Teachers	Description
Alessandro Schiattarella (I) *Ballet*	low center, energy flow, smile Is it possible to keep the center low while practicing ballet? Is it possible to execute steps of ballet technique while keeping the energy flowing? 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 friends and sympathizers, are welcome to explore these topics together with me - and are encouraged to share their discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the exercises and to smiles.
Contemporary	body/matter, stretch & strength, sweat What is a contemporary class? Maybe a patchwork of different styles, chewed by experience and reshaped into a different form… or maybe a faithful translation/ adaptation of some well known technique. What's my class about? Perhaps a constant evolution and growth; something that certainly has roots in the past but also in the present, with the aim of giving a hint of the feeling of body/matter. Recent studies in anatomy and physiology are integrated and provide a consistent frame to my class structure. Stretching, muscular strengthening and short sequences are adapted to individual possibilities, while funny and rhythmical music supports and carries the sweating bodies during this journey.
Alexander Teutscher (A) *Ballet*	In his ballet 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 barre for warming up and addressing the important issue of placement, the center part of the class is dedicated to filling the space with movement.
Andrea Boll (CH) *Contemporary*	Andrea Boll's class focuses on the dancers relationship with the floor; practices centrifugal and spiraling movements in order to move economical; involves breathing dynamic and the release of energy throughout 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 improve physical perception, technical skills and alertness.
Angie Lau (CH) *Contemporary*	Angie Lau teaches a Countertechnique class which strives to increase overall awareness on many levels that operate while dancing and performing. Besides bringing our attention to our thoughts while moving, and looking at anatomical or other physical principles, it focuses on three-dimensional directions and counter directions happening in the body and space to create a highly dynamic balance. The dancer is thus enabled to execute movements more freely with less force or overall tension. It is a standing-up contemporary class that stretches, co-ordinates and strengthens the body while encouraging the dancers to be pro-active in discovering connections and finding solutions, as well as to be less concerned with judging themselves and to explore how to work and train in a healthy manner.
Adrea Rama (Greece) *Contemporary*	The focus of Andrea'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 investigating movement. The class also focuses on using gravity and momentum while moving across the floor. Particular emphasis is placed on being off-balance - discovering and using means for increasing how long the body can hang in space. The class will be conducted with a spirit of exploration and risk taking, both physically and performatively. The material is drawn from a range of influences including Flying Low Technique, Release and Surprises Movements.
Annabelle Bonnéry (F) *Contemporary*	The class is built around floor work and an organized structure of exercises with a constant circulation of energy flowing between different parts of the body. Around a strong centre, we will play in-between speed and release, suspension and acceleration, dynamics and being off balance. The continuous exchange between my own research and work with other choreographers defines my dance universe, the fundamental motor of which is determined by physicality and emotionality in the movement as well as the tension created by seeking risk and the awareness of limit.
Anna Heinimann (CH) *Contemporary*	Reaching physical intensity through working with images is significant in Ana's class. The body's practice happens on a highly energetic level. At the same time, it enriches the vocabulary of the individual dancer. The class is a journey through physical states, including technical exercises. We memorize physical sensations in free sequences and follow this up with fixed material. The result is intensified as choreography. In this way, we use our technique creatively.
Anna Röthlisberger (CH) *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 lyrical and dynamic aspects of contemporary dance.
Anne Lassoudry (F) *Ballet*	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).
Azusa Nishimura (JP) *Ballet*	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.
Benjamin Lindh Medin (SWE) *Contemporary*	The focus of my class is on how to play with tension and circular motion patterns. We begin by becoming familiar with infinity movement principles, with the intention of creating greater mobility and freedom while moving through space. Continuing on this track, we explore ways of moving in relation to the floor, with a deepened connection between breath and fluidity. The class aims to be creative, playful and dynamic while having a meditative, conscious approach to everything we do.
Carla Doorn (AR) *Contemporary*	Her class is based on corporal movement using the latest contemporary dance techniques, including elements of acrobatics. It offers a training based on the awareness of the dimensional relationship of moving structures of different parts of the body with gravity, space and the ground. She works on defining different groups of muscles, acquiring a consistent healthy muscular tone in tune with harmonious movement sequences and taking the center as an engine of movement.
Carlo Chiara (I) *Contemporary*	This class will consist of a 45 minute warm up with floor work technique and physical preparation. We will then share our technique of contact improvisation with the group and continue improvising with this type of language: being in relation with truth and depth.

Cathy Sharp (USA) *Ballet*	Cathy‘s ballet classes are based on basic principals of body placement, changing of directions in space and focus in movement.
Chris Lechner (D) *Contemporary*	Solo-kinessphere - Technique and improvisation Looking at the body as a fluid, changeable site. The class integrates principles and practical techniques from a variety of methods (yoga, release, bmc), taking gravity as its constant and contemporary technique as its base. After an initial period of warming up, we will explore our solo work, visiting all levels, from floor to flying.
Christina Gehrig Binder (CH) *Contemporary*	Christina is 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, European modern dance, floorwork and the Gaga movement language conceived by Ohad Naharin. The distinctive components of her class are phrasing and musicality in movement 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.
Christina Mertzani (AL) *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 approach the floor with safety and speed, to move rapidly with agility and to cover as much space as possible using our full potential. Further on we continue with a more complicated movement vocabulary, such as working with part of a given choreography, as well as focussing on the intention and ways we present movement to the audience. We take into consideration the differences and at the same time work as a team. Main goal of the class is to open our senses, to communicate through movement with our collegues and to gain more satisfaction through dancing.
Clarissa Rocha (BRA) *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, but respecting the individuality of each dancer's body.
Claudine Ulrich (CH) *Contemporary*	Claudine‘s class is inspired by release technique and Limon. It starts with floorwork, followed by standing excersices and a dance combination. Concentration on breathing in the first third of the class opens up the body. The reiterated repetition of sequences allows the dancers a differentiated approach to the movement material.
Clea Onori (CH) *Contemporary*	Gaga is the movement language that was developed by Ohad Naharin throughout many years papallel to his work as a choreographer and artstic director from the Batsheva Dance Company. This october he and some of his current and former dancers started the Gaga Teachers Program, to learn dancers how to teach Gaga. Clea is currently one of these students, training to become a Gaga teacher. She will teach a profitraining class inspired by Gaga. The language Gaga originated from the belief in the healing, dynamic and ever-changing power of movement. Gaga provides a framework for discovering and strenghtening the body and adding flexibility, stamina and agility while lightening the senses and imagination.
Cynthia Gonzalez (AR) *Contemporary*	Cynthia’s class is fun and makes you move. It's based on post-modern release-technique for floor and center work (Doug Varone, Michael Foley, David Dorfman influenced), and incorporates afro-Cuban movements along with her own combinations. This class is for people who like to move and enjoy floorwork and combinations that are edgy, dynamic and lofty.
Deborah Steinegger (CH) *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 partnering becomes easier with Acroyoga and partnering techniques. In the class, there is also space to explore variation and connectivity in creative processes. Interesting interplay, characterized by lightness, smoothness and individuality can be developed.
Diane Gemsch (CH) *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 spirals. Her aim is that students gain freedom of movement and broaden their capacities to go beyond their limits, always with the help of imagery. Dancers are encouraged to join her in her perception of movement, dance and life.
Diego de la Rosa (E) *Contemporary*	Diego de la Rosa's classes are very physical and dynamic. The idea is to start the class with improvisation exercises to warm up while bringing awareness into our bodies. Diagonals follow - with the interest of gaining possibilities in movement and mobility. Using the floor as a dance partner helps us to find and create more possibilities and space between one another. In general, the sequences are mainly inspired by breakdance, hip-hop, experimental and contemporary dance, but also by martial arts and Gaga. Diego never hesitates to add his own style and to use material that he works on with his company "Frantics." His biggest interest during his class is to enable people to get as many possibilities as they can, by trusting their own bodies and letting the mind be free rather than thinking too much.
Dominique Cardito (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 from floorwork through standing exercises to dance phrases moving through space.
Ballet	Her ballet classes have an organic and dynamic approach, in which people are motivated to dance. The emphasis is on technical skills, as well as on musicality, timing, precision, focus, clarity and freedom in movement.
Edan Gorlicki (Israel) *Contemporary*	The class is structured as guided improvisation and includes technical exercises implemented into the momentary tasks. LAMA (‘The ability and authority to teach yourself’) brings into consciousness our connection as humans to our physicality, imagination, senses, observation skills and fun. LAMA is very much inspired by the methods and techniques that come from Edan’s professional experience including GAGA, Ballet, Cunningham, Fascia Therapy but mainly common sense. LAMA focuses mainly on presence, body awareness, and studying personal qualities, and at the same time building stamina, form and control.
Elena Morena Weber (CH) *Contemporary*	The class starts with a soft warm up, simple but precise, with floor sequences on the spot and through the room. Particular attention is given to the ability of the body of being soft and tonic, expanded and compact. Intensifying the dynamic of movement, we’ll find verticality through improvisation tasks or structured movemet patterns, working at the same time on endurance and reactivity, perception of the group and the space. We conclude with a combination focusing on dynamics and fluidity of movement. The principles of expansion of the GYROTONIC (plus R thing) system influence my class increasingly. We aim to soften and wake up the body, develop muscular strength and physical condition and experience a full body work-out to prepare for the day.

Emma Murray (NZ) *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 watch, do and make dance. It will be a task based class making use of aspects of somatic practice and improvisation, as well as some of the choreographic strategies Emma employs in the making and performing of her own work.
Erol Alexandrov (BG) *Contemporary*	This class draws upon my studies in yoga, gymnastics and contemporary dance techniques, with an emphasis on the skeletal structure and the dynamics of breathing and movement. It is a deep and intensive practice, designed as a training for releasing the body's restrictive tensions, for lengthening and strengthening the muscles, as well as for enhancing awareness and freedom of movement, that may be applied to a variety of movement styles. During the class, we will progress successively from floor exercises to standing and moving through space. My intention is to offer ways to integrate the body, mind and breath so that the dancer can become a clearer channel for creative and personal expression.
Eve Neeracher (CH) *Contemporary*	Eve Neeracher's contemporary class starts with floor-work, yoga, bodywork and Release Technique. Focus is put on breath, centering and grounding of the body, alignment of the spine and opening up of the joints. The warm up is technically structured with contemporary based centering exercises and Limon-inspired suspensions to mobilize the torso and discover its full range of expression. The incorporation and activation of the power center, to its full articulation, spreads the movement impulses throughout the entire body. With improvisational tasks we explore all senses and the imagination as well as performable states and physical qualities, and dive into a multi-experimental space where the body transforms into a dynamic instrument. The combination/ repertory is strongly connected to my current choreographic research and its corresponding movement material, offering a playful and wide practice. The main focus is to explore a balance between one's technical skills and the capacity to move through range and space freely, infused by one's individual artistic approach.
Ballet	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 flow of breath in coordination with a clear articulation of arm and leg movement, opening up the joints and the correct alignment of the spine, which allows the dancers to work with their individual anatomical potential. The familiar ballet vocabulary will be explored with lots of input, dynamic phrasing, release and suspension elements as well as other complementary movement principles: in order to encourage the dancers to enjoy the ballet structures and shapes beyond personal interpretation and mental flexibility.
Exequiel Barreras (AR) *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 maximise the use of the warmed-up body with its connection to space and gravity to increase their movement possibilities and take risks in their dancing. The warm-up moves smoothly from floor to standing with a strong focus on anatomy to strengthen connections of correct alignment with an increase of fluidity in the joints. Dancers will develop an understanding of the connections between their body and the floor, and how the use of weight, momentum and breath allows an exploration of physically full dancing with the least amount of muscular tension.
Félix Duméril (CH/F) *Contemporary*	Félix 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.
Francesca Imoda (I) *Ballett*	Francesca's ballet class focuses on counter-directons and spatial awareness in order to generate easiness within one's body. A conscious and active use of the floor, differentiation in the amount of muscular tension needed for each movement, imagination, playfulness in dynamics and musicality are other tools we will address in the class. All in all, we aim at facing the technical challenges of ballet in an anatomically correct way, while making sure that we are always dancing with a fully engaged, free and expressive body.
Gabriela Abaitua (F) *Ballett*	I believe that classical 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 organicity of each dancer. I insist on the importance of support and balance, on the correct use of force and rhythmic nuances, with all of that echoing the music. The roundness of the movement, its coherence in space and the spontaneity of the leap are all elements that enhance my approach to dance.
Giuliano Guerrini (I) *Contemporary*	The class consists of a first phase focused on the introspective awareness of the musculoskeletal system in a continuing floor work that gradually verticalizes and grows in dynamic by pushing new boundaries of gravity concluding with a choreographed sequence that allows a cathartic summary of the work done.
Hector Plaza & Agnes Sales (E) *Contemporary*	The class begins with a warm up consisting of games, in which dancers work together in couples, to wake up the reflexes. Movement sequences involving yoga and isometric exercises are also part of the warm up. Following this is a section of choreography, with focus put on technical aspects. Finally, there is further exploration of all material, including individual personality. Making use of the tools given in class, partnering work is taken up again and built on as well.
Hella Immler (D) *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 warm up, expansive floor work and exercises performed upright are characterized by natural flow and development of a strong center and precision. In this class, attention is focused on qualities of movement that include softness, flow, expansiveness, agility, quickness, precision and loose strength.
Ian Garside (GB) *Contemporary*	Very physical 'technique' class (buckets of sweat and sore thighs!) dealing with co-ordination, musicality, stamina, adaptability and other physiological aspects of strength, balance, power, flexibility; all approached with an attention to dynamism, finesse, and enjoyment - expect loud bouncy music! The class constantly moves through space and rarely takes the traditional 'front on' dance class format. We prepare with group games and improvisations inspired by my experiences with Contact Improvisation, 'Fighting Monkey' and 'Passing Though', and then embark upon a sustained development of movement patterns and sequences that start on the floor and gradually build to upright locomotion and eventually explosive jumps and inversions.
Irene Andreetto (I) *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 research of extremities and challenges.
Isaac Spencer (USA) *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, rhythm, musicality, and strength, to allow possibilities to move slowly (adagio), quickly (petit allegro), to turn or revolve on one leg (pirouette) and to create aerial movements (grand allegro). The focus is to utilize the classical format as a frame for a somatic and dancing process.

Ivan Yaher (MEX) *Acrobatic Movements for Contemporary Dancers*	The participants will discover or rediscover acrobatic movements and will experiment with combining them with contemporary dance. The class consists of a specific warm-up followed by an introduction to acrobatic movements such as the forward roll, cartwheel, macaco and handstand. We will continue with some dynamic dance sequences and finish off with a cool down.
Jack Gallagher (US) *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 inherent risk that come with the engagement with dance and performance. The professional training class employs exercises, creative interpretation and repertoire from his Dutch based company Bodies Anonymous. More info about Vigorous Risk can be found on the dowload page under Jack Gallagher > In Translation at www.bodiesanonymous.nl
Jarek Cemerek (P) *Contemporary*	This class aims to encourage a sense of body awareness and efficiency as well as physical articulation. It will start with simple exercises to build strength and to form a good foundation in order to get the body ready for the day. Special emphasis will be made on healthy body mechanics, principles of physical laws, efficient use of weight, falls to the floor, jumps etc.
Jeremy Nedd (USA) *Ballet*	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. Encouraging the dancers to consciously apply what they worked on at the barre, once independent of it.
Jenni Arne (FI) *Contemporary*	Jenni‘s class has the structure of a normal contemporary class. There is the technical element (distantly based on Cunningham) of back work, legs, tendus and plies, swings and travel. She is very keen on integrating the breath with the movement and using momentum (falling, letting go) to create speed in movement. There is also some strenght work involved for the centre and the upperbody to facilitate being a "four-legged" rather than a "two-legger" dancer.
Jia Yong Sun (CN) *Ballet*	Ballet is becoming more and more an art form that embrace various dance styles. As a Ballet teacher, I hope to share the basic ballet skills - the graceful placements and coordination of our limbs' expression through movement. I also hope to help you unwind your nerves after a strenuous day or help get your day off to a good start!
Joaquin Crespo (AR) *Ballet*	Joaquin's class is a classical ballet class based on the Vaganova old style. He believes that difficult combinations don't necessarily improve the technique. Instead, the class is organized in very simple exercises in which the musicality and the rhythm of the steps are fundamental. Feel free to come and enjoy!
Jonas Furrer (CH) *Contemporary*	Jonas' contemporary class focuses on placement and efficient use of the body on the floor as well as standing and travelling. While correct breathing and use of weight are central, he incorporates elements of countertechnique (Anouk van Dijk) and Limon principles into the class.
Joshua Monten (USA) *Contemporary*	Joshua Monten¹s course focuses on broadening a dancer¹s palette of energy qualities, and on sharpening the ability to switch efficiently from one quality to another. Special attention is given to developing the expressive potential of the pelvis and spine. www.joshuamonten.com
Ballet	Joshua Monten’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 personal creativity.
Juan Corres Benito (E) *Contemporary*	In this class we will work our way gently through the whole body with the aim of creating expansion of mobility, coordination and attention to detail. The class will begin with focus directed towards specific body mechanics, by carrying out simple movements. The mechanics and corresponding movements will be further explored and developed through increasingly complex movement sequences. At times the dancing will shift into improvisation in order to explore themes of a personal and instinctual approach - and then return to set movement. The dynamic will intensify and demand more physicality as we go on. Having in mind the idea of a class in which learning and learning anew are equally important, with body work/ conditioning and personal movement research present, each approach leading towards richness of movement will be pursued.
Julia Kathriner (CH) *Contemporary*	This class is dedicated to the memory of dance knowledge. Julia is inspired by the Jean Cébrons / Jooss-Leeder method. Departing from this historical perspective, we will work with weight, lightness, strength and rhythm. We will explore the space through diagonals and sequences while searching for connections to contemporary dance.
Kalin Morrow (US) *Ballet*	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 challenge their ideas of aesthetic, expansion and musicality. www.kalinmorrow.com
Kenan Dinkelmann (D) *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 patterns, used as a tool to explore the mechanics of the spine. The dynamics of balancing, stabilizing, falling, rolling, flipping and melting down are introduced in order to maintain flow without unnecessary tension. The patterns will increase in complexity and be linked into longer sequences with acrobatic elements. The last part of the class consists of a high energy movement phrase based on Kenan's choreographic work which is influenced by his various background experiences in techniques such as Capoeira, Judo, Release technique and breakdance.
Kendra Walsh (USA) *Contemporary*	Kendra works on strengthening the center and bringing this energy into the room. She likes to incorporate improvisation elements in her class.
Laura Glaser (CH) *Contemporary*	The class consists of warm-up elements that sharpen body awareness through investigative tasks. Somatic tools - such as methods from yoga, martial arts, Bartenieff Fundamentals and release - help to playfully examine a body connectivity within ourselves and in relation to ground, space and the other movers. Our imagination, the rhythm of the breath, touch and differentiated co-ordination help create a source from which we make movement choices and gets us ready to learn pre-formed movement pathways. These consist of dynamic ways to move wholeheartedly, smoothly and with articulation into and out of the floor.
Laurent Cavanna (F) *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 technique but also, that I often step aside from the traditional vocabulary to add floor work, off balance, loss of frontal presentation, mobility of spine...into my classes. I believe this approach works well with dancers who want to pursue a career in contemporary dance.

Liz Waterhouse (US) *Ballet*	My ballet class is designed to connect 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 épaulement, which is a mode of connecting the body in dynamic spirals and feeling movement move through you. Carefully attending to placement, I view efficiency as a means to study less and more, producing not an energetically reduced body but a person with free will and centered awareness. Central to this efficiency (in ballet) is a healthy plié and articulate tendu. I take great care that the class builds these principles simply at the barre, before accelerating into complex exercises. The class also addresses how to develop intention for technical movement, especially supportive breath, images, and presence with others/the music in the studio environment. Using concepts as flavor, the class stays musical and in motion. Ballet for all! Ballet for fun!
Manel Salas (E) *Contemporary*	The main focus of the class is a constant adaptation towards -and awareness of one's own body and mind in the present moment and surrounding space. Manel brings knowledge from various backgrounds and techniques into an inspiring setting of sharing and learning. Following a warm up of muscles and joints, as well as of the senses, dynamic group exercises such as reflex games and exercises involving trust will connect participants in a unified 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.
Marcella Moret (CH) *Contemporary*	FLOW class: organic, flowing and energetic, with equal access to the floor and standing. It emphasizes how to articulate momentum, breath and the musical body and how to be comfortable and clear without stress and tension.
Marcina de Almeida (CH/BR) *Contemporary/other styles*	Is a dancer, teacher and choreographer - since 2005 she has her own dance school "soulDance" in Basel. She studied dance at Alivin Ailey Dance School, NY and Cinevox Junior Dance Company. In her classes she draws upon her diverse dance experience in Modern, Jazz, Afro, Hip Hop, House, Ragga & Tapdance and mixes a variety of dance elements from different cultures into the common styles - soulDance. Healthy class structure and precise work are very important to her in all her classes. With her enthusiasm and open, yet structured way, she knows how to inspire her students and help them fulfill their potential or find new vocabulary and abilities.
Marco Di Nardi (I) *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 physicality of b-boying and acrobatics, fused with the flying low technique and floorwork. It starts with an improvisational warm up to help prepare the body. Then we discover our physical potential in strength and balance. We move fluently, with endless movements through top, middle and ground levels. The class is also based on acrobatics and spin moves exercises, which will help the students gain more strength, stability and velocity in the execution of acrobatics and non-movements. The goal is to combine our own dancing skills with the material explored during class, in order to hone technique and learn new ways of moving while evolving unique styles.
Marco Santi (I) *Contemporary*	The first part of the class is a warm–up based on the Gyrokinesis Method. Gyrokinesis is a integral movement concept, similar to Pilates, working from „inside“. It brings together important principles of yoga, dance, gymnastics and taiji. Gyrokinesis was created by a New York ballet dancer, Juiliu Horvath, as „yoga for dancers“. Hereby, the focus particularly was on the flexibility of the skeleton, in order to loosen, stretch, and warm-up the muscles with the least use of strength, followed by a still placement, when standing, allowing the body to win more and more dynamic during the training. The use of our breath helps us to accomplish aware „guided“ movements, with the least necessary bodywork- suitable to our own body feeling and individual form of movement, becoming possible through letting go of the previous form. The main emphasis in the training are circling movements and the breathing technique. The basis of the movement dynamic is the rhythm of the breath, therefore the movement sequences become aware. By every movement, one learns to feel the counter-move and this gives way to stability in the deep lying muscles. Out of this base, the objective is to continue the movement in space and include all levels. A wide varied choice of music helps to find a character for different movement sequences and so, to feel even more desire in dancing.
Marco Volta (I) *Contemporary*	Marco‘s contemporary class combines floorwork, release and Cunningham technique in order to activate 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.
Maria de Dueñas López (E) *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, and also by using our weight to provide intelligent and efficient movement generation.
Marion Sparber (I) *Contemporary*	Marion teaches a contemporary dance class with emphasis on floor work. The class starts by opening channels of awareness. The warm-up is focused on passing through channels of the whole body and expanding flexibility and strength. Playfulness in movement is used to connect to the natural flow of breath. With the help of exercises in different constellations - in a group, with a partner and alone - the dancers listen to the weight of their bodies and direct it outward through space. Important aspects of the training are the attention to the momentum in movement and integration of changes of dynamics and musicality within short movement phrases. As inspiration for her class, Marion uses the principles of Flying Low technique by David Zambrano as well as Release technique mixed with her personal journey of experience. She likes to establish a collective mind and body inside the class to enhance the group power, giving an energetic push to the individual source of creativity.
Michael Langeneckert (D) *Contemporary*	The contemporary class of Michael Langeneckert combines 30 years of his working experience as a professional dancer and teacher. Release technique, bodywork, improvisation and conditioning are its components. Class begins with a detailed warm up to work through all layers of the body and provide a strong basis for floor work. Movement through the space, in the form of long or shorter phrases, is continually developed in terms of physical intensity and complexity throughout the class. The main goal is to produce a constant flow of movement and connection to beats and sounds. This is a technical contemporary dance training. I goes along with the current tendency of the international dance scene.
Michel Casanovas (F) *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 introduction he uses the approach of the Feldenkrais method.
Mirjam Gurtner (CH) *Contemporary*	Mirjam teaches a dynamic release-based class that integrates elements of martial arts. The focus is on the central core as a locomotive source and the analysis of energetic pathways in the body. The connection of movement through the flow of energy and the use of weight and momentum is underlined, with an emphasis on developing a grounded, expansive quality whilst exerting efficient force. The class is physical and energetic and encourages the dancers to explore their individual movement quality beyond technique. Further info on www.myspace.com/mirjamgurtner

Monique Kroepfli (CH) *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 skills of release-based contemporary dancers. Awareness through movement, in the body, within the group and in the dance space are constant factors accompanying our dance. Monique has extensively worked and done research with CI practitioners of the first hour such as Nancy Stark-Smith, Lisa Nelson and Dani Lepkoff and next generation on dance artists such as Kirstie Simson and David Zambrano.
Myriam Agar (F) *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 at the service of pleasure in movement.
Nadar Rosano (Israel) *Contemporary*	The class is based on release technique. It emphasizes the flow of movement, spatial awareness, expands physical abilities and also serves to strengthen the dancer's body. During the class we will experience our bodies feeling state, emotions, senses and harness the potential within these elements. Other ideas integrated into the class are that of listening, expanding dynamic range, and gaining belief and confidence in oneself.
Nadine Gerspacher (D) *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 games, technical exercises and challenging variations, Nadine teaches her students to appreciate free movement through a well-controlled core technique. Intense floor work enhances the awareness of space, the center of the body and support, in order to be able to move safely, silently and freely. The second part of the class will be focused on partner work. Directed improvisations as well as theatrical tasks are important components of the class as they develop the students' playfulness and creativity in movement and expression. We will play, run, take risks, shout, laugh, explore softness/ strength in the body, go out of our comfort zones, wake up our energy and of course: have fun.
Narendra Patil (IN)) *IndYog-Contemporary & Flying Low*	A combination of Indian classical Kathak dance, folk and contemporary movement vocabulary with a lot of powerful footwork, hand combinations, rhythms and spins. Class starts with meditative posture and ananas. We continue to condition the body through yoga and movement, including body toning and martial arts exercises, which are later incorporated into the movement phrases. We will be playing with momentum and suspension in dynamic floor routines, combining speed and centrifugal energy. Floor exploration is combined with antigravity falls, recovery, agile partnering and strength based technique - allowing the individual to discover organic body rhythms and floor connections. Participants can expect to learn certain Indian classical mudras from the dance form of Kathak & Bharatnatyam, which may be incorporated into the final phrase.
Nathalie Frossard (CH) *Contemporary*	This contemporary dance class challenges us to focus on movement as an always new and therefore previously unknown experience. It encourages us to observe the original initiation of movement sequence, and to explore its gradual stylisation into dance. It provides a basic understanding of possibilities to train and strengthen the body individually, opening up all the senses to explore any kind of movement.
Nina Stadler (CH) *Contemporary*	The joy and the sensuality of physical dancing is the most essential part of my 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 bodywork. The technical elements of my class contain different contemporary dance techniques and my own movement research.
Noemi Di Gregorio (CH/NY) *Contemporary*	Noemi found her homebase in the Limón technique and she's also been trained in Gaga and Hip Hop. Even other art forms like martial arts and figure skating influence her dancing. Students will explore 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.
Oliver Daehler (CH) *Ballet*	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
Olivia Marinoni (CH) *Contemporary/Break dance*	In these classes, basic techniques and movements of Breakdance are taught. At the same time, parallels to contemporary dance are sought in order to create connections and individualized mixed forms. Energy change and weight transfer are especially thematized in this context. In a further step, the development concept of movement material of Bboys/ Bgirls and also Freestyle are explored - and illustrated through simple patterns which can later be translated into contemporary dance. The dancers learn in which individuated form they can adapt Breakdance for their own bodies, and find approaches and tools to continue developing this style themselves.
Pablo Sansalvador (E) *Ballet/Contemporary*	Sansalvador'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.
Pamela Monreale (I) *Ballet*	In her classes, Pamela works on the understanding of the body in three dimensional space: using multiple directions in one movement, in order to use less muscular effort. Furthermore, she challenges the dancers to find freedom in the use of their extremities, to take risks and to trust their own body.
Patricia Rotondaro (AR) *Contemporary*	Her class is based on a floorwork 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.
Pilar Nevado (E) *Ballet*	In her ballet classes, Pilar emphasizes musicality and foot work.
Rakesh Sukesh (IN) *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 analyses in constructing and deconstructing the material to make the participant understand the choreographical evolution of the phrase.
Raquel Miro (E) *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 rythmns and to enjoy moving with an open mind and no judgment.
Rebecca Narum (USA) *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 eases into more complex, physical exploration and exercises which focus on specific movement lines within the body, musicality, different tensions and movement size. We will then bring these qualities into choreographies playing with different combinations and dialogue between them to make our movement richer and more dynamic. Rebecca's work is deeply influenced by her diverse background in the Graham technique, release-technique, the classical Indian Dance form Odissi, Improvisation as well as her background in music.
Regula Mahler (CH) *Contemporary*	Regula's class is based on Limon technique mixed with floor work and other contemporary styles. Her classes have lots of flow, dynamics and humor.

Romain Guion (F) *Contemporary*	The class includes some elements of Release & Limon technique, extensive floor work, yogic philosophy, breath exercises and simple yoga practice. The aim of integrating those different but complementary elements is to focus on achieving technical excellence, increasing body/mind awareness, breath control and energy. By combining floor work and dynamic standing sequences (all supported by the breath), the class stimulates the cardiovascular system and increases stamina. The focus is also placed on the anatomy of movement and physiology (for example connection head/sacrum) and on body in space. Motto: Through a structured, high-paced and technical contemporary class, dancers are invited to find power, energy and quality of movements in relaxation.
Rosie Terry Toogood (UK) *Contemporary*	In her class, Rosie proposes techniques which train the awareness and she emphasizes the importance of pleasure. Her fascination of working with movement has drawn Rosie to the idea of creating a place filled with awareness, where dancers deal with what is present at that moment. During the class, body-weight, momentum, folding in and out into extensions, spirals and dynamics, establishing strength, coordination, flexibility and physical power are explored and developed. The class features diverse movement qualities for the discovery of deep physicality and the sensibility of the body. Flow and musicality are expressed with exercises that move through space. Rosie is a Pilates instructor too. She works with the physical structure from a soft place, helping dancers to develop a stretched out and enlarged version of their movement patterns while also discovering new ones. This approach is expanded on in movement phrases and choreography.
Samuel Déniz Falcón (E) *Contemporary*	The class is based around the perception of human presence and intention. It starts with a soft and gradual warm up through guided improvisation. When a certain state of awareness is reached, we continue with exercises in the form of short, understandable phrases which stimulate coordination, rhythmicity, interaction and the ability to produce movement with a wide range of qualities and control. The class will conclude with an interactive-group improvisation involving the use of diverse improvisational tools.
Samuel Minguillon (E) *Contemporary*	Samuel's class develops through a very strong relationship with the floor. The movement gradually builds into sequences and transports the dancers into his very fluid but energetic body language. He encourages dancers to take his movement and move with it in an individual way. The aim is to discover authentic physicality and ways of moving, using the space to transport movement while always making honest connections between group members and with oneself. Samuel believes that performance starts in the studio. Every movement is valid to be trusted, for expression and for giving one's best.
Sandra Hanschitz (A) *Contemporary*	INVERTED WORLD This week I invite you to examine ways in which we can use the shoulder girdle and our upper extremities to bear weight. We are aiming to gain strength and trust in our arms and hands in order to use them as supportive structures in dancing alone and with others. We will also focus on accuracy in our embodiment, to facilitate a healthy use of the shoulder and wrist joints. Our practice will find expression through improvisational tasks as well as set movement patterns. These classes will hopefully assist you in playfully meeting the challenges of disequilibrium and balance while moving upside down.
Sandra Marín Garcia (E) *Contemporary*	The class focuses on developing kinesthesia 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 while exploring relationships between its different parts as well as the space around it. Special emphasis will be put on revealing different timings and movement qualities. The second part of the class will consist of a series of combinations that will apply what has been explored before in the class.
Selatin Kara (D) *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 sounds he uses to support the movement.. Feel the movement and move with your feeling.
Simone Blaser (CH) *Contemporary*	Simone focuses on floorwork and on the ability to move quickly and compactly through space. Her vocabulary is energetic and powerful, and at the same time soft and lyrical.
Simon Choplain (FR) *Contemporary*	Based on skeletal body awareness, the class is inspired, among other things, by yoga, contact improvisation and mainly release technique. Focus is put on breathing and stretching for a deep warm-up, as well as on notions of opposition in balance and relaxation during floor work.
Simon Wehrli (CH) *Contemporary*	Making use of spirals and curves, this class mainly explores the relationship of the mover with the floor/ the ground. By learning specific movement material, the participants work with principles of expansion, cohesion and gravity. The goal is to remain calm, even in moments of high intensity, in order to find order in chaotic states/ propositions, maintain the balance between activity and passivity and between inside and outside. Eventually the proposed form becomes a vehicle towards more freedom in movement. Parts of this class are based on David Zambrano's flying low technique.
Sol Bilbao (E) *Ballet & Contemporary*	My interest in teaching dance, either classical or contemporary, is to give an organic and musical movement class where people can enjoy dancing and exercising the body. With ballet I respect the normal structure of a professional class with every necessary element in order to achieve a proper evolution of the technique. With modern/contemporary classes I have built my own structure out of different styles and techniques, being adaptable to the needs or interests of the group.
Sonia Ntova (GR) *Contemporary*	In her class Sonia regards the body as a “fluid” system that constantly takes new shapes and uses different dynamics. Her exercises research body mechanisms which allow dancers to reach physical extremes, while simultaneously protecting the body. Physical expression is practiced at every level: in warm up: Warm up, floor work and kinetic paths into space based on the dynamic of water movement.
Sonia Rodriguez (E) *Contemporary*	Sonia will begin with focusing exercises designed specifically to engage the muscles and release excess tension through use of the breath. Refined articulations will be explored in the centre, followed by extended combinations to emphasize the development of kinetic awareness and the use of muscular opposition to facilitate flexibility into, out of and off the floor. The class will finish with more complex phrases combining different energetic qualities, different levels and material from Sonia’s company repertoire.
Stefano Fardelli (I) *Contemporary*	This class is meant to combine intelligence and creativity, awareness and harmony, intuition and aesthetics. With an active mind, and through a moving body, we will explore the concepts of space, weight and fluidity in order to generate functional dynamics and gain deeper knowledge of our structures and unities. While experimenting with these concepts and clarifying them by engaging in occasional guided improvisations, we will also work on and study movement combinations and sequences which, through the use of gravity and ground, will let us enjoy new qualities of movement. Leaving the memories of old experiences behind, the students will discover new ways of utilizing their techniques on different spatial levels - floor and more - without forgetting lightness and freedom.
Stella Zanou (Greece) *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 tasks, strengthening exercises and basic acrobatics as well as complex choreographic sequences. Stella transfers and transforms her knowledge of different modern dance techniques, and Capoeira and Yoga as well, into a very personal style. Joy and challenge come together in this class which is imbued with a love for moving with full energy.

Sumi Jang (Korea) *Contemporary*	Important aspects in Sumis training are the recognition of the natural body functions, as well as the perception and use of the energy between space and body. The training builds up concentration, awareness and strength for fluid movements between different layers in space. It involves simultaneously a 'body-mind relation' and a 'body-space interchange'.
Tabea Martin (CH) *Contemporary*	Tabea is freelance choreographer and dancer, currently working in the Netherlands. Her class is based on release technique and focuses on the search for organic and dynamic movement material, with emphasis on musicality and on the risk of the movement.
Tamas Moricz (HU) *Contemporary/Ballet*	My interest in a ballet training is to create a class not only to focus on technique, but also to explore dynamics, speed, grace and musicality, where working on form and technique becomes flowing and creates actual dance. My aim is to ease rigidity and apply freedom of movement while still retaining a technically challenging class. The execution of a ballet combination is always a mix of form and flow on command and I'm interested in the balance between these components. Clarity of positions and the elegance of lines should not suffer a loss to freedom of movement. My focus is to explore the dancers' own sense of movement and to help them make their dancing more articulate, joyful, precise and also fulfilling.
Tina Halford (D) *Contemporary* *VAYA Art of Human Movement*	Tina tries to physically challenge the body through concrete movement phrases, using the spiral as a basic principal of organic movement; to achieve comprehension of the physical movement on various levels (especially on the floor) and the spacial connections - as well as the motor of the movement, nuances or textures of movement (speed and quality.) The movement material can be described as raw, with acrobatic elements, challenging speed, coordination and spatial orientation. She dives into principles of locomotion: in positions on hands and feet and rolling motion advancing in space, evolving little by little towards a more complex movement (transitions on hands, elbows, head and shoulders, generating suspensions of the body.) By so doing, we also train the muscular and cardio-respiratory endurance, taking participants out of their physical comfort zone, which results in a gain in power.
Tonatiuh Diaz (Mex) *Contemporary*	My class is based on the dancer's relationship with the floor; using the centre as a gravitational point and an ally of movement. Beginning with a stretch and then focusing on floor work, we will continue with risky combinations and dynamic exercises. The class will blend a variety of techniques such as Limon, Ballet, Release Technique, Capoeira and my own style, resulting in a dynamic class, full of physicality.
Vanessa Cook (UK) *Contemporary*	We will fold our bodies softly into the floor and then use the floor as a pivot point to spiral from and push against. We will gradually build up our movement from the floor, to standing, eventually flowing between the two efficiently, dynamically and effortlessly. This class will lead to a series of longer physical phrases that will seamlessly fold in and out of the floor and challenge our stamina.
Verónica Garzón (E) *Contemporary*	Living inside the instrument My overall aim is to stimulate a continuous whole body awareness of movement which results in a specific presence and quality. Inspired by some of the core principles which underlie the Cunningham Technique, I will proportionate a contemporary approach while focusing on aspects such as center of energy, isolation, rhythm and coordination of the limbs in space. We will apply these aspects through different movement combinations, making use of silence, sound and music - by means of continuously repeating them or just doing them once. The experience of subsidiary challenging concepts of the technique will be reflected and evaluated during the class.
Victoria Miranda (E) *Contemporary*	This class is highly physical, with a lot of traveling and sequences that require a sense of power and musicality. By exploring different ways of merging with and away from the floor, using speed and acrobatics, we will investigate various dynamics and movement qualities. Participants will learn how to accumulate more energy.
Victor Rottier (NL) *Contemporary*	Victor's classes focus mainly on floor work - and differentiating between the dynamic qualities of hard and soft. As a means of stressing this differentiation, movement phrases are characterized by isolations within them and improvisation is also implemented. He works with a contemporary dance approach that is further developed with Hip-hop inspired movement.
Vittorio Bertolli (I) *Contemporary*	Vittorio's class is based on David Zambrano's flowing low technique. In his class he focuses mainly on the interconnection between the performer and the floor, the space and the others. The aim is to create a dance web in which the whole room is moving when a single person moves. In order to activate the connection between the center and the periphery and to improve physical perception, alertness, efficiency and speed, he uses simple movement patterns which explore the primary laws of physics: cohesion and expansion, The body is constantly spiraling, in movement and standing. These spirals already exist; the class focuses on finding them and help the dancers into and out of the floor.
Yannick Badier (F) *Contemporary*	His class focuses on the awareness of the body, bringing up concepts of weight, balance, center and off center, and using the floor as a tool to create a multidimensional feeling of the dance.
Zoe Gyssler (CH) *Hiphop/Contemporary*	Zoe's classes are influenced by Ohad Naharin's movement language, GAGA, and Sharon Eyal's movement repertory. Class participants are guided through image-based movement exploration which leads to expanded states of experience and new states of mind. In this process, distinct movement qualities are initiated. Zoe focuses furthermore on sharpening the ability to switch quickly from one movement to the other. Her movement is animalistic, efficient, instinctive, sharp and powerful.