

VARIATION

PRÄZISION UND GRENZENLOSIGKEIT
PRECISE AND UNLIMITED

TANZ

BILDS

WORKBOOK

AUS 10

BIENNALE
TANZAUSBILDUNG



BERLIN 2. - 8.2.2026

WELCOMING REMARKS	3
VARIATION - PRECISE AND UNLIMITED	6
SCHEDULE	7
FLOOR PLAN	12
PRESENTATIONS	13
WORKSHOPS	21
TRAINING	27
SYMPOSIUM	31
AK T MEETINGS	32
OFFERS FOR AK T MEMBERS AND INTERNATIONAL GUESTS	
EVENING PROGRAM	35
FEEDBACK ROUND / FINAL PARTY	35
PARTICIPATING AK T INSTITUTIONS	36
GUEST INSTITUTIONS	40
BIOS	42
SERVICE / LOCATIONS	54
IMPRINT	56



WEL COM

Every two years, graduating students and faculty from federal dance training institutions meet at different locations to spend a week exchanging ideas about dance and choreography, discussing diverse training and work cultures, and, of course, dancing.

The upcoming 10th Dance Education Biennale will once again take place in Berlin, at the State Ballet School, having also launched in Berlin almost 20 years ago. The Biennale's motto, "Variation," invites participants to connect contemporary and classical dance and to critically reinterpret them beyond the narratives of "innovation" and "tradition"—for both disciplines.

The Federal Ministry of Education, Family Affairs, Senior Citizens, Women and Youth supports the Dance Education Biennale. The aim of the cultural competitions supported by our ministry is to offer young talents and emerging artists the opportunity to present themselves under professional conditions on stages, in concert halls, and art galleries, and to develop new skills in exchange with peers and more experienced artists. It's not just about the competition; it's also about the quality of training for a profession that is constantly evolving. In dance, the rational and the emotional intertwine, and both must be harmonized so that artistic personality and dance technique can develop.

I thank everyone involved for their commitment to the preparation and execution of the Biennale and wish the students an inspiring week filled with new impressions and insights.

Dr. Catrin Hannken

Director-General for Technical and Vocational Education and Training and Lifelong Learning
Federal Ministry for Education, Family Affairs, Senior Citizens, Women and Youth



In a world where contrasts are currently emphasised primarily as antagonistic poles of an irreconcilable binary opposition rather than as markers of orientation within a diverse, inspiring and variable spectrum, art is also called upon to unfold its unique civilisational potential. Variations within a spectrum play a significant role in many artistic and scientific contexts. In dance, the concept can be found in all stylistic areas, including those represented in training: from the canonical pieces of classical ballet to the connection of the dancing individual to general human themes or the work with improvisation and 'scores' in contemporary dance. Variation – precise and unlimited – opens up a wide range of possibilities and evokes clear artistic but individually different associations in the various dance styles. Variation is change, it is movement, because no matter how precisely a movement is repeated, it is never the same.

Under the motto 'Variation – precise and unlimited', I am delighted to welcome participants to the anniversary event of the 10th Dance Education Biennale at the Berlin State Ballet School in its 75th anniversary year. I wish you all – students and teachers alike – every success and inspiration in what promises to be an exciting, busy, intensive and challenging week of training, workshops, discussions, encounters and, above all, dance in all its variations.

I would like to express my sincere thanks to the school's curatorial team for their successful and thorough preparation, as well as to all the sponsors and supporters of the 10th Biennale Tanzausbildung from the worlds of art, politics and administration, without whose dedication a project like this would be impossible.

Ulrich Giessel

Principal (acting) Staatliche Ballett- und Artistikschule Berlin (SBUAS)

Welcoming Remarks from the Curatorial Team

In a time when boundaries are defended and transgressed, we embrace the limitless possibilities of art. Dance connects, unfolds across borders, and forges new paths without losing its roots. Who, if not dance, is capable of perceiving limited and blocked spaces and opening our perspectives?

We cordially invite you to the anniversary of the 10th Dance Education Biennale and would like to immerse ourselves with you in the variations of dance development processes. The focus is on precision and limitlessness, with the awareness that the combination of these elements expands and crystallizes the qualities of dance.

Precision is indispensable in dance. It directs the focus on details and enhances their impact. It refines, polishes, questions, and concretizes until the sum of all those details merges into a total work of art.

Limitlessness, on the other hand, forms the foundation of all possibilities. It broadens the view into artistic worlds, both internal and external. It inspires us to think further, explore deeper, and shift our perspectives. Limitlessness connects cultures, breaks old patterns of thought, and creates space for new possibilities of expression.

In the airy, open spaces of the State Ballet School Berlin, we are celebrating the Biennale and the 75th anniversary of our school. We look forward to the inspiration of the invited choreographers and teachers and, of course, to the energy of the students! Together, we strive to expand our own spectrum – from the details to maximum expansion.



@BIENNALE_TANZAUSBILDUNG

VARIATION

PRÄZISION UND GRENZENLOSIGKEIT PRECISE AND UNLIMITED

On the theme of the 10th Dance Education Biennale 2026 Berlin

How do we demand the utmost precision from dance while still opening up the creative space so that the artistic personality can unfold dynamically and creatively? The “10th Dance Education Biennale” will take place at the State Ballet School Berlin, which will celebrate its 75th anniversary in 2026 and, as a state-supported institution, offers sophisticated, highly qualified training in classical and contemporary dance. The upcoming biennale is dedicated to the theme of “Variations,” foregrounding two poles: precision and limitlessness. It is precisely the combination of these qualities, the courage to embrace the unlimited possibilities of creativity, and precise work and dedication to detail that make it possible to expand the color palette of dance so that the art transcends itself. The title invites you to delve into the artistic processes of classical and contemporary dance, to explore variations and progressions, and to utilize the potential of these techniques. Precision sharpens the eye, limitlessness opens it to everything that moves the dance world today—what challenges it and what unites it.

The extended curatorial Team

Edna Azevedo, Viara Natcheva, Katharina Wunderlich, Sven Seidelmann

Marek Rózycki, Kathrin Baum-Höfer, Ulf Höpfner

SCHEDE

MONDAY 2.2.2026

	Arrival, Check-in	Parkauė
12.00-1.30 p.m.	LUNCH	Parkauė
3.00-4.30 p.m.	Culture Program Group B	by arrangement
5.30-6.30 p.m.	DINNER	Parkauė
7.00-9.20 p.m.	Presentations Program A	Parkauė
from 9.20 p.m.	End / Reception	Parkauė

TUESDAY 3.2.2026

10.00-11.30 a.m.	Trainings	
	Ballet, Viara Natcheva	SBB Studio 4
	Contemporary, Jean-Hugues Assohoto	SBB Studio 9
10.00 a.m.-1.00 p.m.	Board of Trustees meeting AK T Speakers, Konrad Ekhoﬀ, BMBFSFJ	SBB R 317
10.30-11.30 a.m.	MA Workshop: Moderation Feedback Runde Sven Seidelmann & Edna Azevedo	SBB R 111
12.00-01.30 p.m.	LUNCH	Parkau e & SBB
2.00-3.30 p.m.	AK T Meeting 1 How do increased individualization and part-time studies affect content, processes, and communication needs in everyday study life? Moderation: Susanne Triebel	SBB R317
3.00-4.30 p.m.	Culture Program Group A	by arrangement
5.30-7.00 p.m.	DINNER	Parkau e
7.00-9.00 p.m.	Presentations Program B	Parkau e

WEDNESDAY 4.2.2026

9.00-10.00 a.m.	Trainings	
	Ballet, Jens Weber	SBB Studio 4
	Ballet, Agnes Noltenius	SBB Theatersaal
	Contemporary, David Russo	SBB Studio 5
	Contemporary, Damian Gmür	SBB Studio 9
10.30 a.m.-1.00 p.m. & 2.00-5.30 p.m.	Workshops	
	Strang I Marguerite Donlon	SBB Studio 4
	Strang I Arthur Bouilliol	SBB Studio 5
	Strang II Rémy Fichet	SBB Studio 8
	Strang II Pau Aran Gimeno	SBB Studio 9
11.00 a.m. -12.30 p.m. & 2.30-4.00 p.m.	MA Workshop: Benesh Movement Notation Marzena Sobanska-Höltz	SBB R 221
11.00 a.m.-12.30 p.m.	Teacher Workshop Fake news or fact? – Knowledge from dance medicine, Liane Simmel	SBB Studio 3
1.00-2.30 p.m.	LUNCH	SBB
2.30-4.00 p.m.	Stability from the legs up – A Dance Medicine guide to leg alignment Liane Simmel (Open to interested educators and guests)	SBB Studio 3
4.30-6.00 p.m.	AK T Meeting 2 Access with Angela Alves & Nik Haffner	SBB R 317
5.15-6.00 p.m.	Cool-Down, Gabriele Rolle on a voluntary basis for BA and MA	SBB Theatersaal
6.00-7.30 p.m.	DINNER	SBB
7.30-9.00 p.m.	Exchange & Feedback Round	SBB Theatersaal

THURSDAY 5.2.2026

9.00-10.00 a.m.	Trainings	
	Ballet, Thomas Karlborg	SBB Theatersaal
	Ballet, Simone Geiger Liebreich	SBB Studio 4
	Contemporary, Vera Sander	SBB Studio 5
	Contemporary, Katharina Wunderlich	SBB Studio 9
10.00-11.30 a.m.	AK T Meeting 3 Biennale Special – Past experiences and future visions What do we need? Current needs and challenges Moderation: Susanne Triebel	SBB R 317
10.30 a.m.-1.00 p.m. & 2.30-5.00 p.m.	Workshops	
	Strang I Marguerite Donlon	SBB Studio 4
	Strang I Arthur Bouilliol	SBB Studio 5
	Strang II Rémy Fichet	SBB Studio 8
	Strang II Pau Aran Gimeno	SBB Studio 9
11.00 a.m.-12.30 p.m. & 2.30-3.30 p.m.	MA Workshop: Fit for dance? – Assess yourself Liane Simmel	SBB Studio 3
12.00 a.m.- 01.30 p.m.	AK T Meeting 4 Looking back and looking ahead with Ingo Diehl Moderation: Constanze Schellow	SBB R 317
1.00-2.30 p.m.	LUNCH	SBB
3.00-4.30 p.m.	AK T Meeting 5 Workspace: Future visions Biennale and AK T Moderation: Constanze Schellow	SBB R 317
5.30-6.30 p.m.	DINNER	SBB
7.30-10.00 p.m.	Performance Swan Lake	Staatsoper Unter den Linden

FRIDAY 6.2.2026

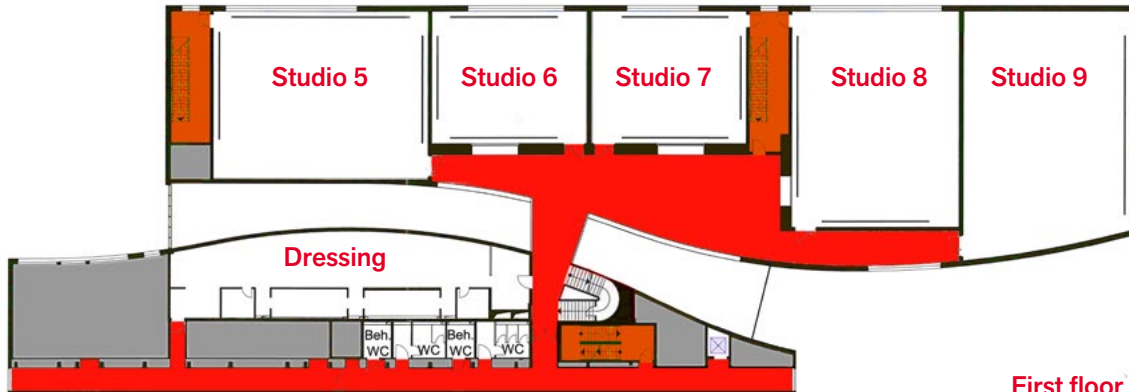
9.00-10.00 a.m.	Conditioning for dancers, Mehmet Yumak	SBB Theatersaal
11.00 a.m.-12.30 p.m. & 2.00-5.00 p.m.	Symposium Building bridges, create togetherness A co-creative gathering with deep talks and playgrounds	SBB Theatersaal
12.30-2.00 p.m.	LUNCH	SBB
6.00-7.30 p.m.	DINNER	SBB
7.30-8.00 p.m.	Presentation circus arts	SBB Artistenhalle

SATURDAY 7.2.2026

10.00-11.30 a.m.	AK T Meeting 6 Election of AK T speakers & Sneak Peek Biennale 2028 Moderation: Peter Boragno, Constanze Schellow	SBB R 317
	FLASHMOB with Nicholas Palmquist	Humboldt Forum
11.00 a.m.-1.00 p.m.	Public training + rehearsal	Humboldt Forum
1.00-2.00 p.m.	LUNCH BAG	Humboldt Forum
2.00-2.45 p.m.	Public training + rehearsal	Humboldt Forum
3.00 p.m.	1. Performance	Humboldt Forum
4.00 p.m.	2. Performance	Humboldt Forum
6.00	Feedback Round	SBB Theatersaal
	followed by DINNER and Final Party	

SUNDAY 8.2.2026

10.00-11.30 a.m.	Conditioning for dancers, Mehmet Yumak	SBB Theatersaal
	Acrobatics try out	SBB Artistikhalle
12.00-1.30 p.m.	LUNCH BAGS	SBB



PRESENTATIONS

Program A

MONDAY, 2nd FEBRUARY 2026

THEATER AN DER PARKAUE JUNGES STAATSTHEATER BERLIN

7.00-7.30 p.m. Opening, Speeches & Certificate Presentation

7.30-7.50 p.m. [Hochschulübergreifendes Zentrum Tanz Berlin](#)

7.50-8.10 p.m. [Palucca Hochschule für Tanz Dresden](#)

8.10-8.20 p.m. [The Royal Danish Ballet School Copenhagen](#)

8.20-8.40 p.m. Intermission

8.40-8.50 p.m. [Rambert School of Ballet and Contemporary Dance London](#)

8.50-9.10 p.m. [Zentrum für Zeitgenössischen Tanz Köln](#)

9.10-9.20 p.m. [The Princess Grace Dance Academy Monaco](#)

from 9.20 p.m. End / Reception in the Parkaue

Hochschulübergreifendes Zentrum Tanz Berlin / HZT

Merfolx & Zombies & Trons, Oh My!

"Merfolx & Zombies & Trons, Oh My!" is choreography and speculative opera exploring Apocalypse through an Afro-pessimist lens. Inspired by post-apocalyptic mutation / contagion, Merfolx is set after a fictional "End of Days" where transhumanism combusts, and hybrid beings like Merpeople, Zombies and animatrons rise to the "seeming" surface. Via metaphor, embodiment, and sensation, these multivalent archetypes evoke movement / vocal affects and eventually choreography / ritual arises. How do these figures, who have been sequestered so long, find community despite clumsiness and presupposed relational hierarchies / histories? What do zombies teach us about organizing? And what can robots show us about care?

Choreography: Justin Kennedy

Rehearsal Director: Justin Kennedy

Dance: Bence Ungvari, Konstantin Wloch, Noah Rees, Ton Bogataj, Ana Liborio, Natalia Higueta, Francesco Corsi, Luca Schüssler, Paula Boettger, Valeria Bobke

Music: "Merfolx & Zombies & Trons, Oh My!" Guillermo E. Brown and Justin F. Kennedy

Palucca Hochschule für Tanz Dresden

If I Could Start Again

*"Könnte ich nochmal neu anfangen,
Millionen Meilen weit weg von hier;
ich würde mich selbst bewahren,
ich würde einen Weg finden."*

(Trent Reznor, Hurt, 1994)

Choreography: Rita Aozane Bilibio

Rehearsal Director: Rita Aozane Bilibio

Dance: Wilhelm Julius Waske, Harrison Fletcher

Music: Hurt (Acoustic), Johnny Cash, comp. Trent Reznor

The Royal Danish Ballet School Copenhagen

Pas de deux from "Flower Festival in Genzano"

The Flower Festival in Genzano (Danish: Blomsterfesten i Genzano) is a one-act ballet by Danish choreographer and ballet master August Bournonville (1805–1879). Created for Denmark's Royal Ballet and premiered on December 19, 1858, at the Royal Danish Theatre, it is regarded as one of Bournonville's finest works. The ballet marks a transition toward naturalism and stands as a masterpiece of his distinctive virtuosity. It remains a quintessential example of the Danish style, celebrated for its musicality, elegance, and precise footwork.

Choreography: August Bournonville

Rehearsal Director: Henriette Muus

Dance: Diego Góza, Hannah Vorm

Music: Flower Festival in Genzano: Pas de deux

Intermission

Rambert School of Ballet and Contemporary Dance London

Embryo

Two primitive beings discover a portal leading to the modern human world. Fascinated, they reveal their origins – a realm shaped by Earth's primal energy and expressed through gesture. Humanity witnesses the first spark of life: "Embryo."

Choreography, Dance: Sara Bartolli, Vittoria Pennacchini

Rehearsal Director: Dancers rehearse themselves, plus Arran Green

Music: Lookout – Dividing, Eric Setterlund (Mystery Circles); Assam's Children, TSVI

Zentrum für Zeitgenössischen Tanz Köln

Dead Slow Ahead

Dead Slow Ahead is a choreographic inquiry into slowness, titled after the nautical command to move at the minimum speed that still holds a course. It treats the body as a measure of time—carried, stretched, sensed—set against a culture of acceleration and overexposure. The work asks what becomes legible when pace is reduced: how attention thickens, how duration shifts perception, how care might be practiced without haste. Clear in intention yet open in form, Dead Slow Ahead proposes slowness not as retreat but as a way of steering.

Concept/Choreography: Annamari Keskinen, Ryan Mason / Thar Be Dragons

Rehearsal Director: Wencke Kriemer de Matos, Vera Sander

Dance: Maria Arenas Romero, Clara Böhm, Paula Castelli, Nadine Kribbe, Lena Luise Röthlisberger, Jona Schlotbohm, Wai Kin Wong

The Princess Grace Dance Academy Monaco

Dov'è la Luna - pas de Deux

Created in 1994, *Dov'è la luna* is the first ballet of a trilogy through which Jean-Christophe Maillot pays tribute to his father, a painter who died too soon (followed by *Vers un pays sage* in 1995 and *Back on track 61* in 2021). *Dov'è la luna* is the most crepuscular of the three ballets. He draws on mythologies where the moon is a place of passage between life and death, a place where a second birth is in preparation. *"I was on a friend's boat. The current of memory mingled with that of oblivion and I did not know which of the two would carry me away. Was I, the orphan, going to be lost offshore or swim to other shores? But a Friend put her hand on my trouble. She illuminated it differently, with finesse and restraint. The moon then chased bad thoughts and a planet appeared to me."*

Choreography: Jean-Christophe Maillot

Rehearsal Director: Roland Vogel

Dance: Kadelle Smith, M. Dillon Brizic

Music: Alexander Skrjabin, Prelude Op.16 N° 4, Prelude Op.13 N°2, Prelude Op.9 N°1, Prelude Op.11 N°5 Pianist: Hervé Billaut

PRESENTATIONS 3 FEB 2026

Program B

TUESDAY, 3rd FEBRUARY 2026

THEATER AN DER PARKAUE JUNGES STAATSTHEATER BERLIN

7.00-7.10 p.m.	The Royal Ballet School London
7.10-7.30 p.m.	Hochschule für Musik und Darstellende Kunst Frankfurt am Main
7.30-7.50 p.m.	Ballettakademie der Hochschule für Musik und Theater München
7.50-8.10 p.m.	Intermission
8.10-8.20 p.m.	École supérieure de danse de Cannes Rosella Hightower
8.20-8.40 p.m.	Folkwang Universität der Künste Essen
8.40-9.00 p.m.	Staatliche Ballettschule Berlin

The Royal Ballet School London

Grand Pas Classique pas de deux

Grand Pas Classique, created in 1949 by Russian choreographer Victor Gsovsky, is a showcase of pure classical technique. Designed as a stand-alone pas de deux, it pays tribute to the grand style shaped in 19th-century Russia by Marius Petipa. The choreography is known for its precision, long lines, demanding balances and turns and sparkling virtuosity. It follows the traditional grand pas structure: a formal entrance, pas de deux, solos, and virtuosic coda. Pre-professional Year students from The Royal Ballet School will perform the pas de deux.

Choreography: Victor Gsovsky

Rehearsal Director: Jessica Clarke

Dance: Sophia Abigail Koo, Julian David Pecoraro

Music: Daniel-Francois-Esprit Auber

Hochschule für Musik und Darstellende Kunst Frankfurt am Main

Wait a Second!

When thoughts arise, we often respond with more of the same—limited by what we already know or imagine. But sometimes, the mind surprises us with something entirely new. This moment of unexpected inspiration is at the heart of Wait a Second! Through the improvisational practice of Ioannis Mandafounis, dancers engage with tasks, rhythms, goals, and imagination to explore surprise on stage. Can they truly surprise themselves? How will they respond? Can they compose live in front of an audience? This piece is a journey into the unknown—created in the moment, shaped by spontaneity, and driven by discovery.

Choreography: Ioannis Mandafounis

Rehearsal Director: Nastia Ivanova, Isaac Spencer

Dance: Emilie Aschmann, Evelien Ekers, Maria Heinrich, Henri Klein, Júlia Montedeoca Queralt,

Naia Nieto Villanueva, Anastasiia Pilo, Ana Prevoznik, Giorgia Sassone, Tereze Zabarovska

Framed Freedom

Framed Freedom is a choreographic investigation of the delicate balance between structure and liberation.

It questions whether true freedom can ever exist without some form of containment. The work explores how individuals perform within invisible expectations: gender roles, cultural identities, systemic structures. These “frames” shape behavior, movement, and connection – yet within them, there exists a subtle and powerful freedom. Rather than portraying freedom as a dramatic escape, the piece proposes that freedom may lie in how one chooses to move within the frame – in the ability to transform limitation into expression. Framed Freedom is not just a story of breaking out, but of breaking through – finding self-determination in the in-between spaces.

Choreography: Craig Davidson

Rehearsal Director: David Russo, Simone Geiger Liebreich

Dance: Alica Rafaela Bähr, Nils Hegner, Blandine Bonnin, Ignacio Illan Sastre, Olesia Chyzh, Roy Tsukada, Ela Kaner, Toranosuke Yamaguchi, Sofija Radovanovic, Antonin Zdráhal

Music: „Verses“ / „Sixth Breath, The Last Breath“ Ólafur Arnalds, Alice Sara Ott / Ezio Bosso

Intermission

École supérieure de danse de Cannes Rosella Hightower

Crepuscolo

Crepuscolo is a poem in motion, a celebration of the final moments of love. First inspired by Mozart and Constance's farewell, this duet has become a hymn to all endings bathed in light. Crepuscolo embodies that suspended instant when day and night meet, symbolizing the tender beauty of goodbye. Stories end, loved ones depart, yet love itself never fades. It is this inner light, nourished by memory, that fills the heart. Through dance, the bodies do not tell of an ending, but of the strength of an eternal bond. Each movement becomes a final embrace, a last dance, a tribute to what once was. This duet is an ode to resilience and beauty, reminding us that the deepest feelings never truly disappear.

Choreography: Francesco Curci

Rehearsal Director: Francesco Curci

Dance: Marie Ducrest, Niccolo Colangelo

Music: Wolfgang Amadeus Mozart, Piano concerto No. 23 in A Major, K. 488. II Andante

PRESENTATIONS
3 FEB 2026

Variations from "Palermo Palermo" by Pina Bausch

During the creation of the piece "Palermo Palermo," Pina Bausch showed her dancers her own movements, on the basis of which they developed variations. The students of the IZT not only learned some of the existing variations from the piece, but also created their own variations based on Pina Bausch's movements. This presentation was developed under guidance of Julie Shanahan within a Pina Bausch Lab in cooperation with the Pina Bausch Foundation.

Further information about the work and life of Pina Bausch as well as Pina Bausch Labs can be found at: www.pinabausch.org

More about Julie Shanahan: https://www.pinabausch.org/person/julie_shanahan

Choreography: Pina Bausch

Rehearsal Director: Julie Shanahan, Stephan Brinkmann

Dance: Joy Brueren, Mia De Almeida Lê-hiêp, Jule Marita Denzin, Smila Vita Hoppe, MiJung Kim, Kanna Mori, Sofia Pinho, Michela Ranghiero, Svitlana Shuhailo, Mariia Tolubenko, Leda Waßong

Music: 1. Tarantella Di Pagani, 2. Fronne E Tammurriata Per La Madonna Di Castello, 3. Highland Cathedral traditional, live recording released by Roberto De Simone, The Royal Highland Fusiliers comp.: traditional, Roberto De Simone, Michael Korb and Uli Roever

Symphony/Encounter

Symphony/Encounter combines two highly sensitive pieces by choreographers Uwe Scholz and Arshak Ghalumyan. Uwe Scholz, who dreamed of becoming a conductor as a child, discovered his fascination with the expressive power of dance and eventually became a celebrated, highly musical choreographer. He not only reflected the musicality of the compositions but also grasped their inner content. With the symphony N°7 our school would like to give a brief insight into the work of this choreographer, who sadly passed away with 45 years far too early.

"Encounter" tells of encounters that can accompany us, awaken us, open inner doors, and touch us. Arshak Ghalumyan delves deeply into the emotional world of young people who, on their own quest, explore where they can go together.

Choreography: Uwe Scholz/ Arshak Ghalumyan

Rehearsal Director: Christoph Böhm, Katharina Wunderlich, Jean-Hugues Assohoto, Edna Azevedo, Susann Böhm

Dance: Students in their 8th and 9th year of training

Music: Ludwig van Beethoven, Symphony No.7 2. Satz Allegretto / Federico Coderoni "Encounter"

PRESENTATIONS
3 FEB 2026

WORKS

SHOPS

WEDNESDAY, 4th FEBRUARY 2026 / 10.30 a.m.-1.00 p.m. & 2.30-5.00 p.m. **SBB**

Strang I **Marguerite Donlon** Studio 4

Strang I **Arthur Bouilliol** Studio 5

Strang II **Rémy Fichet** Studio 8

Strang II **Paul Aran Gimeno** Studio 9

THURSDAY, 5th FEBRUARY 2026 / 10.30 a.m.-1.00 p.m. & 2.30-5.00 p.m. **SBB**

Strang I **Marguerite Donlon** Studio 4

Strang I **Arthur Bouilliol** Studio 5

Strang II **Rémy Fichet** Studio 8

Strang II **Paul Aran Gimeno** Studio 9

Strang refers to two different themes, each viewed from the perspective of precision and limitlessness.

Workshop-Strang I – From Idea to Variation (precise)

Workshop-Strang I – From Idea to Variation (unlimited)

Workshop-Strang II – Interaction in Dance (precise)

Workshop-Strang II – Interaction in Dance (unlimited)

BA Workshop: Make rules to break rules

by **Marguerite Donlon**

This workshop is for advanced dance students preparing to enter the professional field. It focuses on developing essential skills for confident participation in choreographic processes and deepening movement awareness to find authenticity in performance. Core themes—precision, endlessness, and quality—serve as tools for creation and expression. Through structured exercises, improvisation, and reflection, dancers challenge habitual patterns, discover new approaches, and balance technique with individuality and freedom, fostering authentic artistic presence.



BA Workshop

by **Rémy Fichet**

Uwe Scholz's choreographic work is characterized by an exceptionally precise and sensitive musicality, which has always been the foundation and primary inspiration of his artistic process. In this workshop, we will explore selected excerpts from his repertoire to examine how classical technique can be further developed, refined, and challenged in close conjunction with musical principles.

We will explore how musical structure shapes dance phrasing and how the precise execution of the choreography creates a framework within which dancers can develop their individual artistic freedom. The workshop combines technical skill with artistic interpretation and offers insights into the unique working methods of Uwe Scholz, whose artistic legacy continues to be influential today.



BA Workshop: Atelier

by **Pau Aran Gimeno**

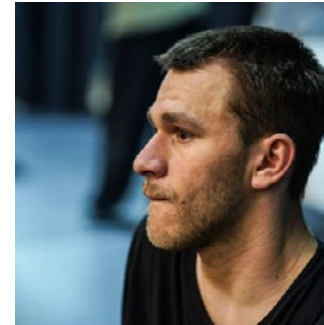
Atelier is my pedagogical proposal, rooted in my career as a dancer and creator. It honors the studio as a space for experimentation, where technique becomes craft and identity is shaped. I observe that new generations relate differently to movement and body. My passion is to deepen perception and translate it physically—alone and with others. I've gathered knowledge from artists like Pina Bausch, Malou Airaud, Cristiane Bوللوسا, Dominique Mercy, Francesc Bravo and Sidi Larbi Cherkaoui, and now aim to share these experiences. My practice connects Western techniques with a global, evolving pedagogy. It combines technique, composition, and improvisation. Influenced by the Jooss-Leeder method, I emphasize breath, repetition, and directional forces. Through movement research, writing, and play, dancers connect with their creative identity, develop autonomy, and explore both individual and collective transformation.



BA Workshop: Komoco

by **Arthur Bouilliol**

The KC Workshop welcomes professional dancers and movers from diverse backgrounds into KOMOCO's movement language—a practice that merges precision with creative freedom. Through the Kreaturistic Character (KC) approach, participants reconnect with their instinctive nature, using precision as an anchor for awareness, not a constraint. Guided improvisations, sensorial explorations, and physical games lead dancers to the edge of control and surrender, where expression emerges. The body becomes both instrument and storyteller. The workshop culminates in learning and sharing excerpts from the KC repertoire. KOMOCO has shared this practice worldwide, fostering a global dialogue of movement and artistic transformation.



SATURDAY, 7th FEBRUARY 2026 11.00 a.m.-6.00 p.m. **Humboldt Forum**

FLASHMOB

with **Nicholas Palmquist**

11.00 a.m.-1.00 p.m.	PUBLIC TRAINING + REHEARSAL
2.00-2:45 p.m.	PUBLIC TRAINING + REHEARSAL
3.00 p.m.	1. PERFORMANCE
4:00 p.m.	2. PERFORMANCE

This work and workshop explore the tension between feeling unique and feeling alone. At times it can be clear and inspiring to see yourself apart from your peers and environment; pushing you toward a greatness only you can visualize. Other times, doubt can turn this from a calling to a feeling of isolation and loneliness. This music and the interpretation of this tension will build the dynamics, musicality and inspiration for self-expression from the dancers and will encourage their inherent differences to define the piece as something special and one of a kind.



TUESDAY, 3rd FEBRUARY 2026 10.30-11.30 a.m. **R 111**

MA Workshop: Moderation Feedback Runde

by **Sven Seidelmann & Edna Azevedo**

WEDNESDAY, 4th FEBRUARY 2026 5.15-5.45 p.m. **Theatersaal**

Training: Cool-Down

by **Gabriele Rolle** (on a voluntary basis for BA and MA)

see description page

WEDNESDAY, 4th FEBRUARY 2026 11.00 a.m.-12.30 p.m. & 2.30-4.00 p.m. **R 221**

MA Workshop: Benesh Movement Notation

by **Marzena Sobanska-Höltz**

This workshop provides master's students with a thorough introduction to Benesh Movement Notation, its historical origins, theoretical foundations, and practical application. In discussion and exchange with the lecturer, movement notations will be explored and critically reflected upon.

THURSDAY, 4th FEBRUARY 2026 11.00 a.m.-12.30 p.m. & 2.30-3.30 p.m. **STUDIO 3**

MA Workshop: Fit for dance? – Assess yourself

by **Liane Simmel**

Flexible dancers like to stretch, elastic dancers love to jump, and almost everyone has a good side when it comes to turns. We prefer to do what comes easily to us in training, focus more on it and thus often increase an already existing imbalance. But where are my individual strengths and weaknesses? What should I train specifically to be fit and versatile? This workshop provides an insight into a dance medicine screening with various stations to try out. Warning: you will work up a sweat! Based on the results, individual training focuses will be developed in the afternoon and tips will be given for creating your own training plan. Because only when I am familiar with my strengths and weaknesses can I deal with them in a targeted manner and work comprehensively on my fitness. The dance medicine screening was developed in cooperation with Marlen Schumann, dance athletics trainer.



WEDNESDAY, 4th FEBRUARY 2026 11.00 a.m.-12.30 p.m. **STUDIO 3**

Teachers Workshop: Fake news or fact? – Knowledge from dance medicine

by **Liane Simmel**

Dance is shaped by traditions. In many dance styles, training structures, training methods, and training techniques are passed down from generation to generation, with the knowledge imparted based on historical experience. However, not all beliefs stand up to scrutiny. Which are traditional myths and which are reliable, perhaps even scientifically proven facts? Dance medicine can help to uncover dangerous half-truths, question cherished habits and optimise daily dance training – based on the current state of knowledge in dance medicine and for the benefit of dancers' health. Bring your curiosity and scepticism to the workshop!

WEDNESDAY, 4th FEBRUARY 2026 2.30-4.00 p.m. **STUDIO 3**

Teachers Workshop: Stability from the legs up – A Dance Medicine guide to leg alignment

by **Liane Simmel**

Ever wondered why one student finds balancing hard, or why another seems to never get the correct alignment in demi plié? Ever heard of the four different types of Turnout? In cooperation with Health Teams from German Dance Institutions and in line with international dance medical guidelines this interactive workshop will support you in how to deal with common leg alignment issues. It dives deeper into the biomechanics of the lower extremities, gives tips for supportive corrections, and explains why and how with only small changes we can make long-term gains. In our world of being accountable for the next generation of young dancers it is our responsibility to do everything possible to protect and care for them. By integrating a dance medical approach into your teaching, you will be playing a vital role in injury prevention. Come and join 90 minutes of individual assessment, practical application, and discussion!

Open to interested educators and guests (e.g., physiotherapists from other schools).

TRAINING

TUESDAY, 3rd FEBRUARY 2026 10.00-11.30 a.m. **SBB**

Ballet

with **Viara Natcheva** Studio 4

Viara teaches classical ballet using the Vaganova method, combining technique and expression, and shares her over 20 years of stage experience with passion with young dancers.

Contemporary

with **Jean-Hugues Assohoto** Studio 9

"Framing Motions" – Jean-Hugues' teaching is inspiring and dynamic; his unique Circle of Movement method combines the flow of movement with a solid foundation in dance technique. With the fusion of Limón technique as a basis and contemporary influences from release technique and floor acrobatics, he creates movement combinations that impress with their expressiveness, musical nuances, and dynamic variations. His classes fill the room with energy and allow students to immerse themselves in the world of dance.

Ballet

with **Jens Weber** Studio 4

In order to nurture an artist, it is essential to allow for individuality. I believe in building up from slow, simple elements to more complex, dynamic movements. The class focuses on healthy body alignment, promoting musicality and a broad range of spatial dynamics and coordination.

Ballet

with **Agnes Noltenius** Theatersaal

My classes are based on the French school system, which is where I come from. In this training, I integrate the qualities and values I developed during my time with choreographer William Forsythe – for example, an awareness of the geometric relationships between different parts of the body, the work with spirals and oppositions, and the relationship to space. The combination of these two elements offers a fresh approach to classical dance technique.

Contemporary

with **David Russo** Studio 5

The training combines different disciplines and dance styles to enhance body awareness, coordination, and aesthetics. Building on his diverse background, David prepares participants mindfully for the demands of today's dance profession. After a gentle warm-up, the class moves through exercises, floor and standing combinations, and choreographic sequences. Task-based movement sharpens the senses before dynamic choreography brings everything together with energy and joy.

Contemporary

with **Damian Gmür** Studio 9

Flow and Gravity Dance is a physical and sensory practice in which movement, perception, and knowledge are in constant dialogue. The training fosters sensorimotor skills, opens up joint structures, and makes the body's fluidity tangible. The focus is on the relationship with gravity: through targeted work on muscle structures, force distribution, and movement quality, a nuanced understanding of efficient movement sequences develops, especially when changing planes. Sequences and structured improvisations create space for individual movement exploration, musicality, and imagination. The training is based on personal research and integrates influences from release techniques, floor work, modern dance, capoeira, and urban dance forms.

Cool-Down

by **Gabriele Rolle** (on a voluntary basis for BA and MA)

The „Cool Down“ class is designed for dancers at the conclusion of an intensive workshop day during the Dance Education Biennale. Its purpose is to provide a mindful balance to the physical and mental demands of the day. The session is based on Vinyasa Yoga, a technique in which movement sequences are coordinated with the breath. The flowing transitions between postures enhance body awareness, movement control, and muscular integration – qualities that are particularly beneficial for dancers. Additionally, Vinyasa Yoga promotes stress reduction by integrating breathing, focus, and relaxation. The class concludes with a phase of deep rest (Shavasana), allowing the body to calm down and recover.

THURSDAY, 5th FEBRUARY 2026 9.00-10.00 a.m. **SBB**

Ballet

with **Thomas Karlborg** **Theatersaal**

This class prepares dancers for a professional company career through focused technical training, artistic development, and professional readiness. Dancers refine their technique, performance quality, and versatility while gaining practical skills for auditions and company life.

Ballet

with **Simone Geiger Liebreich** **Studio 4**

The class is based on the Vaganova method, focusing on dynamics, precision, musicality and harmonious flow of movement in a positive atmosphere.

Contemporary

with **Vera Sander** **Studio 5**

'Action & Physicality' involves activating and using movement gestures, sensory observations, spontaneous relationship compositions and (time permitting) performance scores. My offering is based on ideas of perception formation and transience. Last but not least, the open class is a space for spending time together. I look forward to seeing you!

Contemporary

with **Katharina Wunderlich** Studio 9

My training is inspired by GAGA and many other improvisational techniques. The main goal is to bring the body into its organic flow of movement and, building on this, to feed, challenge, and inspire it with dynamic choreographic phrases, floorwork, partnering and improvisations.

FRIDAY, 6th FEBRUARY 2026 9.00-10.00 a.m. **SBB**

Conditioning for dancers

with **Mehmet Yumak** Theatersaal

This conditioning class is designed to enhance dancers' strength, stability, and body awareness in support of their ballet technique. Through targeted exercises, participants will develop improved, joint, core, trunk stability and functional strength, helping to prevent injuries and optimize movement efficiency. The training focuses on precise alignment, coordination, and endurance to build a resilient and responsive body for dance.

SUNDAY, 8th FEBRUARY 2026 10.00-11.30 a.m. **SBB**

Conditioning for dancers

with **Mehmet Yumak** Theatersaal

see description above.

Circus Arts try out

with **SBUAS acrobatics teachers** Artistikhalle

Circus Arts try out is an opportunity to try out the equipment in the acrobatics hall under the guidance of SBUAS acrobatics teachers.

SYMPOSIUM

FRIDAY, 6th FEBRUARY 2026 11.00 a.m.-12.30 p.m. & 2.00-5.00 p.m. THEATERSAAL

Building bridges, create togetherness A co-creative gathering with deep talks and playgrounds

*How we change through and with dance? How dance changes us? (How) do we change dance?
(How) can dance change society?*

The world of dance has become incredibly diverse in recent decades, diversifying into various scenes and styles. The very concept of dance has broadened, and a wide range of approaches within dance and across different dance communities exist with great vitality, often coexisting alongside one another. This phenomenon of living in “bubbles” also affects dance artists of all disciplines.

In light of this coexistence, as well as major global and national societal developments, it is crucial to raise awareness of the need for cohesion, understanding, and solidarity, especially among dance professionals.

Therefore, we want to create a space for one day where inspiration and curiosity can flourish freely, and where we can practice non-judgmental perception and thus mutual understanding. An imaginative parcours with various stations leads through the rooms of the State Ballet School, bringing students and teachers together in joint activities and playful collaborations. In the subsequent discussion, we will delve deeper into questions of personal, aesthetic, and societal transformation—in and through the art form of dance.

More of a co-creative gathering than a traditional symposium, the event invites students and teachers, guests and hosts, to engage in an exchange that is both serious and lighthearted—verbal, mental, physical, and energetic.

With: Arthur Bouilliol, Marguerite Donlon, Rémy Fichet, Nicholas Palmquist, Marek Rozycki, and the team of the State Ballet School Berlin, as well as Anne Schneider, Monica Gillette, Elisabeth Nehring, and others.

Concept: **Elisabeth Nehring**

AK|T MEETINGS

TUESDAY 3rd FEBRUARY 2026 10.00 a.m.-1.00 p.m. R 317

Board of Trustees meeting

AK|T Speakers, Konrad Ekhoﬀ, BMBFSFJ

2.00-3.30 p.m.

AK|T Meeting 1

How do increased individualization and part-time studies affect content, processes, and communication needs in everyday study life?

Moderation: **Susanne Triebel**

Increasing demand and the sometimes legal obligation to offer part-time study options not only indicate a shift in students' needs and self-perceptions, but also challenge university structures, which are often designed around a linear study path. At the same time, there is a growing desire for more individualization options within a study profile. We would like to discuss how this is being addressed and what changes can be derived from it, ideally using examples of already implemented strategies or practical experiences from everyday student life.

WEDNESDAY 4th FEBRUARY 2026 4.30-6.00 p.m. R 317

AK|T Meeting 2 Access

with **Angela Alves & Nik Haffner**

In this format Angela Alves and Nik Haffner share insights and experiences from developing and implementing accessibility within dance- and choreography studies at HZT Berlin. They will reflect on examples such as Access-Riders for students, anti-ableist credit and attendance politics as well as a resting space at HZT Campus Uferstudios. The session will conclude with a Q&A.

THURSDAY 5th FEBRUARY 2026 10.00-11.30 a.m. R 317

Biennale Special – Past experiences and future visions AK|T Meeting 3 What do we need? Current needs and challenges

Moderation: **Susanne Triebel**

We are taking the 10th edition of the Dance Education Biennial as an opportunity to discuss institutional situations and needs with our members, exploring how the Biennial can be and remain a format actively supported and enriched by all 10 member institutions. This will ensure its relevance and continued viability and funding eligibility in the eyes of the Ministry, particularly in a time of increasing political austerity. To this end, we are gathering institutional perspectives. Therefore, we ask all AK|T members to discuss this internally beforehand so that their representatives attending this meeting can contribute specific challenges and wishes from the perspective of their respective universities.

12.00-1.30 p.m.

AK|T Meeting 4 **Looking back and looking ahead with Ingo Diehl**

Moderation: **Constanze Schellow**

The Dance Education Biennale, as well as the AK|T, originated within the framework of the education projects of the German Federal Cultural Foundation's Tanzplan Deutschland funding program. Ingo Diehl initiated the exchange with the dance education institutions in 2006, which then led to the founding of AK|T. Based on this, he and Bettina Masuch curated the first Dance Education Biennale in 2008 at the HAU in Berlin. Together with him, we want to look back on the founding phase and almost 20 years of the Biennale, discussing milestones and recurring points of friction.

3.00-4.30 p.m.

AK|T Meeting 5 **Workspace: Future visions Biennale and AK|T**

Moderation: **Constanze Schellow**

Building on the two previous slots of this day, this one serves to develop concrete proposals for: 1. Vision, structure and organization of a future-proof Dance Education Biennale, 2. Structure, tasks and working methods of the AK|T, 3. Dealing with inactive AK|T members vis-à-vis the Ministry.

SATURDAY 7th FEBRUARY 10.00-11.30 a.m. **R 317**

AK|T Meeting 6 **Election of AK|T speakers & Sneak Peek Biennale 2028**

Moderation: **Peter Boragno, Constanze Schellow**

The new speakers and the first speaker will be elected. Folkwang University of the Arts Essen will present itself as the organizing institution for the 2028 Dance Education Biennale.

MONDAY 2nd FEBRUARY 2026 3.00-4.30 p.m.

Cultural Program Group B

TUESDAY 3rd FEBRUARY 2026 3.00-4.30 p.m.

Cultural Program Group A

The cultural program is optional. Participants will receive further information on site upon registration.

WEDNESDAY 4th FEBRUARY 2026 7.30-9.00 p.m. **Theatersaal**

Exchange & Feedback Round

A feedback session on the presentations of the participating institutions and a discussion about the education and the development of the presentations at these institutions. The BA students will discuss the presentations in two groups, moderated by the MA students, supported by Edna Azevedo and Sven Seidelmann. There will be a preparatory session for the MA students on Tuesday.

THURSDAY 5th FEBRUARY 2026 7.30-10.00 p.m. **Staatsoper Unter den Linden**

Performance Swan Lake

Choreography, Staging: Patrice Bart

Choreographic Assistance: Raffaella Renzi

Set, Costumes: Luisa Spinatelli

Dramaturgy: Christiane Theobald

Staatskapelle Berlin

SATURDAY 7th FEBRUARY 2026 6.00 p.m. **Theatersaal**

Feedback Round

Followed by the

Final Party Foyer SBB

CULTURAL PROGRAM

EVENING PROGRAM

PARTICI

AK|T INSTITUTIONS

Ballettschule des Hamburg Ballett

The School of the Hamburg Ballet, founded by John Neumeier in 1978, is one of the leading schools for a professional dance education in Europe and is committed to developing young, creative artists. The syllabus aims to prepare students for the versatile requirements of the current dance world. Based on the classical ballet technique, including pointe, pas de deux, classical and contemporary variations, and the study of John Neumeier repertoire, modern dance and choreographic composition are also integral to the program. The training is supplemented by character dance, Pilates and strengthening classes, as well as theory lessons. This visionary dance education is aimed towards developing artists, while preparing students for work in a professional company, either in Germany or abroad.

Folkwang Universität der Künste Essen

The Folkwang University of the Arts is the central and only educational institution in North Rhine-Westphalia for music, theater, dance, design, and science. Since 1927, in accordance with the Folkwang idea of interdisciplinary collaboration between the arts, a wide variety of art forms and disciplines have been united under one roof. International dancers have been trained at the Folkwang University of the Arts since 1927. Many important figures are associated with this university, including world-famous personalities such as Folkwang co-founder Kurt Jooss and his student Pina Bausch. Folkwang dance training is interdisciplinary, tradition-conscious, versatile, and open-minded.

PARTIZ

Hochschule für Musik und Darstellende Kunst Frankfurt am Main

The objective of BADance at the Frankfurt University for Music and Performing Arts is the education and individual advancement of creative, expressive dance personalities who possess a broad spectrum of knowledge in both ballet techniques and the contemporary field and can implement their qualities in a confident, self-assured way. They have developed skills to support artistic work processes and are able to reflect on themselves and the art form of dance in an interdisciplinary, historical, and societal context and use this knowledge creatively.

Hochschule für Musik und Tanz Köln, Zentrum für Zeitgenössischen Tanz

The Centre for Contemporary Dance at the University for Music and Dance Cologne forms an important hub for dance and dance research within the contemporary dance landscape. The three degree programs BA Dance, MA Dance Education and MA Dance Studies convey practices and perspectives of performative dance art, dance education and dance studies. This constellation, unique in Germany, forms an inspiring, artistic-practical as well as research-oriented study environment, in which interdisciplinary work and experimentation takes place. Through regional, national and international collaborations, CCD offers students active connections to a diverse professional field and promotes ongoing professionalisation, internationalisation and interdisciplinary exchange.

Hochschule für Musik und Theater München, Ballett-Akademie

The Ballet Academy of the University of Music and Performing Arts Munich (HMTM), founded in 1995 by Konstanze Vernon and directed by Prof. Jan Broeckx since 2010, is the only state-run training institution for stage dance in Bavaria. Around 40-50 students in the Bachelor's program in Dance and about 70 young students are trained in the Vaganova method as well as in national dance, contemporary dance, choreography, dance history, and dance medicine. Since 2020, a holistic educational concept has shaped the Academy's work. Together with the Bavarian State Ballet and the Heinz Bosl Foundation, the Academy runs the Bavarian Junior Ballet Munich as a bridge to a professional company.

Hochschulübergreifendes Zentrum Tanz Berlin

The Inter-University Centre for Dance Berlin (HZT) is a locally and internationally oriented study and research centre for creative and critical engagement with dance, choreography, body-based practices and performance.

The HZT offers three degree programmes: the Bachelor's programme in Dance, Context, Choreography and the two Master's programmes in Choreography (maC) and Solo/Dance/Authorship (MA SODA).

From 2023 to 2028, the internationally renowned artist who identifies as disabled, Scottish choreographer, performer and singer Claire Cunningham will be Einstein Professor for Choreography, Dance and Disability Arts at HZT Berlin.

Palucca Hochschule für Tanz Dresden

Founded by Palucca, the individual remains at the heart of our 100-year-old institution to this day. The artistic development and the individual abilities and skills of each student are the guiding principles of our training programs. Our curricula and syllabi are based on the three pillars of classical dance, contemporary/modern dance, and improvisation. The aim is to overcome the traditional boundaries between different dance genres and techniques and to find a common approach. Through the close connection between theory and practice, students are encouraged to develop into independent and creative personalities who understand and apply the methods and techniques they have learned as the key to artistic freedom.

Staatliche Ballettschule Berlin

The Berlin State Ballet School combines professional dance education with academic education under one roof. As a state-run dance institution students and teachers from numerous nations meet here to further perfect the global language of dance on a daily basis, thus achieving technical virtuosity, artistic depth, and performing maturity. A pedagogical concept that successfully integrates artistic and practical subjects with general education subjects enables dual qualification from fifth grade through to vocational high school. Our students graduate as „state-certified stage dancers.“ 90% of our graduates make the transition to theater or a company.

Staatliche Hochschule für Musik und Darstellende Kunst Mannheim / Akademie des Tanzes

The Academy of Dance is one of the most traditional training institutions for dancers in Germany, with roots in the Mannheim Ballet of the 18th century. Its foundation is classical ballet, complemented by contemporary techniques, improvisation, and subjects such as dance medicine, physiotherapy, and Pilates. The program supports individual development and emphasizes both artistic and health development. It offers a Bachelor's degree in Dance (classical/contemporary, with stage experience at the Karlsruhe State Theater, among others), a Bachelor's degree in Dance Pedagogy with a focus on classical ballet methodology, and Master's programs in Dance and Dance Pedagogy for professional dancers. The goal is to prepare students for a successful artistic or teaching career.



Ausbildungskonferenz Tanz (AK|T)

was founded in 2006 by the representatives of all federal dance training institutions in Germany.

It is understood to be a consortium and national representation of interests with the goal of strengthening professional dance training in Germany (BA, MA / diploma / stage readiness test).

The AK|T actively participates in the discussions about the current educational field in dance, through

- representing the mutual interests of our member institution as a national body
- the intensification of cooperation and concurrent elevation of the profile of the individual dance education institutions
- networking with the international partners.

The most important mutual project of the AK|T is the dance education biennale, which has occurred regularly since 2008, at various locations, as a national forum for the exchange and contact between students and teachers. Since 2012, the dance education biennale is financed by the Federal Ministry for Education, Family Affairs, Senior Citizens, Women and Youth as a national platform to promote the next generation of dancers. The initiative for the merging of the dance institutions was instigated by Tanzplan Deutschland. Through countless meetings between teachers and students, both in practical cooperation and theoretical exchange, for the Bologna process, the conversion of study programs into bachelor and master programs and many other topics, a solid basis was created for the future work of the AK|T following the end of Tanzplan Deutschland.

GUEST INSTITUTIONS

École supérieure de danse de Cannes Rosella Hightower

The Pôle National Supérieur de Danse Rosella Hightower is one of six French Ministry of Culture–accredited higher dance institutions. It trains dancers in classical and contemporary disciplines and awards the National Advanced Professional Diploma in Dance through initial training, apprenticeships, or validation of prior experience. In their final year, students may join the Cannes Jeune Ballet Rosella Hightower to gain stage experience, engaging with the realities of a professional career through a repertoire blending classical masterpieces, contemporary creations, and works by renowned choreographers.

Rambert School of Ballet and Contemporary Dance London

The Foundation (FD) and Bachelor of Arts (BA) (Hons) Degree programmes at Rambert school are designed to develop dancers using highly tuned dance training by a wide, experienced and varied faculty, all prominent in their specialism. Arguably the equal emphasis upon training in these two genres is unique within the UK, and the curriculum is enriched by inputs from guest artists and choreographers from the profession. Daily classes in Ballet, pointe work, classical partnering work, coaching, learning performance and classical ballet repertoire. Contemporary classes range from teaching of foundational techniques such as those pioneered by Martha Graham and Merce Cunningham, through release-based styles and newer techniques such as Gaga. Students also study improvisation on a weekly basis.

The Royal Ballet School London

The Royal Ballet School is the world's most celebrated centre for classical ballet training. For generations, the School has produced dancers and choreographers of international renown: Margot Fonteyn, Kenneth MacMillan, Darcey Bussell, Marianela Nuñez, and Christopher Wheeldon. Graduates of the School go on to professional careers with The Royal Ballet, Birmingham Royal Ballet, and other leading companies worldwide. Admission to the School is based purely on talent and potential, regardless of personal circumstances. The School will celebrate 100 years in 2026, with a legacy built on excellence, and a future focused on expanding opportunity and access to shape the next century of classical ballet.

The Royal Danish Ballet School Copenhagen

The Royal Danish Theatre's Ballet School in Copenhagen, founded in 1771, is one of the world's oldest ballet schools and the cradle of the renowned Bournonville tradition. It offers an elite, fully integrated education where academic studies and professional ballet training go hand in hand. Students aged 5–19 develop artistic excellence, discipline, and creativity while performing on stage with The Royal Danish Ballet. The school's unique environment nurtures the next generation of dancers, balancing classical heritage with contemporary artistry.

Académie Princesse Grace Monaco

It was founded in 1975 in Monaco, by Princess Grace under the direction of Marika Besobrasova. In 2009, H.R.H. the Princess of Hanover appointed Luca Masala as Director, and the Academy joined the group Ballets de Monte-Carlo, directed by M. Maillot. Aged 13 to 18, the 50 students of all nationalities, live in the boarding school and follow classical training as well as contemporary and composition classes, physical preparation, music, history of dance, nutrition workshops, language classes and academic studies. This education of excellence enabling them to join leading international dance companies. A dedicated team ensure comprehensive support, individual health monitoring and promotes the artistic and personal growth of each student.

BIO

Angela Alves

Angela Alves is a choreographer and performer whose artistic practice is profoundly informed by the nature of her life as a chronically ill woman. Since 2023 she has been an artistic collaborator in the frame of the professorship "Choreography, Dance and Disability Arts" at HZT Berlin.

Based on her interest in the emotional and neurobiological body in relation to its environment and biography, she develops performances and installations that question the societal perception of "healthy" and "sick" and attempt to redefine the notions of norm by empowering perspectives and expressions that emerge from the disability experience.

Angela Alves studied dance at ArtEZ (NL) and dance studies at the Freie Universität Berlin.

<http://angelaalves.de/>

<https://www.hzt-berlin.de/en/center/people/angela-alves/>

Paolo Amerio

Paolo Amerio is a Professor of Contemporary Dance and Improvisation at the Akademie des Tanzes, Staatliche Hochschule für Musik und Darstellende Kunst Mannheim.

Graduated at the MTD - AHK in Amsterdam, he later joined the Dance Company Nanine Linning / Theater und Orchester Heidelberg as dancer and choreographic assistant and took part as dancer at two productions of Costa Compagnie touring in Germany and USA.

To this day, he has choreographed several pieces for the ADT which have been featured at the 7th Dance Education Biennale 2020 Hamburg and at the DUBAI WORLD EXPO 2020.

Since February 2024 he is one of the four speakers of the AK|T – Education Conference Dance.

Rita Aozane Bilibio

Professor of Contemporary Dance, Palucca University of Dance Dresden. Born in Brazil, Rita Aozane Bilibio studied with Jussara Miranda and danced for Muovere Cia de Dança. In 1998, she moved to Germany to study at the Folkwang Hochschule Essen. From 2002 to 2013 she worked as a freelance dancer with choreographers including Pina Bausch (2004) and Sasha Waltz (2002–2009). A 2006 Kunststiftung NRW scholarship deepened her insights into Wim Vandekeybus, William Forsythe, and Alejandro Ahmed. Between 2007 and 2013 she created her own works with Damian Gmür and taught contemporary dance at various institutions. Since 2013, she has been professor of contemporary dance at the Palucca University in Dresden.

Pau Aran Gimeno

Pau Aran Gimeno (Barcelona, 1981) is a dance artist based between Germany and Spain. He began dancing at age ten and trained in various styles before studying at the Real Conservatorio Mariemma (Madrid) and Folkwang Universität (Essen). In 2005, he joined Tanztheater Wuppertal – Pina Bausch, performing in over 25 works until 2020. Since 2013, he has developed his own choreographic work internationally and collaborated with Sidi Larbi Cherkaoui, Theo Clinkard, and others. His recent pieces include *Lettre d'amour* (2020), *Un cadavre exquis II* (2021–22), and *Seeking the truth* (2023). He blends creation and pedagogy through a human-centered, expressive, and intergenerational approach.

Jean-Hugues Assohoto

Born in Avignon, Jean-Hugues completed his dance training at the local conservatory, refining his modern technique with Anne-Marie Porras. He graduated in 1993, assisted her, and taught at Epsedanse. As a sought-after teacher, choreographer, and dancer, he has taught internationally. In 1999, he joined the National Theatre Mannheim, collaborating with choreographers like Philippe Talard, Bruno Jacquin, Jean Renshaw and Marc McClain. Later, he danced at Heidelberg Dance Theatre under Irina Pauls.

For 16 years, he taught contemporary dance at Frankfurt University of Music and Performing Arts. Currently, he teaches modern/contemporary dance at the State Ballet School Berlin.

Edna Azevedo

Edna Azevedo is a ballet teacher at the Berlin State Ballet School, where she completed her training as a stage dancer in 1991. This was followed by engagements with the Leipzig Ballet and the Deutsche Oper Berlin. In 1996, she completed her studies in stage dance pedagogy at the Felix Mendelssohn Bartholdy University of Music and Theatre in Leipzig. In 2017, she earned her PhD from the University of Brasília. From 2006 to 2011, she worked as a lecturer at the Ernst Busch Academy of Dramatic Arts. Between 2011 and 2020, she was a lecturer in classical dance at the Federal Institute of Brasília, where she led research projects on classical dance methodology.

Elisabeth Bell

From Baltimore, Maryland, USA, Elisabeth Bell began dance at an early age receiving scholarships at The Dance Theatre of Harlem and Alvin Ailey American Dance Center in New York before completing her B.F.A. at Butler University in Indiana, USA, Cum Laude. She went on to dance professionally at the Dayton Ballet and Philadelphia Dance Company (Philadanco!). Before completing a Masters of Law and Business at Bucerius Law School in Hamburg, her engagements included Staatstheater Cottbus, The Lion King (Hamburg) and the international tour of CATS. Elisabeth began working as Assistant to the Deputy Director of the School of the Hamburg Ballet in 2022 and has led Hamburg Ballet's Outreach Department since 2024.

Arthur Bouilliol

After years of classical music studies, Arthur Bouilliol began taking ballet and jazz classes at his hometown conservatory, later joining the Conservatoire à Rayonnement Régional de Cergy-Pontoise to train in ballet and contemporary dance. There, he worked with artists like M.Gourfink, C.Rizzo, and J.Galotta, performing international repertoire pieces. After earning his choreographic degree, he also studied at Conservatoire National Supérieur de Paris, where he discovered Laban movement analysis. In 2020 he obtained his Diploma in Movement Analysis and Writing, joined OKIdance and Avril en Juillet, and pursued a Master's in Literature and Critical Creation, founding Armel to merge music and dance. He later earned the National Diploma of Contemporary Dance Teacher and in 2023 joined Komoco, led by Sofia Nappi, as dancer and KCTL teacher.

Stephan Brinkmann

Stephan Brinkmann received his dance training at the Folkwang University of the Arts in Essen. He also studied theater, sociology and German literature at the University of Cologne and completed additional studies in dance pedagogy at the Folkwang University. With a dissertation on memory forms in dance, he received his doctorate from the University of Hamburg. After his training in Essen he became a dancer and choreographer at the Folkwang Tanzstudio for two years before becoming a member of the Tanztheater Wuppertal Pina Bausch in 1995. Since 2001, his teaching of contemporary dance has taken him to numerous national and international institutions. Since 2018 he is the director of the Institute for Contemporary Dance at Folkwang University of the Arts.

Katharina Christl

Katharina Christl studied at the Palucca University of Dance Dresden and initially worked as a freelance artist. This was followed by engagements with Charleroi Danses/Plan K and Ballet National de Marseille. In 2006, she resumed her own choreographic work and began teaching at various international institutions and festivals. In 2015, she took over the professorship for choreography at the Palucca University of Dance Dresden and successfully heads the MAC degree program. In 2018, she was voted "Bearer of Hope" in the critics vote conducted by tanz magazine. She is a member of the Saxon Academy of Arts and is part of the jury for Tanzplattform Deutschland 2026. In 2024, she was appointed rector of the Palucca University of Dance Dresden.

Jessica Clarke

Jessica Clarke trained at The Royal Ballet School before joining The Sadlers Wells Royal Ballet in 1988, later relocating with the Company when it became Birmingham Royal Ballet. She was promoted to soloist after two years, performing a wide range of soloist and principal roles, with several works created for her by choreographers including Kenneth MacMillan and David Bintley. After retiring and completing her teaching qualifications, she taught at the Rambert School and served as a Junior Associate teacher for The Royal Ballet School. She joined the White Lodge faculty in 2009, moving to the Upper School in 2015 as Artistic Manager. In recent years she has attended major competitions and taught internationally.

Francesco Curci

Francesco Curci, a versatile Italian dancer and choreographer, has established himself on the international dance scene through collaborations as a freelancer with renowned choreographers. He has worked with several contemporary companies in Italy and the Netherlands, including MM Company, Astra Roma Ballet, Dance Works Rotterdam, Project Sally Maastricht, and Conny Janssen Danst. A faculty member at PNSD Rosella Hightower in Cannes and an international guest teacher, he is also the artistic director and choreographer of the Amorphous Dance Company, founded in 2021. His works, enriched by his psychology studies, merge expressive movement with emotional depth.

Ingo Diehl

Ingo Diehl, head of the Master of Contemporary Dance Education program at Frankfurt University for Music and Performing Arts (HfMDK), was Vice President for Quality Development in Teaching and Research from 2019 to 2025, and is President of the Hessian Theater Academy. From 2005 to 2011, he was head of education at Tanzplan Deutschland, an initiative of the German Federal Cultural Foundation. He developed the Biennale Tanzausbildung (Dance Education Biennale) and the Dance Techniques 2010 research project, and co-founded Diehl+Ritter gUG and Tanzfonds. At the HfMDK he has established quality management cycles for teaching and application-oriented research structures in recent years. In addition to teaching, he is active as a board member, networker, consultant, expert, and curator at various festivals and panels, as well as in dance and performance policy contexts.

Marguerite Donlon

Marguerite Donlon is an internationally acclaimed choreographer based in Germany. A former soloist with English National Ballet London and Staatsballett Berlin, she began her directing and choreographing career in 1999, leading the Saarland State Ballet, Ballet Hagen, and Dance Company Osnabrück. Founder of the "Donlon Dance Collective," she is celebrated for her originality, humor, and cross-disciplinary innovation. Donlon has created over 100 works for major companies including NDT II, Stuttgart Ballet, Bolshoi, Rambert Dance, Hubbard Street, Chicago, Ballet Ireland, and BalletX Philadelphia. Her contemporary ballets like "Giselle Reloaded" and "Romeo & Juliet" earned nominations for Prix Benois de la Danse and Der Faust. Her 2023 work "Orlando" was named Austria's "favourite ballet." She now works internationally as a freelance choreographer.

Rémy Fichet

Rémy Fichet is the artistic director of the Leipzig Ballet. Trained at the prestigious Paris Opera Ballet School, he danced with the Paris Opera Ballet and joined Leipzig Ballet in 2000 to become a soloist. Throughout his performing career, he interpreted works by many of the greats: Rudolf Nureev, Uwe Scholz, George Balanchine, Jiří Kylián, John Cranko, and Kenneth MacMillan a.o. Upon concluding his stage career, he devoted himself to the company's artistic foundation, serving as artistic production director before becoming Artistic Director in 2024. As Director, Rémy has introduced a comprehensive dance-medical philosophy that champions sustained, individualized care for artists, while fostering artistic development and supporting emerging choreographic talents who will shape the future of the art form.

Philipp Gehmacher

Philipp Gehmacher studied Contemporary Dance and Choreography (London Contemporary Dance School, Trinity Laban) in London in the 1990s and Fine Arts (Sculpture and Space class, University of Applied Arts) in Vienna in the 2010s. He is the programme director of the BA Dance Context Choreography at HZT Berlin and professor of contemporary dance and choreography since October 2022. Gehmacher's artistic works use the body and language as forms of utterance, various institutional spaces as well as objects, sculpture, things. His focus is on physicality, movement and the realisation of bodies-in-motion as shared environments, in interaction and potential togetherness.

Simone Geiger Liebreich

Simone Geiger studied classical dance at the Ballet Academy of the University of Music and Theatre Munich. She danced as a demi soloist at the Deutsche Oper am Rhein and the Bayerische Staatsballett. In 2000 she became a member of the renowned Nederlands Dans Theater where she worked with leading choreographers such as Jiri Kylian, Ohad Naharin, Mats Ek, William Forsythe.

Afterwards she studied art history, Italian philology and graduated in ballet pedagogic. Since 2010 she has been teaching both in the bachelor's degree program and in the young students course at the Ballet Academy Munich. She leads rehearsals for the performances and assisted Kinsun Chan in his choreographies for the students.

Monica Gillette

Monica Gillette is a dance dramaturg, facilitator and Co-Artistic Director of Tanztriennale Hamburg 2026. As a dramaturg she accompanied several European funded projects – Migrant Bodies - Moving Borders (2017-2019), Empowering Dance (2018-2023), Dancing Museums - The Democracy of Beings (2020-2021), Dance Well (2022-2025) and Aerowaves' Moving Borders Project (2023-2025), as well as several choreographers in their artistic creations. She is a former researcher for EDN - European Dance Development Network, resulting in the 2024 publication titled Practices of Care and Wellbeing in Contemporary Dance: Evidence from the Field. Her work is informed by a lifetime of dance, both as a professional dancer and passionate believer in the role dance can play in personal and societal transformation.

Damian Gmür

After his studies at Swiss Ballet School, he danced across Europe from 1994–2007 with the Iceland Dance Company and at theatres in Oldenburg, Darmstadt, Bern and St. Gallen. 2008–2015 he worked freelance as dancer, choreographer, and teacher, completing an MA Cultural Management and training as a Capoeira-Instructor. 2016–2023 he was Co-Director at Dance Theatre Pforzheim, creating works with Guido Markowitz, including “Nurejew” (Faust Prize nomination 2023). In addition, he achieved an MA Dance Pedagogy and joined 2018 Ohad Naharin's Gaga Teacher Program. 2023-2025 appointed as Professor and Director of the Dance Department at HfMDK Frankfurt. Since November 2025 he has been Professor of Contemporary Dance and Vice-Rector for Artistic Affairs at Palucca University Dresden.

Arran Green

Arran Green is a 29-year-old dance lecturer from North London in his fifth season with Rambert school. His movement background spans Capoeira, Breaking, and Contemporary dance. He has worked with renowned companies including Southpaw, Avant Garde, Rubberband, FUBU Nation, and Clod Ensemble, and has directed movement for fashion and music videos. At Rambert, Arran coaches students in ground-based techniques that contribute to modern contemporary floorwork. These foundational skills provide essential knowledge for staying safe and protecting the body while developing new abilities. His work introduces students to themes of self-development found within dance cultures such as Hip Hop, helping them bridge classical knowledge with contemporary practice and encouraging each dancer to develop their personal style.

Nik Haffner

Nik Haffner is dancer, choreographer and since 2012 the artistic director of HZT Berlin. Many of his choreographic works have been developed in collaboration with other artists (a.o. with Christina Ciupke and Mart Kangro). Nik Haffner joined William Forsythe - Ballet Frankfurt from 1994 until 2000 as a dancer. In these years he also co-developed the media-publication “Improvisation Technologies” at ZKM, Centre for Art and Media Karlsruhe. With choreographer Jonathan Burrows und composer Matteo Fargion he collaborated on their 2013 online score ‘Seven Duets’ as part of the web-publication series Motionbank.org. Thanks to funding secured from the Einstein Foundation, the Choreography, Dance and Disability Arts department was established at the HZT in 2023.

<https://www.hzt-berlin.de/en/center/people/nik-haffner/>

Ulf Höpfner

Ulf Höpfner has been working as a teacher of mathematics, physics and natural sciences in Berlin for 25 years and has been at the State Ballet School for several years, where he also holds the position of quality representative as Studiendirektor. As part of the school management team, he oversees the school's collaboration with professional associations and cooperations with partner educational institutions. His teaching combines scientifically based methodology and teaching practice with the school's special understanding of the needs of artistically trained students.

Henrietta Horn

Henrietta Horn is a choreographer, dancer and pedagogue. From 1999-2008 she is – together with Pina Bausch – the artistic director of the Folkwang Tanzstudio. Since 2008 she works as a freelancer. In addition to solo choreographies, she works worldwide as a guest choreographer and teacher, e.g. in London, Damascus, Yaoundé, La Paz, Taipei. She has received several awards for her reconstructions of the works of Mary Wigman. Since 2021, Henrietta Horn is appointed professor of contemporary dance at the Folkwang University of the Arts in Essen.

Thomas Karlborg

Born in Linköping, Sweden, Tomas Karlborg received his dance training at the Ballet School of the Royal Swedish Opera. In 1980, he joined the Norwegian National Opera Ballet, moving to Germany in 1981 to dance with the Bonn Opera Ballet. In 1983, he became a member of the Deutsche Oper Berlin ballet company, rising to soloist in 1986 and first soloist in 1989. Over the years, he shaped a large part of the repertoire at the Deutsche Oper Berlin, appearing equally in classical, contemporary, and experimental works. In 1999, he became Ballet Master, later joining Staatsballett Berlin in 2004.

Wencke Kriemer de Matos

Wencke Kriemer de Matos danced as a soloist at the Theater St. Gallen, the Staatstheater Darmstadt and the Staatstheater Kassel, among others. She was also co-founder of the independent company 'Oficina Dos Sentidos'. From 2013 to 2021, she worked at the Landesbühnen Sachsen as co-director of the dance company, where she developed her own choreographies with a focus on interdisciplinary formats and projects for young audiences. From 2021 to 2024, she was rehearsal director at TANZ_KASSEL, where she has collaborated with various international guest choreographers. Since the summer semester of 2024, she has been professor of ballet for contemporary dancers at ZZT Cologne, where she also leads seminars in performative practice.

Henriette Muus

Henriette Muus (born 1966) trained at the Royal Danish Ballet School and joined the Royal Danish Ballet in 1982, becoming a principal dancer in 1991. Renowned for her refined classical style and deep grasp of the Bournonville tradition, she danced leading roles such as Svanilda in Coppélia, the Sylph in La Sylphide, Julie in Cranko's Romeo and Juliet, and Balanchine's Symphony in C. She also guested with the Royal Swedish Ballet as Helena in Neumeier's A Midsummer Night's Dream and toured worldwide with Bournonville ensembles. Since retiring in 1998, she has directed ballet schools and worked as a respected Bournonville coach and pedagogue.

Viara Natcheva

Viara Natcheva is a ballet pedagogue at the State Ballet and Artist School Berlin and was a principal dancer with the Berlin State Ballet. She performed leading roles in the classical repertoire, including Odette/Odile in Swan Lake, Giselle and Myrtha in Giselle, the Lilac Fairy in The Sleeping Beauty, Nadezhda von Meck in Eifman's Tchaikovsky, and Nikiya and Gamzatti in La Bayadère, as well as Fricka and Grimhilde in Maurice Béjart's Ring Around the Ring. She has worked with world-renowned choreographers such as Maurice Béjart, Patrice Bart, Nacho Duato, Boris Eifman, and Vladimir Malakhov. She holds Bachelor's and Master's degrees in Ballet Pedagogy from the National Music Academy in Sofia, Bulgaria and teaches classical ballet following the Vaganova method.

Elisabeth Nehring

Elisabeth Nehring has worked as a freelance journalist and critic for regional and national broadcasters (including Deutschlandfunk, Deutschlandfunk Kultur, and WDR) as well as print and online media since 1999. Her moderation work includes public discussions on dance and cultural policy, as well as providing support and guidance for projects and processes within the cultural sector. Since 2019, she has also headed the Mecklenburg-Vorpommern Dance Center. In 2018, she co-directed and coordinated the Berlin Dance Roundtable, a participatory process with broad involvement from cultural policymakers, administrators, and dance experts, aimed at developing a sustainable concept for dance in Berlin. She is a founding member of various dance networks (including Tanz weit draußen) and serves on several juries.

Agnes Noltenius

Agnes Noltenius has been Artistic Director of the Academy of Dance at the University of Music and Performing Arts Mannheim since 2020. She was a rehearsal director for Forsythe Productions and also works as a certified Pilates instructor. She began her training at the renowned Paris Opera School, where she danced for eight years. She then joined the Ballet du Rhin in Strasbourg. There she worked with dance greats such as Rudolf Nureyev and Maia Plisetskaya. In 1989, she met William Forsythe and became a member of the Frankfurt Ballet. She remained with the company until 2002. Afterward, she concentrated on teaching, Forsythe's repertoire, and improvisational techniques. She stages his works worldwide and is a sought-after guest teacher. Her book "DETAIL-FORSYTHE" was published in 2003.

Nicholas Palmquist

Nicholas Palmquist is an internationally recognized teacher and choreographer. As a freelance dancer in NYC, his work spans films like In The Heights, SNL, The Tonight Show, and Netflix series, plus live shows with American Dance Machine, the Tony Awards, and Radio City Rockettes. He's been featured in Vogue, Dance Magazine, Pointe, Numero China, and brands like Kenzo, Nordstrom, and Zalando. Nicholas has taught masterclasses with Juilliard, ABT, Mozarteum Salzburg, and Orsolina 28. Known for his genre-bending style, he teaches worldwide—in Italy, France, Japan, Brazil, and more. He's created work with Semperoper Ballett, Ballett x Schwerin, and Palucca University, and taught at Staatsballett Berlin.

Learn from him online via The Art of Teaching Dance.

Gabriele Rolle

Gabriele Rolle received her professional dance training at the State Ballet School Berlin. During her studies, she gained her first stage experience through guest engagements, including the Staatsballett Berlin and the Landestheater Eisenach. She subsequently danced as a soloist at the Anhaltisches Theater Dessau. She completed her Master's degree in Dance Pedagogy at the Palucca University of Dance Dresden, where she was appointed as an artistic associate in 2013. Since 2015, she has been a member of the faculty at the State Ballet School Berlin, where she continues to teach and support aspiring dancers in their artistic and technical development.

David Russo

David is a dancer, choreographer, and dance educator. After training at the J. Cranko School, he was a soloist with the Saarland State Theater, the Staatstheater am Gärtnerplatz, and the Teatro Nuovo di Torino. Since 2004 he has created works for the Birgit Keil Foundation, Ballet Philippines, Universal Ballet Seoul, and Ballet Dortmund. In Munich, he initiates collaborative evenings and transdisciplinary performances. In 2010 he completed postgraduate studies in ballet pedagogy and has since taught at the Ballet Academy Munich, where he is responsible for classical and contemporary dance, choreography, and the bachelor's program. In 2020 he helped develop the Academy's new pedagogical concept. In 2019 he founded TanzQuelle to support Munich's dance community.

Colette Sadler

Colette Sadler is a choreographer whose work has been presented nationally and internationally in theater and museum contexts, including Tanz im August Berlin, Tokyo Festival, Kaai Theatre Brussels, South Bank Centre London, Impulstanz Vienna, Les Lattitudes Contemporains France, and OGR Turin Italy. Trained in ballet and contemporary dance, Sadler's works move at the intersection of performance, dance, sculpture, and digital art. Her latest work, "The Violet Hour," premiered in January 2025 at tanzhaus nrw. She recently collaborated with composer Alexander Schubert on "Terminal Infinity" which premiered in February 2025 at Radial System Berlin as part of the Berlin Philharmonic's "Paradise Lost" biennial. www.colettesadler.com

Vera Sander

Vera Sander is Professor of Contemporary Dance at the ZZT/HfMT Cologne and has played a key role in its development as director, teacher, editor and organizer. Choreographer, dancer or lecturer at Tanzforum Köln, Dansgroep Krisztina de Chatel, Itzik Galili, Semperoper Dresden, DV8, Adventures in Motion Pictures, verasanderartconnects, a.o.. Director and/or choreographer of the 5th Dance Education Biennale, the Atlas-Workshops (DAAD project to promote cultural dialog with the Islamic world), in "Signifying Ghosts" (German Federal Cultural Foundation in TURN - Fund for Cooperation between Germany and African countries), the DAAD-funded Erasmus+ project RELAY. Current artistic works "Presence through Absence" deal with the phenomenon of absence.

Constanze Schellow

Constanze Schellow is Professor of Cultures of Knowledge and Mediation in Dance at the Center for Contemporary Dance/ University of Music and Dance Cologne. She teaches in the BA Dance, MA Dance Studies, and MA Mediation in Dance programs. In her artistic and scholarly research, she develops interdisciplinary formats to examine the layers and complexities of body-based and body-related cultures and economies of knowledge, with a focus on the networks of relationships and interdependencies between dance and other fields of practice. In 2016, her work was awarded the Dance Studies Prize NRW. She has collaborated dramaturgically with e.g. Eva Meyer-Keller, Simone Aughterlony, and Doris Uhlich. Since 2024 Constanze is first speaker of the AK|T - Ausbildungskonferenz Tanz Deutschland.

Sven Seidelmann

Born in Dresden / 1989-93 Palucca School Dresden / 1993-97 State Ballet School Berlin / 1997-2004 Engagement with the ballet of the Staatsoper Unter den Linden / 2004-16 Engagement with the Staatsballett Berlin / 2016-18 Studied ballet pedagogy at the Mannheim University of Music and Performing Arts / Since 2018 Ballet teacher at the State Ballet School Berlin.

Liane Simmel

Liane Simmel is a sports medicine doctor, osteopath, and sports psychology coach. She worked as a dancer for over three decades. Today, she is a practicing dance medicine doctor with her own practice in Munich and heads the "Fit for Dance" Institute for Dance Medicine. She is a lecturer in dance medicine and is active throughout Europe for the health of dancers. As the initiator and long-time board member of ta.med e.V., the German-speaking dance medicine organization, she has significantly influenced its establishment and development. Her books "Dance Medicine in Practice" and "Nutrition for Dancers" have been published in several languages and have established themselves as standard works in dance medicine. For her pioneering work in dance medicine, she was awarded the German Dance Prize Recognition Award.

Marzena Sobranska-Höltz

Sobanska-Höltz was born in Warsaw in 1958. After graduating from ballet school in 1977, she was engaged at the Warsaw Opera House, while simultaneously studying ballet pedagogy at the Music Academy. After participating in several national and international ballet competitions, she was appointed principal dancer at the Warsaw Opera House in 1979. In 1982, she joined the ballet of the Deutsche Oper Berlin. In 1994, she studied Benesh Movement Notation in London and in 1995, she took over the position of choreologist at the DOB ballet. Since 2004, she has been choreologist and ballet mistress at the Berlin State Ballet. In 25 years of working as a choreologist, she has notated numerous ballets by choreographers such as Patrice Bart, Peter Schaufuss, Jiri Kilian, Ray Barra, William Forsythe, and others. She has been retired since 2021.

Matthew Squire

Born in Halifax, England Matthew was trained at the Royal Ballet Upper School. He worked with London City Ballet then in Ensembles in Kiel, Rostock, Koblenz and Kiel a second time, this time under the direction of Mario Schröder. He re-trained as a physical therapist and has specialised since in Pilates, Manual Therapy, Sport Psychology and Sport Physiotherapy. Since 2013 he has been Body Awareness Coach and leads the multidisciplinary Health Team at Palucca University of Dance. Matthew believes passionately in integrating healthy practice, based on sound scientific knowledge, into the traditional teaching of dance. He aims to enable a safe, long future in the working field for all students of dance while maintaining a search for ever increasing levels of excellence.

Susanne Triebel

Susanne Triebel is lecturer and coordinator of the internationally oriented MA Contemporary Dance Education (MA CoDE) and teaches BAdance students at HfMDK Frankfurt. Before completing her MA in Contemporary Dance Education in 2009, she danced for several years at city and state theaters and in the freelance scene. Since 2012, she has supervised teaching projects and demonstration lessons for master students MA CoDE. In the expert commission Body and Movement she is responsible for the content of the interdisciplinary formats of THE ARTIST'S BODY and advocates for the implementation of movement in artistic education. From 2020 to 2022 she was head speaker of the AK|T Dance Education Conference Germany and on the curatorial team of the 8th Dance Education Biennale Stuttgart 2022.

Roland Vogel

Trained at the John Cranko School in Stuttgart, Roland Vogel was awarded the State Ballet Diploma in 1986. He danced with the Stuttgart Ballet (dir. Marcia Haydee), was appointed first soloist under Reid Anderson in 1997 and danced the title roles in Swan Lake, The Sleeping Beauty, Giselle, The Nutcracker, La Bayadere and Paquita. He interpreted major roles of John Cranko, was nominated for his role in Onegin (1999) for the Prix Benois de la Danse and also danced leading roles in ballets of Balanchine, Ashton, McMillan, Béjart, Kylián, Forsythe, Neumeier, van Manen, Scholz. After obtaining a degree in dance teaching at the John Cranko School in Stuttgart, Marika Besobrasova, Director of the Princess Grace Academy of Dance in Monaco, asked him to join her teaching staff.

Elizabeth Waterhouse

Elizabeth Waterhouse is Professor of Ballet Techniques at the Frankfurt University of Music and Performing Arts and an associate researcher at the Institute of Theatre Studies at the University of Bern in dance studies. She is the author of "Processing Choreography: Thinking with William Forsythe's Duo" (2022) and "Body-Biographies: Our Life Stories in Dance" (forthcoming). She teaches courses pertaining to ballet practice, dance studies, and the choreographic repertoire of William Forsythe.

Jens Weber

Jens Weber was born in Berlin, where he completed his dance studies at the Berlin State Ballet School. After graduating, he joined the ballet company of the Staatsoper Unter den Linden. Weber has been engaged by numerous international ballet companies, including the Zurich Ballet, the Queensland Ballet (Australia), Les Ballets de Monte Carlo, the Víctor Ullate Ballet-Comunidad de Madrid and Morphoses (New York City). Subsequently, he studied acting in New York City, Los Angeles and Berlin. Furthermore, he worked as a rehearsal director and assistant at the Augsburg State Theatre and the Plauen-Zwickau Theatre. In September 2021, Jens Weber was appointed professor of classical dance at the Folkwang University of the Arts.

Katharina Wunderlich

Katharina Wunderlich began her career in the theatre Kiel, then danced at the Hannover State Opera and worked with many choreographers such as Mats Ek, Stefan Thoss, Yuki Mori, Felix Landerer and Omar Rajeh. She traveled with several productions around the globe to Zimbabwe, Mexico, Guatemala, Siberia, Netherlands, Switzerland, USA and numerous German theaters. In collaboration with the musician Caroline Wunderlich she created her own choreographies, that got invited to many festivals. Katharina is the main protagonist of the movie Homo Deus, awarded as Best Experimental Short Film at the New York World Film Festival 2020. As a teacher she developed intercultural dance projects for visually impaired children and educates young dancers at the Berlin State Ballet School.

Mehmet Yumak

Mehmet Yumak was born in Augsburg 1980. He trained at the Istanbul University State Conservatory (1990-1998) and, until the end of his studies, at the John-Cranko-Ballettakademie in Stuttgart under Petr Pestov. Working as a ballet dancer prior to engagements with the ballet of the Staatsoper Hannover, the Theater Krefeld Mönchengladbach and the National Ballet of Portugal. In 2007, he became a member of the Staatsballett Berlin and remained with the company until 2019.

He received his qualifications as a fitness and personal trainer in 2017 and as a Pilates trainer in 2021. Since 2017, Mehmet Yumak has been part of the Staatsballett Berlin's health department, contributing his experience via special conditioning training.

SERVICE LOCATIONS



- 1 Staatliche Ballettschule Berlin**
Erich-Weinert-Straße 103, 10409 Berlin
- 2 Theater an der Parkaue**
Parkaue 29, 10367 Berlin
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Koppenstr. 3, 10243 Berlin

DANCE in Berlin

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Deutsche Oper Berlin Bismarckstraße 35, 10627 Berlin

HAU Hebbel am Ufer <https://www.hebbel-am-ufer.de>

Radialsystem <https://www.radialsystem.de>

Uferstudios <https://www.uferstudios.com>

Sophiensaele <https://sophiensaele.com/de>

Tanzfabrik Berlin <https://www.tanzfabrik-berlin.de>

Dock11Eden <https://dock11-berlin.de>

DANCE ARCHIVES

Akademie der Künste <https://www.adk.de/de/archiv/index.htm>

Internationales Theaterinstitut /

Mime Centrum Berlin / Mediathek <https://archiv.mimecentrum.de>

tanzraumberlin.de

Where is Berlin heading? The Tanzbüro Berlin website, tanzraumberlin.de, provides a broad overview of the city's contemporary dance scene and information on important topics and dates.

<https://www.tanzraumberlin.de>

CAFÉS

Café Goldstück, Erich-Weinert-Str.128, 10409

Café Eckstern, Sodtkestraße 20, 10409 Berlin

Café la Porte – die drei Engel, Erich-Weinert-Str.129, 10409

Bäckerei & Café Durban, Erich-Weinert-Str.129, 10409

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State Ballet School Berlin

030 90189 2611 (Sekretariat)

030 90189 2621 (Rózycki)

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Ambulance / Fire Brigade 112

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DANCE WEAR / SHOES

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BOOK STORES

Einar & Bert Theaterbuchhandlung

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Bücherbogen am Savignyplatz

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architecture, art, photography, design, film, dance

<https://www.buecherbogen.com>

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HELPFUL WEBPAGES FOR SIGHTSEEING

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<https://www.iheartberlin.de>

<https://www.the-berliner.com>

<https://www.walk-this-way.net>

<https://mitvergnuegen.com>

<https://www.siegessaeule.de>

<https://missy-magazine.de>

APP FOR PUBLIC TRANSPORTATION

<https://www.bvg.de>

WLAN SBB



Since the State Ballet School has very restrictive Wi-Fi access, logging in via a standard Wi-Fi QR code is not possible for any user. Due to firewall settings, only registered users can access the network, meaning that, unusually, a username must be entered for login. Therefore, manual login is required via direct text input. This can be done quickly using copy and paste. This text file is available via the QR code.

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in cooperation with Edna Azevedo, Viara Natcheva, Sven Seidelmann, Katharina Wunderlich

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State Ballet School Berlin

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AK|T Speaker:

Constanze Schellow (1st speaker)

Paolo Amerio, Ulf Höpfner, Susanne Triebel

WORKBOOK

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