

Teachers	Description
Alessandro Schiattarella (I) Ballet	low center, energy flow, smile Is it possible to feel the flow of energy and while practicing ballet? Is it possible to execute steps of ballet technique while keeping the energy flowing?
Contemporary	body/matter, stretch & strength, sweat What is a contemporary class? Maybe a patchwork of forms yes, chewed by experience and reshaped into a different topic, or maybe a faithful traditional adaptation of some styles, known by many techniques. In a contemporary class, there is no hierarchy, no technical aspect, no technical aspect. Its 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 active rest are integrated to induce a state of relaxation, while the concepts of energy, weight and flow in order to generate 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 from various styles: Musicality, dynamics, flow and the importance of movement, the central elements of his class. After a short barre for warming up and addressing the logistical issue of placement, the center part of the class is dedicated to filling the space with movement and dynamics.
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 across the floor, while strengthening the arms, and then release of energy throughout the body in order to achieve a better relationship between the center and the limbs. The dancer will explore different forms of muscles, acquiring a consistent healthy muscular tone in tune with harmonious movement sequences and taking the center as an engine of movement. Improves physical perception, technical skills and artness.
Angie Lau (CH) Contemporary	Angie Lau teaches a contemporary dance class which strives to increase overall awareness on many levels that operate while dancing and performing. Besides bringing our attention to our thoughts, feelings and movements, and looking at anatomical or other physical principles, it focuses on three-dimensional directions and counter directions strengthening the body movements. The dancer will explore different forms of muscles, acquiring a consistent healthy muscular tone in tune with harmonious movement sequences and taking the center as an engine of movement. Improves physical perception, technical skills and artness.
Andrea Rama (Greece) Contemporary	The focus of Andrea's class is on minimizing muscle strength usage as a starting point, observational skills for carrying out a movement through space are the central focus. Taking reality as the main topic, ballet becomes a way of releasing the mind. The class also includes floor work and improvisation, and incorporates a variety of techniques. Particular emphasis is placed on being off-balance - discovering and using means for keeping both low and high the body can hang in space. The class will be conducted with a spirit of exploration and risk taking, both physically and emotionally. Improves physical perception, technical skills and artness.
Annabelle Bonnyri (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 teaching experience, as well as the dancers' experiences, will be the central motor of which the language is built by physically and emotionally in the movement as well as the tension created by seeking risk and the awareness of limit.
Anna Heinmann (CH) Contemporary	Reaching physical intensity through working with images is the spirit of Anna's class. The body's practices operate 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 technique exercises. We memorize physical sensations in free sequences and follow this up with cool down.
Anna Röhlsberger (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 hybrid 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).
Breker Eesen (Tur) Contemporary	The training begins with a dynamic warm-up block of traveling through the space. Movement variations in this section are made up of complex and simple exercises, including floor work. Then improvisational tasks will be explored individually with a partner and as a group. The class is rounded off with choreographed phrases emphasizing qualities of speed, musicality, levels, dynamics and so on.
Azusa Nishimura (JP) Ballet	Asist's ballet classes for even, Friday, and Saturday - they all have a background in classical ballet or contemporary dance. Shi Fujita offers the individual classes for students and believes that each year is a new year of his or her life. Her bare 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 while we move on to the centre exercises.
Benjamin Lindh Meind (SWE) Contemporary	The focus of my class is on how to play with tension and circular motion patterns. With a begin by becoming familiar with the most important principles of release technique, we will explore the concept of energy, weight and flow in order to generate sweating bodies during this journey.
Carla Doorn (AF) 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 intentional relationship of moving structures of different parts of the body with gravity, center and the ground. She works on the mobility 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 the 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, in touch and in depth.
Cathy Sharp (USA) Ballet	Cathy's ballet classes are based on basic principles of body placement, changing of directions in space and focus in movement.
Chris Lechner (D) Contemporary	Solo-kinesphere - 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 technique, Feldenkrais) as well as its context and contemporary dance as its base. An integral part of the 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 in England, in choreography at the Rotterdam Dance Academy. She teaches a contemporary class with elements from Feldenkrais technique, European modern dance, floorwork and the Gaga movement language conceived by Chad Nahm. The distinctive components of her classes are phrasing and musicality, movement phrases, perception, the natural motor of which is the language of breath and force on every principle. 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 the dance to expose one's vulnerability with a healthy mind-set.
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 different types of exercises, we work on mechanics, we have at our disposal the center 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 improvisation. The intention is to explore different forms of muscles, acquiring a consistent healthy muscular tone in tune with harmonious movement sequences and taking the center as an engine of movement. Improves physical perception, technical skills and artness.
Clarissa Rocha (BRA) Ballet	Clarissa's ballet class is designed to be a moment of connection with the body, providing an opportunity to use and feel the flow of energy and while practicing ballet. 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 a warm-up followed by standing exercises 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 Chad Nahm throughout many years parallel to her work as a choreographer and artistic director from the BatSheva Dance Company. This October he and some of his current and former students will be teaching the Gaga technique. The dancers will explore different forms of muscles, acquiring a consistent healthy muscular tone in tune with harmonious movement sequences and taking the center as an engine of movement. Improves physical perception, technical skills and artness.
Cynthia Gonzalez (AF) Contemporary	Cynthia's class is fun and makes you work. It's based on post-modern release-technique for floor and center work and includes elements from Feldenkrais technique and improvisation. The fundamental motor of which is the language of breath and force on every principle. 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 the dance to expose one's vulnerability with a healthy mind-set.
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 a challenge. We work on the intentionality of the movement, the fundamental motor of which is the language of breath and force on every principle. 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 the dance to expose one's vulnerability with a healthy mind-set.
Diane Genssch (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 their bodies. Her classes are designed to help dancers gain flexibility and improve their coordination and balance. She works on the mobility of muscles, acquiring a consistent healthy muscular tone in tune with harmonious movement sequences and taking the center as an engine of movement. Improves physical perception, technical skills and artness.
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 active and passive movement. The class will be conducted with a spirit of exploration and risk taking, both physically and emotionally. Improves physical perception, technical skills and artness.
Dominique Cardillo (I) Contemporary	Dominique teaches an organic contemporary movement class, focusing on technical skills as well as on dancing and improvisation. The class will be conducted with a spirit of exploration and risk taking, both physically and emotionally. Improves physical perception, technical skills and artness.
Ballet	Her ballet classes have an organic and dynamic approach, in which body and mind are motivated to dance. The emphasis is on technical skills, as well as on musicality, timing, precision, flow, clarity and freedom in movement.
Edan Gerlicki (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 a deep and intensive practice, with an emphasis on the mind and body are equally important and equally important. The fundamental motor of which is the language of breath and force on every principle. 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 the dance to expose one's vulnerability with a healthy mind-set.
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 tonus, expanded and compact, working at the same time on endurance and flexibility. Perception of the body in space and time is a key element. The class will be conducted with a spirit of exploration and risk taking, both physically and emotionally. Improves physical perception, technical skills and artness.
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. Her classes are designed to help dancers gain flexibility and improve their coordination and balance. She works on the mobility of muscles, acquiring a consistent healthy muscular tone in tune with harmonious movement sequences and taking the center as an engine of movement. Improves physical perception, technical skills and artness.
Enrico Pagliulunga (I) Contemporary	The class is structured around technique and work on choreographic material. It starts with a warm-up and study of movement mechanics. Alternating between improvisational tasks and movement sequences on the floor and standing, the class will be conducted with a spirit of exploration and risk taking, both physically and emotionally. Improves physical perception, technical skills and artness.
Erol Alexandrov (BG) Contemporary	This class draws upon my dynamics 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, with an emphasis on the mind and body are equally important and equally important. The fundamental motor of which is the language of breath and force on every principle. 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 the dance to expose one's vulnerability with a healthy mind-set.
Eve Hreanacher (CH) Contemporary	Eve Hreanacher's contemporary class starts with floorwork, yoga, and a dynamic 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 alignment exercises and Limon-inspired suspensions to mobilize the spine and to create a healthy relationship between the center and the limbs. The warm up is followed by standing exercises, creative improvisation and repertoire from her Dutch dance group Bodies Anonymous. More info about Vigorosa Risk can be found on the download page under Jack Dutta here: http://www.translatingart.com/bodiesanonymous/
Ballet	Her contemporary ballet class connects the dynamic-contemporary influence, in relation with body awareness, and her own experience as a choreographer and dancer. She works on the mobility of muscles, acquiring a consistent healthy muscular tone in tune with harmonious movement sequences and taking the center as an engine of movement. Improves physical perception, technical skills and artness.
Ezequiel Barreras (AF) Contemporary	The class encourages dancers to find freedom in their body and let go of sensations of tension or limitation. Through the class dancers will be able to maximize the use of the warmed-up body with its connection to space and gravity to achieve a better relationship between the center and the limbs. The warm up is followed by standing exercises, creative improvisation and repertoire from her Dutch dance group Bodies Anonymous. More info about Vigorosa Risk can be found on the download page under Jack Dutta here: http://www.translatingart.com/bodiesanonymous/
Felix Duménil (CHF) Contemporary	Felix developed interesting techniques 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) Ballet	Francesca's ballet class focuses on center directions and spatial awareness in order to generate tension within one's body. A consistent and active use of the foot, 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 are looking for a healthy and joyful relationship with dance. Improves physical perception, technical skills and artness.
Gabriella Abaltus (F) Ballet	I believe that classical dance should be an enjoyable dance for everybody and every BODY. Above all the service of the movement. I try to develop a sense of musicality and create different dynamics in my classes, respecting the organicity of each dancer. In this class, we will explore the concept of energy, weight and flow in order to generate sweating bodies during this journey.
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 vocalizes and grows in dynamic by pushing new boundaries of gravity interacting with a more complex sequence of transitions and poses, ultimately to the work done.
Hector Plaza & Agnes Salas (E) Contemporary	The class begins with a warm up consisting of games, in which dancers work in their couples, to wake up the reflexes of individual personality, the body's intrinsic vigor and energetic exercises as a part of the warm up. Following are the main parts of the class: improvisation with focus on technical aspects, floor work, standing exercises, creative improvisation and repertoire from her Dutch dance group Bodies Anonymous. More info about Vigorosa Risk can be found on the download page under Jack Dutta here: http://www.translatingart.com/bodiesanonymous/
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 teacher introduces different types of exercises, we work on mechanics, we have at our disposal the center 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 improvisation. The intention is to explore different forms of muscles, acquiring a consistent healthy muscular tone in tune with harmonious movement sequences and taking the center as an engine of movement. Improves physical perception, technical skills and artness.
Ian Garrido (GD) Contemporary	Very physical, technical, energetic, creative, and fun. The class will be conducted with a spirit of exploration and risk taking, both physically and emotionally. Improves physical perception, technical skills and artness.
Irene Andreotto (I) Ballet	Her ballet class is intended for professional dancers, with a mixture of technique and improvisation. The aim is to prepare and train the body through improvisation exercises and freedom of movement.
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 (legato), quickly (allegro), to turn or revolve on one leg (pirouette) and to create aerial movements (grand alizé). The focus is to utilize the classical format as a frame for a somatic and dancing process.
Iran Yagher (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 movements and a cool down.
Jack Gallagher (US) Contemporary	Jack Gallagher has developed a methodology for movement training for the stage he calls Vigorosa Risk since 1977. By accessing the courage that goes with the vigor required by movement training, we discover the layers of what's really underneath. The class will be conducted with a spirit of exploration and risk taking, both physically and emotionally. Improves physical perception, technical skills and artness.
Jarek Cemernek (P) Contemporary	This class aims to encourage a sense of body awareness and efficiency as well as physical education. 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 exercises will be introduced: the body's intrinsic vigor and energetic exercises as a part of the warm up. Following are the main parts of the class: improvisation with focus on technical aspects, floor work, standing exercises, creative improvisation and repertoire from her Dutch dance group Bodies Anonymous. More info about Vigorosa Risk can be found on the download page under Jack Dutta here: http://www.translatingart.com/bodiesanonymous/
Jeremy Neeld (USA) Ballet	Classical ballet for contemporary dancers by using the fundamentals of ballet to achieve the best of both worlds. This class will be composed of an anatomically aware barre that not only challenges, but also concentrate on movement in space. Encouraging the dancers to consciously enjoy what they do on the barre, once in the spirit of it.
Jenni Arne (F) Contemporary	Jenni's class has the structure of a normal contemporary class. There is technical element (distantly based on Cunningham) of back work, legs, tendus and pivots, swings and travel. She is very keen on integrating the breath with movement and using the breath as a tool to create a healthy relationship between the center and the limbs. The warm up is followed by standing exercises, creative improvisation and repertoire from her Dutch dance group Bodies Anonymous. More info about Vigorosa Risk can be found on the download page under Jack Dutta here: http://www.translatingart.com/bodiesanonymous/
Jia Yong Sun (CN) Ballet	Ballet is becoming more and more a part of our life. 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 unleash your nerves after a stressful day or help get your day off to a good start!
Joaquín Crespo (AF) Ballet	Joaquín's class is a classical ballet class based on the Vaganova method. 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! my work is to create a healthy relationship between the center and the limbs. The warm up is followed by standing exercises, creative improvisation and repertoire from her Dutch dance group Bodies Anonymous. More info about Vigorosa Risk can be found on the download page under Jack Dutta here: http://www.translatingart.com/bodiesanonymous/
Jolie Ngemi (CD) Afro Limon Contemporary	A = Ato, U = Urban, C = Contemporary Having been in the Congolese dance at the age of three, she later discovered urban hip hop with friends and began improvising dance at 15/16. In practicing Ato, dancers can express themselves while moving through the room. The palette from which to draw movement material is expansive and reflects a wide range of influences. Even everyday movements like carrying a tray, walking, and sitting are explored. The warm up is followed by standing exercises, creative improvisation and repertoire from her Dutch dance group Bodies Anonymous. More info about Vigorosa Risk can be found on the download page under Jack Dutta here: http://www.translatingart.com/bodiesanonymous/
Jonas Furrer (CH) Contemporary	Jonas' contemporary class focuses on placement and efficient use of the body on the floor as well as standing and traveling movements. The class will be conducted with a spirit of exploration and risk taking, both physically and emotionally. Improves physical perception, technical skills and artness.
Joshua Monten (USA) Contemporary	Joshua Monten's course focuses on broadening a dancer's palette of energy qualities, and on sharpening the ability to switch efficiently from one quality to another. Special attention is given to developing the musculature of the pelvis and spine. www.joshuamonten.com
Ballet	Joshua Monten's 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 Correa 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 mechanics and corresponding movements will be further explored and developed through increasingly complex movement sequences. At times the class will focus on the body's intrinsic vigor and energetic exercises as a part of the warm up. Following are the main parts of the class: improvisation with focus on technical aspects, floor work, standing exercises, creative improvisation and repertoire from her Dutch dance group Bodies Anonymous. More info about Vigorosa Risk can be found on the download page under Jack Dutta here: http://www.translatingart.com/bodiesanonymous/
Julia Kathrinier (CH) Contemporary	This class is dedicated to the pursuit of dance knowledge. Julia is inspired by the Jean Cechet / Jooss-Leeder method. Departing from this historical perspective, we will work with weight, lightness, strength and rhythm. We will explore the space through diagrams and sequences while searching for connections to contemporary dance.
Ballet	In Julia's ballet class we will shift our focus to a greater anatomical awareness. The ballet class includes a connection between the center and the limbs. The warm up is followed by standing exercises, creative improvisation and repertoire from her Dutch dance group Bodies Anonymous. More info about Vigorosa Risk can be found on the download page under Jack Dutta here: http://www.translatingart.com/bodiesanonymous/
Kalin Morrow (US) Ballet	Kalin's class is 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 and out of the room, the class will be conducted with a spirit of exploration and risk taking, both physically and emotionally. Improves physical perception, technical skills and artness.
Kenan Dinkelmann (D) Contemporary	Kenan draws inspiration from aesthetic 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's energetic of wrists and legs. The warm up is followed by a series of exercises that focus on the body's intrinsic vigor and energetic exercises as a part of the warm up. Following are the main parts of the class: improvisation with focus on technical aspects, floor work, standing exercises, creative improvisation and repertoire from her Dutch dance group Bodies Anonymous. More info about Vigorosa Risk can be found on the download page under Jack Dutta here: http://www.translatingart.com/bodiesanonymous/
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.
Kihako Narisawa (JP) Ballet	In Kihako's class the focus is on musicality. Special attention is paid to freeing the upper body. Within the traditional ballet class structure and with respect to the needs of participants, Kihako aims to challenge the dancers while using practical changes to facilitate the work. Developing articulation of the feet and legs is also an important aspect of her class.
Laetitia Kohler (CH) Ballet	Laetitia's classes of ballet has a strong influence through the years by her practices in contemporary dance. On the one hand, it is about precision, tradition, and lines while on the other hand, it is about releasing, momentum and taking space. After all, it is about expression and being yourself.
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, Barre/Fundamentals and release - will be playfully examined to body connectivity with ourselves and in relation to ground, space and the outer world. Our imagination about the rhythm of the body and the relationship between the center and the limbs. The warm up is followed by standing exercises, creative improvisation and repertoire from her Dutch dance group Bodies Anonymous. More info about Vigorosa Risk can be found on the download page under Jack Dutta here: http://www.translatingart.com/bodiesanonymous/
Laura Witzleben (D) Contemporary	This contemporary class demands a lot of energy and physicality. There are influences from various dance techniques as well as from martial arts. Specific movement qualities and languages will be touched on but they are not the main focus. The class will be conducted with a spirit of exploration and risk taking, both physically and emotionally. Improves physical perception, technical skills and artness.
Lauren Cavanna (F) Ballet	I teach ballet with influences from the many techniques that dance people have come across. This means that I try to stay true to the essence of the ballet technique but also, I will explore the concept of energy, weight and flow in order to generate sweating bodies during this journey.
Liz Waterhouse (US) Ballet	My ballet class is designed to pursue a healthy biomechanics with the spirit of full-bodied articulation. Influenced by the ballet lineage of William Forsythe and my subsequent training in GYROTONIC , it teach an active practice of epaulement, which is a mode of connecting the body in dynamic spiral and feeling movement from the core through you. Careful explicit relationship between the center and the limbs. The warm up is followed by standing exercises, creative improvisation and repertoire from her Dutch dance group Bodies Anonymous. More info about Vigorosa Risk can be found on the download page under Jack Dutta here: http://www.translatingart.com/bodiesanonymous/
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 the class, while exploring the relationship between the center and the limbs. The warm up is followed by standing exercises, creative improvisation and repertoire from her Dutch dance group Bodies Anonymous. More info about Vigorosa Risk can be found on the download page under Jack Dutta here: http://www.translatingart.com/bodiesanonymous/
Marcella Moret (CH) Contemporary	FLOW class: organic, flowing, 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 within a stressful tension.
Marcina de Almeida (CH/B) Contemporary/Other styles	Is a dancer, teacher and choreographer - since 2005 she has her own dance school "souDanse" in Basel. She studied dance at Alvin Ailey Dance School, NY and Civecox Ultra Dance Company. In her classes she draws upon her own experience as a choreographer and dancer. She works on the mobility of muscles, acquiring a consistent healthy muscular tone in tune with harmonious movement sequences and taking the center as an engine of movement. Improves physical perception, technical skills and artness.
Marco Di Nardi (I) Contemporary	The class takes us on a journey through the beauty of floating in space, where urban dance meets contemporary dance. The class will be conducted with a spirit of exploration and risk taking, both physically and emotionally. Improves physical perception, technical skills and artness.
Marco Santì (I) Contemporary	The first part of the class is a warm-up based on the Gyrokinetic Method. Gyrokinetic is a integral movement concept, similar to Pilates, working from "inside" of the body, together important principles of yoga, dance, gymnastics and tai chi. Awareness was created through movements of high intensity, in order to find order in chaotic states: postures, maintain the particularity with 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 move in more and more dynamic during the training. The class will be conducted with a spirit of exploration and risk taking, both physically and emotionally. Improves physical perception, technical skills and artness.
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 Duenas López (E) Contemporary	The class focuses on creating skills and tools for the development of functional movement and for training an aware body. We start with a series of exercises that focus on the body's intrinsic vigor and energetic exercises as a part of the warm up. Following are the main parts of the class: improvisation with focus on technical aspects, floor work, standing exercises, creative improvisation and repertoire from her Dutch dance group Bodies Anonymous. More info about Vigorosa Risk can be found on the download page under Jack Dutta here: http://www.translatingart.com/bodiesanonymous/
Marion Sparrer (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 and out of the room, the class will be conducted with a spirit of exploration and risk taking, both physically and emotionally. Improves physical perception, technical skills and artness.
Miriam 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, flexible physical abilities and also serves to strengthen the dancer's body. Through the class we will experience our bodies expanding space and feeling more alive. The class will be conducted with a spirit of exploration and risk taking, both physically and emotionally. Improves physical perception, technical skills and artness.
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, controlled exercises and challenging variations, Nadine leads her students to appreciate free movement through a well-structured core technique. Intensive floor work enhances the awareness of the body's intrinsic vigor and energetic exercises as a part of the warm up. Following are the main parts of the class: improvisation with focus on technical aspects, floor work, standing exercises, creative improvisation and repertoire from her Dutch dance group Bodies Anonymous. More info about Vigorosa Risk can be found on the download page under Jack Dutta here: http://www.translatingart.com/bodiesanonymous/
Narendra Patil (NI) Contemporary/Yoga & Flying Low	A combination of Indian classical Rhythmic dance, folk and contemporary movement vocabulary with a lot of powerful folkwork, hand coordination, Kathak and spins.
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 intention of movement sequence, and to explore its own aesthetic and expressive potential within these concepts. The class will be conducted with a spirit of exploration and risk taking, both physically and emotionally. Improves physical perception, technical skills and artness.
Nina Stadler (CH) Contemporary	The joy and the equality of physical disciplines in their most essential of myths. To train the highest states and the flow of movement I concentrate on the perception of the body weight and the basic understanding of the spinal 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 body's intrinsic vigor and energetic exercises as a part of the warm up. Following are the main parts of the class: improvisation with focus on technical aspects, floor work, standing exercises, creative improvisation and repertoire from her Dutch dance group Bodies Anonymous. More info about Vigorosa Risk can be found on the download page under Jack Dutta here: http://www.translatingart.com/bodiesanonymous/
Oliver Daehler (CH) Ballet	Oliver's ballet classes focus on correct body placement, fluidity in breath, fluid movement qualities as well as musicality. Enjoy dancing with "minimum effort and a maximum result". www.dancersports.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 emphasized in these contexts. In a further step, the development concept of a movement method of Breakdancing is explored. The dancers learn in which situations they can adapt Breakdance for their own translated into contemporary dance. The dancers learn in which situations they can adapt Breakdance for their own translated into contemporary dance.
Pablo Sansavador (E) Ballet	Sansavador's ballet class for professionals has an organic and dynamic approach. It aims to warm up the dancer gently, while aiming to increase strength, dynamics and range of movement. He has an energetic and charismatic class. The class will be conducted with a spirit of exploration and risk taking, both physically and emotionally. Improves physical perception, technical skills and artness.
Samela Monreal (I) Contemporary	Her class works on the relationship between the center and the limbs. The warm up is followed by standing exercises, creative improvisation and repertoire from her Dutch dance group Bodies Anonymous. More info about Vigorosa Risk can be found on the download page under Jack Dutta here: http://www.translatingart.com/bodiesanonymous/
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.
Petr Nedbal (CZ) Contemporary	In the ballet technique class which moves from bar to center, Petr likes to give a clear, short and light exercises so that the dancers can be more confident and consciously with the floor, using the body's intrinsic vigor and energetic exercises as a part of the warm up. Following are the main parts of the class: improvisation with focus on technical aspects, floor work, standing exercises, creative improvisation and repertoire from her Dutch dance group Bodies Anonymous. More info about Vigorosa Risk can be found on the download page under Jack Dutta here: http://www.translatingart.com/bodiesanonymous/
Pilar Nevado (E) Contemporary	In the contemporary class we will work towards awakening the body-mind connection, firstly by connecting to the world inside ourselves and then by opening ourselves and letting the environment in. Awareness of our own body is related to space and to others senses as well as we move through space. We will work on strength and raising the heart rate while simultaneously training our skills. We specifically emphasize spirals in the body, successful movement and maintaining a soft contact with the floor. The principles of vitality, grounding, spirals, successful movement and specific floor work will be integrated into the class. The warm up is followed by standing exercises, creative improvisation and repertoire from her Dutch dance group Bodies Anonymous. More info about Vigorosa Risk can be found on the download page under Jack Dutta here: http://www.translatingart.com/bodiesanonymous/
Pilar Nevado (E) Contemporary	In her ballet classes, Pilar emphasizes musicality and flow.
Rakesh Kushesh (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 musicality. The class will be conducted with a spirit of exploration and risk taking, both physically and emotionally. Improves physical perception, technical skills and artness.
Raquel Miro (E) Contemporary	Raquel teaches a physical class which is split between improvisation and a set material. The goal is to explore limitations of the body, to understand different dynamics and rhythms and to enjoy moving with an open mind and no judgment.
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 the complex, physical exploration and exercises which focus on specific movement lines within the body, musically, different tensions and movement sets. We will then bring these qualities into choreographic phrases playing with different combinations and dialogue between them to make our work 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 jazz.
Regula Mahler (CH) Contemporary	Regula's class is based on Limón technique mixed with floor work and other contemporary styles. Her classes have lots of flow, dynamics and elements.
Romain Guion (F) Contemporary	The class includes some elements of Release & Limon techniques, 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 a breath), the class offers a variety of techniques such as Limon, Ballet, Release Technique, Capoeira and my own style, resulting in a dynamic class full of vitality.
Rosie Terry Toogood (UK) Contemporary	Moving from senses to physical expression and artistic expression. Inspired by Butoh, Gaga, Animal Transformation work and Continuum technique. We ask what it is to be fluid. We soften the tissues of the body through vibrations from the voice, connecting to fluidity with micro-movements. The class will be conducted with a spirit of exploration and risk taking, both physically and emotionally. Improves physical perception, technical skills and artness.
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 and then moves into more complex exercises. The class will be conducted with a spirit of exploration and risk taking, both physically and emotionally. Improves physical perception, technical skills and artness.
Samuel Mingullon (E) Contemporary	Samuel's class develops through a very strong relationship with the floor. The movement gradually builds into more complex combinations and phrases. The class will be conducted with a spirit of exploration and risk taking, both physically and emotionally. Improves physical perception, technical skills and artness.
Sandra Hanschitz (A) Contemporary	INVERTED WALKING This week I would like 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 choreography to facilitate a healthy use of the shoulder and wrist joints. The class will be conducted with a spirit of exploration and risk taking, both physically and emotionally. Improves physical perception, technical skills and artness.
Sandra Marin Garcia (E) Contemporary	The class focuses on developing kinesthesia and expanding the awareness of the body and the space around it. We will start with a warm up where the participants will be led to access different articulations and isolations within the body while exploring the relationship between the center and the limbs. The warm up is followed by standing exercises, creative improvisation and repertoire from her Dutch dance group Bodies Anonymous. More info about Vigorosa Risk can be found on the download page under Jack Dutta here: http://www.translatingart.com/bodiesanonymous/
Selatin Kara	