

MOSAICO – press highlights



(...) The recurring movements; the elegant, crystal-clear poses; the protruding arms so untypical in flamenco; the provocative steps forward; and – above all – Brigitta Luisa Merki's superior dynamic attest to the choreographic handwriting of a master, visible also in Eloy Aguilar's fantastic solo, during which he does not succumb to the rhythm but conjures it up himself instead. Merki's style evokes Mondrian's art or – to cite an example from the world of dance – Hans van Manen: clear, strong lines, distilled by a steady and virtuosic hand and freed from any superfluous elements. (...)
Cannstatter/Untertürkheimer Zeitung, January 12, 2019, Angela Reinhardt

A feast at the Theaterhaus! Brigitta Luisa Merki and her dance company Flamencos en route have combined the talents of 13 highly-gifted individuals and created a fascinating dance mosaic.
Stuttgarter Zeitung, January 10, 2019, Andrea Kachelriess

(...) Guided by the pulse of the music and their individual characteristics, the flamenco dancers move in precise and hardly imperious fashion while the contemporary dancers move more impulsively. Such artistic frontier-crossing is typical for Flamencos en route's creative adventurousness cultivated and developed over several decades. As a result, audiences are rewarded with a complex, atmospherically intense work of art, which easily incorporates David Coria's expressive choreographies. The fact that Coria's modern dance tableaux are inspired by traditional flamenco motives – for example by the "Soleá's" esthetics of pain – facilitates their integration into Merki's work.
Stuttgarter Zeitung, January 2nd, 2019, Brigitte Jähnigen

Tanzcompagnie

Flamencos en route

(...) Every one of Brigitta Luisa Merki's choreographies is as colorful as an Anatolian Kilim rug and as delicate and precisely-crafted as a silk rug. (...)

(...) And what a celebration it is! This mosaic created of various styles of flamenco, dance, and music represents the essence of more than 30 years of successful creative activity. It includes the music of the former musical director of the company, Antonio Robledo, whose piece "canto amor" Merki included in the first part of the performance and to which the dancers dance, together with Ravel's "Boléro". The mosaic also includes the sonorous voice of Karima Nayt, who has been singing with Flamencos en route for many years and who contrasts the flamenco with Maghrebian sounds. And last but not least, the promotion of young artists, such as David Coria, forms part of the mosaic. (...)

tanz – Zeitschrift für Ballett, Tanz und Performance, Januarheft 2019 (Magazine for Ballet, Dance, and Performance, January 2019), Lilo Weber

The choreography of "Mosaico" reveres a young, vital flamenco generation at Alte Reithalle (a performance venue in Aargau, Switzerland).

(...) The amalgamation of creativity and technical perfection is stunning. (...)

az, September 25, 2018, Elisabeth Feller

The surprise is perfect. After all, who would have expected a performance at the Dampfzentrale to open with Maurice Ravel's "Bolero" – much less arranged as a delicate chamber music piece.

(...) There is a reason why the evening is entitled "Mosaico". The audience gets to witness a spectacular artistic journey by Flamencos en route – a journey during which the breaks provide the most breathtaking, suspense-filled moments (...)

(...) Individual images appear all by themselves and assemble into an atmospheric entity that results in a sum that is greater than its parts (...)

(...) Calling Brigitta Luisa Merki's art flamenco does not do it justice. The Artistic Director of Flamencos en route has decades of artistic experience and knows exactly how to get her top-class dancers to use flamenco technique to create new, contemporary forms of expression. "Mosaico" is a perfect example for how easily the Flamencos en route dancers move between styles (...)

(...) Thanks to the continuous work of her free-lance ensemble, Merki now has a platform for mentoring young choreographers at her disposal. This is an added benefit not to be underestimated at a time when financial support for the arts has decreased to a minimum (...)

(...) The encounter with the young Spanish guest choreographer, David Coria, in the second part of "Mosaico" is a revelation. Using large movable building blocks as well as simple, highly effective props such as a water basin, in which the dancers gather as if it were a water fountain, drink water and cool themselves down, Coria creates body architecture and original moving pictures full of vitality and poetry (...)

Der Bund and Tagesanzeiger, December 22, 2017, Marianne Mühlemann