



Britta Lieberknecht & Company

The Art of Vacuum Cleaning

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performance offer 2014 The Art of Vacuum Cleaning

Dear Ladies and Gentlemen,

thank you for your interest in our new production.

In this portfolio you find

description of the piece
pressquotations
biographies
link to the trailer

You can also find press photographs and the technical rider on our website at the bottom of the page of the piece to download.

webpage [The Art of Vacuum Cleaning](#)

Here you can click on our [trailer](#)

The complete documentation dvd is available on demand.

Sincerely yours

Britta Lieberknecht

DESCRIPTION OF THE PIECE

Britta Lieberknecht founded with five dancers „Britta Lieberknecht & Company“ in 2013. The focus of their dance is the interpretation of classical and contemporary music. The pianist and lecturer for piano works, Laurenz Gemmer, participates as expert for music in the creation of the project.

In their first dance performance, Britta Lieberknecht & Company seek a dance and music dialogue with Johann Sebastian Bach's "Clavierwerk" (works for piano). The ensemble approaches the beauty of this music with expressive imagery connecting the danced interpretation to ten vacuum cleaners which represent our daily life dominated by machines. At the beginning, there's a paradox: What does Bach have to do with vacuum cleaners? From a seemingly crazy idea not only humor but also sense and sensuality emerge. Two epochs meet, similarity surfaces. For in the innovative baroque period, people were enthusiastic about machines and developed the base for today's art of engineering.

Vacuum cleaners are pictorially mounted on the gallery, their tubes reminding the organ of a church. Pure dance choreographies enter a dynamic and multifaceted dialogue with the complex elegance and depth of Bach's music. When related to the music of J.S. Bach, a vacuum cleaner sounds surprisingly sophisticated and rich. The well known action of vacuum cleaning is transformed into ingenious imagery in the dances. Our addiction to machines is the background for often humorous scenic interpretations, driven to painfulness in one solo. Performed to Bach's music this addiction unveils its subtle character. Something new arises - how much more poetry is waiting to be discovered in the world of household goods?

Britta Lieberknecht dares a choreography that is precise and still winking. Fresh and outgoing, the company dances its rich movement vocabulary. Something timeless results from the friction between Bach's musical universe and the present: the joy of dance and music.

TEAM

artistic director, stage	Britta Lieberknecht
choreography	Britta Lieberknecht & Company
musical collaboration	Laurenz Gemmer
coach choreography	David Hernandez
dramaturge	Reinhard Gerum
dancers	Henar Fuentetaja, Valencia; Claire Laverne, London; Photini Meletiades, Köln
music	Miguel Tornero, Valencia; Colas Lucot, Brüssel
lighting design	aus dem Klavierwerk J.S. Bachs Marc Brodeur

PRESS QUOTATIONS

Kölnische Rundschau/ choices.de

by Thomas Linden

„Bach's music, however, confers a particular, ironic charm to the silliness of monotonous machine noise, and the scenic contrasts of the production stress again and again the structural multiplicity of Bach's music. Its mixture of playful vitality and strictness is being transposed by Britta Lieberknecht into consistently arranged group choreographies making the dancers act in lines like soldiers. The music carries grace into a world that is dominated by sounds of engines and in which we have to stand our ground against all kinds of arbitrary noise.

In the end, the concept emits occasionally more intensity than the choreography which offers, in the last scene, to each of the five dancers the opportunity to improvise. Britta Lieberknecht offers a winking production whose acoustic background is inspiring and which, in an audacious way, makes everyday world the object of a dance experiment which longs for further development.”

[complete text in German](#)

Kölner Stadt-Anzeiger

by Melanie Suchy

„Out of a quiet interiorized dance and happily expelled limbs, a movement composition comes into being, a very contemporary reference to the old doctrine of affections, to the machine-like control of

exuberance.”

Bergische Landeszeitung -Kölnische Rundschau/ Rhein-Berg

von Birgit Eckes

„Even more exceptional indeed is the connection that the full-throated household appliance establishes with the Well-Tempered Clavier or with the Partita no. six in a dance performance. [...] Every tiny chord, each purling in a piano phrase, each trailing off and falling silent can be read in the movements, and the handling of the profane device is turning into an organic game – at times poetical, at others luring-lascivious, then again funny in this somewhat cumbersome way that one knows from Lieberknecht’s choreographies. The way in which touching seriousness can evolve out of factual ridiculousness – unbeatable, this metamorphosis.“

www.revierpassagen.de

von Rolf Dennemann

„That this is precise and playful dancing doesn’t remain concealed to anyone. First and foremost, the elaborate, depressingly funny solo by Photini Meletiadis will strongly be remembered.“

[complete text in German](#)

BIOGRAPHY DIRECTOR



Britta Lieberknecht creates since 1979 performances relating dance to other media.

After a classical dance education in Düsseldorf, she studied acting and singing in Berlin and enrolled in a contemporary dance education in NYC at the Merce Cunningham School of Dance. She studied with many protagonists of the NYC postmodern dance scene. Qualified by her visual arts major, she participated in projects of the Academy of Fine Arts Düsseldorf and Academy for Film and Television in Berlin and developed her own crossmedia art form. Dancer with PLAN K/ Frédéric Flamand in Brussels, Belgium.

In her group and solo pieces she relates dance to video film, sculpture, land art, painting and installations, all of her own design. She also relates dance to architecture and to music, collaborating with musicians. Her work has been presented on stages, in public spaces and in exhibitions.

In 1989, together with actor and performance artist Reinhard Gerum, she founded the group “Britta Lieberknecht & Technicians”. Based in Cologne, Germany, since 1992, they produced more than 25 dance performance pieces.

She is co-choreographer and co-director of the “Theater Monteure” performing for young audiences, and won in **2006 the Cologne Dance Theater Award and, in 2007, the Cologne Award for Theatre for Children and Young People.**

She continuously collaborated with musicians, mostly staging live musicians as interacting performance partners, especially trombonist Paul Hubweber, jazz drummer Christoph Hillmann and violinist Toshiko Takada.

In 2013, she founded „Britta Lieberknecht & Company“ consisting of five young dancers and pianist Laurenz Gemmer as her musical collaborator. Focus of the company is the interpretation of classical and contemporary music.

Being one of the pioneers of Germany’s avant-garde of the 80s and 90s, Britta Lieberknecht has made important contributions to crossover dance performance. Her continuous working process, independent from trends, has led to the reliable production of ingenious high quality pieces showing depth and humor.

PERFORMANCE PRESENTATION at int. festivals a.o.:

documenta IX, Festival X94 Academy of Arts Berlin, Tanzfabrik Berlin, Int. Tanztage Potsdam, Int. Theaterfestival Freiburg, Theaterzwang NRW, Staatstheater Kassel, Artort Heidelberg, Unikum Klagenfurt (A), Kunsthaus Aarau, VIPER Luzern (CH), Charleroi Danse (B), Le Botanique Brüssel (B), Opéra de Lille (F), The Place Theater London (GB), Phoenix Arts Space Bristol (GB), Video Dansa Barcelona, Dies de Dansa Barcelona (ESP), etc.

BIOGRAPHIES TEAM

Laurenz Gemmer (Köln)

is professor for piano playing at the Academies of Music of Cologne, Osnabrück and Rostock, Germany.

He studied with Paulo Álvares, Florian Weber and Hubert Nuß at the Academies of Music of Köln and Osnabrück classical and modern music as well as jazz..With a grant of the Kunststiftung NRW he studied indian music in Chennai (Madras).

At the Grotrian Steinweg Wettbewerben in Weimar he won the audience award, as well the awards for songplay and improvisation. With the multicultural production Shifting Grounds of the ZZT Hochschule für Musik und Tanz Köln he started collaborating with dance continuing with the duo SubContinentiousCycles with dancer Photini Meletiadis. Present projects cover the fields of experimental music with performance (Das Klangregime) or Electronics (Turm der Liebe) up to the repertory of modern music with his Trio GeradeUngerade.

David Hernandez (Brussels)

studied music at the University of Miami and dance at New World School of the Arts. He worked with the Trisha Brown Company and as dancer and choreographer for Meg Stuart/ Damaged Goods and Anne Teresa de Keersmaecker/ Rosas. In Germany he worked with Labor Gras, being presented at the Tanzplattform Deutschland. Since 1998 he created his own multimedia-dance projects, a.o. presented by Jan Hoet in Belgium and Germany. Multidisciplinary projects (Performance Hotel) were shown in Brussels, Antwerp and Amsterdam.. He is professor at P.A.R.T.S. of Anne Teresa De Keersmaecker in Brussels.

DANCERS

Henar Fuentetaja (Valencia)

finished her degree in classical ballet and dance pedagogy at the Conservatorio de Danza Madrid. 1999 she received a grant to study with the Ballet Nacional de Cuba. She also came with a grant to the Centro Coreografico Valencia. She danced with the Teatro Real Madrid, Compania Ananda Dansa, EgriBianco Danza Turin and further companies in Madrid and Valencia. For the Opera she choreographed *The 7 deathly Sins*, and founded 2010 her own project *Compania Improvisada*.

Claire Lavernhe (London)

danced in the Youth Company Pois Chiche in Poitiers and won the *Bourse de Jeunes Talents Poitiers* after winning the Silver Prize of the *Federation Francaise de Danse*. She graduated in contemporary dance at the Junior Ballet d'Aquitaine (Bordeaux) with first class Honors at London Contemporary Dance School 2012 where she performed works of Rosemary Lee, and Barak Marshall as part of Dance Umbrella Festival.

Colas Lucot (Brussels)

graduated in classical and modern dance at the National Conservatory of Lyon. He worked with various French choreographers like Claude Brumachon before joining the company of Angelin Preljocaj. For Akram Khan he performed the opening ceremonies of the Olympic Games in London 2012. While also working with Gaetano Battezzato in France Colas is member of David Hernandez Company DH+ in Brussels and his assistant teacher worldwide.

Photini Meletiadis (Köln)

finished in Greece the ballet program of the Royal Academy with Honors. After finishing contemporary dance with a bachelor at the ZZT of the Hochschule für Musik und Tanz Köln 2009 she 2013 finished

the program „Master of Arts and Mediation of Dance“ at the same academy.

With a grant of the Kunststiftung NRW she studied Indian dance in Chennai, India. In NRW she permanently worked for theatre director Rolf Dennemann, Artscenico in Dortmund as dancer and choreographer and danced with various contemporary choreographers. With her solo name she won the 2nd prize at the SzoloDuo Festival in Budapest 2012. SubContinenScious her duo with pianist Laurenz Gemmer was presented 2012 at the Theater im Depot, Dortmund.

Miguel Tornero Campos (Valencia)

finished his contemporary dance degree at the Estudio de Danza Maria Carbonell and danced in the Compania Maria Carbonell. After being engaged for several years by Mou Dansa, he dances since 6 years with Compania Ananda Dansa in Valencia and with the Compania Improvisada in choreographies of Henar Fuentetaja.