Teachers	Description
Alan Fuentes Guerra (MEX) *Contemporary*	Espaciocontinuo makes a reference to the idea that we live in a world of constant change. Therefore, as dancers we should be aware of this fact and allow our perception to be open and ready. Our attention needs to be sharp and we must be prepared to accept changes and go with them. I like teaching Contemporary dance technique with an emphasis on floor work; with the purpose of applying the sensations harvested from the floor into a vertical standing position. Activeness and strong physicality are important to me, so I maintain an alert and open sensitivity during class. We start the session by warming up our whole body as well as focussing our attention towards it. Class begins by amplifying the range of motion of all the joints, from small to big, combined with a playful way of working on strength and flexibility. The next step in the development of the class is in acknowledging and directing the breath - which should be connected to our movements. In this way, we create a continuous flow that is intended to support our movement throughout class. Improvisation, partnering, spacial awareness, careful attention paid to each individual's body, as well as to the others, are all necessary elements for every performer. Therefore I put specific emphasis on developing these skills as part of the training. All in all, espaciocontinuo is intended to help the dancer to further develop important tools on the path of self expression.
Alexander Cyr Bezuijen (CH) *Ballet*	Alexander's ballet class is based on deep technicality and a dedication to health. After completing his dance education, he was brought to reconsider the methodology in teaching ballet. He believes that ballet can be performed in a non- injurious way. He searches extremities and balance to create the most beneficial movement quality. Supported with knowledge of the body, energetics, music and arts, He loves to inspire coherent postures to be taken for the efficacy in ballet.
Contemporary	Alexander's contemporary class is a holistic embodiment practice to support individuals and groups to gain sovereignty in all their multidimensional diversity - taking care of each other, creating community to process and use holistic practices to empower each other. I structure the class in 4 parts: Connection, listening, processing and integrating.This is a practice for coming together with all our different backgrounds and states of being. The whole is greater than the sum of its parts. We consciously take full responsibility of the experience as individuals belonging to the planetary community. We merge the wisdom we bring from dance, yoga, bodywork, meditation, Martial arts, breathwork, Tantra, spiritual practices and of course the real juicy bits from our everyday lives, letting our souls land into us fully, becoming more open and resilient.
Alexander Teutscher (A) *Ballet*	In his ballet class, Alexander draws from his years of experience as a dancer, including influences of various styles. Musicality, dynamics, flow and plasticity of movement are central elements of his class. After a short barre for warming up and addressing the important issue of placement, the center part of the class is dedicated to filling the space with movement.
Ami Touré (Benin) *TÊKÈ dance (a traditional Beninese dance)*	We propose the TÊKÈ dance, which is a traditional Beninese dance. It is observed in the north of Benin in the departments of Borgou and Alibori. TÊKÈ is danced during the ceremonies of popular rejoicings during which the caravaneers show their joy to find themselves after a long period of absence as well as during the enthronement of kings. The TÊKÈ dancers wear a hat, long baggy pants and a fly swatter made of sheep's tail in one hand and a stick in the other, hence the second name of the dance, THE DANCE OF THE STICKS.
Andrea Boll (CH) *Contemporary*	Andrea Boll's class focuses on the dancers relationship with the floor; practices centrifugal and spiraling movements in order to move economical; involves breathing dynamic and the release of energy throughout the body in order to activate the relationship between the center and the joints. There is a focus on the skeletal structure that will help improve physical perception, technical skills and alertness.
Andrea Thompson (USA) *Contemporary*	Andrea's class emphasizes sensation-guided movement, using improvisation to familiarize ourselves with moving smoothly and efficiently into and across the floor. Tasks and games are used as tools for increasing awareness and connection with others. The whole time we're building toward accessing all of our resources in a final movement phrase, with the goal of finding more freedom to take risks and make choices.
Ballet	The main objective of the class is to put the classical vocabulary to work for every kind of dancer. I emphasize the function and intention behind each movement, and incorporate imagery and musicality from the start of the barre to challenge and wake up placement, weight, and connections within the body. Dancers can use the class to explore and express their unique voice without sacrificing high technical demands.
Angela Demattè (I) *Contemporary*	The class is based on a mix of improvisation and set material to research Push/Pull, a tool for accepting and being 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 which is free of judgment.
Angie Lau (CH) *Contemporary*	Angie Lau teaches a Countertechnique class which strives to increase overall awareness on many levels that operate while dancing and performing. Besides bringing our attention to our thoughts while moving, and looking at anatomical or other physical principles, it focuses on three-dimensional directions and counter directions happening in the body and space to create a highly dynamic balance. The dancer is thus enabled to execute movements more freely with less force or overall tension. It is a standing-up contemporary class that stretches, co-ordinates and strengthens the body while encouraging the dancers to be pro-active in discovering connections and finding solutions, as well as to be less concerned with judging themselves and to explore how to work and train in a healthy manner.
Anna Heinimann (CH) *Contemporary*	Reaching physical intensity through working with images is significant in Ana's class. The body's practice happens on a highly energetic level. At the same time, it enriches the vocabulary of the individual dancer. The class is a journey through physical states, including technical exercises. We memorize physical sensations in free sequences and follow this up with fixed material. The result is intensified as choreography. In this way, we use our technique creatively.
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).
Aongus Hoole (UK) *Ballet*	My ballet class follows the usual format with some challenges that I feel will help with self awareness and understanding. I also sometimes like to use inspiration that I feel will help in preparing for the dancing day, giving insight into what could be better-aligned to help in functionality. I look forward to having you in my class.

Antoni Androulakis (B) *Contemporary*	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 of our weight through the points of contact we create with the floor, exploring the idea of being both relaxed & active, using the needed tension in order to facilitate movement while getting rid of unnecessary rigidity and using the body as a holistic organism to make full-body movements. Acrobatics are integrated as movements rather than as tricks. Antoni does not differentiate between the way he deals with movement and how he deals with daily life. His teaching is therefore a synthesis of things he actively practices: awareness, challenge & playfulness. https://vimeo.com/365331562
Arias Fernandez (E) *Contemporary*	The main objective of this training method is to integrate the pure and innate movement (the essence) of each artist, through engaging in games, exploring emotions and challenging mental and physical limits. In short, we will be breaking with beliefs of incapacity around any activity. We aspire to reach a synergy of mental and physical preparedness for self-development as dancers, along with the development of creative capacity and maximum 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 our dance. We want to eliminate filters in order to release emotions and further movement potential - letting movement and movement ideas flow and evolve. Improvisation involving certain characters or ideas will help to create and/ or intensify the personal style of each dancer. Furthermore, the impro will most specifically focus on floorwork and partnering. We will also learn some choreographic material from Om Rasa, which combines contemporary dance with Krump.
Ayako Nakano (JP) *Ballet/Contemporary*	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.
Ayberk Esen (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*	Azusa's ballet classes are for everybody, regardless whether they have a background in classic ballet or contemporary dance. She focuses on the individual bodies of the students and believes that each and every one of us is different. Her barre exercises are fairly simple and designed to help students to pay attention to their body and activate their own resources to be able to maximize their potential when we move on to the centre exercises.
Beatrice Panero (I) *Contemporary*	From the beginning, this class is focused on not only the individuality of each dancer but also on the atmosphere and 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 a constant andante rhythm, we'll begin with a series of floor work exercises, built on different levels: The core will be shifted 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. During the second part of the class, we'll continue with improvisation and composition based on viewpoints, directions and intuition.
Benjamin Lindh Medin (SWE) *Contemporary*	The focus of my class is on how to play with tension and circular motion patterns. We begin by becoming familiar with infinity movement principles, with the intention of creating greater mobility and freedom while moving through space. Continuing on this track, we explore ways of moving in relation to the floor, with a deepened connection between breath and fluidity. The class aims to be creative, playful and dynamic while having a meditative, conscious approach to everything we do.
Carlos Aller (E) *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. In these classes you will experience the junction between contemporary and urban dance. Carlos generally teaches 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 listen and adapt to the flow of the music, while infusing the dance with their own creative mark.
Catherine Habasque (F) *Ballet*	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 Sharp (USA) *Ballet*	Cathy's ballet classes are based on basic principals of body placement, changing of directions in space and focus in movement.
Charlotte Mclean (SCOT) *Ballet*	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.
Chris Lechner (D) *Contemporary*	Solo-kinessphere - Technique and improvisation Looking at the body as a fluid, changeable site. The class integrates principles and practical techniques from a variety of methods (yoga, release, bmc), taking gravity as its constant and contemporary technique as its base. After an initial period of warming up, we will explore our solo work, visiting all levels, from floor to flying.
Christina Gehrig Binder (CH) *Contemporary*	Christina is a freelance dancer, choreographer and teacher who studied dance pedagogy and choreography at the Rotterdam Dance academy. She teaches a contemporary class with elements of Limon, release technique, European modern dance, floorwork and the Gaga movement language conceived by Ohad Naharin. The distinctive components of her class are phrasing and musicality in movement phrases, perception of the room, consciousness of the breathing and the development of the right energy flow. She gives attention to the individual personalities in the class.
Christina Mertzani (AL) *Contemporary*	In this class attention is given to two main directions; technique and performance of movement. We start with a warm up and body preparation: through simple exercises we work on mechanisms we have at our disposal in order to approach the floor with safety and speed, to move rapidly with agility and to cover as much space as possible using our full potential. Further on we continue with a more complicated movement vocabulary, such as working with part of a given choreography, as well as focussing on the intention and ways we present movement to the audience. We take into consideration the differences and at the same time work as a team. Main goal of the class is to open our senses, to communicate through movement with our collegues and to gain more satisfaction through dancing.
Clarissa Rocha (BRA) *Ballet*	Clarissa's ballet class is designed to be a moment of connection with the body, providing an opportunity to use movement to feel the flow of energy and build up strength. The class is structured following the basic principles of ballet, but respecting the individuality of each dancer's body.
Claudia Toggweiler (CH) *Ballet*	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 achieved through effective corrections brings joy to all. During Lockdown 2020 Claudia began working intensively with the pianist Mladen Dabizljevic. She continues to work exclusively with his music, often before it is released publicly. More info here: enScène | Kulturmanagement

Claudine Ulrich (CH) *Contemporary*	Claudine's class is inspired by release technique and Limon. It starts with floorwork, followed by standing excersices and a dance combination. Concentration on breathing in the first third of the class opens up the body. The reiterated repetition of sequences allows the dancers a differentiated approach to the movement material.
Clea Onori (CH) *Gaga*	Gaga is the movement language developed by Ohad Naharin throughout many years, parallel to his work as a choreographer and the artistic director of Batsheva Dance Company. Gaga classes are predicated on a deep listening to the body and to physical sensations. The instructions are deployed to increase awareness of and further amplify sensation, and rather than turning from one prompt to another, information is layered, building into a multisensory, physically challenging experience. While many instructions are imbued with rich imagery, the research of Gaga is fundamentally physical, insisting on a specific process of embodiment. Inside this shared research, the improvisational nature of the exploration enables each participant's deeply personal connection with the language.
Diane Gemsch (CH) *Contemporary*	Diane's investigation of dance and life is represented in her classes. She invites dancers to improve their coordination and strengthen their inherent musicality, while learning how to be more efficient and work with the dynamic force of spirals. Her aim is that students gain freedom of movement and broaden their capacities to go beyond their limits, always with the help of imagery. Dancers are encouraged to join her in her perception of movement, dance and life.
Diego de la Rosa (E) *Contemporary*	Diego de la Rosa's classes are very physical and dynamic. Class begins with improvisation exercises, workouts and games to warm up while bringing awareness to the body. By focusing on different body parts during class, we will be able to isolate movement and gain a better understanding of how to use the body's potential. In movement sequences we will increase mobility as well as incorporate different types of movement. Using several floorwork elements, we will study different approaches and new ways of using the floor. In general, the sequences are inspired by movements from breakdance, various hip-hop qualities, contemporary (especially release) and classical techniques, acrobatics and Gaga. Diego never hesitates to add his own style. He utilizes material that he works on with his Frantics Dance Company. His biggest interest in teaching is to enable dancers to be creative and to be able to add their own personalities by involving emotions and feelings in their movement, research and work.
Dominique Cardito (B) *Contemporary*	Dominique teaches an organic contemporary movement class, focusing on technical skills as well as on dancing qualities. Using elements from different styles and techniques, the class develops from floorwork through standing exercises to dance phrases moving through space.
Ballet	Her ballet classes have an organic and dynamic approach, in which people are motivated to dance. The emphasis is on technical skills, as well as on musicality, timing, precision, focus, clarity and freedom in movement.
Elena Morena Weber (CH) *Contemporary*	The class starts with a soft warm up, simple but precise, with floor sequences on the spot and through the room. Particular attention is given to the ability of the body of being soft and tonic, expanded and compact. Intensifying the dynamic of movement, we'll find verticality through improvisation tasks or structured movemet patterns, working at the same time on endurance and reactivity, perception of the group and the space. We conclude with a combination focusing on dynamics and fluidity of movement. The principles of expansion of the GYROTONIC (plus R thing) system influence my class increasingly. We aim to soften and wake up the body, develop muscular strength and physical condition and experience a full body work-out to prepare for the day.
Emma Murray (NZ) *Contemporary*	Emma's teaching draws on a long and varied background in dance and most recently her own efforts to make work. During the week Emma will open up her research into movement as a perceptive inquiry in the hope of enhancing our experience of how we watch, do and make dance. It will be a task based class making use of aspects of somatic practice and improvisation, as well as some of the choreographic strategies Emma employs in the making and performing of her own work.
Enrico Paglialunga (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 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 further infuse and connect movement sequences with energy, dynamics and fulfillment - through dancing and sharing with the group.
Erol Alexandrov (BG) *Contemporary*	This class draws upon my studies in yoga, gymnastics and contemporary dance techniques, with an emphasis on the skeletal structure and the dynamics of breathing and movement. It is a deep and intensive practice, designed as a training for releasing the body's restrictive tensions, for lengthening and strengthening the muscles, as well as for enhancing awareness and freedom of movement, that may be applied to a variety of movement styles. During the class, we will progress successively from floor exercises to standing and moving through space. My intention is to offer ways to integrate the body, mind and breath so that the dancer can become a clearer channel for creative and personal expression.
Evan Schwarz (CH/A/USA) Ballet	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 on natural weight distribution and flow. His goal for the artists joining class is for them to leave with new information and fresh tactics for approaching movement.
Eve Neeracher (CH) *Contemporary*	Eve Neeracher's contemporary class starts with floor-work, yoga, bodywork and Release Technique. Focus is put on breath, centering and grounding of the body, alignment of the spine and opening up of the joints. The warm up is technically structured with contemporary based centering exercises and Limon-inspired suspensions to mobilize the torso and discover its full range of expression. The incorporation and activation of the power center, to its full articulation, spreads the movement impulses throughout the entire body. With improvisational tasks we explore all senses and the imagination as well as performable states and physical qualities, and dive into a multi-experimental space where the body transforms into a dynamic instrument. The combination/ repertory is strongly connected to my current choreographic research and its corresponding movement material, offering a playful and wide practice. The main focus is to explore a balance between one's technical skills and the capacity to move through range and space freely, infused by one's individual artistic approach.
Ballet	Her contemporary ballet class connects the dynamic-contemporary influence, in relation with body awareness, and her own experience as a contemporary dancer/ choreographer. Focus is put on the flow of breath in coordination with a clear articulation of arm and leg movement, opening up the joints and the correct alignment of the spine, which allows the dancers to work with their individual anatomical potential. The familiar ballet vocabulary will be explored with lots of input, dynamic phrasing, release and suspension elements as well as other complementary movement principles: in order to encourage the dancers to enjoy the ballet structures and shapes beyond personal interpretation and mental flexibility.
Géraldine Klaey Dunkel (CH) *Ballet*	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.

Hector Plaza & Agnes Sales (E) *Contemporary*	The class begins with a warm up consisting of games, in which dancers work together in couples, to wake up the reflexes. Movement sequences involving yoga and isometric exercises are also part of the warm up. Following this is a section of choreography, with focus put on technical aspects. Finally, there is further exploration of all material, including individual personality. Making use of the tools given in class, partnering work is taken up again and built on as well.
Heidi Weiss (D) *Contemporary*	Heidi Weiss teaches a structured contemporary technique class (weiss-mann*) with strong roots in modern dance. The class combines strengthening elements with release-based exercises that emphasise breath and flow. The training begins with a focus on the center through basic yoga poses and continues with moving technical exercises (plies, foot work, floor work, curves, swings) which allow the body to open, creating length and volume. Directional changes, use of weight, fusion of fluidity and groundedness are all key elements, as well as rhythm and musicality. The class progresses from center to across the floor, followed by a longer combination and jumps. The concepts explored in the warm up are called upon again, challenging dancers to test their edge in the end phase of class. Aside from developing an understanding of the weiss-mann style and building upon one's technical skills, the main goal of the class is to discover the intention behind the movement. In addition, dancers are encouraged to move with authenticity, curiosity and passion!
Hella Immler (D) *Contemporary*	The class begins with a warm up during which body-awareness is emphasized through deep-reaching and dynamic movement. Also, the imagination is stimulated throughout the generation of (internal) images - for the development of greater body-awareness and a deeper understanding of the individual body and its own distinct mobility. Following the warm up, expansive floor work and exercises performed upright are characterized by natural flow and development of a strong center and precision. In this class, attention is focused on qualities of movement that include softness, flow, expansiveness, agility, quickness, precision and loose strength.
Hoyoung Im (KOR) *Contemporary*	Hoyoung's class centers on the core of movement inspired by eastern philosophy, along with the movement created through his own research and practice. Warm-up consists of practicing awareness of the relationship between the space and our core(s). This is followed by a series of movement patterns which help to explore the space. Further 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 poses 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 his 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 in 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 energy movement phrase based on Hoyoung's choreographic work, which is influenced by his background in acting, Tae Kwon Do, music and visualization.
Ian Garside (GB) *Contemporary*	Very physical 'technique' class (buckets of sweat and sore thighs!) dealing with co-ordination, musicality, stamina, adaptability and other physiological aspects of strength, balance, power, flexibility; all approached with an attention to dynamism, finesse, and enjoyment - expect loud bouncy music! The class constantly moves through space and rarely takes the traditional 'front on' dance class format. We prepare with group games and improvisations inspired by my experiences with Contact Improvisation, 'Fighting Monkey' and 'Passing Though', and then embark upon a sustained development of movement patterns and sequences that start on the floor and gradually build to upright locomotion and eventually explosive jumps and inversions.
Isaac Spencer (USA) *Ballet*	Classical ballet as a formal approach to moving in space is the foundation of this class. Beginning with exercises at the barre, we will build, step by step, coordination, rhythm, musicality, and strength, to allow possibilities to move slowly (adagio), quickly (petit allegro), to turn or revolve on one leg (pirouette) and to create aerial movements (grand allegro). The focus is to utilize the classical format as a frame for a somatic and dancing process.
Ivan Yaher (MEX) *Acrobatic Movements for Contemporary Dancers*	The participants will discover or rediscover acrobatic movements and will experiment with combining them with contemporary dance. The class consists of a specific warm-up followed by an introduction to acrobatic movements such as the forward roll, cartwheel, macaco and handstand. We will continue with some dynamic dance sequences and finish off with a cool down.
Jack Waldas (USA) *Ballet*	Organic Ballet is a dynamic approach to dance that is in harmony with the structure and movement flow of each individual body-mind system. It applies recent discoveries about the fascial system and incorporates embodiment exercises to awaken the internal coordination of the dancer. These attributes make it particularly useful for students in working with the uniqueness of their physicality. It also makes organic ballet an inspiring supplemental training for contemporary dancers. The class structure is much like a normal ballet training, yet each exercise is infused with the dynamic of the breath, the elasticity of the fascia and the freedom of organic movement. The subtletyand power of the breath is integrated into dancing and some parts include guided improvs to embody the point of focus, thereby opening the door for choreographic application.
Jana Unmüssig (FI) *Contemporary*	Though my choreographic work is rather minimal, we will also move BIG in the studio. Also, we will talk, since I believe that contemporary dancers need a whole set of tools OUT THERE to make it (pay the rent, 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 out thinking ah, interesting. Let's dance.
Jenna Hendry (CH) & **Matilda Bilberg** (SWE) *contemporary*	Matilda and Jenna's class is based on the work of Flying Low and Passing Through, which are both practices developed by David Zambrano. The main concentration-point of the class is Flying Low, which focuses on the relationship of the dancers to the floor and how they move from the horizontal to the vertical axis and vice versa as efficiently as possible through simple movement patterns. Flying Low works with the principle of expansion and cohesion as well as with spirals, which help the body to be able to move in space at high speed as smoothly as possible (be it towards the floor or to another point in space). Passing Through is an instant compositional score and is based on the same principles as Flying Low. Jenna and Matilda will focus on the transmission of one specific chapter of Passing Through, called Looping. Looping is a practice in which the dancers are connected by their hands only (either in couples or in a more advanced stage in groups) as they guide each other through the room transmitting the information received through the touch of their hands into spirals in their body and in space. Constant negotiation and leading and following are main pillars of the practice.
Joaquin Crespo (AR) *Ballet*	Joaquin's class is a classical ballet class based on the Vaganova old style. He believes that difficult combinations don't necessarily improve the technique. Instead, the class is organized in very simple exercises in which the musicality and the rhythm of the steps are fundamental. Feel free to come and enjoy!
Johanna Heusser (CH) *Contemporary / breakdance*	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 and breakdance. A connection to the music, as well as to the space, is important to Johanna. Class will end with a short choreography in which the movement principles explored will be further developed. Finally, a short sequence inspired by yoga will prepare the dancers to continue their day.

Jonas Furrer (CH) *Contemporary*	Jonas' contemporary class focuses on placement and efficient use of the body on the floor as well as standing and travelling. While correct breathing and use of weight are central, he incorporates elements of countertechnique (Anouk van Dijk) and Limon principles into the class.
Jonas Onny (D) Body Riddim Practice	The Body Riddim Practice is an energetic mixture of movements and rhythms derived from African dances combined with contemporary floorwork, acrobatic elements and games which seek to challenge one's sense of rhythm, coordination and mobility. Playing with different dynamics, finding joy in exploring patterns of movement and rhythm, raising awareness of the body and space -within and around - in an environment where participants can learn useful things from themselves and others that can be applied in their lives and practices, is the aim of this class.
Jorge García Pérez (E) *Ballet*	Ballet is an excellent form of exercise and artistic expression. My training encourages precision, agility and fluidity of movement and develops physical strength and flexibility. Also, focus is put on physical awareness, musicality, expression, and improvement of ballet technique.
Contemporary	Contemporary dance encourages dancers to be versatile in their expression and to be able to have a wide range of different movement styles and emotions. My contemporary class focuses on spacial and body awareness, use of body weight, floor work, technique, efficiency of muscle usage, musicality, body alignment and dynamics of movement.
Joshua Monten (USA) *Contemporary*	Joshua Monten¹s course focuses on broadening a dancer¹s palette of energy qualities, and on sharpening the ability to switch efficiently from one quality to another. Special attention is given to developing the expressive potential of the pelvis and spine. www.joshuamonten.com
Ballet	Joshua Monten's ballet class is inspired by a deep engagement with the topic of musicality — which leads in turn to questions of phrasing, energy quality, coordination, and personal creativity.
Julia Kathriner (CH) *Contemporary*	This class is dedicated to the memory of dance knowledge. Julia is inspired by the Jean Cébrons / Jooss-Leeder method. Departing from this historical perspective, we will work with weight, lightness, strength and rhythm. We will explore the space through diagonals and sequences while searching for connections to contemporary dance.
Ballet	In Julia's ballet class we will shift our focus to a greater anatomical awarenesses. The ballet class includes a barre, moving in center and jumps. We will work with ideas of counterbalance and support of our movement connection through gravity and spatial orientation. We will also explore the scope of dancing in dialogue with the music.
Julian Nicosia (F) *Ballet*	During his career, Julian has been working with many different types of dancers. His classes can be approached by everyone regardless of the level. His technique is based on the mechanics of the body. Julian can make you understand a technical step by using natural human movement. This class aims to be aware of the construction of the body, through joyful experience.
Kenan Dinkelmann (D) *Contemporary*	Kenan draws inspiration from martial arts and yoga for a warm up that has the purpose of tuning the dancers into a clear and subtle state of body and mind. Challenging postures alongside movement flow with circular motions and spirals are introduced in order to provide better awareness of the body, especially of wrists and legs. The warm up is followed by a series of movement patterns, used as a tool to explore the mechanics of the spine. The dynamics of balancing, stabilizing, falling, rolling, flipping and melting down are introduced in order to maintain flow without unnecessary tension. The patterns will increase in complexity and be linked into longer sequences with acrobatic elements. The last part of the class consists of a high energy movement phrase based on Kenan's choreographic work which is influenced by his various background experiences in techniques such as Capoeira, Judo, Release technique and breakdance.
Karolin Stächele (D) *Contemporary*	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.
Kirill Berezovski (D) *urban contemporary*	The Urban Contemporary class starts with a dynamic and varied warm up, through which you can activate the specific elements & techniques of the fusion of Urban elements with Contemporary techniques, such as flow, different movement qualities, floorwork, improvisation and musicality. Following the warm-up, the class will move on to movement phrases and combinations that will take us through the floor & space dynamically and with different qualities, while combining floorwork with Urban elements. Kirill's Contemporary background mixed with the urban qualities and grounding results in a unique, natural fusion and an organic movement language that is strongly driven by music and flow.
Laetitia Kohler (CH) *Ballet*	Laetitia's vision of ballet has been influenced though the years by her practice of contemporary dance. On the one hand, it is about precision, tradition, and lines while on the other hand, it is about releasing, momentum and taking space. After all, it is about expression and being yourself.
Laura Lamy & Tristan Robilliard (F) *Contemporary*	In their *Spiral Training* class, Laura & Tristan prepare the body to be available, thanks to natural, organic body spirals. The dancers perform spiral movements, starting with the spine and stretching out through all parts of the body. This leads to a deepening sense of coordination. Exploring our animal physicality leads to explosive energy being released. Tips for using body weight and creating a relationship to the floor are shared. The technical movement qualities developed during class are further developed in movement combinations. These qualities include working with extreme speeds, and "letting go" to allow the spirals circulating through the body to propel the body through space with little force.
Laurent Cavanna (F) *Ballet*	I teach ballet with influences from the many techniques, disciplines and people I have come across. This means that I try to stay true to the essence of the ballet technique but also, that I often step aside from the traditional vocabulary to add floor work, off balance, loss of frontal presentation, mobility of spine...into my classes. I believe this approach works well with dancers who want to pursue a career in contemporary dance.
Lawrence Rigg (GB) *Ballet*	In Lawrence's class the focus will be on coordination, fluid transitions and musicality. He hopes that the dancers will enjoy themselves and he aims for them to feel warm and energized for the day ahead.

Lillian Stillwell (US) *Contemporary*	*Who is dancing? What are we dancing about? Why dance together?* This class will approach these questions through a physical, musical and creative dance practice. The warm-up will use movement principles rather than fixed technical forms. A learned phrase from Lillian’s current work will then be expanded and elaborated upon, exploring intention, limitations, rhythm and swarms. Together we will go beyond technical execution to discover the movement’s potential.
Linda Magnifico (I) *Ballet*	In her 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 are placement, fluidity, density in movement, change of body weight and direction and movement through space. The emphasis is on musicality, clarity and dynamics of movement.
Lucas Del Rio Estevez (E) *Contemporary*	The class will start with movements and exercises to connect with the body, and especially also with the floor. Furthermore, we will use the warm-up to become soft in our body and to move as efficiently as possible. Moving on, we will try different ideas for floor-work and we will explore ways to use the floor to broaden our movement vocabulary. Transitions from the top to the floor and vice versa are also of relevance. I love to find methods or "tips and tricks" to create new movements, combinations, transitions and the like. Besides that, in my classes I like to use improvisation, intuition and to work on concepts like minimalism. A strong connection to music and different types of music will play an important role. Depending on the group, we will use short choreographies to play with the movement material and with the concepts/tools that have been explored.
Manel Salas (E) *Contemporary*	The main focus of the class is a constant adaptation towards -and awareness of one's own body and mind in the present moment and surrounding space. Manel brings knowledge from various backgrounds and techniques into an inspiring setting of sharing and learning. Following a warm up of muscles and joints, as well as of the senses, dynamic group exercises such as reflex games and exercises involving trust will connect participants in a unified state of alertness. Pleasure will grow in dance sequences involving spirals, changing dynamics and movement into and out of the floor, while traveling physically and spatially in many different directions.
Marcel Leemann (CH) *contemporary*	Marcel Leemann's contemporary dance training begins with a standing and walking warm-up, followed by floor work, body release and Marcel Leemann's own dance technique. The goal is to consciously connect the body’s center and periphery, and to activate one’s own muscle energy. Encouraging independent thinking while moving is also an important part of Marcel's training. Among other things, short choreographic sequences are explored, with focus being put on elements such as dynamics, musicality, coordination and a sense of space.
Marcella Moret (CH) *Contemporary*	FLOW class: organic, flowing and energetic, with equal access to the floor and standing. It emphasizes how to articulate momentum, breath and the musical body and how to be comfortable and clear without stress and tension.
Marcina de Almeida (CH/BR) *Contemporary/other styles*	Is a dancer, teacher and choreographer - since 2005 she has her own dance school "soulDance" in Basel. She studied dance at Alivin Ailey Dance School, NY and Cinevox Junior Dance Company. In her classes she draws upon her diverse dance experience in Modern, Jazz, Afro, Hip Hop, House, Ragga & Tapdance and mixes a variety of dance elements from different cultures into the common styles - soulDance. Healthy class structure and precise work are very important to her in all her classes. With her enthusiasm and open, yet structured way, she knows how to inspire her students and help them fulfill their potential or find new vocabulary and abilities.
Marco Di Nardi (I) *Contemporary/Urban*	The class takes us on a journey through the beauty of floating in space, where urban dance meets contemporary dance. The class focuses on the physicality of b-boying and acrobatics, fused with the flying low technique and floorwork. It starts with an improvisational warm up to help prepare the body. Then we discover our physical potential in strength and balance. We move fluently, with endless movements through top, middle and ground levels. The class is also based on acrobatics and spin moves exercises, which will help the students gain more strength, stability and velocity in the execution of acrobatics and non-movements. The goal is to combine our own dancing skills with the material explored during class, in order to hone technique and learn new ways of moving while evolving unique styles.
Marco 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.
Marioenrico D’angelo (I) *Contemporary*	This training aims to offer a complete dance experience and deeper understanding of movement by investigating on both the physical and intellectual levels. My contemporary class starts with a warm up focused on exploring our bodies and the different forces we can use to gently increase our mobility, resistance and control. The exercises are developed 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 to naturally satisfy their specific needs on that particular moment and day. Choreographed diagonals (floorwork and standing) have the purpose of applying what was researched during the warm up to travelling movement and a final choreography to fully enjoy dance and improve musicality.
Marion Sparber (I) *Contemporary*	Marion teaches a contemporary dance class with emphasis on floor work. The class starts by opening channels of awareness. The warm-up is focused on passing through channels of the whole body and expanding flexibility and strength. Playfulness in movement is used to connect to the natural flow of breath. With the help of exercises in different constellations - in a group, with a partner and alone - the dancers listen to the weight of their bodies and direct it outward through space. Important aspects of the training are the attention to the momentum in movement and integration of changes of dynamics and musicality within short movement phrases. As inspiration for her class, Marion uses the principles of Flying Low technique by David Zambrano as well as Release technique mixed with her personal journey of experience. She likes to establish a collective mind and body inside the class to enhance the group power, giving an energetic push to the individual source of creativity.
Martijn Joling (NL) and **Amy Pender** (NO) *Contemporary Partnering work*	In this partnering technique class we work our way through different developmental exercises. Sharing weight, trust and timing are our main points of focus. We start off by doing simple exercises focused on getting to know each other's physical structure, and continue by practising ways to give and receive weight with a partner. Further on we’ll explore different possibilities of how we can move together through the room before advancing into more complex acrobatic lifts and manipulations.
Melissa Kieffer (D) *Contemporary*	Embodied Interpretation/Physical Intelligence 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 our own bodies and specifying the essential expression of kinesthetic energy, movement intention and form. We will have a closer look at how we actually embody the movements, and how we can anchor ourselves in physical intelligence. Physical intensity and the associated mental stimulation as well as the balance of movement and 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.

Michael Langeneckert (D) *Contemporary*	The contemporary class of Michael Langeneckert combines 30 years of his working experience as a professional dancer and teacher. Release technique, bodywork, improvisation and conditioning are its components. Class begins with a detailed warm up to work through all layers of the body and provide a strong basis for floor work. Movement through the space, in the form of long or shorter phrases, is continually developed in terms of physical intensity and complexity throughout the class. The main goal is to produce a constant flow of movement and connection to beats and sounds. This is a technical contemporary dance training. I goes along with the current tendency of the international dance scene.
Mirjam Gurtner (CH) *Contemporary*	Mirjam teaches a dynamic release-based class that integrates elements of martial arts. The focus is on the central core as a locomotive source and the analysis of energetic pathways in the body. The connection of movement through the flow of energy and the use of weight and momentum is underlined, with an emphasis on developing a grounded, expansive quality whilst exerting efficient force. The class is physical and energetic and encourages the dancers to explore their individual movement quality beyond technique. Further info on www.myspace.com/mirjamgurtner
Muhammed Kaltuk (CH) *contemporary/Hiphop*	Muhammed Kaltuk works mainly in the styles of hip hop and contemporary. Also in class, it is of great importance for him that the movement fits the inner emotional life of the dancers. He encourages dancers to break out of their own molds, to discover new terrain and infuse their dancing with personal honesty and be themselves in their work.
Myriam Agar (F) *Contemporary*	Fluid and structured work. A dynamic body engaged in space. A desire to listen, to one's self, to others, to one's impulses and qualities at the service of pleasure in movement.
Nadine Freisleben (D) *Contemporary*	The focus of the dance classes held by Nadine Freisleben is directed towards the natural and instinctive movement repertory of the individual dancer´s body. We research the capabilities of the body and mind to move in a non-regimented space. We work on ridding ourselves of physical and psychological automatisms and judgements. African 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 in the clouds. Working with awareness, we loosen up the spine and neck and strengthen the deep muscles. After we´ve 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 own physical responses.
Nadine Gerspacher (D) *Contemporary*	The first part of the class consists of a basic warm-up to raise awareness of breathing, muscle tone and stability, as well as to improve physical strength. Alternating between games, technical exercises and challenging variations, Nadine teaches her students to appreciate free movement through a well-controlled core technique. Intense floor work enhances the awareness of space, the center of the body and support, in order to be able to move safely, silently and freely. The second part of the class will be focused on partner work. Directed improvisations as well as theatrical tasks are important components of the class as they develop the students' playfulness and creativity in movement and expression. We will play, run, take risks, shout, laugh, explore softness/ strength in the body, go out of our comfort zones, wake up our energy and of course: have fun.
Narendra Patil (IN)) *IndYog-Contemporary & Flying Low*	A combination of Indian classical Kathak dance, folk and contemporary movement vocabulary with a lot of powerful footwork, hand combinations, rhythms and spins. Class starts with meditative posture and ananas. We continue to condition the body through yoga and movement, including body toning and martial arts exercises, which are later incorporated into the movement phrases. We will be playing with momentum and suspension in dynamic floor routines, combining speed and centrifugal energy. Floor exploration is combined with antigravity falls, recovery, agile partnering and strength based technique - allowing the individual to discover organic body rhythms and floor connections. Participants can expect to learn certain Indian classical mudras from the dance form of Kathak & Bharatnatyam, which may be incorporated into the final phrase.
Nathalie Frossard (CH) *Contemporary*	Nathalie's contemporary technique is based on the Graham, Cunningham and Limon techniques. Over the years she has developed her own, continually expanding approach. Her present activities as a Pilates and soon-to-be Qi Gong instructor have been influencing her dance teaching. The flow of movement is central to her work.
Noemi Di Gregorio (CH/NY) *Contemporary*	Noemi found her homebase in the Limón technique and she's also been trained in Gaga and Hip Hop. Even other art forms like martial arts and figure skating influence her dancing. Students will explore this style as well as their own authenticity. They will be encouraged to enhance their movement through breath, weight shifts and athleticism. Class also includes floorwork and short improvisation parts.
Oliver Daehler (CH) *Ballet*	Oliver's ballet class focuses on correct body placement, fluidity in breath and movement qualities as well as musicality. Enjoy dancing with “minimum effort and a maximum result”. www.danceproductions.ch
Pamela Monreale (I) *Ballet*	In her classes, Pamela works on the understanding of the body in three dimensional space: using multiple directions in one movement, in order to use less muscular effort. Furthermore, she challenges the dancers to find freedom in the use of their extremities, to take risks and to trust their own body.
Patricia Rotondaro (AR) *Contemporary*	Her class is based on a floorwork warm-up in which the body is challenged to achieve different movement qualities and musicality. Later on, these concepts will be used in different movement phrases carried out on the floor and upright.
Pau Aran (E) *Contemporary*	In his pedagogical approach to contemporary dance, Pau Aran works on movement-based compositional factors of 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-tune and develop the instrument/body.
Petr Nedbal (CZ) *Ballet*	In the ballet technique class which moves from barre to center, Petr likes to give short, clear and light exercises so that each dancer is encouraged to be challenged consciously with self-confidence and joy. Main points of focus are posture, body center, spirals, rotation, flow, plasticity, length, articulation and musicality, while enhancing awareness of one's own potential for natural movement.
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 outwards and letting the environment in. Awareness of our own body in relation to space and to others serves us when 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, successional movement and maintaining a soft contact with the floor. The principles of verticality, grounding, spirals, successional movement and specific floor work will be integrated in combinations. We sweat, have fun and enjoy together!
Pilar Nevado (E) *Ballet*	In her ballet classes, Pilar emphasizes musicality and foot work.

Rakesh Sukesh (IN) *Contemporary*	The class will focus on isolations of different body parts, mobility of feet and co-ordination exercises in combination with speed and power, in order to develop maximum range of movement in terms of space, energy, speed, complexity and unusual movement patterns. The class offers a detailed movement analyses in constructing and deconstructing the material to make the participant understand the choreographical evolution of the phrase.
Raquel Miro (E) *Contemporary*	Raquel teaches a physical class which is split evenly between improvisation and set material. The goal is to explore limitations of the body, to understand different dynamics and rythmns and to enjoy moving with an open mind and no judgment.
Rebecca Narum (USA) *Contemporary*	Rebecca's class starts with improvisation, to ground the body and open the senses for absorption of new elements and qualities in a natural, intuitive way. It then eases into more complex, physical exploration and exercises which focus on specific movement lines within the body, musicality, different tensions and movement size. We will then bring these qualities into choreographies playing with different combinations and dialogue between them to make our movement richer and more dynamic. Rebecca's work is deeply influenced by her diverse background in the Graham technique, release-technique, the classical Indian Dance form Odissi, Improvisation as well as her background in music.
Regula Mahler (CH) *Contemporary*	Regula's class is based on Limon technique mixed with floor work and other contemporary styles. Her classes have lots of flow, dynamics and humor.
Roberta Caliò (I) *Ballet*	In my classes I share my professional experience not only as an artist but above all as a human. I want the dancers to feel their movement fully, and to be able to communicatetthrough it. The beauty of the thing is that we are constantly giving, receiving and learning.
Romain Guion (F) *Contemporary*	The class includes some elements of Release & Limon technique, extensive floor work, yogic philosophy, breath exercises and simple yoga practice. The aim of integrating those different but complementary elements is to focus on achieving technical excellence, increasing body/mind awareness, breath control and energy. By combining floor work and dynamic standing sequences (all supported by the breath), the class stimulates the cardiovascular system and increases stamina. The focus is also placed on the anatomy of movement and physiology (for example connection head/sacrum) and on body in space. Motto: Through a structured, high-paced and technical contemporary class, dancers are invited to find power, energy and quality of movements in relaxation.
Rosie Terry Toogood (UK) *Contemporary*	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. We soften the tissues in the body through vibrations from the voice, connecting to fluidity with micro-movements. We 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 the 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 very small detail and we understand the size of our (collective) potential as an ever moving mass. I am currently researching the topic of fluidity with Cranio Sacral therapist Anthony Tschiegg.
Sandra Klimek (P) *Contemporary*	In my class I put a strong focus on finding pleasure and joy through movement. Taking risks, learning to trust our bodies, testing its limits and opening our senses are all important aspects of my class. With an intention to find a flow in our dancing, we will work on technique and finding freedom within it- through movement exercises, complex choreography and improvisation.
Sebastian Zuber (CH) *Contemporary*	In Sebastian's class, focus is put on collective work as well as on individual process and confrontation with one's own strengths and weaknesses. A mix of choreography and improvisation with playful elements helps the dancers to go 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, solidify and improve their own dance style.
Shafiki Sseggayi (UG) *Contemporary/African Dance*	The class is a rich and powerful fusion between traditional African dance and my own personal contemporary style. My aim is to dig deep into the powerhouse of movement and to uncover the strength within the locomotion of the body as well as making full use of the undulations of the spine. After having established our base-strength, the class progresses into the rhythmical fusion section, readying us for rapid movement - as fast as we can go but also as slowly as we wish to. The class combines elements of floor work, coreplay, basic acrobatics and rythmnic footwork patterns.
Simea Cavelti (CH) *Contemporary*	We will be exploring a wide range of physicality through multiple modes of listening. Sensorially, with imagination, acoustically, physically and emotionally we dive into a collective and simultaneously individual journey. Our drive will be the curiosity to discover new possibilities, focusing on embodying precision and virtuosity. We invest in various qualities and textures and include our specific states of being in what we do.
Simone Blaser (CH) *Contemporary*	Simone focuses on floorwork and on the ability to move quickly and compactly through space. Her vocabulary is energetic and powerful, and at the same time soft and lyrical.
Simon Wehrli (CH) *Contemporary*	Making use of spirals and curves, this class moves up and down and all around. Using short sequences, we work on elements such as spatial perception, expansion and cohesion.The class is influenced by Flying Low & Passing Through (dance techniques developed by David Zambrano), the Feldenkrais Method® and Simon's own ideas. The goal is to stay calm, also in moments of higher intensity, and to enhance awareness of the body, the space and our co-dancers. Eventually the proposed form becomes a vehicle towards more freedom.
Sol Bilbao (E) *Ballet & Contemporary*	Sol's pedagogical interest lies in the relationship between body and space. Her work focuses on the awareness of gravity and its potential towards our bodies in movement. She emphasizes the expansion of borders in relation to technique, in order to achieve a personal approach, aesthetic and understanding of motion. In ballet she follows a standard class structure. In contemporary dance, she plays with guided improvisational tasks in combination with her own personal approach to different techniques, usually evolving into a final choreographic phrase.

Sonia Rodriguez (E) *Contemporary*	Sonia will begin with focusing exercises designed specifically to engage the muscles and release excess tension through use of the breath. Refined articulations will be explored in the centre, followed by extended combinations to emphasize the development of kinetic awareness and the use of muscular opposition to facilitate flexibility into, out of and off the floor. The class will finish with more complex phrases combining different energetic qualities, different levels and material from Sonia's company repertoire.
Sophie Vergères (CH) *Ballet*	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 way that I employ it to strengthen your dancing skills. Let's be playful with our dynamics and energy, whether moving fast or slow.
Stefanie Fischer (CH) *Ballet*	Due to her Vaganova education, Stefanie's ballet class is based on the Russian technique. It is also strongly influenced by her many years of dancing in different places. The class is built with a clear structure and supports the pleasure of moving and dancing. Musicality and challenging combinations are important components in the class. They help to create a playful and positive atmosphere.
Stella Zannou (Greece) *Contemporary*	Discovering different movement qualities and dynamics and encouraging dancers to move without fear and hesitation are central elements of Stella's teaching. Her class sets a strong focus on key skills of working with the floor, improvisation tasks, strengthening exercises and basic acrobatics as well as complex choreographic sequences. Stella transfers and transforms her knowledge of different modern dance techniques, and Capoeira and Yoga as well, into a very personal style. Joy and challenge come together in this class which is imbued with a love for moving with full energy.
Tamara Gvozdenovic (RSB/CH) *Contemporary/Unleashed movement*	Behind Tamara's approach and way of working lies a constant process of self-questioning about how the body finds its place in space, how it is positioned and the subsequent impact that it can have through the position it takes being in a constant state of negotiation and adaptability. In the present epoch of legitimizing our own selves and owning our grounds, Tamara uses physicality as a trigger point to let go of judgement and the ego through an experience of different qualities of propositions - going from fluid to abrupt, from trance into repetition, from primitivism to "architecturism". She guides the dancer's bodily attention into a palpable experience of time and space : The past, present and future live together; they carry the movement and the transformation. The research aims to guide students through a musical-movement journey with body sounds. The use of electronic, new age and techno music helps to create a circular way of moving as well as a direct response to the sound in order to create a lesser "learned" or more direct, animal-like communication. The senses are multiplied and the focus is sharpened. Through the deconstruction of gestures, the body is constantly reaching for stimulation and surprise. The dance varies between linearity and animality with a constant quest of strong and unusual physicalities. All of this is an exploration of a vast spectrum of movement qualities to help build the new onto a neutral but solid base.
Tina Halford (D) *Contemporary / VAYA Art of Human Movement*	Tina tries to physically challenge the body through concrete movement phrases, using the spiral as a basic principal of organic movement; to achieve comprehension of the physical movement on various levels (especially on the floor) and the spacial connections - as well as the motor of the movement, nuances or textures of movement (speed and quality.) The movement material can be described as raw, with acrobatic elements, challenging speed, coordination and spatial orientation. She dives into principles of locomotion: in positions on hands and feet and rolling motion advancing in space, evolving little by little towards a more complex movement (transitions on hands, elbows, head and shoulders, generating suspensions of the body.) By so doing, we also train the muscular and cardio-respiratory endurance, taking participants out of their physical comfort zone, which results in a gain in power.
Vanessa Cook (UK) *Contemporary*	We will fold our bodies softly into the floor and then use the floor as a pivot point to spiral from and push against. We will gradually build up our movement from the floor, to standing, eventually flowing between the two efficiently, dynamically and effortlessly. This class will lead to a series of longer physical phrases that will seamlessly fold in and out of the floor and challenge our stamina.
Victor Rottier (NL) *Contemporary*	Victor's classes focus mainly on floor work - and differentiating between the dynamic qualities of hard and soft. As a means of stressing this differentiation, movement phrases are characterized by isolations within them and improvisation is also implemented. He works with a contemporary dance approach that is further developed with Hip-hop inspired movement.
Vittorio Bertolli (I) *Contemporary*	Vittorio's class is based on David Zambrano's flowing low technique. In his class he focuses mainly on the interconnection between the performer and the floor, the space and the others. The aim is to create a dance web in which the whole room is moving when a single person moves. In order to activate the connection between the center and the periphery and to improve physical perception, alertness, efficiency and speed, he uses simple movement patterns which explore the primary laws of physics: cohesion and expansion, The body is constantly spiraling, in movement and standing. These spirals already exist; the class focuses on finding them and help the dancers into and out of the floor.
Zoe Gyssler (CH) *Hiphop/Contemporary*	Zoe's classes are influenced by Ohad Naharin's movement language, GAGA, and Sharon Eyal's movement repertory. Class participants are guided through image-based movement exploration which leads to expanded states of experience and new states of mind. In this process, distinct movement qualities are initiated. Zoe focuses furthermore on sharpening the ability to switch quickly from one movement to the other. Her movement is animalistic, efficient, instinctive, sharp and powerful.