Teachers	**Description**
Agata Lawniczak (CH/P) *Ballet*	Agata‘s ballet class focuses on an organic approach to movement, fluidity, becoming more aware of ones body and its possibilities and enjoying dancing.
Alessandro Schiattarella (I) *Ballet*	low center, energy flow, smile Is it possible to keep the center low while practicing ballet? Is it possible to execute steps of ballet technique while keeping the energy flowing? Tapping into 20 years of practical experience, combined with my recent studies of dance science at the University of Bern, I will attempt to provide answers to these questions. Professionals and non-professionals, along with ballet friends and sympathizers, are welcome to explore these topics together with me - and are encouraged to share their discoveries with other participants. Particular focus is given to individual capacities, to the musicality of the exercises and to smiles.
Contemporary	body/matter, stretch & strength, sweat What is a contemporary class? Maybe a patchwork of different styles, chewed by experience and reshaped into a different form… or maybe a faithful translation/ adaptation of some well known technique. What's my class about? Perhaps a constant evolution and growth; something that certainly has roots in the past but also in the present, with the aim of giving a hint of the feeling of body/matter. Recent studies in anatomy and physiology are integrated and provide a consistent frame to my class structure. Stretching, muscular strengthening and short sequences are adapted to individual possibilities, while funny and rhythmical music supports and carries the sweating bodies during this journey.
Andrea Boll (CH) *Contemporary*	Andrea Boll’s class focuses on the dancers relationship with the floor; practices centrifugal and spiraling movements in order to move economical; involves breathing dynamic and the release of energy throughout the body in order to activate the relationship between the center and the joints. There is a focus on the skeletal structure that will help improve physical perception, technical skills and alertness.
Angie Lau (CH) *Contemporary*	Angie Lau teaches a Countertechnique class which strives to increase overall awareness on many levels that operate while dancing and performing. Besides bringing our attention to our thoughts while moving, and looking at anatomical or other physical principles, it focuses on three-dimensional directions and counter directions happening in the body and space to create a highly dynamic balance. The dancer is thus enabled to execute movements more freely with less force or overall tension. It is a standing-up contemporary class that stretches, co-ordinates and strengthens the body while encouraging the dancers to be pro-active in discovering connections and finding solutions, as well as to be less concerned with judging themselves and to explore how to work and train in a healthy manner.
Adrea Rama (Greece) *Contemporary*	The focus of Andrea‘s class is on minimizing muscle strength usage and maximizing observational skills for carrying oneself through space in three dimensional motion. Taking reality as a starting point, fiction becomes a way of investigating movement. The class also focuses on using gravity and momentum while moving across the floor. Particular emphasis is placed on being off-balance - discovering and using means for increasing how long the body can hang in space. The class will be conducted with a spirit of exploration and risk taking, both physically and performatively. The material is drawn from a range of influences including Flying Low Technique, Release and Surprises Movements.
Annabelle Bonnéry (F) *Contemporary*	The class is built around floor work and an organized structure of exercises with a constant circulation of energy flowing between different parts of the body. Around a strong centre, we will play in-between speed and release, suspension and acceleration, dynamics and being off balance. The continuous exchange between my own research and work with other choreographers defines my dance universe, the fundamental motor of which is determined by physicality and emotionality in the movement as well as the tension created by seeking risk and the awareness of limit.
Anna Heinimann (CH) *Contemporary*	Reaching physical intensity through working with images is significant in Ana's class. The body's practice happens on a highly energetic level. At the same time, it enriches the vocabulary of the individual dancer. The class is a journey through physical states, including technical exercises. We memorize physical sensations in free sequences and follow this up with fixed material. The result is intensified as choreography. In this way, we use our technique creatively.
Anne Pajunen (FI) *Contemporary*	The class will focus on performative physicality through tasks and exercises with a focus on physical transformation. We will put special emphasis on how to communicate with movement and how to make active and clear decisions in regards to the use of space and relation to other performers in the space. In the first half of the class we will work with opening the flow of energy in the body through a set of warm up exercises and then move forward to improvisational tasks. Within this class we will also work with incorporating the voice as a part of our performative, moving body.
Anna Röthlisberger (CH) *Contemporary*	Anna integrates elements from Feldenkrais and release technique in her classes. She focuses on the functionality of the organic flow of movement together with lyrical and dynamic aspects of contemporary dance.
Anne Lassoudry (F) *Ballet*	Anne's lessons are mostly based on the French method (petite batterie and technical virtuosity) although she has also been influenced by the Russian and Italian technique (Cecchetti).
Armando Disanto (I) *Contemporary*	As a freelance dance artist it is important to be open to new information and to always be ready to adapt to new styles. The type of class Armando proposes, builds on the main essence from various contemporary techniques, in order to achieve versatility and adaptation to different kinds of styles. An important point in the class is the knowledge and the consciousness of human being body structure in order to use our working tool and its possibilities as cleverly as possible. In essence therefore, Armando‘s focus is on achieving versatility, adapting to new information and body awareness.
Azusa Nishimura (JP) *Contemporary*	Strong floorwork and techniques create the foundation to explore the limits of movement. Repetition evolves into a clearly structured, yet free flowing progressive pattern by adding and subtracting elements. Working with dynamic motion without forced effort, using the bodies natural flow and interpretation of musicality define the style of the class. Minimalistic elements combined with rythm, pauses and returns bring us closer to our physicality.
Bruno Catalano (I) *Contemporary*	Bruno‘s class is very strongly based on release technique, a relevant attention is given to floorwork.

Carla Doorn (AR) *Contemporary*	Her class is based on corporal movement using the latest contemporary dance techniques, including elements of acrobatics. It offers a training based on the awareness of the dimensional relationship of moving structures of different parts of the body with gravity, space and the ground. She works on defining different groups of muscles, acquiring a consistent healthy muscular tone in tune with harmonious movement sequences and taking the center as an engine of movement.
Carlo Chiara (I) *Contemporary*	This class will consist of a 45 minute warm up with floor work technique and physical preparation. We will then share our technique of contact improvisation with the group and continue improvising with this type of language: being in relation with truth and depth.
Caroline Neuenschwander (D) *Ballet*	In her ballet training, Caroline puts a strong emphasis on the importance of body awareness as well as on a correct and healthy use of the ballet vocabulary.
Cathy Sharp (USA) *Ballet*	Cathy‘s ballet classes are based on basic principals of body placement, changing of directions in space and focus in movement.
Chris Lechner (D) *Contemporary*	Solo-kinessphere - Technique and improvisation Looking at the body as a fluid, changeable site. The class integrates principles and practical techniques from a variety of methods (yoga, release, bmc), taking gravity as its constant and contemporary technique as its base. After an initial period of warming up, we will explore our solo work, visiting all levels, from floor to flying.
Christina Gehrig Binder (CH) *Contemporary*	Christina is a freelance dancer, choreographer and teacher who studied dance pedagogy and choreography at the Rotterdam Dance academy. She teaches a contemporary class with elements of Limon, release technique, European modern dance, floorwork and the Gaga movement language conceived by Ohad Naharin. The distinctive components of her class are phrasing and musicality in movement phrases, perception of the room, consciousness of the breathing and the development of the right energy flow. She gives attention to the individual personalities in the class.
Christina Mertzani (AL) *Contemporary*	In this class attention is given to two main directions; technique and performance of movement. We start with a warm up and body preparation: through simple exercises we work on mechanisms we have at our disposal in order to approach the floor with safety and speed, to move rapidly with agility and to cover as much space as possible using our full potential. Further on we continue with a more complicated movement vocabulary, such as working with part of a given choreography, as well as focussing on the intention and ways we present movement to the audience. We take into consideration the differences and at the same time work as a team. Main goal of the class is to open our senses, to communicate through movement with our collegues and to gain more satisfaction through dancing.
Clare West (UK) *Ballet* *Comtemporary*	Clare’s training is centered around an understanding of classical core strength, simplicity and clarity of line. Working with the breath, visualizations of energy and intention, we pare away the superficial to minimize effort and maximum effect. Stylistically drawing closer the classical and contemporary techniques through an intensely musical and yet fluid choreography. Stretching and strengthening both body and mind with stimulating sequences, she works ‘beyond’ technique to remember, recapturing the “joy” that is dance.
Clea Onori (CH) *Contemporary*	Gaga is the movement language that was developed by Ohad Naharin throughout many years papallel to his work as a choreographer and artstic director from the Batsheva Dance Company. This october he and some of his current and former dancers started the Gaga Teachers Program, to learn dancers how to teach Gaga. Clea is currently one of these students, training to become a Gaga teacher. She will teach a profitraining class inspired by Gaga. The language Gaga originated from the belief in the healing, dynamic and ever-changing power of movement. Gaga provides a framework for discovering and strenghtening the body and adding flexibility, stamina and agility while lightening the senses and imagination.
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.
Constantin Georgescu (RO) *Contemporary*	During the training a strong accent is placed on understanding and using the gravity, looking for grounding rather than trying do get away from it. The "center" is another important point which will receive special attention, looking to engage it and deliver a more global type of moving. Changes of dynamics, releasing the tension from the joints (especially the hip joint), using the space, reassessing how to turn or jump, fast shift of the weight are some of the other points touched during the training. Floor work, release technique, awareness for the surroundings and connection with other people in the room, are the coordinates leading through.
Cynthia Gonzalez (AR) *Contemporary*	Cynthia’s class is fun and makes you move. It's based on post-modern release-technique for floor and center work (Doug Varone, Michael Foley, David Dorfman influenced), and incorporates afro-Cuban movements along with her own combinations. This class is for people who like to move and enjoy floorwork and combinations that are edgy, dynamic and lofty.
Daniel Condamines (F) *Contemporary*	Strongly influenced by the German Modern Dance Folkwang School and the Limon Technique, Daniels class is centered on achieving fluidity and freedom of movement. Split into three sections, the class begins with floorwork to find alternative ways to support body weight; then moves on to free standing barre work to find the balance between muscular tension and release; and finishes by combining dynamic, rhythm, projection and quality of movement. The aim is to experience harmony between tension and release, work of oppositions, and breath of dance.
Diane Gemsch (CH) *Contemporary*	Diane's main focus lies in the joy of dancing. Trusting one's own body will allow one to do nearly anything. The movement vocabulary of her class has been influenced by all of the people Diane has worked with in the contemporary dance theater field. Once in a while she likes to add some acrobatic sugar.
Diego de la Rosa (E) *Contemporary*	Diego de la Rosa's classes are very physical and dynamic. The idea is to start the class with improvisation exercises to warm up while bringing awareness into our bodies. Diagonals follow - with the interest of gaining possibilities in movement and mobility. Using the floor as a dance partner helps us to find and create more possibilities and space between one another. In general, the sequences are mainly inspired by breakdance, hip-hop, experimental and contemporary dance, but also by martial arts and Gaga. Diego never hesitates to add his own style and to use material that he works on with his company "Frantics." His biggest interest during his class is to enable people to get as many possibilities as they can, by trusting their own bodies and letting the mind be free rather than thinking too much.
Dominique Cardito (B) *Contemporary*	Dominique teaches an organic contemporary movement class, focusing on technical skills as well as on dancing qualities. Using elements from different styles and techniques, the class develops from floorwork through standing exercises to dance phrases moving through space.
Ballet	Her ballet classes have an organic and dynamic approach, in which people are motivated to dance. The emphasis is on technical skills, as well as on musicality, timing, precision, focus, clarity and freedom in movement.

Edan Gorlicki (Israel) *Contemporary*	The class is structured as guided improvisation and includes technical exercises implemented into the momentary tasks. LAMA ('The ability and authority to teach yourself') brings into consciousness our connection as humans to our physicality, imagination, senses, observation skills and fun. LAMA is very much inspired by the methods and techniques that come from Edan's professional experience including GAGA, Ballet, Cunningham, Fascia Therapy but mainly common sense. LAMA focuses mainly on presence, body awareness, and studying personal qualities, and at the same time building stamina, form and control.
Edoardo Novelli (I) *Contemporary*	This class is structured to tap into and unleash the group's collective energy, while creating a natural flow within our bodies, which will lead to magnificent results with little effort. Edoardo often works with the natural weight of the body and the infinite possibilities of the joints to create movements without effort or stress. He also focuses on the mind, which can often be an obstacle for the task one wants to accomplish. The class builds up gradually: starting with a warm-up based on counter technique; then continuing with low-flying floorwork; some improv exercises to get more in contact with the spontaneity of the movement; and a very energetic ending!
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.
Erika Pirl (USA/MEX) *Contemporary*	Erika's contemporary class has a classical base with stretching, floorwarm up, and center work with a classical nuance (pliés, tendus). This is combined with a lot of floorwork, rebounding and shoots in the floor, all in an organic form of moving. The class ends with a short combination.
Eve Neeracher (CH) *Contemporary*	Eve Neeracher's contemporary class starts with floor-work, yoga, bodywork and Release Technique. Focus is put on breath, centering and grounding of the body, alignment of the spine and opening up of the joints. The warm up is technically structured with contemporary based centering exercises and Limon-inspired suspensions to mobilize the torso and discover its full range of expression. The incorporation and activation of the power center, to its full articulation, spreads the movement impulses throughout the entire body. With improvisational tasks we explore all senses and the imagination as well as performable states and physical qualities, and dive into a multi-experimental space where the body transforms into a dynamic instrument. The combination/ repertory is strongly connected to my current choreographic research and its corresponding movement material, offering a playful and wide practice. The main focus is to explore a balance between one's technical skills and the capacity to move through range and space freely, infused by one's individual artistic approach.
Ballet	Her contemporary ballet class connects the dynamic-contemporary influence, in relation with body awareness, and her own experience as a contemporary dancer/ choreographer. Focus is put on the flow of breath in coordination with a clear articulation of arm and leg movement, opening up the joints and the correct alignment of the spine, which allows the dancers to work with their individual anatomical potential. The familiar ballet vocabulary will be explored with lots of input, dynamic phrasing, release and suspension elements as well as other complementary movement principles: in order to encourage the dancers to enjoy the ballet structures and shapes beyond personal interpretation and mental flexibility.
Exequiel Barreras (AR) *Contemporary*	The class encourages dancers to find freedom in their body and let go of sensations of tension or limitation. Through the class dancers will be able to maximise the use of the warmed-up body with its connection to space and gravity to increase their movement possibilities and take risks in their dancing. The warm-up moves smoothly from floor to standing with a strong focus on anatomy to strengthen connections of correct alignment with an increase of fluidity in the joints. Dancers will develop an understanding of the connections between their body and the floor, and how the use of weight, momentum and breath allows an exploration of physically full dancing with the least amount of muscular tension.
Fania Grigoriou (GR) *Contemporary*	Fania's class is based on release technique, which through structured exercises, energizes the body with emphasis on the use of breath, dynamics and musicality. The class is highly physical and incorporates aspects of floorwork, adage and traveling jumps. The aim is to challenge the body and discover areas of quality through movement.
Félix Duméril (CH/F) *Contemporary*	Félix developed his teaching technique from different dance styles and through improvisation. The class focuses on unexpected and unusual phrasing of movements and musicality, as well as challenging coordination, strength and endurance.
Gérald Durand (F) *Contemporary*	The body and its weight are the key elements that drive Gérald's work. By using the energy produced by organic movement, dancers are able to discover new relationships with their bodies and space around them. Gérald teaches how to sense the energy of each movement - and how to connect power with ease. His technique is developed by a deep understanding of anatomy and kinesthetics. Movement phrases are constructed through intuitive impulses that drive the body into space. Confidence and creativity are enhanced. Dancers are given the freedom to exercise imagination through various written and improvised sequences.
Giuliano Guerrini (I) *Contemporary*	The class consists of a first phase focused on the introspective awareness of the musculoskeletal system in a continuing floor work that gradually verticalizes and grows in dynamic by pushing new boundaries of gravity concluding with a choreographed sequence that allows a cathartic summary of the work done.
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.
Irene Andreetto (I) *Ballet*	Her ballet class is intended for contemporary dancers, with a mixture of technique and freedom of movement. The aim is to prepare and train the body through research of extremities and challenges.
Isaac Spencer (USA) *Ballet*	Classical ballet as a formal approach to moving in space is the foundation of this class. Beginning with exercises at the barre, we will build, step by step, coordination, rhythm, musicality, and strength, to allow possibilities to move slowly (adagio), quickly (petit allegro), to turn or revolve on one leg (pirouette) and to create aerial movements (grand allegro). The focus is to utilize the classical format as a frame for a somatic and dancing process.

Ivan Wolfe (CH) *Contemporary*	Ivan‘s training addresses dancers interested in finding new ways of working with the body, and who seek a class with 'research' character. Moving from general patterns to specific movements, possibilities are explored and stitched together into a learned dance sequence. The movement material limits itself to the floor where the functional use of the body is a priority. The use of kneepads is advised.
Ivan Yaher (MEX) *Acrobatic Movements for Contemporary Dancers*	The participants will discover or rediscover acrobatic movements and will experiment with combining them with contemporary dance. The class consists of a specific warm-up followed by an introduction to acrobatic movements such as the forward roll, cartwheel, macaco and handstand. We will continue with some dynamic dance sequences and finish off with a cool down.
Jack Gallagher (US) *Contemporary*	Jack Gallagher has been developing a methodology for movement training for the stage he calls Vigorous Risk since 1997. By accessing the courage that goes with the vigor required by movement training, we discover the layers of inherent risk that come with the engagement with dance and performance. The professional training class employs exercises, creative interpretation and repertoire from his Dutch based company Bodies Anonymous. More info about Vigorous Risk can be found on the dowload page under Jack Gallagher > In Translation at www.bodiesanonymous.nl
Janyce Michellod (CH) *Ballet*	In teaching, I believe in clear communication, mutual respect and trust. Musicality and rhythm are important to me in ballet class, as is a relaxed and focused atmosphere where fluidity of movement, body awareness and control, and last but not least, pleasure can thrive.
Jarek Cemerek (P) *Contemporary*	This class aims to encourage a sense of body awareness and efficiency as well as physical articulation. It will start with simple exercises to build strength and to form a good foundation in order to get the body ready for the day. Special emphasis will be made on healthy body mechanics, principles of physical laws, efficient use of weight, falls to the floor, jumps etc.
Jeremy Nedd (USA) *Ballet*	Classical ballet for contemporary dancers. By using the fundamentals of ballet to achieve the complex, this class will be composed of an anatomically aware barre that emphasizes a understanding of symmetry, coordination and musicality. Followed by center work that will not only challenge, but also concentrate on movement in space. Encouraging the dancers to consciously apply what they worked on at the barre, once independent of it.
Jenia Kasatkina (RU) *Contemporary*	Jenia teaches a Countertechnique class, she is a Countertechnique certified teacher. Countertechnique stretches, coordinates and strengthens the body, makes the dancer sweat, builds stamina and really moves. The class starts with a recurring set of exercises, allowing dancers to investigate the Countertechnique principles in detail. The second half of the class consists of changing components, working towards luscious movement combinations and jumping at the end.The Countertechnique class results in dancers using less energy, losing their fear of taking risks and gaining speed in changing direction.
Jenni Arne (FI) *Contemporary*	Jenni‘s class has the structure of a normal contemporary class. There is the technical element (distantly based on Cunningham) of back work, legs, tendus and plies, swings and travel. She is very keen on integrating the breath with the movement and using momentum (falling, letting go) to create speed in movement. There is also some strenght work involved for the centre and the upperbody to facilitate being a "four-legged" rather than a "two-legger" dancer.
Jessica Billeter (CH) *Contemporary*	Jessica‘s contemporary class is influenced by various styles and focuses on articulation, release and simplicity. Building on this foundation, she likes to explore the geography of the body and the space in movement.
Jia Yong Sun (CN) *Ballet*	Ballet is becoming more and more an art form that embrace various dance styles. As a Ballet teacher, I hope to share the basic ballet skills - the graceful placements and coordination of our limbs' expression through movement. I also hope to help you unwind your nerves after a strenuous day or help get your day off to a good start!
Joaquin Crespo (AR) *Ballet*	Joaquin's class is a classical ballet class based on the Vaganova old style. He believes that difficult combinations don't necessarily improve the technique. Instead, the class is organized in very simple exercises in which the musicality and the rhythm of the steps are fundamental. Feel free to come and enjoy!
Joel Inzunza Leal (Chile) *Contemporary*	In his class, Joel challenges the corporal possibilities; encourages the understanding of the body as a thinking tool in space; and focuses on the relationship with the floor and surrounding forces to achieve a more expressive body. This is a contemporary class with elements from Flying Low, Floor Technique and Release.
Jonas Furrer (CH) *Contemporary*	Jonas' contemporary class focuses on placement and efficient use of the body on the floor as well as standing and travelling. While correct breathing and use of weight are central, he incorporates elements of countertechnique (Anouk van Dijk) and Limon principles into the class.
Joshua Monten (USA) *Contemporary*	Joshua Monten¹s course focuses on broadening a dancer¹s palette of energy qualities, and on sharpening the ability to switch efficiently from one quality to another. Special attention is given to developing the expressive potential of the pelvis and spine. www.joshuamonten.com
Ballet	Joshua Monten’s ballet class is inspired by a deep engagement with the topic of musicality — which leads in turn to questions of phrasing, energy quality, coordination, and personal creativity.
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.
Julian Yopasá (Colombia) *Contemporary*	This class leads the dancers to explore and develop ‘released’ and ‘off-balance’ dancing by researching the different qualities of stillness and explosion in movement. Movement has its origin in different systems: the muscular, skeletal and nervous system. Referring to that, the main idea is to work with intuition, versatility, flow, strength, power of endurance and ease. There is also a focus on self-expression; awareness of space; use of body weight; efficiency of muscle use; and safe body alignment. The class starts with a comprehensive warm-up and gradually builds up to more elaborate dance routines.
Kalin Morrow (US) *Ballet*	Kalin's classes are versatile, with a focus on contemporary and somatic approaches to movement. There is a focus on working with a functional form while finding both fluid and dynamic risks in the technique. She encourages students to challenge their ideas of aesthetic, expansion and musicality. www.kalinmorrow.com
Katharina Adiecha (CH) *Movement skills*	perception training through body work.
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.

Kevin Richmond (UK) *Ballet*	Kevin teaches a technically advanced ballet class, both challenging and rewarding.
Kjersti Müller-Sandstö (N) *Contemporary*	Kjersti‘s class is partly based on release technique, inspired by new dance and capoeira, and focuses on the correct placing of the spine, strenghtening of the muscles and movement of the joints. Beyond this, she emphasizes the search for an organic way of moving with passion for dynamic and joyful lightness.
Laura Glaser (CH) *Contemporary*	The class consists of warm-up elements that sharpen body awareness through investigative tasks. Somatic tools - such as methods from yoga, martial arts, Bartenieff Fundamentals and release - help to playfully examine a body connectivity within ourselves and in relation to ground, space and the other movers. Our imagination, the rhythm of the breath, touch and differentiated co-ordination help create a source from which we make movement choices and gets us ready to learn pre-formed movement pathways. These consist of dynamic ways to move wholeheartedly, smoothly and with articulation into and out of the floor.
Laurent Cavanna (F) *Ballet*	I teach ballet with influences from the many techniques, disciplines and people I have come across. This means that I try to stay true to the essence of the ballet technique but also, that I often step aside from the traditional vocabulary to add floor work, off balance, loss of frontal presentation, mobility of spine...into my classes. I believe this approach works well with dancers who want to pursue a career in contemporary dance.
Linda Magnifico (I) *Contemporary*	Linda gives a contemporary class using elements of different styles and techniques she has worked with. While she focuses on technical skills, she also emphasizes other qualities like physicality and muscality. The class begins with floorwork and moves on to standing exercises and combinations, also involving elements of improvisation. Musical accompaniment will be performed by Sasha Shlain on the "wave-drum" and computer.
Ballet	Linda teaches a ballet class utilizing elements of various styles and techniques that she has been working with. She focuses on warming up and preparing dancers for rehearsal and performance. The class is based on fundamental principles of body placement, fluidity, density of movement, changing of weight and direction and moving through space. The emphasis is on musicality, clarity and dynamics of movement. And last but not least, Linda has a good sense of humor... not bad for starting off a long working day.
Liz Waterhouse (US) *Ballet*	My ballet class is designed to connect healthy biomechanics with the spirit of full-bodied articulation. Influenced by the ballet lineage of William Forsythe and my subsequent training in **GYROTONIC®**, I teach an active practice of épaulement, which is a mode of connecting the body in dynamic spirals and feeling movement move through you. Carefully attending to placement, I view efficiency as a means to study less and more, producing not an energetically reduced body but a person with free will and centered awareness. Central to this efficiency (in ballet) is a healthy plié and articulate tendu. I take great care that the class builds these principles simply at the barre, before accelerating into complex exercises. The class also addresses how to develop intention for technical movement, especially supportive breath, images, and presence with others/the music in the studio environment. Using concepts as flavor, the class stays musical and in motion. Ballet for all! Ballet for fun!
Lucas Balegno (AR) *Ballet*	Lucas aims in his classes for a progressive warming up, with great emphasis on plies, the flow of the combinations and on musicality. Important to him are as well the rhythm of the class and above all, a relaxing and stimulating atmosphere. He enjoys a good sense of humor.
Marcel Leemann (CH) *Contemporary*	Class with Marcel combines dance diversity with intensive physical training. You will have the opportunity to discover and strengthen your own vocabulary of movement. In the space that opens itself up to you, you will move, how it intuitively feels right; with your own way of moving in-tune with your creativity, spontaneity and state of being. You will begin simply there where you are in the moment. The motivation to dance is not technique, rather you will move based on your abilities. That is how you will experience and find your own personal physical expression, with your own forms of movement.
Marcella Moret (CH) *Contemporary*	FLOW class: organic, flowing and energetic, with equal access to the floor and standing. It emphasizes how to articulate momentum, breath and the musical body and how to be comfortable and clear without stress and tension.
Marcina de Almeida (CH/BR) *Contemporary/other styles*	Is a dancer, teacher and choreographer - since 2005 she has her own dance school "soulDance" in Basel. She studied dance at Alivin Ailey Dance School, NY and Cinevox Junior Dance Company. In her classes she draws upon her diverse dance experience in Modern, Jazz, Afro, Hip Hop, House, Ragga & Tapdance and mixes a variety of dance elements from different cultures into the common styles - soulDance. Healthy class structure and precise work are very important to her in all her classes. With her enthusiasm and open, yet structured way, she knows how to inspire her students and help them fulfill their potential or find new vocabulary and abilities.
Marco Di Nardi (I) *Contemporary/Urban*	The class takes us on a journey through the beauty of floating in space, where urban dance meets contemporary dance. The class focuses on the physicality of b-boying and acrobatics, fused with the flying low technique and floorwork. It starts with an improvisational warm up to help prepare the body. Then we discover our physical potential in strength and balance. We move fluently, with endless movements through top, middle and ground levels. The class is also based on acrobatics and spin moves exercises, which will help the students gain more strength, stability and velocity in the execution of acrobatics and non-movements. The goal is to combine our own dancing skills with the material explored during class, in order to hone technique and learn new ways of moving while evolving unique styles.
Marco Santi (I) *Contemporary*	The first part of the class is a warm–up based on the Gyrokinesis Method. Gyrokinesis is a integral movement concept, similar to Pilates, working from „inside“. It brings together important principles of yoga, dance, gymnastics and taiji. Gyrokinesis was created by a New York ballet dancer, Juiliu Horvath, as „yoga for dancers“. Hereby, the focus particularly was on the flexibility of the skeleton, in order to loosen, stretch, and warm-up the muscles with the least use of strength, followed by a still placement, when standing, allowing the body to win more and more dynamic during the training. The use of our breath helps us to accomplish aware „guided“ movements, with the least necessary bodywork- suitable to our own body feeling and individual form of movement, becoming possible through letting go of the previous form. The main emphasis in the training are circling movements and the breathing technique. The basis of the movement dynamic is the rhythm of the breath, therefore the movement sequences become aware. By every movement, one learns to feel the counter-move and this gives way to stability in the deep lying muscles. Out of this base, the objective is to continue the movement in space and include all levels. A wide varied choice of music helps to find a character for different movement sequences and so, to feel even more desire in dancing.
Marco Volta (I) *Contemporary*	Marco‘s contemporary class combines floorwork, release and Cunningham technique in order to activate the energy of organs, joints and muscles. This gathered energy is then released in movement phrases that organically connect the different body layers in space.

Michael Langeneckert (D) *Contemporary*	Michael‘s contemporary class includes elements of improvisation as well as highly physical and complex floorwork. The class progresses into standing exercises focusing on internal exploration, breath and swing; texture and fluidity. Finally, the class concludes with an intense physical combination focusing on coordinations with counterbalance and footwork, rhythm and expanding the movement through space. There are also additional elements of bodywork, partnering and contact improv to complete the training.
Michel Casanovas (F) *Contemporary*	Michel teaches mainly floorwork, some combinations and some exploration. The work is based on movement around the spine, to clarify and improve the movement connection from head to pelvis and from pelvis to head. As an introduction he uses the approach of the Feldenkrais method.
Milla Rosanski (D) *Ballet*	My main goal is to help the participants to improve their technique and to work with their capabilities with the focus on respecting each individual's anatomy - to work in a healthy way while enjoying movement. The barre works on placement to be "ready" for the center. The center works with the focus on technique in dance combinations.
Miquel G. Font (E) *Ballet*	His ballet class is based on directing energy outward into the space, while focusing on clean technique. He challenges dancers to further their potential by emphasizing the coordination of brain and body.
Contemporary	In contemporary class he works on the connection with the floor, and the adaptation of shifting the body on it in various ways. His method is based on Release Technique. He works with breath and isolations, applying the canalization of energy to the specific body parts needed for each movement.
Mirjam Gurtner (CH) *Contemporary*	Mirjam teaches a dynamic release-based class that integrates elements of martial arts. The focus is on the central core as a locomotive source and the analysis of energetic pathways in the body. The connection of movement through the flow of energy and the use of weight and momentum is underlined, with an emphasis on developing a grounded, expansive quality whilst exerting efficient force. The class is physical and energetic and encourages the dancers to explore their individual movement quality beyond technique. Further info on www.myspace.com/mirjamgurtner
Monique Kroepfli (CH) *Contact Impro*	Contact Skills for Contemporary dancers – The human body with its reflexes, anatomical functionality and the law of physics. This structured class guides through some of the principles of Contact Improvisation, especially geared towards the technical skills of release-based contemporary dancers. Awareness through movement, in the body, within the group and in the dance space are constant factors accompanying our dance. Monique has extensively worked and done research with CI practitioners of the first hour such as Nancy Stark-Smith, Lisa Nelson and Dani Lepkoff and next generation on dance artists such as Kirstie Simson and David Zambrano.
Myriam Agar (F) *Contemporary*	Fluid and structured work. A dynamic body engaged in space. A desire to listen, to one's self, to others, to one's impulses and qualities at the service of pleasure in movement.
Nadar Rosano (Israel) *Contemporary*	The class is based on release technique. It emphasizes the flow of movement, spatial awareness, expands physical abilities and also serves to strengthen the dancer’s body. During the class we will experience our bodies feeling state, emotions, senses and harness the potential within these elements. Other ideas integrated into the class are that of listening, expanding dynamic range, and gaining belief and confidence in oneself.
Nadine Gerspacher (D) *Contemporary*	The first part of the class consists of a basic warm-up to raise awareness of breathing, muscle tone and stability, as well as to improve physical strength. Alternating between games, technical exercises and challenging variations, Nadine teaches her students to appreciate free movement through a well-controlled core technique. Intense floor work enhances the awareness of space, the center of the body and support, in order to be able to move safely, silently and freely. The second part of the class will be focused on partner work. Directed improvisations as well as theatrical tasks are important components of the class as they develop the students' playfulness and creativity in movement and expression. We will play, run, take risks, shout, laugh, explore softness/ strength in the body, go out of our comfort zones, wake up our energy and of course: have fun.
Narendra Patil (IN)) *IndYog-Contemporary & Flying Low*	A combination of Indian classical Kathak dance, folk and contemporary movement vocabulary with a lot of powerful footwork, hand combinations, rhythms and spins. Class starts with meditative posture and ananas. We continue to condition the body through yoga and movement, including body toning and martial arts exercises, which are later incorporated into the movement phrases. We will be playing with momentum and suspension in dynamic floor routines, combining speed and centrifugal energy. Floor exploration is combined with antigravity falls, recovery, agile partnering and strength based technique - allowing the individual to discover organic body rhythms and floor connections. Participants can expect to learn certain Indian classical mudras from the dance form of Kathak & Bharatnatyam, which may be incorporated into the final phrase.
Natalie Wagner (CH) *Contemporary*	Natalie’s class emphasizes different movement qualities and rhythm. Her warm up conveys the use of a contemporary/ ballet based structure, mixed with improvisation tasks to research the range of movement and body awareness of each individual.
Nathalie Frossard (CH) *Contemporary*	This contemporary dance class challenges us to focus on movement as an always new and therefore previously unknown experience. It encourages us to observe the original initiation of movement sequence, and to explore its gradual stylisation into dance. It provides a basic understanding of possibilities to train and strengthen the body individually, opening up all the senses to explore any kind of movement.
Nicolas Turicchia (CH) *Contemporary*	The work in Nicolas‘ class is rooted in the fundamentals of the José Limón Technique yet complemented by his own movement language.
Nicole Caccivio (CH) *Contemporary*	Combining elements of her contemporary technique, floorwork and working with body-releasing techniques, Nicole‘s class will allow you to feel and experience the inherit force and dynamic of bodily fluids. The result is smooth, yet dynamic movement through the space, letting you experience a sense of risk - while, of course, having fun.
Nina Stadler (CH) *Contemporary*	The joy and the sensuality of physical dancing is the most essential part of my class. To attain the lightness and the flow of movement I concentrate on the perception of the body weight and the basic understanding of the spiral bodywork. The technical elements of my class contain different contemporary dance techniques and my own movement research.

Norbert Steinwarz (D) *Contemporary*	Norbert Steinwarz teaches contemporary dance based on the dance theatre philosophy of the Folkwang Hochschule in Germany (until 2009 under the artistic direction of Pina Bausch). His classes, which consist of barre elements, floor and centre work, also focus on individual and contact improvisation, as well as partnering and have been particularly influenced by the work of Sasha Waltz, with whom he has worked for several years.
Nunzio Impellizzeri (I) *Contemporary*	Nunzio's training builds up from a floor warm-up, to loosen the joints and relax the mind, to some basic exercises of recovery, contraction, release and also some elements of classical training for a full bodywork. Special attention is given to the aspects of dynamics, fluidity and physicality of movement as well as to space and musicality. Lessons end with a choreographic sequence. Nunzio is well known for his spontaneous creativity and for creating a good working environment during the class. Furthermore, he works with the dancers personally to ensure that they understand the movements. He offers suggestions and motivates them to do their very best.
Oliver Daehler (CH) *Ballet*	Oliver's ballet class focuses on correct body placement, fluidity in breath and movement qualities as well as musicality. Enjoy dancing with "minimum effort and a maximum result". www.danceproductions.ch
Olivia Marinoni (CH) *Contemporary/Break dance*	In these classes, basic techniques and movements of Breakdance are taught. At the same time, parallels to contemporary dance are sought in order to create connections and individualized mixed forms. Energy change and weight transfer are especially thematized in this context. In a further step, the development concept of movement material of Bboys/ Bgirls and also Freestyle are explored - and illustrated through simple patterns which can later be translated into contemporary dance. The dancers learn in which individuated form they can adapt Breakdance for their own bodies, and find approaches and tools to continue developing this style themselves.
Pamela Monreale (I) *Ballet*	In her classes, Pamela works on the understanding of the body in three dimensional space: using multiple directions in one movement, in order to use less muscular effort. Furthermore, she challenges the dancers to find freedom in the use of their extremities, to take risks and to trust their own body.
Patricia Rotondaro (AR) *Contemporary*	Her class is based on a floorwork warm-up in which the body is challenged to achieve different movement qualities and musicality. Later on, these concepts will be used in different movement phrases carried out on the floor and upright.
Pilar Nevado (E) *Ballet*	In her ballet classes, Pilar emphasizes musicality and foot work.
Quetzal Santiago (MEX) *Contemporary*	Quetzal's class focuses on learning how to release unnecessary energy in motion as well as how to expand the range of motion in the extremities and explore different parts of the body - like stroke engines - to achieve different energetic qualities. Quetzal was influenced by the Graham Technique but her contact with postmodern techniques such as Release, Klein, Topf and more currently, Yoga, have provided a simple and deep vision of body movement.
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.
Raul Martinez (Costa Rica) *Contemporary* *VAYA Art of Human Movement*	Raul 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. He 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.
Regula Mahler (CH) *Contemporary*	Regula's class is based on Limon technique mixed with floor work and other contemporary styles. Her classes have lots of flow, dynamics and humor.
Romain Guion (F) *Contemporary*	The class includes some elements of Release & Limon technique, extensive floor work, yogic philosophy, breath exercises and simple yoga practice. The aim of integrating those different but complementary elements is to focus on achieving technical excellence, increasing body/mind awareness, breath control and energy. By combining floor work and dynamic standing sequences (all supported by the breath), the class stimulates the cardiovascular system and increases stamina. The focus is also placed on the anatomy of movement and physiology (for example connection head/sacrum) and on body in space. Motto: Through a structured, high-paced and technical contemporary class, dancers are invited to find power, energy and quality of movements in relaxation.
Rosie Terry Toogood (UK) *Contemporary*	In her class, Rosie proposes techniques which train the awareness and she emphasizes the importance of pleasure. Her fascination of working with movement has drawn Rosie to the idea of creating a place filled with awareness, where dancers deal with what is present at that moment. During the class, body-weight, momentum, folding in and out into extensions, spirals and dynamics, establishing strength, coordination, flexibility and physical power are explored and developed. The class features diverse movement qualities for the discovery of deep physicality and the sensibility of the body. Flow and musicality are expressed with exercises that move through space. Rosie is a Pilates instructor too. She works with the physical structure from a soft place, helping dancers to develop a stretched out and enlarged version of their movement patterns while also discovering new ones. This approach is expanded on in movement phrases and choreography.
Samuel Déniz Falcón (E) *Contemporary*	The class is based around the perception of human presence and intention. It starts with a soft and gradual warm up through guided improvisation. When a certain state of awareness is reached, we continue with exercises in the form of short, understandable phrases which stimulate coordination, rhythmicity, interaction and the ability to produce movement with a wide range of qualities and control. The class will conclude with an interactive-group improvisation involving the use of diverse improvisational tools.

Samuel Minguillon (E) *Contemporary*	Samuel's class develops through a very strong relationship with the floor. The movement gradually builds into sequences and transports the dancers into his very fluid but energetic body language. He encourages dancers to take his movement and move with it in an individual way. The aim is to discover authentic physicality and ways of moving, using the space to transport movement while always making honest connections between group members and with oneself. Samuel believes that performance starts in the studio. Every movement is valid to be trusted, for expression and for giving one's best.
Sandra Hanschitz (A) *Contemporary*	INVERTED WORLD This week I invite you to examine ways in which we can use the shoulder girdle and our upper extremities to bear weight. We are aiming to gain strength and trust in our arms and hands in order to use them as supportive structures in dancing alone and with others. We will also focus on accuracy in our embodiment, to facilitate a healthy use of the shoulder and wrist joints. Our practice will find expression through improvisational tasks as well as set movement patterns. These classes will hopefully assist you in playfully meeting the challenges of disequilibrium and balance while moving upside down.
Sandra Marín Garcia (E) *Contemporary*	The class focuses on developing kinesthesia and expanding the awareness of the body and the space around it. It will start with a warm up where the participants will be led to access different articulations and isolations within the body while exploring relationships between its different parts as well as the space around it. Special emphasis will be put on revealing different timings and movement qualities. The second part of the class will consist of a series of combinations that will apply what has been explored before in the class.
Sebastian Matthias (D) *Contemporary*	In my contemporary class I would like to rethink the idea of movement as specific frequencies in time and space and with specific amounts of effort. Through improvisational work the body can thrive on the qualitative aspect of dancing. Taking methods from gaga and body work, the class is structured to achieve a receptive, challenged body that is ready to achieve a high level of complexity.
Ballet	A ballet class can be more than the known framework of positions and exercises. In my class, I like to concentrate on the actions from which the exercises derived. Plié and tendu, for example, stand for a specific movement with its inert qualitative dimension. Drawing from knowledge of Andra Corvino and Larry Rhodes, the class compliments the functional use of the body, with a dynamic port de bras and complex petit and grand allegro.
Sebastian Rowinsky (VE) *Contemporary*	Sebastian is teaching a contemporary class based on the flying low technique from David Zambrano, with whom he has been working as an assistant over the last few years.
Simone Blaser (CH) *Contemporary*	Simone focuses on floorwork and on the ability to move quickly and compactly through space. Her vocabulary is energetic and powerful, and at the same time soft and lyrical.
Simon Choplain (FR) *Contemporary*	Based on skeletal body awareness, the class is inspired, among other things, by yoga, contact improvisation and mainly release technique. Focus is put on breathing and stretching for a deep warm-up, as well as on notions of opposition in balance and relaxation during floor work.
Simone Rownes-Cavin (CH) *Ballet*	Simone is teaching an advanced ballet class.
Simon Wehrli (CH) *Contemporary*	Making use of spirals and curves, this class mainly explores the relationship of the mover with the floor/ the ground. By learning specific movement material, the participants work with principles of expansion, cohesion and gravity. The goal is to remain calm, even in moments of high intensity, in order to find order in chaotic states/ propositions, maintain the balance between activity and passivity and between inside and outside. Eventually the proposed form becomes a vehicle towards more freedom in movement. Parts of this class are based on David Zambrano's flying low technique.
Sonia Ntova (GR) *Contemporary*	In her class Sonia regards the body as a “fluid” system that constantly takes new shapes and uses different dynamics. Her exercises research body mechanisms which allow dancers to reach physical extremes, while simultaneously protecting the body. Physical expression is practiced at every level: in warm up: Warm up, floor work and kinetic paths into space based on the dynamic of water movement.
Sonia Rocha (PT) *Contemporary*	Sonia Rocha‘s class is based on Sonia's professional and personal experience with movement and different techniques. The focus is on exploring the body and getting in contact with one-self and others. You are invited to get moving, to play with structure and freedom, and to end in stillness.
Sonia Rodriguez (E) *Contemporary*	Sonia will begin with focusing exercises designed specifically to engage the muscles and release excess tension through use of the breath. Refined articulations will be explored in the centre, followed by extended combinations to emphasize the development of kinetic awareness and the use of muscular opposition to facilitate flexibility into, out of and off the floor. The class will finish with more complex phrases combining different energetic qualities, different levels and material from Sonia’s company repertoire.
Stefano Fardelli (I) *Contemporary*	This class is meant to combine intelligence and creativity, awareness and harmony, intuition and aesthetics. With an active mind, and through a moving body, we will explore the concepts of space, weight and fluidity in order to generate functional dynamics and gain deeper knowledge of our structures and unities. While experimenting with these concepts and clarifying them by engaging in occasional guided improvisations, we will also work on and study movement combinations and sequences which, through the use of gravity and ground, will let us enjoy new qualities of movement. Leaving the memories of old experiences behind, the students will discover new ways of utilizing their techniques on different spatial levels - floor and more - without forgetting lightness and freedom.
Stella Zanou (Greece) *Contemporary*	Discovering different movement qualities and dynamics and encouraging dancers to move without fear and hesitation are central elements of Stella’s teaching. Her class sets a strong focus on key skills of working with the floor, improvisation tasks, strengthening exercises and basic acrobatics as well as complex choreographic sequences. Stella transfers and transforms her knowledge of different modern dance techniques, and Capoeira and Yoga as well, into a very personal style. Joy and challenge come together in this class which is imbued with a love for moving with full energy.
Sumi Jang (Korea) *Contemporary*	Important aspects in Sumis training are the recognition of the natural body functions, as well as the perception and use of the energy between space and body. The training builds up concentration, awareness and strength for fluid movements between different layers in space. It involves simultaneously a 'body-mind relation' and a 'body-space interchange'.
Susanne Müller Nelson (CH) *Contemporary*	Susannes class is strongly influenced by her infinite curiosity for the body’s functionality: how it exists in space and time; how it deals with gravity. Participants are challenged to sense anatomical laws. How is spatial clarity achieved through the movement? By practicing sophisticated manipulation of gravity, we’ll strive for diversity and ease of movement, while working on presence in the movement through distinct timing and phrasing.

Sylvester Thamsanqa Majela (SA) *Contemporary*	Sylvester is Atelier Mondial stipendiary from South Africa and will be in Basel from April till June 2015. His class is mostly based on floor work and influenced by release technique. Throughout the class there is a progression of speed. Sylvester works on speed in movement with emphasis on clarity and details.
Tabea Martin (CH) *Contemporary*	Tabea is freelance choreographer and dancer, currently working in the Netherlands. Her class is based on release technique and focuses on the search for organic and dynamic movement material, with emphasis on musicality and on the risk of the movement.
Tamas Moricz (HU) *Contemporary/Ballet*	My interest in a ballet training is to create a class not only to focus on technique, but also to explore dynamics, speed, grace and musicality, where working on form and technique becomes flowing and creates actual dance. My aim is to ease rigidity and apply freedom of movement while still retaining a technically challenging class. The execution of a ballet combination is always a mix of form and flow on command and I'm interested in the balance between these components. Clarity of positions and the elegance of lines should not suffer a loss to freedom of movement. My focus is to explore the dancers' own sense of movement and to help them make their dancing more articulate, joyful, precise and also fulfilling.
Tim Fletcher (NZ) *Contemporary*	Tim's contemporary class is loosely based on release technique. He focuses on mobilising the back through the floor to standing work.
Tonatiuh Diaz (Mex) *Contemporary*	My class is based on the dancer's relationship with the floor; using the centre as a gravitational point and an ally of movement. Beginning with a stretch and then focusing on floor work, we will continue with risky combinations and dynamic exercises. The class will blend a variety of techniques such as Limon, Ballet, Release Technique, Capoeira and my own style, resulting in a dynamic class, full of physicality.
Unita Gay Galiluyo (PH) *Contemporary*	Class begins with an examination of the body, waking up the senses, and mobilizing the spine as it connects and initiates movements. Then we will turn our focus to being on and off center; approaching movement by being both grounded and light; playing with rhythm and dynamic energy of our bodies. We end with learning combination-phrases from a structured choreography and then moving over to improvisation, which enhances one's quality and creativity.
Vanessa Lopez (B) *Contemporary*	Vanessa's class is released-based and focuses on using the right energy, through momentum and breathing, to find a natural flow of moving as well as new ways of challenging the body.
Verónica Garzón (E) *Contemporary*	Living inside the instrument My overall aim is to stimulate a continuous whole body awareness of movement which results in a specific presence and quality. Inspired by some of the core principles which underlie the Cunningham Technique, I will proportionate a contemporary approach while focusing on aspects such as center of energy, isolation, rhythm and coordination of the limbs in space. We will apply these aspects through different movement combinations, making use of silence, sound and music - by means of continuously repeating them or just doing them once. The experience of subsidiary challenging concepts of the technique will be reflected and evaluated during the class.
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.
Wilfried Seethaler (A) *Contemporary*	Wilfried's class is based on his own movement research and on release technique. He focuses specifically on floorwork.
Yannick Badier (F) *Contemporary*	His class focuses on the awareness of the body, bringing up concepts of weight, balance, center and off center, and using the floor as a tool to create a multidimensional feeling of the dance.
Zoe Gyssler (CH) *Hiphop/Contemporary*	Zoe's classes are influenced by Ohad Naharin's movement language, GAGA, and Sharon Eyal's movement repertory. Class participants are guided through image-based movement exploration which leads to expanded states of experience and new states of mind. In this process, distinct movement qualities are initiated. Zoe focuses furthermore on sharpening the ability to switch quickly from one movement to the other. Her movement is animalistic, efficient, instinctive, sharp and powerful.