Alexander Teutscher (A) Ballet	Alexander's contemporary class is a holistic embodiment practice to support individuals and groups to gas sovereignty in all their multidimensional diversity - taking care of each other, creating community to process at use holistic practices to empower each other. I structure the class in 4 parts: Connection, listening, processing at integrating. This is a practice for coming together with all our different backgrounds and states of being. The whole greater than the sum of its parts. We consciously take full responsibility of the experience as individuals belonging the planetary community. We merge the wisdom we bring from dance, yoga, bodywork, meditation, Martial art breathwork, Tantra, spiritual practices and of course the real juicy bits from our everyday lives, letting our souls lar into us fully, becoming more open and resilient. In his ballet class, Alexander draws from his years of experience as a dancer, including influences of various style Musicality, dynamics, flow and plasticity of movement are central elements of his class. After a short barre for warming 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 Angela Demattè (I) Contemporary Angie Lau (CH) Contemporary Anna Heinimann (CH) Contemporary Anne Lassoudry (F) Ballet	Andrea Boll's class focuses on the dancers relationship with the floor; practices centrifugal and spiraling movements order to move economical; involves breathing dynamic and the release of energy throughout the body in order activate the relationship between the center and the joints. There is a focus on the skeletal structure that will be improve physical perception, technical skills and alertness. The class is based on a mix of improvisation and set material to research Push/Pull, a tool for accepting and beir comfortable with taking risks while resolving "out of balance" or "beyond comfort zone" experiences. We will start with breathing and practicing soft movement patterns to warm up the body and be available for a movement session while is free of judgment. Angie Lau teaches a Countertechnique class which strives to increase overall awareness on many levels that opera while dancing and performing. Besides bringing our attention to our thoughts while moving, and looking at anatomic 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 le 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 le concerned with judging themselves and to explore how to work and train in a healthy manner. Reaching physical intensity through working with images is significant in Ana's class. The body's practice happens of a highly energetic level. At the same time, it enriches the vocabulary of the individual dancer. The class is a journthrough physical states, including technical exercises. We memorize physical sensations in free sequences and folic this up with fixed material. The result is intensified as choreography. In this way, we use our technique creatively. Anne's less
Antoni Androulakis (B) Contemporary Arias Fernandez (E) Contemporary	My ballet class follows the usual format with some challenges that I feel will help with self awareness are understanding. I also sometimes like to use inspiration that I feel will help in preparing for the dancing day, givin insight into what could be better-aligned to help in functionality. I look forward to having you in my class. Antoni's teaching practice is a synthesis of the different ways he has approached both floor work & acrodance over the past years. It breaks down the question of "how to use gravity as a movement generator?". Using mainly improvisation this question will be answered through the exploration of different concepts such as becoming conscious of the use our weight through the points of contact we create with the floor, exploring the idea of being both relaxed & activusing the needed tension in order to facilitate movement while getting rid of unnecessary rigidity and using the body a holistic organism to make full-body movements. Acrobatics are integrated as movements rather than as tricks. Anto does not differentiate between the way he deals with movement and how he deals with daily life. His teaching therefore a synthesis of things he actively practices: awareness, challenge & playfulness. https://vimeo.com/3653315/through engaging in games, exploring emotions and challenging mental and physical limits. In short, we will breaking with beliefs of incapacity around any activity. We aspire to reach a synergy of mental and physic preparedness for self-development as dancers, along with the development of creative capacity and maximu expression. We will be practicing a cluster of exercises from different disciplines, and linking the connection they have with each other. Among all disciplines included, the main ones are: Teamwork, Parkour, Contemporary, Floorwork Krump, Fight, Manipulation, Character, Physical training and Urban Dance. In this workshop we will above all be working on the foundations of Krump to find a raw form of expression in odance. We want to eliminate filters in order
Ayako Nakano (JP) Ballet/Contemporary Ayberk Esen (Tur) Contemporary Azusa Nishimura (JP) Ballet Beatrice Panero (I) Contemporary Benjamin Lindh Medin (SWE) Contemporary	will also learn some choreographic material from Om Rasa, which combines contemporary dance with Krump. Ayako wants you to enjoy dancing to beautiful music, with no pressure. She just wants you to focus on feeling great while doing the body work and get as much as possible out of her class. The training begins with a dynamic warm-up block of traveling through the space. Movement variations in this sectiare made up of complex and simple exercises, including floor work. Then improvisational tasks will be explore individually, with a partner and as a group. The class is rounded off with choreographed phrases emphasizing qualition of speed, musicality, levels, dynamics and so on Azusa's ballet classes are for everybody, regardless whether they have a background in classic ballet or contemporare dance. She focuses on the individual bodies of the students and believes that each and every one of us is different. However exercises are fairly simple and designed to help students to pay attention to their body and activate their oversources to be able to maximize their potential when we move on to the centre exercises. From the beginning, this class is focused on not only the individuality of each dancer but also on the atmosphere are energy of the group. It is a training in which information is constantly exchanged, and the dancers inspire one another Positioning ourselves in a circle and starting with a warm up inspired by Gyrokinesis Method, we want to connect with ourselves as well as with with the space around us in order to become available to connect with others. Maintaining constant andante rhythm, we'll begin with a series of floor work exercises, built on different levels: The core will biffed in different directions until it reaches the floor. The warm up will develop into contemporary technical work with a focus on stamina enhancement and core and muscle strengthening, while keeping the relaxation of the hips. Durit the second part of the class, we'll continue with improvisation and composition based o
Carlos Aller (E) Contemporary Catherine Habasque (F) Ballet Cathy Sharp (USA) Ballet Charlotte Mclean (SCOT) Ballet Chris Lechner (D) Contemporary	Carlos's classes start with an inner meditation to improve body awareness and deepen the dancer's movements. The classes are progressive, beginning with a warm up and improvisation, and developing into higher complexity moves. These classes you will experience the junction between contemporary and urban dance. Carlos generally teach floorwork, acrobatics and repertoire from Frantics Dance Company. The classes embody a mixture between the tension of breakdance movements and the softness of contemporary dance. They strive to teach the dancer to list and adapt to the flow of the music, while infusing the dance with their own creative mark. With a background in the French school of ballet, Catherine's classes are her own interpretation of the various lessons she received from wonderful teachers who have inspired her throughout her career. Cathy's ballet classes are based on basic principals of body placement, changing of directions in space and focus movement. Imagination and musicality are core to Charlotte's ballet class. We will explore the weight of the body, spirals in the spine and investigate the oppositional pull of gravity when moving. 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 the body and the body as a fluid, changeable site. The class integrates principles and practical techniques from a variety of the body as a fluid, changeable site.
Christina Gehrig Binder (CH) Contemporary Christina Mertzani (AL) Contemporary Clarissa Rocha (BRA) Ballet Claudia Toggweiler (CH) Ballet	of methods (yoga, release, bmc), taking gravity as its constant and contemporary technique as its base. After an init period of warming up, we will explore our solo work, visiting all levels, from floor to flying. 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, Europea modern dance, floorwork and the Gaga movement language conceived by Ohad Naharin. The distinctive componer of her class are phrasing and musicality in movement phrases, perception of the room, consciousness of the breathin and the development of the right energy flow. She gives attention to the individual personalities in the class. In this class attention is given to two main directions; technique and performance of movement. We start with a war up and body preparation: through simple exercises we work on mechanisms we have at our disposal in order approach the floor with safety and speed, to move rapidly with agility and to cover as much space as possible usin our full potential. Further on we continue with a more complicated movement vocabulary, such as working with part 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 clais to open our senses, to communicate through movement with our collegues and to gain more satisfaction through dancing. Clarissa's ballet class is designed to be a moment of connection with the body, providing an opportunity to us movement to feel the flow of energy and build up strength. The class is structured following the basic principles ballet, but respecting the individuality of each dancer's body. In her class, Claudia concentrates on establishing a firm basis to build on. Becauses of her extensive teaching experience she is able to address the needs of each student. Seeing progress which can be achie
Claudine Ulrich (CH) Contemporary Clea Onori (CH) Gaga Diane Gemsch (CH) Contemporary Diego de la Rosa (E) Contemporary	here: enScène Kulturmanagement Claudine's class is inspired by release technique and Limon. It starts with floorwork, followed by standing excersicand a dance combination. Concentration on breathing in the first third of the class opens up the body. The reiterator repetition of sequences allows the dancers a differentiated approach to the movement material. Gaga is the movement language developed by Ohad Naharin throughout many years, parallel to his work as choreographer and the artistic director of Batsheva Dance Company. Gaga classes are predicated on a deep listenit to the body and to physical sensations. The instructions are deployed to increase awareness of and further amplies sensation, and rather than turning from one prompt to another, information is layered, building into a multisenso physically challenging experience. While many instructions are imbued with rich imagery, the research of Gaga fundamentally physical, insisting on a specific process of embodiment. Inside this shared research, the improvisation nature of the exploration enables each participant's deeply personal connection with the language. 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 spirals. Her aim is that students gain freedom of movement and broaden their capacities to go beyond their limit always with the help of imagery. Dancers are encouraged to join her in her perception of movement, dance and life. Diego de la Rosa's classes are very physical and dynamic. Class begins with improvisation exercises, workouts are games to warm up while bringing awareness to the body. By focusing on different body parts during class, we will able to isolate movement and gain a better understanding of how to use the body's potential. In movement sequence we will increase mobility as well as incorporate different types of movement. Using several floorwork e
Dominique Cardito (B) Contemporary Ballet Elena Morena Weber (CH) Contemporary	Gaga. Diego never hesitates to add his own style. He utilizes material that he works on with his Frantics Danc Company. His biggest interest in teaching is to enable dancers to be creative and to be able to add their over personalities by involving emotions and feelings in their movement, research and work. 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. Her ballet classes have an organic and dynamic approach, in which people are motivated to dance. The emphasis is a technical skills, as well as on musicality, timing, precision, focus, clarity and freedom in movement. The class starts with a soft warm up, simple but precise, with floor sequences on the spot and through the roor 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 combinating 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 physic condition and experience a full body work-out to prepare for the day.
Emma Murray (NZ) Contemporary Enrico Paglialunga (I) Contemporary Erol Alexandrov (BG) Contemporary	Emma's teaching draws on a long and varied background in dance and most recently her own efforts to make wor During the week Emma will open up her research into movement as a perceptive inquiry in the hope of enhancing of experience of how we watch, do and make dance. It will be a task based class making use of aspects of some practice and improvisation, as well as some of the choreographic strategies Emma employs in the making an performing of her own work. The class is structured around technique and work on choreographic material. It starts with a warm-up and study movement mechanics. Alternating between improvisational tasks and movement sequences on the floor and standing the mind and body are equally stimulated in working on coordination, stamina, development of kinetic awareness speed, musicality, softness, precision, and attention to detail. Later on in the class, more complex movement vocabulary will be introduced. The group will be guided in a sort of playground scenario or testing ground to furth infuse and connect movement sequences with energy, dynamics and fulfillment - through dancing and sharing with the group. 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 training for releasing the body's restrictive tensions, for lengthening and strengthening the muscles, as well as for the structure and the dynamics of breathing and movement.
Evan Schwarz (CH/A/USA) Ballet Eve Neeracher (CH) Contemporary	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 off ways to integrate the body, mind and breath so that the dancer can become a clearer channel for creative and person expression. Evan follows the basic classical structure in his ballet class. He also uses visualizations and imagery to help the dancers in mastering difficult movements. He focuses his exercises greatly on musicality and alignment, as well as a natural weight distribution and flow. His goal for the artists joining class is for them to leave with new information at fresh tactics for approaching movement. Eve Neeracher's contemporary class starts with floor-work, yoga, bodywork and Release Technique. Focus is put obreath, centering and grounding of the body, alignment of the spine and opening up of the joints. The warm up technically structured with contemporary based centering exercises and Limon-inspired suspensions to mobilize thorso and discover its full range of expression. The incorporation and activation of the power center, to its farticulation, spreads the movement impulses throughout the entire body. With improvisational tasks we explore senses and the imagination as well as performable states and physical qualities, and dive into a multi-experiment space where the body transforms into a dynamic instrument. The combination/ repertory is strongly connected to recurrent 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 spar freely, infused by one's individual artistic approach. Her contemporary ballet class connects the dynamic-contemporary influence, in relation with body awareness, and hown experience as a contemporary dancer/ choreographer. Focus is put on the flow of breath in coordination with clea
Géraldine Klaey Dunkel (CH) Ballet Hector Plaza & Agnes Sales (E Contemporary Hella Immler (D) Contemporary	order to encourage the dancers to enjoy the ballet structures and shapes beyond personal interpretation and mentiflexibility. Class is based on basic principles and techniques. We focus on balancing the body. While focusing on ourselves, we enjoy having and creating the space in which to dance. Having a solid technique helps us to experiment with movement and with the space. We enjoy the flow of organic movement that is phrased on the music. I'm happy to share my ideas and career experience, including influences from wonderful teachers. 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 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 well. The class begins with a warm up during which body-awareness is emphasized through deep-reaching and dynam movement. Also, the imagination is stimulated throughout the generation of (internal) images - for the development 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 a strong center and precision. In this class, attention is focused on qualities of movement that include softness, flo
Hoyoung Im (KOR) Contemporary lan Garside (GB) Contemporary	expansiveness, agility, quickness, precision and loose strength. Hoyoung's class centers on the core of movement inspired by eastern philosophy, along with the movement create through his own research and practice. Warm-up consists of practicing awareness of the relationship between the space and our core(s). This is followed by a series of movement patterns which help to explore the space. Furth on, improvisation guides dancers in feeling free to explore the space with stable but quick and fluent movement Hoyoung trained in the Korean martial art of Tae Kwon Do, for which he is certified with a black belt. He applies post of martial arts in improvisational movements. In addition to Tae Kwon Do, he also mixes steps and techniques from Korean traditional dance and Ashtanga yoga, the 4 Elements method, Yin and Yang and Eastern philosophy into the choreography. This has led him to develop a particular point of emphasis on the dynamics of balancing, stabilizing falling, rolling, flipping and melting down in order to maintain flow without unnecessary tension. Movement patterns class increase in complexity gradually and then are linked together in longer sequences. Postures are discovered through released movement flow in circular motions and spirals on the floor. Class finishes off with a high enem movement phrase based on Hoyoung's choreographic work, which is influenced by his background in acting, Takwon Do, music and visualization. Very physical 'technique' class (buckets of sweat and sore thighs!) dealing with co-ordination, musicality, staminal adaptability and other physiological aspects of strength, balance, power, flexibility; all approached with an attention
Isaac Spencer (USA) Ballet Ivan Yaher (MEX) Acrobatic Movements for Contemporary Dancers Jana Unmüssig (FI) Contemporary Jenna Hendry (CH) & Matilda Bilberg (SWE) contemporary	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 prepared 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 of the floor and gradually build to upright locomotion and eventually explosive jumps and inversions. 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 slow (adagio), quickly (petit allegro), to turn or revolve on one leg (pirouette) and to create aerial movements (grand allegrous is to utilize the classical format as a frame for a somatic and dancing process. 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 movement such as the forward roll, cartwheel, macaco and handstand. We will continue with some dynamic dance sequence and finish off with a cool down. Though my choreographic work is rather minimal, we will also move BIG in the studio. Also, we will talk, since I believ that contemporary dancers need a whole set of tools OUT THERE to make it (pay the rent, pay the food, pay the dog) We will also write (so be prepared to have a pen and paper). We will also practice tendus; because I love tendus and there is always more to learn about them. Especially after just having spoken and written. In other words: My class is built in an eclectic manner and everyone that is up for a little bit of serious fun might go outhinking ah, interesting. Let's dance. Matilda and Jenna's class is based on the work of Flying Low and Passing Through, which focuses on trelationship of the dan
Joaquin Crespo (AR) Ballet Johanna Heusser (CH) Contemporary / breakdance Jonas Furrer (CH) Contemporary Jonas Onny (D) Body Riddim Practice	practice in which the dancers are connected by their hands only (either in couples or in a more advanced stage groups) as they guide each other through the room transmitting the information received through the touch of the hands into spirals in their body and in space. Constant negotiation and leading and following are main pillars of the practice. Joaquin's class is a classical ballet class based on the Vaganova old style. He believes that difficult combinations dornecessarily improve the technique. Instead, the class is organized in very simple exercises in which the musicality at the rhythm of the steps are fundamental. Feel free to come and enjoy! Class will begin with a short exploration, giving time to arrive and focus on the new situation. There will be conditioning through stretches and repetitive sequences. A variety of movement principles will be practiced while moving across the floor in different combinations, at varying speeds. The technique is based on contemporary dance, capoeira at breakdance. A connection to the music, as well as to the space, is important to Johanna. Class will end with a she choreography in which the movement principles explored will be further developed. Finally, a short sequence inspire by yoga will prepare the dancers to continue their day. Jonas' contemporary class focuses on placement and efficient use of the body on the floor as well as standing at travelling. While correct breathing and use of weight are central, he incorporates elements of countertechnique (Anot van Dijk) and Limon principles into the class. The Body Riddim Practice is an energetic mixture of movements and rhythms derived from African dances combine with contemporary floorwork, acrobatic elements and games which seek to challenge one's sense of rhythm
Jorge García Pérez (E) Ballet Contemporary Joshua Monten (USA) Contemporary Ballet	coordination and mobility. Playing with different dynamics, finding joy in exploring patterns of movement and rhythraising awareness of the body and space -within and around - in an environment where participants can learn user things from themselves and others that can be applied in their lives and practices, is the aim of this class. Ballet is an excellent form of exercise and artistic expression. My training encourages precision, agility and fluidity movement and develops physical strength and flexibility. Also, focus is put on physical awareness, musicali expression, and improvement of ballet technique. Contemporary dance encourages dancers to be versatile in their expression and to be able to have a wide range different movement styles and emotions. My contemporary class focuses on spacial and body awareness, use of boweight, floor work, technique, efficiency of muscle usage, musicality, body alignment and dynamics of movement. Joshua Monten's course focuses on broadening a dancer's palette of energy qualities, and on sharpening the ability switch efficiently from one quality to another. Special attention is given to developing the expressive potential of the pelvis and spine. www.joshuamonten.com Joshua Monten's ballet class is inspired by a deep engagement with the topic of musicality — which leads in turn questions of phrasing, energy quality, coordination, and personal creativity.
Karolin Stächele (D) Contemporary Kirill Berezovski (D) urban contemporary Laetitia Kohler (CH) Ballet Laura Lamy & Tristan Robilliard (F) Contemporary Laurent Cavanna (F) Ballet	elements. The last part of the class consists of a high energy movement phrase based on Kenan's choreographic wo which is influenced by his various background experiences in techniques such as Capoeira, Judo, Release techniq and breakdance. Besides technical elements, Karolin's main interest is to make dancers aware of using the weight of the body while playing with the rhythm of movement. Her strong connection to African dance is evident in the way she uses physicality and full energy. Her intension is to encourage dancing without fear and hesitation. Karolin works with quality shifts by including personal expression and by using simple improvisaton exercises. In general, this class is most often considered to be a very strengthening, joyful and challenging class attracting dancers who love the physicality of dancing. The Urban Contemporary class starts with a dynamic and varied warm up, through which you can activate the speci elements & techniques of the fusion of Urban elements with Contemporary techniques, such as flow, differe movement qualities, floorwork, improvisation and musicality. Following the warm-up, the class will move on movement phrases and combinations that will take us through the floor & space dynamically and with differe qualities, while combining floorwork with Urban elements. Kirill's Contemporary background mixed with the urb. qualities and grounding results in a unique, natural fusion and an organic movement language that is strongly driven in music and flow. Laetitia's vision of ballet has been influenced though the years by her practice of contemporary dance. On the on 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. In their <i>Spiral Training</i> class, Laura & Tristan prepare the body to be available, thanks to natural, organic body spira. The dancers perform spiral movements, starting with the spine and stretching out through all parts of the body. Thel
Lawrence Rigg (GB) Ballet Lillian Stillwell (US) Contemporary Linda Magnifico (I) Ballet Lucas Del Rio Estevez (E) Contemporary Manel Salas (E) Contemporary Marcel Leemann (CH) contemporary Marcella Moret (CH) Contemporary Marcina de Almeida (CH/BR) Contemporary/other styles	In Lawrence's class the focus will be on coordination, fluid transitions and musicality. He hopes that the dancers we enjoy themselves and he aims for them to feel warm and energized for the day ahead. Who is dancing? What are we dancing about? Why dance together? This class will approach these questions through physical, musical and creative dance practice. The warm-up will use movement principles rather than fixed technic forms. A learned phrase from Lillian's current work will then be expanded and elaborated upon, exploring intentic limitations, rhythm and swarms. Together we will go beyond technical execution to discover the overwement's potential inher teaching, Linda Magnifico uses elements of different styles with which she became familiar during her career. The lesson focuses on preparing the body for rehearsals or performances. Basics that are important in her class a placement, fluidity, density in movement, change of body weight and direction and movement through space. Themphasis is on musicality, clarity and dynamics of movement. The class will start with movements and exercises to connect with the body, and especially also with the flor Furthermore, we will use the warm-up to become soft in our body and to move as efficiently as possible. Moving one we will try different ideas for floor-work and well explore ways to use the floor to broaden our movement vocabula Transitions from the top to the floor and vice versa are also of relevance. I love to find methods or "tips and tricks" create new movements, combinations, transitions and the like. Besides that, in my classes I like to use improvisation to work on concepts like minimalism. A strong connection to music and different types of music will plan important role. Depending on the group, we will use short choreographies to play with the movement material at with the concepts/tools that have been explored. 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
Marco Di Nardi (I) Contemporary/Urban Marco Volta (I) Contemporary Marioenrico D'angelo (I) Contemporary	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 ar floorwork. It starts with an improvisational warm up to help prepare the body. Then we discover our physical potent in strength and balance. We move fluently, with endless movements through top, middle and ground levels. The class also based on acrobatics and spin moves exercises, which will help the students gain more strength, stability at 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's contemporary class combines floorwork, release and Cunningham technique in order to activate the energy organs, joints and muscles. This gathered energy is then released in movement phrases that organically connect the different body layers in space. This training aims to offer a complete dance experience and deeper understanding of movement by investigating of both the physical and intellectual levels. My contemporary class starts with a warm up focused on exploring our bodic and the different forces we can use to gently increase our mobility, resistance and control. The exercises are develope by mixing contemporary and ballet technique with some yoga positions. The aim of these exercises is to improve the control of our bodies by acknowledging and overcoming limits. Guided improvisations are used to allow the trainees
Martijn Joling (NL) and Amy Pender (NO) Contemporary Partnering work	naturally satisfy their specific needs on that particular moment and day. Choreographed diagonals (floorwork are standing) have the purpose of applying what was researched during the warm up to travelling movement and a fir choreography to fully enjoy dance and improve musicality. Marion teaches a contemporary dance class with emphasis on floor work. The class starts by opening channels awareness. The warm-up is focused on passing through channels of the whole body and expanding flexibil and strength. Playfulness in movement is used to connect to the natural flow of breath. With the help of exercises different constellations - in a group, with a partner and alone - the dancers listen to the weight of their bodies at direct it outward through space. Important aspects of the training are the attention to the momentum in movement at 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 Releast technique mixed with her personal journey of experience. She likes to establish a collective mind and body inside to class to enhance the group power, giving an energetic push to the individual source of creativity. In this partnering technique class we work our way through different developmental exercises. Sharing weight, true and timing are our main points of focus. We start off by doing simple exercises focused on getting to know ear other's physical structure, and continue by practising ways to give and receive weight with a partner. Further on we explore different possibilities of how we can move together through the room before advancing into more compliance between the proposal littlelligence.
Michael Langeneckert (D) Contemporary	From somatic work and compositional improvisation to schematically structured and clear movement sequences, the class encompasses a time of deeper understanding and expansion of our own movement vocabulary, anchoring in own bodies and specifying the essential expression of kinesthetic energy, movement intention and form. We will have closer look at how we actually embody the movements, and how we can anchor ourselves in physic intelligence. Physical intensity and the associated mental stimulation as well as the balance of movement as stillness are fundamental principles of the class. We will work on specificity, precision and awareness of movement execution and movement research. Thus, the class will build upon different elements of contemporary dance, the approach of which is very much based on Melissa's own practice, including clear principles that are explored through improvisation and choreographic work. The contemporary class of Michael Langeneckert combines 30 years of his working experience as a profession dancer and teacher. Release technique, bodywork, improvisation and conditioning are its components. Class beging 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 be and sounds. This is a technical contemporary dance training. I goes along with the current tendency of the internation dance scene.
Mirjam Gurtner (CH) Contemporary Muhammed Kaltuk (CH) contemporary/Hiphop Myriam Agar (F) Contemporary Nadine Freisleben (D) Contemporary Nadine Gerspacher (D) Contemporary Nadine Gerspacher (D) Contemporary	Mirjam teaches a dynamic release-based class that integrates elements of martial arts. The focus is on the central coas a locomotive source and the analysis of energetic pathways in the body. The connection of movement through the office of energy and the use of weight and momentum is underlined, with an emphasis on developing a grounde expansive quality whilst exerting efficient force. The class is physical and energetic and encourages the dancers explore their individual movement quality beyond technique. Further info on www.myspace.com/mirjamgurtner Muhammed Kaltuk works mainly in the styles of hip hop and contemporary. Also in class, it is of great importance of him that the movement fits the inner emotional life of the dancers. He encourages dancers to break out of their ownolds, to discover new terrain and infuse their dancing with personal honesty and be themselves in their work. Fluid and structured work. A dynamic body engaged in space. A desire to listen, to one's self, to others, to one impulses and qualities at the service of pleasure in movement. The focus of the dance classes held by Nadine Freisleben is directed towards the natural and instinctive moveme repertory of the individual dancer's body. We research the capabilities of the body and mind to move in a no regimented space. We work on ridding ourselves of physical and psychological automatisms and judgements. Africa dance elements greatly influence Nadine's technique. The body becomes (re-)structured within it's weight-in-space and is connected to the environment. We build up strength from the base, the feet on the floor, to the top, the head the clouds. Working with awareness, we loosen up the spine and neck and strengthen the deep muscles. After we're found the permeability of the whole body, the exercises get very physical and energetic, still following the energetic build-up. The technique contains a mix of Western contemporary dance, dance acrobatics, floorwork, popping-, and African dance elements as well as the individual dancer's
Nathalie Frossard (CH) Contemporary Noemi Di Gregorio (CH/NY) Contemporary Oliver Daehler (CH) Ballet Pamela Monreale (I)	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 Indicclassical mudras from the dance form of Kathak & Bharatnatyam, which may be incorporated into the final phrase. Nathalie's contemporary technique is based on the Graham, Cunningham and Limon techniques. Over the years shas developed her own, continually expanding approach. Her present activities as a Pilates and soon-to-be Qi Gorinstructor have been influencing her dance teaching. The flow of movement is central to her work. Noemi found her homebase in the Limón technique and she's also been trained in Gaga and Hip Hop. Even other a forms like martial arts and figure skating influence her dancing. Students will explore this style as well as their ow authenticity. They will be encouraged to enhance their movement through breath, weight shifts and athleticism. Cla also includes floorwork and short improvisation parts. Oliver's ballet class focuses on correct body placement, fluidity in breath and movement qualities as well as musicalitency dancing with "minimum effort and a maximum result". www.danceproductions.ch In her classes, Pamela works on the understanding of the body in three dimensional space: using multiple directions
Patricia Rotondaro (AR) Contemporary Pau Aran (E) Contemporary Petr Nedbal (CZ) Ballet Contemporary Pilar Nevado (E) Ballet	one movement, in order to use less muscular effort. Furthermore, she challenges the dancers to find freedom in the upon their extremities, to take risks and to trust their own body. 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 an upright. In his pedagogical approach to contemporary dance, Pau Aran works on movement-based compositional factors dance: energy, form, space and rhythm. The Jooss-Leeder method inspires much of his work. While respecting different needs and circumstances within the group, Pau utilises and focuses on breathing, repetition, opposing directional forces and various qualities of movement - with a deep focus on gestural intention to gradually fine-ture and develop the instrument/body. In the ballet technique class which moves from barre to center, Petr likes to give short, clear and light exercises so the each dancer is encouraged to be challenged consciously with self-confidence and joy. Main points of focus a posture, body center, spirals, rotation, flow, plasticity, length, articulation and musicality, while enhancing awareness one's own potential for natural movement. 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 outwards and letting the environment in. Awareness of our own body relation to space and to others serves us when we move through space. We will work on strength and raising the hear ate while simultaneously training our skills. We specifically emphasize spirals in the body, successional movement an amintaining a soft contact with the floor. The principles of verticality, grounding, spirals, successional movement at specific floor work will be integrated in combinations. We sweat, have fun and enjoy together! In her ballet classes, Pilar emphasizes musicality and foot work.
Rakesh Sukesh (IN) Contemporary Raquel Miro (E) Contemporary Rebecca Narum (USA) Contemporary Regula Mahler (CH) Contemporary Roberta Caliò (I) Ballet Romain Guion (F) 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, complex and unusual movement patterns. The class offers a detailed movement analyses in constructing and deconstruction the material to make the participant understand the choreographical evolution of the phrase. Raquel teaches a physical class which is split evenly between improvisation and set material. The goal is to exploi limitations of the body, to understand different dynamics and rythmns and to enjoy moving with an open mind and injudgment. Rebecca's class starts with improvisation, to ground the body and open the senses for absorption of new elements are qualities in a natural, intuitive way. It then eases into more complex, physical exploration and exercises which focus of specific movement lines within the body, musicality, different tensions and movement size. We will then bring the 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's class is based on Limon technique mixed with floor work and other contemporary styles. Her classes has lots of flow, dynamics and humor. In my classes I share my professional experience not only as an artist but above all as a human. I want the dancers feel their movement fully, and to be able to communicatetthrough it. The beauty of the thing is that we are constant giving, receiving and learning. The class includes some elements of Release & Limon technique, extensive floor work, yogic philosophy, brea exercises and simple yoga practice. The aim of integrating those different but complementary elements is to focus of the provide that the complementary elements
Rosie Terry Toogood (UK) Contemporary Sebastian Zuber (CH) Contemporary Simea Cavelti (CH)	achieving technical excellence, increasing body/mind awareness, breath control and energy. By combining floor wo and dynamic standing sequences (all supported by the breath), the class stimulates the cardiovascular system an 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, energiand quality of movements in relaxation. Moving from senses within, towards expression outside Inspired by Butoh, Gaga, Animal Transformation work and Continuum technique. We ask what it is to be fluid. Viving soften the tissues in the body through vibrations from the voice, connecting to fluidity with micro-movements. Viving awaken numb areas in the body so that the energy can flow freely. We start slowly, letting go of ambition and allowing ourselves to move before forming a dance. It is informal and we can be wild. We can snap into speed at any moment. In this class we connect to the tidal movement that passes through the body, which can move us and can deepen to connection we have to our movement as we release into the inner landscape - and follow it. The class is an intention lead improvisation, which begins on the floor and builds to traveling through the room. We start from the point of ve small detail and we understand the size of our (collective) potential as an ever moving mass. I am currently research the topic of fluidity with Cranio Sacral therapist Anthony Tschiegg. In Sebastian's class, focus is put on collective work as well as on individual process and confrontation with one's ov strengths and weaknesses. A mix of choreography and improvisation with playful elements helps the dancers to beyond their usual limits while they are warming up. During the build up, concentration is directed towards musicality presentation and constructive collaboration. Then everything is combined so that the dancers can research, solid an
Simone Blaser (CH) Contemporary Simon Wehrli (CH) Contemporary Sol Bilbao (E) Ballet & Contemporary Sonia Rodriguez (E) Contemporary	acoustically, physically and emotionally we dive into a collective and simultaneously individual journey. Our drive will the curiosity to discover new possibilities, focusing on embodying precision and virtuosity. We invest in varior qualities and textures and include our specific states of being in what we do. Simone focuses on floorwork and on the ability to move quickly and compactly through space. Her vocabulary energetic and powerful, and at the same time soft and lyrical. Making use of spirals and curves, this class moves up and down and all around. Using short sequences, we work of elements such as spatial perception, expansion and cohesion. The class is influenced by Flying Low & Passing Throug (dance techniques developed by David Zambrano), the Feldenkrais Method® and Simon's own ideas. The goal is stay calm, also in moments of higher intensity, and to enhance awareness of the body, the space and our co-dancer Eventually the proposed form becomes a vehicle towards more freedom. Sol's pedagogical interest lies in the relationship between body and space. Her work focuses on the awareness gravity and its potential towards our bodies in movement. She emphasizes the expansion of borders in relation technique, in order to achieve a personal approach, aesthetic and understanding of motion. In ballet she follows a standard class structure. In contemporary dance, she plays with guided improvisational tasks combination with her own personal approach to different techniques, usually evolving into a final choreograph phrase. 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 emphasize the development of kinetic awareness and the use of muscular opposition to facilitate flexibility into, out and off the floor. The class will finish with more complex phrases combining different energetic qualities, different level and material from Sonia'
Sophie Vergères (CH) Ballet Stefanie Fischer (CH) Ballet Stella Zannou (Greece) Contemporary	My class focuses on coordination and emphasizes the relationship between movement and space. We all have to be prepared for all kinds of movement styles. No matter what your background is, you can use ballet technique in the withat I employ it to strengthen your dancing skills. Let's be playful with our dynamics and energy, whether moving fast slow. Due to her Vaganova education, Stefanie's ballet class is based on the Russian technique. It is also strongly influence by her many years of dancing in different places. The class is built with a clear structure and supports the pleasure moving and dancing. Musicality and challenging combinations are important components in the class. They help create a playful and positive atmosphere. Discovering different movement qualities and dynamics and encouraging dancers to move without fear and hesitatic are central elements of Stella's teaching. Her class sets a strong focus on key skills of working with the floi improvisation tasks, strengthening exercises and basic acrobatics as well as complex choreographic sequence Stella transfers and transforms her knowledge of different modern dance techniques, and Capoeira and Yoga as we into a very personal style. Joy and challenge come together in this class which is imbued with a love for moving wifull energy. Behind Tamara's approach and way of working lies a constant process of self-questioning about how the body finds
Tamara Gvozdenovic (RSB/CH) Contemporary/Unleashed movement	place in space, how it is positioned and the subsequent impact that it can have through the position it takes being in constant state of negotiation and adaptability. In the present epoch of legitimizing our own selves and owning o grounds, Tamara uses physicality as a trigger point to let go of judgement and the ego through an experience different qualities of propositions - going from fluid to abrupt, from trance into repetition, from primitivism "architecturism". She guides the dancer's bodily attention into a palpable experience of time and space: The parpresent and future live together; they carry the movement and the transformation.