questions. Professionals and non-professionals, along with ballet dancers and people interested in the physical movement of the body, are welcome to attend. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Contemporary</b>	body/matter, stretch & strength, sweat This is a contemporary class? Maybe a combination of different styles, chewed by experience and reshaped into a new style. The class will focus on the physical movement of the body, the use of the floor, the use of the body and the use of the floor. What's my class about? Perhaps a constant evolution and growth; something that certainly has roots in the past but is not in the present, with the aim of giving a hint of the feeling of body/matter. Recent studies in anatomy and physiology are used to understand the physical movement of the body. The class will focus on the use of the floor, on sequences as adapted to individual possibilities, while funny and rhythmic musical supports and carries the sweating bodies during this journey.
<b>Alexander Teutscher (A)</b> Ballet	Alexander's class: Alexander draws from his years of experience as a dancer, including influences of various styles. Musicality, dynamics, flow and plasticity of movement are central elements of his class. After a short bar for warming up, the class focuses on the physical movement of the body, the use of the floor, the use of the body and the use of the floor.
<b>Andreas Boll (CH)</b> Contemporary	Andreas Boll's class focuses on the relationship between the floor and the body. Through a series of spiraling movements in order to move economical, involves breathing dynamic and the release of energy through the body in order to activate the relationship between the center and the joints. There is a focus on the skeletal structure that will help to create a sense of movement.
<b>Angie Lau (CH)</b> Contemporary	Angie Lau teaches a Contemporary class which strives to increase overall awareness on many levels that the body and mind are capable of. The class focuses on the physical movement of the body, the use of the floor, the use of the body and the use of the floor. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Andra Rama (Greece)</b> Contemporary	The focus of Andra's class is on minimizing muscle strength usage and maximizing observational skills for carrying oneself through space in three dimensional motion. Taking reality as a starting point, fiction becomes a way of inventing through space. The class will focus on the physical movement of the body, the use of the floor, the use of the body and the use of the floor.
<b>Annabelle Bonnyer (F)</b> Contemporary	Annabelle's class focuses on the physical movement of the body, the use of the floor, the use of the body and the use of the floor. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Anna Heimann (CH)</b> Contemporary	Reaching physical intensity through working with images is significant in Anna's class. The body's practice happens on the floor, the use of the floor, the use of the body and the use of the floor. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Anna Röttlisberger (CH)</b> Contemporary	Anna integrates elements from Feldenkrais and release technique in her classes. She focuses on the functionality of the organic flow of movement together with vital and dynamic aspects of contemporary dances.
<b>Anne Lassyoudy (F)</b> Contemporary	Anne's lessons are mostly based on the French method (petite batterie and technical virtuosity) although she has also been influenced by the Russian and Italian technique (Cecchetti).
<b>Ayberk Ezen (Tur)</b> Contemporary	The training begins with a dynamic warm-up block of traveling through the space. Movement variations in this section are made up of complex and simple exercises, including floor work. This improvisational tasks will be explored individually, with a partner and as a group. The class is rounded off with choreographed phrases emphasizing qualities of speed, musicality, levels, dynamics and so on.
<b>Azusa Nishimura (JP)</b> Ballet	Azusa's ballet classes are for everybody, regardless of whether they are a background in class ballet or contemporary dance. She focuses on the individual body 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 create their own style.
<b>Benjamin Linth Medin (SWE)</b> Contemporary	The focus of my class is on how to play with tension and crucial motion patterns. We begin by becoming familiar with the use of the floor, the use of the body and the use of the floor. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Carla Doorn (AR)</b> Contemporary	Her class is based on corporeal movement using the latest contemporary dance techniques, including elements of Gaga, LAMA. The class focuses on the physical movement of the body, the use of the floor, the use of the body and the use of the floor.
<b>Carlo Chiara (I)</b> Contemporary	This class will consist of a 45 minute warm up with floor work technique and physical preparation. We will then share the experience of costuming conversation with the group and continue improving with this type of language, being in relation with truth and depth.
<b>Cathy Sharp (USA)</b> Ballet	Cathy's ballet classes are based on basic principals of body control, changing of directions in space and focus in movement.
<b>Chris Lechner (D)</b> Contemporary	Solo-kinespheres, Technique and improvisation Looking at the body fluidly, sensually and playfully. The class integrates principles and practical techniques from an initial period of warming up, we will explore our solo work, visiting all levels, from floor to flying.
<b>Christina Gehrig Binder (CH)</b> Contemporary	Christina's a freelance dancer, choreographer and teacher who studied dance pedagogy and choreography at the Rotterdam Dance academy. She teaches a contemporary class with elements of Limon, release technique, the European and her own phrases and musicality. My contemporary phrases, perception of the room, consciousness of the breathing and the development of the right energy flow. She gives attention to the individual personalities in the class.
<b>Christina Merziani (AL)</b> Contemporary	In this class attention is given to two main directions: technique and performance of movement. We start with a warm up and body preparation, through simple exercises we work on mechanisms we have at our disposal in order to create a sense of movement. The class will focus on the physical movement of the body, the use of the floor, the use of the body and the use of the floor.
<b>Clarissa Rocha (BRA)</b> Ballet	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 technique, with a focus on the physical movement of the body, the use of the floor, the use of the body and the use of the floor.
<b>Claudine Ulrich (CH)</b> Contemporary	Claudine's class focuses on the physical movement of the body, the use of the floor, the use of the body and the use of the floor. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Gaga Onori (CH)</b> Contemporary	Gaga is the movement language developed by Ohad Naharin through many years, parallel to his work listening to the body and to physical sensations. The instructions are deployed to increase awareness of and further amplify the physical movement of the body, the use of the floor, the use of the body and the use of the floor.
<b>Gyöthia Gonzalez (AR)</b> Contemporary	Gyöthia's class is fun and makes you move! It's based on post-modern release-technique for floor and center work. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Deborah Steinegger (CH)</b> Acroyoga/dance	In this class, we combine Acroyoga with music, dance and partnering. We play with balance, counterbalance, lifting weight and giving weight, statics and dynamics, while also practicing acrobatic forms, jumps and lifts. Coordination in pairs becomes a central element of the class. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Diane Gemisch (CH)</b> Contemporary	Diane's investigation of dance and life is represented in her classes. She invites dancers to improve their coordination and strengthen their inherent musicality, while learning how to be more efficient and work with the dynamic force of movement. LAMA (The ability and will to teach oneself) is a central element of her classes. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Diego de la Rosa (E)</b> Contemporary	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 stabilize movement and gain a better understanding of how to use the body's potential to move in space. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Dominique Cardillo (B)</b> Contemporary	Dominique teaches an organic contemporary movement class, focusing on technical skills as well as on dancing qualities. Using elements from different styles and techniques, the class develops flow through standing exercises and dynamic movement.
<b>Ballet</b>	Her ballet classes have an organic and dynamic approach in which people are invited to discover their own technical and technical skills as well as musically, timing, precision, focus, clarity and freedom in movement.
<b>Edan Gorkioli (Israel)</b> Contemporary	The class is structured and guided in observation and includes technical exercises implemented into the momentary work. The class focuses on the physical movement of the body, the use of the floor, the use of the body and the use of the floor.
<b>Edwin Cabascano (Ecuador)</b> Contemporary	For me it is crucial that the dancer's practice of our bodies and to remind dancers about the infinite possibilities of movement. The first part of the class goes deeply into breathing forms and also gives direction and form to the body, the use of the floor, the use of the body and the use of the floor. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Elena Morena Weber (CH)</b> Contemporary	The class starts with a soft warm up, simple but precise, with floor sequences on the spot and through the room. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Emma Murray (NZ)</b> Contemporary	Emma's teaching draws on a long and varied background in dance and most recently her own efforts to make work. During the week Emma will open up her research into movement as a perceptive inquiry in the hope of enhancing our experience of how we work, go and make dance. It will be a task-based class making use of aspects of somatic practice and dance pedagogy as well as contemporary dance approaches.
<b>Enrico Pagliarunga (I)</b> Contemporary	The class is structured around technique and work on choreographic material. It starts with a warm-up and study of movement mechanics. Alternating between improvisational tasks and movement sequences on the floor and standing, the end and body are equally stimulated in working on coordination, stamina, development of kinetic awareness, accuracy, rhythmic levels, dynamics and so on.
<b>Erol Alexandrov (BG)</b> Contemporary	This class draws upon my studies in yoga, gymnastics and contemporary dance techniques, with an emphasis on the physical movement of the body, the use of the floor, the use of the body and the use of the floor.
<b>Eve Neeracher (CH)</b> Contemporary	Eve Neeracher's contemporary class starts with floorwork, yoga, bodywork and Release Technique. Focus is put on the physical movement of the body, the use of the floor, the use of the body and the use of the floor.
<b>Ballet</b>	Her contemporary ballet class connects the dynamic-contemporary influence, in relation with body awareness, and her own experience as a contemporary dancer/choreographer. Focus is put on the physical movement of the body, the use of the floor, the use of the body and the use of the floor.
<b>Exequiel Barreras (AR)</b> Contemporary	The class encourages dancers to find freedom in their body and let go of sensations of tension or limitation. Through the class dancers will be able to maximize the use of the warmed-up body with its connection to space and gravity in the joints. Dancers will develop an understanding of the connections between their body and the floor, and how the use of weight and gravity can be used to create a sense of connection and movement.
<b>Felix Duméril (CHF)</b> Contemporary	Felix developed his teaching technique from different dance styles and through improvisation. The class focuses on unexpected and unusual phrasing of movements and musicality, as well as challenging coordination, strength and endurance.
<b>Francesca Imoda (I)</b> Ballet	Francesca's ballet class focuses on control-directions and spatial awareness in order to generate easiness within one's body. A conscious and active use of the floor, differentiation in the correct muscle tension that we need for each dance movement, and the use of the floor, are the main focus of the class. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Gabriela Abatua (F)</b> Ballet	I believe that a fully engaged dance should be an enjoyable dance for everybody and every BODY. Always at the service of the movement, I try to develop a sense of musicality and create different dynamics. In my courses, respecting the specificity of each level, I insist on the importance of support and elevation. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Gaillard Klavay Dunkel (CH)</b> Ballet	Class is based on basic principles and techniques. We focus on approaching the body. While focusing on ourselves, we also explore the relationship between the body and the floor. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Giuliano Guerini (I)</b> Contemporary	The class consists of a first phase focused on the introspective awareness of the musculoskeletal system in a dynamic and fluid way. The class focuses on the physical movement of the body, the use of the floor, the use of the body and the use of the floor.
<b>Hector Plaza &amp; Agnes Sales (C)</b> Contemporary	The class begins with a warm up consisting of games, in which dancers work together in couples, to wake up the body and mind. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Hella Immler (D)</b> Contemporary	The class begins with a warm up during which body-awareness is emphasized through deep-reaching and dynamic movement. Also, the imagination is stimulated throughout the generation of (internal) images - for the development of greater body-awareness and a deeper understanding of the individual body and its own distinct mobility. Following the organic movement, the class focuses on the physical movement of the body, the use of the floor, the use of the body and the use of the floor.
<b>Hoyoung Im (KOR)</b> Contemporary	Hoyoung's class centers on the core of movement inspired by eastern philosophy, along with the movement created through his own research and practice. Warm-up consists of practicing awareness of the relationship between the body and the floor, the use of the body and the use of the floor.
<b>Ian Garride (GB)</b> Contemporary	Very physical/technique class (buckets of sweat and bare thighs!) dealing with co-ordination, musicality, stamina, adaptability and other physiological aspects of strength, balance, poise, flexibility as approached with an attention to the technical and artistic direction of the class. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Irene Andreetto (I)</b> Ballet	Her ballet class is intended for contemporary dancers, with a mixture of technique and freedom of movement. The aim is to prepare and train the body through improvisation and extremes and challenges.
<b>Isaac Spencer (USA)</b> Ballet	Classical ballet as a formal approach to moving in space is the foundation of this class. Beginning with exercises at the barre, we will build, step by step, coordination, rhythmic, musicality, and strength, to allow possibilities to move slowly (adagio), quickly (piu allegro), to turn or revolve on one leg (pirouette) and to create aerial movements (grand allegro).
<b>Ivan Yáñez (MEX)</b> Acrobatic Movements for Contemporary Dancers	The participants will discover or rediscover acrobatic movements and will experiment with combining them with contemporary dance. The class focuses on the physical movement of the body, the use of the floor, the use of the body and the use of the floor.
<b>Jack Gallagher (US)</b> Contemporary	Jack Gallagher has been developing a methodology for movement training for the stage he calls Vigorous Risk since 1997. By accessing the courage that goes with the vigor required by movement training, we discover the layers of risk that come with the engagement with movement. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Jana Umhösig (F)</b> Contemporary	Though my choreographic work is rather minimal, we will also move BIEG in the studio. Also, we will talk, since I believe that contemporary dancers need a whole set of tools OUT THERE to make it (pay the rent, find a place, pay the dog). We will also write to be prepared to have a pen and paper! We will also practice rolls because I love to roll and so on. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Jarek Cemerak (P)</b> Contemporary	This class aims to acquire a sense of body awareness and efficiency as well as physical articulation. It will start with simple exercises to warm up and then move to a more complex and dynamic work. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Jeremy Nedd (USA)</b> Contemporary	Classical ballet for contemporary dancers. By using the fundamentals of ballet to achieve the complex, this class will be composed of an anatomically aware barre that emphasizes a understanding of symmetry, coordination and musicality. Followed by center work that will not only challenge, but also concentrate on movement in space. Coordination is also emphasized. Her work is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Jenni Arne (F)</b> Contemporary	Jenni's class has the structure of a normal contemporary class. There is the technical element (distally based on strengthening the back) and the improvisation (letting go and playing, and the use of the floor). The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Jia Yong Sun (CN)</b> Ballet	Ballet is becoming more and more an art form that embrace being a "two-legged" human. As a ballet teacher, I hope to share the basic skills - the graceful placements and coordination of our limbs - expression through movement. I also hope to share the joy of dance.
<b>Joaquín Crespo (AR)</b> Ballet	Joaquín's class is a classical ballet class based on the Vaganova style. He believes that difficult combinations don't exist, they are always a matter of time and attention. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Jolie Ngemi (CD)</b> Afro Urban Contemporary	The A.U.C. technique was developed by Jolie through her personal experience with dance. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Jonas Furrer (CH)</b> Contemporary	Jonas' contemporary class focuses on placement and efficient use of the body on the floor as well as standing and traveling. While correct breathing and use of weight are central, the incorporation elements of counter-choreography (Anouk van Dijk) is also implemented. Her work is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Joshua Monton (USA)</b> Contemporary	Joshua Monton's course focuses on broadening a dancer's palette of energy qualities, and on sharpening the ability to switch efficiently back and forth from one quality to another. The class focuses on the physical movement of the body, the use of the floor, the use of the body and the use of the floor.
<b>Ballet</b>	Joshua Monton's ballet class is inspired by a deep engagement with the topic of musicality - which leads in turn to questions of phrasing, energy quality, coordination and the whole body.
<b>Juan Correa Benito (E)</b> Contemporary	In this class we will work our way gradually through the personal body with the aim of creating expansion of mobility, by carrying out simple movements. The mechanics and corresponding movements will be further explored and developed through increasingly more complex movements. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Julia Kathrin (CH)</b> Contemporary	This class is dedicated to the memory of dance knowledge. Julia is inspired by the Jean-Georges / Jooss-Leader method. Departing from this historical perspective, we will work with weight, lightness, strength and rhythm. We will experiment with the use of the floor, the use of the body and the use of the floor.
<b>Ballet</b>	In Julia's ballet class we will shift our focus to a greater anatomical awareness. The ballet class includes a barre, moving in center and on the floor. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Kalin Morrow (US)</b> Contemporary	Kalin's classes are versatile, with a focus on contemporary and somatic approaches to movement. There is a focus on working with a functional form while finding both fluid and dynamic risks in the technique. She encourages students to enhance their ideas of aesthetic, expansion and musicality. www.kalimorrow.com
<b>Kenan Dinkelmann (D)</b> Contemporary	Kenan draws inspiration from martial arts and yoga for a warm up that has the purpose of tuning the dancers into a clear and subtle state of body and mind. Challenging postures alongside movement flow with circular motions and spirals are introduced in order to provide better awareness of the body, especially of wrists and legs. The warm up is followed by a series of movement exercises, used as a means to explore the physical movement of the body, the use of the floor, the use of the body and the use of the floor.
<b>Kendra Walsh (USA)</b> Contemporary	Kendra focuses on strengthening the center and bringing this energy into the room. She likes to incorporate improvisation elements in her class.
<b>Khalik Narisawa (JP)</b> Ballet	In Khalik's class the focus is on musicality. Special attention is paid to freeing the upper body. Within the traditional ballet class structure and with respect to the needs of participants, Khalik aims to challenge the dancers while using the floor, the use of the body and the use of the floor.
<b>Laetitia Kohler (CH)</b> Ballet	Laetitia's vision of ballet has been influenced through 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.
<b>Laura Glaser (CH)</b> Contemporary	The class consists of a warm up elements that sharpen body awareness through investigative tasks. Somatic tools - through methods from Feldenkrais, Alexander, and Release Technique - are used to explore the physical movement of the body, the use of the floor, the use of the body and the use of the floor.
<b>Laura Hiltelstein (D)</b> Contemporary	This contemporary class demands a lot of energy and flexibility. There are influences from various dance techniques as well as from martial arts. Specific movement qualities and languages will be touched on but our focus are the main goal of the class. Floorwork is of great importance but we will also move fearlessly into space "off floor", exploring new and at least unfamiliar movement qualities. The basic aim of the class is to explore the physical movement of the body, the use of the floor, the use of the body and the use of the floor.
<b>Laurent Cavanna (F)</b> Ballet	I teach ballet with influences from the many techniques, disciplines and people I have come across. This means that I try to stay true to the essence of the ballet presentation, but also, that I often step aside from the traditional vocabulary to add floor work, off ballet, use of floor technique, mobility or spins... into my classes. I believe this approach works well with dancers who want to continue a career in contemporary dance.
<b>Lewis Wilkins (UK)</b> Contemporary/Modern/Work	Lewis leads highly physical contemporary classes that centre around improving efficiency and fluidity when moving into and out of the floor. The class focuses on the physical movement of the body, the use of the floor, the use of the body and the use of the floor.
<b>Liz Waterhouse (US)</b> Ballet	My class is designed to foster healthy biomechanics with the spirit of full-bodied articulation. Influenced by the ballet lineage of William Forsythe and my subsequent training in GYROTONIC®, I teach an active practice of equipment, which is a mode of connecting the body in dynamic, centric and free movement through you. Carefully attending to the physical movement of the body, the use of the floor, the use of the body and the use of the floor.
<b>Manel Salas (E)</b> Contemporary	The main focus of the class is a constant adaptation towards and awareness of one's own body and mind in the present setting of learning and learning. Following a warm up of various and jointed, as well as of the state of alertness. Pleasure will grow in dance sequences involving spirals, changing dynamics and movement into and out of the floor, while traveling physically and spatially in many different directions.
<b>Marcella Morea (CH)</b> Contemporary	FLOW class: organic, flowing and energetic, with how to connect to the floor and standing. It emphasizes how to breathe movement, breath and the musical body and how to be comfortable and clear while sitting and standing.
<b>Marcina de Almeida (CH/BR)</b> Contemporary/Other Styles	is a dancer, teacher and choreographer - since 2005 she has her own dance school "souLDANCE" in Basel. She studied dance at Alvin Ailey Dance School, NY and Cinescu Junior Dance Company, NY. In her classes she draws upon her own experience in contemporary dance, ballet, jazz, Afro, Hip Hop and Release Technique. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Marco Di Nardi (I)</b> Contemporary/Urban	The class takes us on a journey through the beauty of floating in space, where urban dance meets contemporary dance. The class focuses on the physical movement of the body, the use of the floor, the use of the body and the use of the floor.
<b>Marco Santoli (I)</b> Contemporary	The first part of the class is a warm-up based on the Gyrokinetic Method. Gyrokinetic is an integral movement concept, which is working as a bridge between important principles of yoga, gymnastics and jazz. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Marco Volta (I)</b> Contemporary	Marco's contemporary classes combines free improvisation and Contact Improvisation in order to explore the energy of organs, joints and muscles. This gathered energy is then released in movement phrases that organically connect the different body layers in space.
<b>Maria de Duesias López (E)</b> Contemporary	The class focuses on creating skills and tools for the development of functional movement and for training an aware body. We do this by inter-aligning and integrating different body parts and their functions within the body as a whole, also by using our breath as a tool to create a sense of connection and movement.
<b>Marion Sparber (I)</b> Contemporary	Marion teaches a contemporary dance class with emphasis on flow work. The class starts by opening channels of awareness, then the warm-up is focused on passing through frames of the whole body and expanding flexibility through movement. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Michael Langenackert (D)</b> Contemporary	As an instructor of the physical movement of the body, the use of the floor, the use of the body and the use of the floor. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Michael Langenackert (D)</b> Contemporary	The contemporary class of Michael Langenackert combines 30 years of his working experience as a professional dancer and teacher. Release technique, bodywork, improvisation and conditioning are his components. Class begins with a detailed warm up to work through all layers of the body and to bring a strong basis for posture. Movement of the body and mind is explored through improvisation and Contact Improvisation. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Michel Casanovas (F)</b> Contemporary	Michel teaches mainly floorwork, some combinations and some exploration. The work is based on movement around the spine, to clarify and improve the movement connection from head to pelvis and from pelvis to head. As an instructor he uses the approach of the Feldenkrais method.
<b>Mirjam Gurtner (CH)</b> Contemporary	Mirjam teaches a dynamic release-based class that integrates elements of martial arts. The focus is on the center core as a locomotive source and the analysis of energetic pathways in the body. The connection of movement through the energy and the use of the floor, the use of the body and the use of the floor.
<b>Monique Kroeppel (CH)</b> Contact Impro	Contact Skills for Contemporary dancers - "The human body with its reflexes, anatomical functionality and the law of physics. This structured class guides through some of the principles of Contact Improvisation, especially geared towards the technical and artistic direction of the class. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Mylriam Agar (F)</b> Contemporary	Fluid and structured work. A dynamic body engaged in space. A desire to listen, to one's self, to others, to one's impulses and qualities in the presence of pleasure movement.
<b>Nadar Rosano (Israel)</b> Contemporary	The class is based on release technique. It emphasizes the flow of movement, spatial awareness, expands physical and emotional boundaries, and explores the physical movement of the body, the use of the floor, the use of the body and the use of the floor.
<b>Nadine Gerspacher (D)</b> Contemporary	The first part of the class consists of a basic warm-up to raise awareness of breathing, muscle tone and stability, as well as to improve physical strength. Alternating between phrases, technical exercises and challenging variations, the class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Narenda Patel (IN)</b> Contemporary/Indian & Flying Low	A combination of Indian classical Kathak dance, folk and contemporary movement vocabulary with a lot of powerful and expressive movements. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Nathalie Frossard (CH)</b> Contemporary	This contemporary dance class challenges us to focus on movement as an always new and therefore provokingly new experience. It encourages us to observe the original intention of movement sequence, and to explore its gradual stylization into dance. It provides a basic understanding of possibilities to train and strengthen the body individually, opening all the senses to explore a wide kind of movement.
<b>Nina Stadler (CH)</b> Contemporary	The joy and the sensuality of the physical movement of the body is the most essential part of the class. To attain the lightness and the flow of movement I concentrate on the perception of the body weight and the basic understanding of the spiral movement. The technical elements of the class concern different contemporary dance techniques and my own movement research.
<b>Noemi Di Gregorio (CH/N)</b> Contemporary	Noemi found her obsession in Limon technique and she's also been trained in Gaga and Hip-Hop. Even when her forms lack martial arts and figure skating influence her dancers. Students will enjoy this style as well as their own authenticity. They will be encouraged to enhance their movement through breath, weight shifts and athleticism. Class also includes floorwork and short improvisation parts.
<b>Oliver Daehler (CH)</b> Ballet	Oliver's ballet class focuses on correct body placement, fluidity in breath and movement qualities as well as musicality, carrying the body through the air. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Olivia Marinho (Braz)</b> Contemporary	In these classes, basic techniques and movements of Brazilian dance are taught in a way that is useful and parallel to the use of the floor, the use of the body and the use of the floor. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Pablo Sansavador (E)</b> Ballet/Contemporary	Sansavador's ballet class for professionals has an organic and dynamic approach. It aims to warm up the dancer gently, while aiming to increase strength, dynamics and range of movement. He has an energetic and charismatic energy that encourages the dancer to strive for constant self-confidence and refinement.
<b>Paola Monrales (I)</b> Ballet	In her classes, Paola works on the understanding of the body in three dimensional space, using multiple directions in the space to create a sense of movement. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Patricia Rotondaro (AR)</b> Contemporary	Her class is based on a floor warm-up in which the body is challenged to achieve different movement qualities and musicality. Later on, these concepts will be used in different movement phrases carried out on the floor and upright.
<b>Petr Nedbal (CZ)</b> Ballet	In the ballet technique class which moves from barre to center. Petr likes to give short, clear and light exercises so that each dancer is encouraged to be challenged consistently with self-confidence and joy. Main points of focus are: body control, breath, rotation, floor work, and musicality. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Contemporary</b>	In the contemporary class we will work towards awakening the body-mind connection, firstly by connecting to the world inside ourselves and then by opening ourselves and letting the environment in. Awareness of our own body in relation to space is the first step towards an efficient use of the floor. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Pilar Nevado (E)</b> Ballet	In her ballet classes, Pilar emphasizes musicality and flow work.
<b>Rakesh Sukesh (IN)</b> Contemporary	The class will focus on isolations of different body parts, mobility of feet and co-ordination exercises in combination with speed and power, in order to develop maximum range of movement in terms of space, energy, speed, complexity and unusual movement patterns. The class offers a detailed movement analysis in constructing a dance phrase and the material to make the participant understand the choreographical evolution of the phrase.
<b>Raquel Miro (E)</b> Contemporary	Raquel teaches a physical class which is split evenly between improvisation and set material. The goal is to explore limitations of the body, to understand different dynamics and rhythms and to enjoy moving with an open mind and no judgment.
<b>Rebecca Naram (USA)</b> Contemporary	Rebecca's class starts with improvisation, to ground the body and open the senses for absorption of new elements and qualities in a natural, intuitive way. It then enters into more complex, physical exploration and exercises which focus on the physical movement of the body, the use of the floor, the use of the body and the use of the floor.
<b>Regula Mahler (CH)</b> Contemporary	Regula's class is based on Limon technique mixed with floor work and other contemporary styles. Her classes have led to a sense of connection and movement.
<b>Román Gulon (F)</b> Contemporary	The class includes some elements of Release & Limon technique, extensive floor work, yoga, poise/vitality, breath exercises and simple yoga practice. The aim of bringing different styles into the contemporary elements is to create a sense of connection and movement. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Rosie Terry Toogood (UK)</b> Contemporary	Moving from senses within, towards expression outside The class focuses on the physical movement of the body, the use of the floor, the use of the body and the use of the floor.
<b>Samiel Déniz Falcón (E)</b> Contemporary	The class is based around the perception of human presence and intention. It starts with a sort of gradual warm up through tucked hip rotations. When a certain state of awareness is reached, we continue with exercises in the form of movement phrases, which are inspired by the physical movement of the body, the use of the floor, the use of the body and the use of the floor.
<b>Samiel Mingullón (E)</b> Contemporary	Samiel's class develops a very strong relationship with the floor. The movement gradually builds into sequences and transports the dancers into his very fluid and energetic body language. He encourages dancers to take the movement and make it their own. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Sandra Hanschitz (A)</b> Contemporary	TRICKY During this week, we're challenging to look at various "tricks" from posture, to balance and gymnastics. I invite you to playfully meet the challenges of "tricky" situations. We are aiming to gain trust in our coordination and strength in order to diversify into kinetic chains and momentum. We are going to look at accuracy in our movement to facilitate a healthy and efficient use of the floor, the use of the body and the use of the floor.
<b>Sandra Marin Garcia (E)</b> Contemporary	The class focuses on developing kinesiaetha and expanding the awareness of the body and the space around it. It will start with a warm up where the participants will be led to access different articulations and isolations within the body and music. Inspired by the use of the floor, the use of the body and the use of the floor.
<b>Selatin Kara (D)</b> Contemporary	In his modern/contemporary class, Selatin combines the techniques of Limon, Horton and Graham - with floor work exercises - into a fusion of contemporary styles. This approach is reflected in the traditional music, electric and new wave influences that are part of his contemporary work. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Simone Blaser (CH)</b> Contemporary	Simone focuses on floorwork and on the ability to move quickly and compactly through space. Her vocabulary is rhythmic and powerful, and at the same time soft and lyrical.
<b>Simon Choplain (FR)</b> Contemporary	Based on skeletal body awareness, the class is inspired, among other things, by yoga, contact improvisation and release technique. Focus is put on breathing and stretching for a deep warm-up, as well as on notions of musicality and dynamics.
<b>Simon Wehrli (CH)</b> Contemporary	Making use of spirals and curves, this class mainly explores the relationship of the mover with the floor/ the ground. By using the floor, the use of the body and the use of the floor. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Sol Bilbao (E)</b> Ballet & Contemporary	My interest in teaching dance, either classical or contemporary, is to give an organic and musical movement class that respects and enhances the individual body. With ballet I respect the normal structure of the body and contemporary classes I have built my own structure out of different styles and techniques, being adaptable to the needs or interests of the students.
<b>Sonia Ntova (GR)</b> Contemporary	In her classes, Sonia teaches the basics of a flight and acrobatic exercises, including aerial work, as well as contemporary dance. Her class focuses on the physical movement of the body, the use of the floor, the use of the body and the use of the floor.
<b>Sonia Rodriguez (E)</b> Contemporary	Sonia will begin with focusing exercises designed specifically to engage the muscles and release excessive tension through the use of the floor, the use of the body and the use of the floor.
<b>Stefano Fardelli (I)</b> Contemporary	This class is meant to combine intelligence and creativity, the awareness of space, weight and fluidity in order to generate original dynamics. It encourages us to observe the original intention of movement sequence, and to explore its gradual stylization into dance. It provides a basic understanding of possibilities to train and strengthen the body individually, opening all the senses to explore a wide kind of movement.
<b>Stella Zanou (Greece)</b> Contemporary	Discovering different movement qualities and dynamics and encouraging dancers to move without fear and hesitation are central elements of Stella's teaching. Her class sets a strong focus on key skills of working with the floor, improvisation and breath. The class is a journey of discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the ballet and to the use of the floor.
<b>Sumi Jang (Korea)</b> Contemporary	Important aspects in Sumi's training are the recognition of the natural body functions, as well as the perception of use of energy through the body and the body. The training builds up concentration, awareness and strength with fluid and dynamic movements. The class is a journey of discoveries with other participants.