



Mimulus Dance Company (Mimulus Cia de Dança) is a strong force in the Brazilian dance scene. The company started dancing ballroom and social dances in 1992 and these social dances have been the basis for the company's work.



However, the Company, moved by its natural restlessness, has gone beyond the formal limits of each style, bringing together contemporary techniques and adding theatrical elements. The result is an innovative new language in dance. The cabaret atmosphere has been intentionally left behind. To replace it, the Company has adopted a vibrant style, bearing the diversity of dance genres, the technique, the guts, and the energy of the dancers in its cast.

During its formation, Mimulus conducted research in different countries with an intense focus on social and ballroom dances. Today, relying on its accumulated experience, the Company presents its art in performance and by giving courses in Brazil and abroad. It has received numerous awards for its work.

The warm welcome manifested by audiences and the recognition found everywhere it has been performed serve as a glance at the excellence of the Company's work.

AWARDS

- 2014
 - **Nomination for a 2014 New York Dance and Performance Award > The 30th Annual Bessie Awards – New York – USA: “Dolores” show (as Outstanding Production)**

- 2013
 - ✓ **Sinparc/Usiminas Award**
Show: “Entre”
 - Best Female Dancer: Andrea Pinheiro
 - Special Award: Greatest Box-office Success

- 2010
 - ✓ **Sinparc/Usiminas Award**
Show: “Por Um Fio”
 - Best Dance Show of 2009
 - Best Choreographer: Jomar Mesquita
 - Best Lightening: Rodrigo Marçal
 - Best Set Design: Ed Andrade
 - Best Male Dancer: Rodrigo de Castro

 - ✓ **Sesc/Sated Award**
Show: “Por Um Fio”
 - Best Dance Show of 2009
 - Best Choreographer: Jomar Mesquita
 - Best Male Dancer: Bruno Ferreira

- 2009
 - ✓ **Sinparc/Usiminas Award**
Show: “Dolores”
 - Best Costumes: Baby Mesquita
 - Best Lightening: Rodrigo Marçal
 - Special Award: Greatest Box-office Success

- 2007
 - ✓ **Special Recognition for Artistic Excellence**, at the 7th. Cumbre Mundial del Tango, Valparaíso, Chile.

 - ✓ **Sinparc/Usiminas Award**
Show: “Do Lado Esquerdo de Quem Sobe”
 - Best Costumes: Baby Mesquita and Ronaldo Fraga
 - Best Set Design : Ed Andrade
 - Best Male Dancer: Daniel Vidal
 - Special Award: Greatest Box-office

Success

- 2005
 - ✓ **SECULT – Secretary of Culture, Pará, Belém**
 - Award “Dance Incentive” for the show “De Carne e Sonho”

- 2004
 - ✓ **Sinparc/Usiminas Award**
Show: “De Carne e Sonho”
 - Best Costumes: Baby Mesquita
 - Best Set Design : Ed Andrade
 - Best Lightening: Leonardo Pavanello
 - Best Male Dancer: Bruno Ferreira
 - Best Dance Show of 2003
 - Special Award: Greatest Box-office Success
 - ✓ **Sesc/Sated Award**
Show: “De Carne e Sonho”
 - Best Female Dancer: Juliana Macedo
 - Best Male Dancer: Bruno Ferreira
 - Best Dance Show of 2003
 - Special Award: Best Soundtrack

- 2002
 - ✓ **Sesc/Sated Award**
Show: “E esse alguém sabe quem...”
 - Best Dance Show of 2001
 - Best Choreographer: Jomar Mesquita
 - Best Set Design : Ed Andrade

- 2001
 - ✓ **Amparc/Bonsucesso Award**
Show “Bagagem”
 - Best New Female Dancer: Thaís Guimarães
 - Best New Male Dancer: Rodrigo de Castro
 - ✓ **Sesc/Sated Award**
Show “Bagagem”
 - Best Dancer: Jomar Mesquita
 - Best Choreographer: Jomar Mesquita
 - Best Dance Show of 2000

- 1995
 - ✓ **Joinville Festival** (biggest and most important dance festival in Latin America)
 - First Place: Total Score
 - First Place: Professional Group Category
 - Second Place: Professional Free Duo Category

- ✓ **Triângulo Dance Festival**
 - First Place: Professional Group Category
 - First Place: Professional Free Duo Category
- 1994
 - ✓ **New Choreographers (Rio de Janeiro)**
 - Third Place: Total Score
- 1993
 - ✓ **New Choreographers (Rio de Janeiro)**
 - Third Place: Total Score
- ✓ **National Dance Meeting (São Paulo):**
 - First Place
- ✓ **Panda Contest**
 - First Place: Professional Group Category
 - First Place: Amateur Group Category
- 1992
 - ✓ **International Contest of Afro-Indian Dance (Belo Horizonte)**
 - First Place: Tango Category

MAIN PERFORMANCES

- **2014:**
 - USA tour: Joyce Theater, New York and Scottsdale, Arizona – *Dolores*;
 - France and Holland tour – *Dolores*;
 - Première of the show “*Pretérito Imperfeito*” – Bradesco Theater, Belo Horizonte
 - Many performances of the shows “*Por Um Fio*” and “*Entre*” – several Brazilian cities

- **2013:**
 - O Boticário Festival – Teatro Municipal, Rio de Janeiro: “*Entre*”;
 - Circuito Cultural Paulista – 6 cities of São Paulo state: “*Dolores*”;
 - France tour – *Por Um Fio*;
 - Year of Brasil in Portugal – Coimbra, Portugal – “*Por um Fio*”;
 - Brazilian tour: Curitiba, Goiânia, Recife - “*Entre*”

- **2012:**
 - SESC Pinheiros, São Paulo - *Entre*
 - Plataforma Rio Dança, Rio de Janeiro – *Por Um Fio*
 - 80th. Jacob’s Pillow Dance Festival, USA – *Por Um Fio* and Opening Gala
 - France and Italy tour – *Dolores*;
 - Première of the show *Entre*, Sesiminas Theatre, Belo Horizonte;
 - Vivadança Festival, Salvador - *Por Um Fio*;
 - Curitiba’s Dance Biannual - *Por Um Fio*.

- **2011**
 - Maison de La Danse, Lyon, France – 10 performances of the show “*Dolores*”, for more than 14,000 people.
 - SESC Santana, São Paulo – *Por Um Fio*
 - Kuopio Dance Festival, Finlande – *Dolores*
 - Marseille Festival, France – *Dolores*
 - Special course – Jacob’s Pillow Dance Festival, USA
 - Inauguration of the new theatre SESC Palladium, Belo Horizonte – *Por Um Fio*
 - Europalia Festival, Belgium and France – *Por Um Fio*

- **2010**
 - Maison de la Danse, Lyon, France – performances at the opening of the 2010-2011 season;
 - SESC National Tour “Palco Giratório” (32 cities) – *Dolores*;
 - SESC Pinheiros Theatre, São Paulo - *Por Um Fio*;
 - SESC Pompéia Theatre, São Paulo - *Dolores*;
 - Theater and Dance Popularization Campaign, Palácio das Artes Great Theater Hall, Belo Horizonte, Minas Gerais, Brazil – “*Do Lado Esquerdo de Quem Sobe*” (largest box-office success among all dance performances).

- **2009**
 - Première of the show *Por Um Fio*;
 - Performances for children from public schools – *Por Um Fio*;
 - Internacional Madrid en Danza Festival, Spain– *Dolores*;
 - SESC Pinheiros Theatre, São Paulo - *Dolores*;
 - Theater and Dance Popularization Campaign, Palácio das Artes Great Theater Hall, Belo Horizonte, Minas Gerais, Brazil – “*Dolores*” (largest box-office success among all dance performances);
 - Londrina Dance Festival – *Dolores*;
 - Winter Festivals and other theatres: Diamantina, Ouro Preto, Uberaba, Ouro Branco, São João Del Rei;

- Cumbre Mundial de Tango, Bariloche, Argentina – *Dolores* excerpts;

• **2008**

- Jacob's Pillow Dance Festival, USA - *Dolores*;
- Festival des Arts de Saint-Sauveur, Canada – *Dolores*;
- Performances for children from public schools – *Do Lado Esquerdo de Quem Sobe*;
- Winter Festivals in several cities – *E Esse Alguém Sabe Quem*;
- ECUM (Stage Performing Arts World Meeting), Opening night – “*De Carne e Sonho*”;
- Theater and Dance Popularization Campaign, Palácio das Artes Great Theater Hall, Belo Horizonte, Minas Gerais, Brazil – “*De Carne e Sonho*” (largest box-office success among all dance performances);
- Performances in a cruise through Brazilian coast – *Do Lado Esquerdo de Quem Sobe*.

• **2007**

- Première of the show “*Dolores*”.
- Jacob's Pillow Dance Festival, USA – “*Do Lado Esquerdo de Quem Sobe*”.
- Festival Internacional Madrid en Danza, Spain – “*Do Lado Esquerdo de Quem Sobe*”.
- Alfa Theater, Sesc Vila Mariana and Sesc Santos, São Paulo, Brazil – “*Do Lado Esquerdo de Quem Sobe*”.
- VII Cumbre Mundial del Tango – Valparaíso and Viña del Mar, Chile.
- Uberlândia Festival, Brazil, Opening night – “*Do Lado Esquerdo de Quem Sobe*”.
- Guayrinha Theater, Curitiba, Brazil – “*De Carne e Sonho*”.
- Performances in different Brazilian cities, in Vale do Jequitinhonha – “*De Carne e Sonho*”.

• **2006**

- Biennale de la Danse, Lyon, France, and French tour of the show “*Do Lado Esquerdo de Quem Sobe*”.
- Sesc Nova Friburgo and Sesc Petrópolis, Rio de Janeiro, Brazil – “*Do Lado Esquerdo de Quem Sobe*”.
- Sesc Pinheiros Theater, São Paulo, Brazil – “*De Carne e Sonho*”.
- Maison de la Danse, Lyon, France – performances at the opening of the 2006/2007 season.
- Performances in different Brazilian cities – “*Do Lado Esquerdo de Quem Sobe*”.
- Sesiminas Theater, Belo Horizonte, Minas Gerais, Brazil – première of the show “*Do Lado Esquerdo de Quem Sobe*”.
- Maison de La Danse, Lyon, France – 10 performances of the show “*De Carne e Sonho*”.
- French tour of the show “*De Carne e Sonho*” – about 20,000 people in six cities.
- Les Hivernales Festival, Avignon, France – “*De Carne e Sonho*”.

• **2005**

- Maison de la Danse, Lyon, France – performances at the opening of the 2005/2006 season.
- VI Cumbre Mundial Del Tango, Sevilla, Spain – Special Guests with the show “*De Carne e Sonho*”.
- XVII Granada International Tango Festival, Granada, Spain – Special Guests with the show “*De Carne e Sonho*”.
- XXXI Theater and Dance Popularization Campaign, Palácio das Artes Great Theater Hall, Belo Horizonte, Minas Gerais, Brazil – “*De Carne e Sonho*” (largest box-office success among all dance performances).
- Brasília, Itabira, São João Del Rey, Itaúna, Corumbá, Acesita, Nova Lima, many States, Brazil – “*De Carne e Sonho*” and “*E Esse Alguém Sabe Quem*”.

• **2004**

- Solo and Duet World Festival, Caracas, Venezuela – Special Guests.
- Sesiminas Theater, Belo Horizonte, Minas Gerais, Brazil – “*De Carne e Sonho*”.
- Passarela da Cultura, Usiminas Cultural Center, Ipatinga, Minas Gerais, Brazil – “*De Carne e Sonho*”.

- XI Florianópolis International Dance Festival, Florianópolis, Santa Catarina, Brazil – "*De Carne e Sonho*".
- XXX Theater and Dance Popularization Campaign, Palácio das Artes Great Theater Hall, Belo Horizonte, Minas Gerais, Brazil – "*De Carne e Sonho*" (largest box-office success among all dance performances, with more than 4,000 people in three nights).
- XI Internacional Tango Festival of Sitges, Spain - Special Guests
- X Great Shows in January, Recife, Pernambuco, Brazil - "*De Carne e Sonho*" and "*E esse alguém sabe quem...*" (excerpts).
- **2003**
 - Performances in thirteen different Brazilian cities – "*E Esse Alguém Sabe Quem*".
 - Sesiminas Theater, Belo Horizonte, Minas Gerais, Brazil - première of the show "*De Carne e Sonho*".
 - XIX Theater and Dance Popularization Campaign, Palácio das Artes Great Theater Hall, Belo Horizonte, Minas Gerais, Brazil – "*E Esse Alguém Sabe Quem*" (largest box-office success among all dance performances, sold out in both performances).
 - International Social Dance Festival, Barcelona, Spain - Special Guests.
- **2002**
 - Biennale de la Danse, Lyon, France - five performances of the show "*E Esse Alguém Sabe Quem*" and nine outdoor open classes in public squares.
 - International Social Dance Festival, Barcelona, Spain - Special Guests.
 - Sesiminas Theater, Belo Horizonte, Minas Gerais, Brazil – "*E Esse Alguém Sabe Quem*".
 - IX Florianópolis International Dance Festival, Florianópolis, Santa Catarina, Brazil - "*E Esse Alguém Sabe Quem*".
 - Sesc/Sated Award Ceremony, special night, Palácio das Artes Great Theater Hall - Special Guests.
 - XXVIII Theater and Dance Popularization Campaign, Palácio das Artes Great Theater Hall, Belo Horizonte, Minas Gerais, Brazil – "*Bagagem*" (largest box-office success among all dance performances).
- **2001**
 - Klauss Vianna Theater, Belo Horizonte, Minas Gerais, Brazil – première of the show "*E esse alguém sabe quem*".
 - Alterosa Theater, Belo Horizonte, Minas Gerais, Brazil – "*Bagagem*".
 - Special performance at Palácio das Artes Great Theater Hall, Belo Horizonte, Minas Gerais, Brazil – "*Bagagem*".
 - XXVII Theater and Dance Popularization Campaign, Klauss Vianna Theater, Belo Horizonte, Minas Gerais, Brazil – "*Bagagem*".
- **2000**
 - Alterosa Theater, Belo Horizonte, Minas Gerais, Brazil - première of the show "*Bagagem*".
 - V World Tango Cumbre, Rosário, Argentina – "*Bagagem*".
- **2000/1999/1998**
 - National Dance Festival of Recife, Recife, Pernambuco, Brazil - participation in the three respective editions of the festival.
- **2000/1997**
 - I and III International Tango Festival of Paris, Paris, France.
- **1996**
 - La Noche de la Pasión, Gent, Belgium.
 - London Lindy Hop Festival, England.
 - Le Chalet du Lac de Saint Mandé, Paris, France.
 - Series of performances for foreign Embassies, Belo Horizonte, Minas Gerais, Brazil.
- **1994/1993**
 - Performances at João Caetano Theater, Rio de Janeiro, Brazil, and Sérgio Cardoso Theater, São Paulo, Brazil.
 - * **The many performances, classes and workshops every year in Madrid, Spain, since 1994 are also worth mentioning.**

The Director

JOMAR MESQUITA

Forty three-year-old, Jomar Mesquita has been a teacher, a dancer, the choreographer and the director of Mimulus Cultural Association, Mimulus Dance Company and Mimulus Dance School since 1990. Along these years, Jomar Mesquita has developed wide research on ballroom dance and social dance in their countries of origin.

Jomar Mesquita has created an innovative and proper language for couple dance. He has won a lot of prizes, in recognition of his work as a director, a choreographer and a dancer of the Mimulus shows: “Bagagem”, “E Esse Alguém Sabe Quem”, “De Carne e Sonho”, “Do Lado Esquerdo de Quem Sobe”, “Dolores”, “Por Um Fio”, “Entre”.

Besides the work at Mimulus Dance Company and School, he frequently works as a teacher and choreographer for other professional drama and

dance groups, among which are the famous Brazilian Bolshoi Theatre, São Paulo Dance Company, Sociedade Masculina, Castro Alves Theatre Ballet, Guaira Theatre Ballet, Minas Gerais Dance Company, Grupo Galpão, Burlantins.

He was the director of the special program Cultural Traditions in the Jacob’s Pillow Dance Festival 2011, USA.

In 2002, 2006 and 2010, at the recognized worldwide Biennale de la Danse, Lyon, France, besides the shows performed, Jomar Mesquita was also in charge of conducting outdoor open classes with the attendance of more than 600 people in each class.

Jomar Mesquita received the certificate Master Artist of Dance, as he was directing workshops on Brazilian dances at Stanford University, USA, 2002.

The show “De Carne e Sonho” was performed in Spain and France in 2005 and 2006, and more than 20,000 people watched it in different French cities. In Lyon, it was performed ten times at Maison de la Danse, one of the most important European dance theaters.

“Do Lado Esquerdo de Quem Sobe” was also performed in the Biennale de la Danse, in Lyon, France, where Jomar Mesquita once again conducted some of the festival’s traditional outdoor open classes.

That same show - “Do Lado Esquerdo de Quem Sobe” – has been performed at Festival Madrid en Danza, Spain, and at Jacob’s Pillow Dance Festival, USA, where Mesquita took part at the documentary about the 75th. Anniversary of the Festival.

“Dolores”, was also performed at Jacob’s Pillow Dance Festival, USA; Festival des Arts de Saint-Sauveur, Canada – 2008; International Madrid en Danza Festival, Spain – 2009; many other European countries and more than 50 Brazilian cities.

Further, Jomar was the special guest to the opening of the season of Maison de la Danse’s shows, in 2005, 2006 and 2010.

The show “Por Um Fio” was also performed in the Jacob’s Pillow Dance Festival, USA, 2012 - and in Belgium, France, Italy, Portugal and many Brazilian cities.



At least once a year, Jomar Mesquita is invited to teach and perform in Europe, in Barcelona, Madrid, Paris, London, Gent, Lyon, Sitges, among other cities. In Brazil, he is also invited to work as teacher and judge in a lot of very well known festivals of the country.

Besides his Mechanical Engineering degree, Jomar Mesquita has completed the course “Pedagogy of Movement to Dance Teaching”, at the Fine Arts School at Minas Gerais Federal University – UFMG. He is a teacher of the first Brazilian Ballroom Dance post-graduation course.

Jomar is also the director of different Mimulus courses for teachers and professional dancers, coming from different parts of Brazil and other countries.

In Chile, Jomar Mesquita has received a special recognition award as the most outstanding artist of the two World Tango Cumbres (Sevilla, Spain, 2005; and Valparaíso, Chile, 2007).

Jomar is capable of speaking, reading and writing in Portuguese, English, French, and Spanish.

THE ACADEMY

Founded in 1990, *Mimulus Dance School* is considered to be one of the best dance schools in Brazil mainly due to its quality and for being a pioneer in the work it has developed along these years. It also provides all the necessary structure for the functioning of *Mimulus Dance Company*.

Nowadays the *Academy* has around 300 students in its regular courses, and develops permanent research on social and ballroom dances in their respective countries of origin. This international activity makes it possible to keep a strong exchange with foreign professionals as



well as with the most important exponents of dance in Brazil who are often invited for courses and performances in our hometown, Belo Horizonte.

Baby Mesquita, leading *Mimulus Dance School*, gives the *Academy* a rather light atmosphere, in a permanent attempt to offer high quality teaching in terms of technique and trying to keep, at the same time, the playful delight of dance. Based on her vast experience in teaching, she frequently promotes meetings and performances open to the public at *Galpão da Mimulus* (“*The Mimulus Shed*”).

Besides the regular courses for students and professionals, every year, *Mimulus Dança de Salão* promotes the “*Dance Week*”. This event brought professional teachers and dancers from all parts of Brazil and also from foreign countries to Belo Horizonte. The goal is always to show an even broader way to look at the infinite possibilities of couple dances.

WORKSHOPS AND COURSES

The members of *Mimulus Dance Company* are not only dancers but experienced teachers as well. **Capable of speaking Portuguese, English, French, and Spanish**, they are specialized in giving courses and workshops on couple dances to beginners and children and also refresher modules to advanced students and professional dancers.

Besides workshops and courses on social dances and ballroom dances, others are offered by *Mimulus*: interface between contemporary dance and ballroom dance; *portés* and acrobatic steps; choreographic creation; dance history; just to mention some.



As a result of the wide researches carried out by the company's director, Jomar Mesquita, three genres – Lindy Hop, Cuban Rueda de Casino and Bachata – were firstly introduced in Brazil.

Its particular skills and knowledge make it possible for *Mimulus Dance Company* to offer a wide range of courses and workshops and the possibility to cope with the specific demands of any interested private student, groups or institutions.

Many times, *Mimulus Dance Company* is also invited to promote integration and training activities among employees, lectures and special performances for big companies.

Jomar Mesquita was the director of a special course for professional dancers at Jacob's Pillow Dance Festival, USA, in 2011

Moreover, the *Company* was responsible for the workshops in the Place des Terreaux, as part of the *Biennale de la Danse*, Lyon, France, in 2002, 2006 and 2010. More than 600 students took part in each workshop.

TARGET PUBLIC

The work developed by *Mimulus* is aimed at a wide range of profiles: different ages, multiple socio-economic backgrounds. The popular character of social dances, together with the technical accuracy of its choreography, results in great acceptance by very distinct segments.

The *Company* easily goes from stage to the streets being capable of pleasing the most demanding audiences in Europe and, soon next, the surprised passer-by downtown Belo Horizonte.

Theaters and monthly events are always sold-out. And a loyal audience always follows creations of new works and individual talents.



PARTNERSHIPS

Through *Mimulus Cultural Association*, since 2000 the *Company* has made sponsoring partnerships with a lot of big enterprises (O Boticário, Unimed, MSA Tecnologia da Informação, Usiminas, Fundação Acesita, Saritur, Viação Serro, Bergmann, Deltatronic, Adservis, Centro Gráfico, Contax, Arcellor) interested in forming an alliance with art and culture.

Besides that, some people have also sponsored the company through the incentives made possible by Brazilian federal laws.



SHOWS AND **R**VIEW

ENTRE
POR UM FIO
DOLORES
DO LADO ESQUERDO DE QUEM SOBE
DE CARNE E SONHO

** THE PREMIÈRE OF THE NEW MIMULUS CREATION WILL TAKE PLACE IN
BELO HORIZONTE, ON 25, 26 OCTOBER, 2014*

ENTRE (2012)

The show “Entre” reflects some of the meanings this word suggests in Portuguese, being it a borderline territory (“Inbetween”) taken up by Mimulus Cia de Dança and which has been a source of great stimulus to its innovation, being it an invitation to get closer (“Come in”). Therefore, it crosses identity and meeting matters. In the choreographies, the perspective of meetings is translated by the greater presence of duos.

Concerning identity, the Company tries to find itself in the creation places, among ballroom dance, social dance and contemporary dance, a non-place that reaches all these worlds.

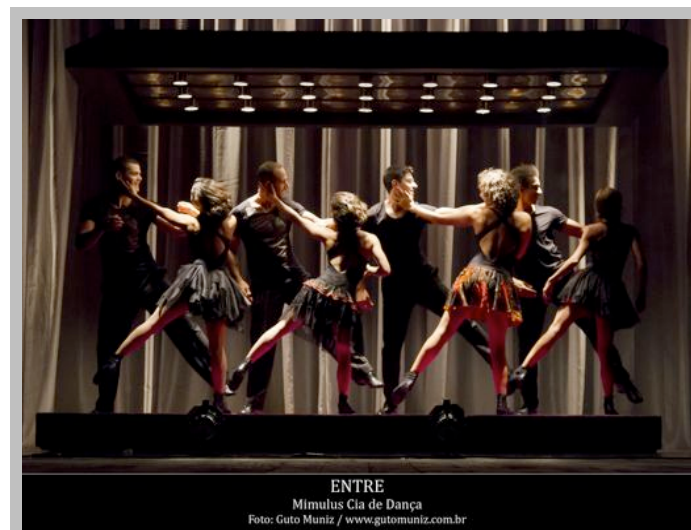
The show is developed as in contact zones, both in material and aesthetic terms and emotional and symbolic aspects. ENTRE can be understood as an invitation for the viewer to let him/herself be taken by the symbolic and emotional loads of a show drawn by the affection of the whole group.

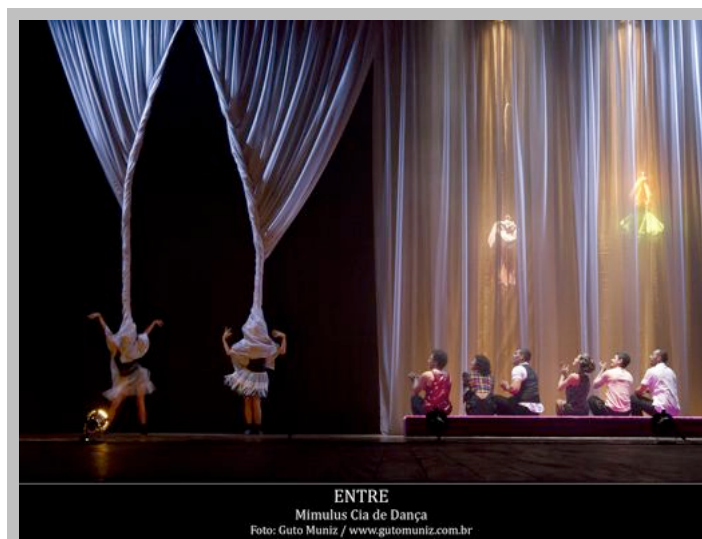
Carolina Braga – ESTADO DE MINAS newspaper

“The movements of ‘Entre’ call the attention to the possible contact zones in the body and it is difficult not to recognize how daring such creation is.”

“‘Entre’ inspires viewers to seek meanings for each element set in the scene.”

“The borderline of contemporary dance has been surpassed and the new show places the dancers in the, sometimes uncomfortable, discovery zone. Viewers become accomplices in this abstract giving.”





POR UM FIO (2009)

(By a Thread)

The première was in November, 2009. It was also performed in Belgium, France, Italy, Portugal, many Brazilian cities and Jacob's Pillow Dance Festival, USA, 2012.

The company transposes the fascination for the embroidery, writings and gatherings of Arthur Bispo do Rosário to the tangling of arms and bodies that embroiders the choreographies. Tangled electric wires, incandescent lamp filaments that mix together with the wire that conducts the choreographies and with the scraps left from the dancers' activity, serving them as raw material for the composition of the work.

Set and lighting start from the tangling that weaves the memory of things, of the inventory of the world and its collections, of the repetitions that reverberate the anonymous. In it, light and shade are present, as well as madness, memory, the other side of life entangled in its doings.

Costumes are inspired by the way the inpatients dressed up for the balls at Colônia Juliano Moreira, and are made mostly of discarded patches and fabric. Having the works of Bispo as example, they are embroidered with texts, words, and inventories. A work made by the "Girls from Cafezal" ("Meninas do Cafezal").

The show BY A THREAD is a tribute to the 100th anniversary of Arthur Bispo do Rosário's birth and the 20th anniversary of his death, and to all those that make art not knowing they are making it. And they are many.

Helena Katz – O ESTADO DE SÃO PAULO Newspaper - Brazil

"In a sewing of precision and refinement, Mimulus Dance Company brings By a Thread"

"There's no longer any doubt that Mimulus is inventing a future for the dance in couples."

"The produced choreographic material is rich, refined and danced with a lot of precision."

"The duo of Jomar and Juliana Macedo, at the sound of Chopin, has that kind of consistence of a moment that lightens up ways and points to what can unfold from the already existing."

Marcello Castilho Avellar – ESTADO DE MINAS Newspaper- Brazil

“By a Thread is the most daring work that the company from Minas Gerais Mimulus has ever made.”

“The whole performance moves toward a paroxysm in which the climax of each of the layers that built it up refuses to coincide one with the other, in one of the most beautiful sequences that dance in Minas has created in the past years.”

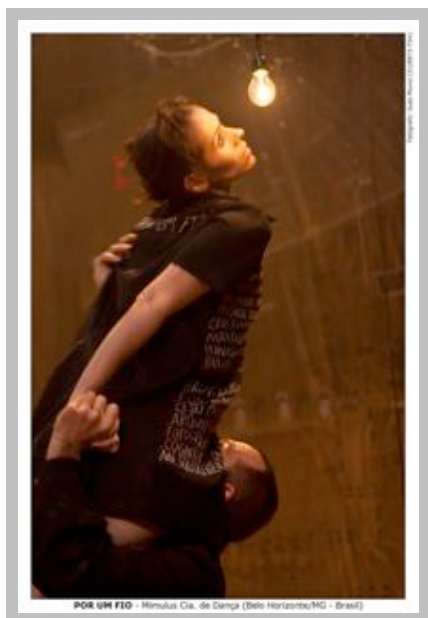
“... in a show that seems to scream against darkness and in favor of feeling.”

Miguel Anunciação – HOJE EM DIA Newspaper -Brazil

“What a show! (By a Thread) As good as or even better than the five before it, which have made of Mimulus the center of dance in Minas that has achieved the most prestige at home and abroad in the past decade.”

“Inspired by the life and the genius work of Arthur Bispo do Rosário, the show once more brings together all the care and excellence that Mimulus brands on each new work, the reason for the amazing number of awards it has conquered along the years.”

“It has been long since the group has managed to go far beyond the limit that ballroom dances, its origin, could have imposed.”



DOLORES (2007)

The première was in November, 2007. It was already performed at Jacob's Pillow Dance Festival, USA; Festival des Arts de Saint-Sauveur, Canada; Festival Madrid en Danza, Spain, Maison de la Danse, Lyon, France; and more than 80 cities around the world.

A daring dance show, in which Mimulus Dance Company visits Dolores (of "dolor", Spanish word for pain - of the little and ridiculous pains) rocked in the world and the soundtracks of Almodóvar's films, rocked by the good mood and the surprise box that the dancers of the Company always provide their audience with.

If Almodóvar explores the absurdity it is because there lies the soul of the popular show. In Dolores there is a touch of the improbable, of the unusual, of the tragic, of the comic, of the playful.

Inspired by the films of the Spanish director Pedro Almodóvar, Mimulus re-invents itself. There is no intention to bring to stage a repetition of his work, but to explore the relationship among people under the "almodovarian" atmosphere in which passion, desire, kitsch environments, and absurdities prevail – in fact, all are nothing but the excess of reality.

Almodóvar's work has become a worldwide reference both due to its aesthetics and its narrative. In spite of bearing many of the characteristics of the post-modern cinema (as pointed out by reviewers and historians), Pedro Almodóvar designs a whole universe of his own, based on simple and at the same time elaborate elements: he makes use of some of the narrative principles of the classic cinema, combines them with the pop aesthetics and widely explores dramatic screenplays, in which sex and death disclose an apparently deformed essence of the human being; such essence being, in fact, the point with which we all identify.

Almodóvar is kitsch, absurd, amoral, amazing and subversive. The basis of his communication is always in the popular language. If Almodóvar explores the absurdity, it is because there lies the soul of the popular show. He makes use of the kitsch because

kitsch is permanent as the sin and is connected to mass culture in an inseparable manner. His distinctive and essential aesthetics is in the heavy colours, in the patterns, in the kitsch objects, and in the praise of women, always portrayed in his films not as super-heroines but as super-women as they really are.

Mimulus Dance Company, after having studied the work and interviews of Almodóvar, after watching over and over again his films, gets inspiration from this world, which is, after all, a version of reality; it borrows its songs and colours, its acid humour, its peculiar plasticity, its characters who are “excessively human” and, of course, recognizably imperfect and away from standards.

“Dolores” is a show that has demanded from the dancers, since the very beginning of its creation, intense involvement. It is not just a dance show, but a show in which there are characters who dance. That is why it is so demanding. Re-creation is needed, as well as really living through what the characters propose. Characters who are not taken from Almodóvar’s films, but inspired by them, born from the inside of each one of the interpreters of the dance to be performed.

According to Almodóvar, pain is universal..... all peoples, regardless their culture or language, understand and know what pain is, being it physical or emotional. Dolores is also a show filled with pain. Because feeling pain is feeling alive. It is recognizing ourselves as humans, because the process of creating is painful. It involves giving ourselves, exposing ourselves, it involves, above all, loving. It is a show made with passion, density and intensity, and intends to have the audience enraptured by a multiplicity of emotions.

In the words of the director Jomar Mesquita:

“Dolores can be understood by anyone, despite the fact of knowing or not Almodóvar’s films, which were the instrument that led us to this point.... to the mixture between drama and comedy, to the ambiguity between desires and feelings, to the (thin) line between good and bad taste, between the beautiful and the ugly, between the elegant and the kitsch. As Almodóvar himself refers to his films: Dolores is a show ‘for the genitals and for the heart’.”

LE PROGRÉS, Lyon, France

"Un prénom de douleur pour un spectacle qui fait du bien partout, qui chaloupe, que enivre les mirettes et le palpitant..."

"Oubliez les danses de salon parfois trop guindées et gominées. Ici c'est sexy sans chichi, délirant sans être gnanngnan, défoulatoire sans la tendance ostentatoire des grands tangos"

"Des danses de salon, dit-on, mais quel salon peut offrir assez d'espace aux évolutions virevoltantes de ces artistes?"

"L'exécution pointue des duos laisse supposer des heures de répétitions minutieuses, une intime complicité des partenaires et une parfaite maîtrise de la musique et de la danse"

"Jeunesse, vitalité, humour, génie, le tout servi par un décor et des lumières d'une rare originalité, tels furent les magnifiques plaisir offerts au public"

TRIBUNE DE LYON, France - Léo Bataille

"Et l'on ne s'ennuie pas une seconde. Mieux, on se laisse séduire et envelopper par le courant d'énergie, d'érotisme, de forte sensualité et d'espièglerie des interprètes."

LYON CAPITALE, France - Martine Pullara

"Lors de son dernier passage, il (la compagnie Mimulus) faisait chaud, très chaud sur scène et dans la salle. Depuis, rien n'a changé!"

"... un langage chorégraphique novateur, maniant haute technicité, délicatesse et extrême sensualité."

"Ce qui frappe encore et toujours chez Mesquita, c'est l'extraordinaire modernité de la forme de ses spectacles, cette façon qu'il a de nous faire croire qu'on est dans la vraie vie."

"Duos langoureux, femmes virevoltant comme dans un rêve, corps féminins suspendus aux bassins des hommes, accros furtifs et rapides des pieds et des jambes, lâchers soudains de têtes qui s'abandonnent, corps qui ondulent ou torsos qui tracent l'espace autour de ce pilier qu'est l'amour."

"Le chorégraphe et ses superbes danseurs n'oublent pas pour autant l'humour, la légèreté sur des musiques de jazz, dansant par moment en baskets avec la même finesse et dextérité que sur les talons."

"Mimulus on aime, on en raffole, c'est de la belle danse, intelligente et qui fait vibrer. Que demander de plus?"

Marcello Castilho Avellar – ESTADO DE MINAS Newspaper, Brazil

"If nothing seems to be new nowadays, it is not because everything is a cliché or commonplace in the contemporary world, but because most artists use the available signs in a predictable manner. As Mimulus does not intend to surrender to that, the ways followed by each scene of Dolores are pleasantly unpredictable."

"Dolores is a show that goes beyond dance itself and, thus, overcomes the previous works of the company. Its complexity, from structure to the game of set movements and between set and light, results in something particularly spectacular."

"Dolores... the result is pure intensity, as in its central duo."

MONTREAL GAZETTE, Canada – Victor Swoboda

“Dolores ...le spectacle de danse le plus cool et le plus sexy auquel les Montréalais peuvent assister cette année.”

“The choreographic inventiveness is breathtaking, as wildly innovative.”

“... to see Mimulus at any age is a treat, but to see it when one is young is very heaven.”



DO LADO ESQUERDO DE QUEM SOBE

(2006)

(On the left hand side of who goes up the street)

It was already performed at: *Biennale de la Danse, Lyon, France, followed by performances in other cities of Europe; Festival Madrid en Danza, Spain; Jacob's Pillow Dance Festival, USA.*

On the left hand side of Ituiutaba Street, in Belo Horizonte, Brazil, there is a group of sheds. The members of *Mimulus Dance Company* daily attend one of them. From there, they follow the pulse of the city, stretching and shrinking in its confusing occupation of urban spaces. In its constant act, *Mimulus* occupies itself the same way: constructing and deconstructing, subverting, re-reading dance and life.

Going back to the start:

In the beginning of the 20th century, black people looked for ways to be integrated to a new urban and white society in Brazil. In this process, African and European instrumental skills merged and the “Choro” was born as a kind of Brazilian popular music. Different musical traditions generated the most genuine, Brazilian and urban of the musics. Classical and provocative, it aroused skilled instrumentalists and challenged dancers in the interpretation of all its nuances.

Coming back to the present:

Mimulus Dance Company identifies looks, guides itself and places itself on the left hand side of those who go up the street, of those who go up the hills, who go up history, who go up the body. It finds out Yamandú Costa, besides marking the songs he plays with a characteristic ability, makes them sound as “Choro”, even when playing songs that are not Brazilian. So, *Mimulus* gives voice to him. As the black people in the last century, the composer and instrumentalist is like catalysis between the black influence in the Latin American music and the Portuguese vein of the colonizer. He interprets the white in the black and the black in the white.

Mimulus marks this show with a delicate and romantic touch through the happiness and Brazilian genuinity of the Samba. And also because on the left hand side of the body is the heart.

The show makes reference to the sounds that came from the streets when black people, at the end of the 19th century and the beginning of the 20th century, walked for their first time in their lives wearing shoes. As not fit to their unused bare feet, they were hanging from their shoulders as a symbol of status and as a first dream of consumption and of liberty coming true. (Funny... free, but with the feet arrested).

Mimulus re-visits the “seresta” singer, the music boxes, the composers and the musicians that played from door to door – the “batuqueiros”. It brings to the set the Portuguese mosaic stones that began to cover our sidewalks at the time when the “Choro” and the Samba were born. Those sidewalks, coincidently or not, also join the black and the white in great harmony. *Mimulus* jokes, runs through the streets, plays football on the sidewalks where the dancers leave their footsteps. In a search for the origins, in the umbilical link with the mother land, it enhances the connection among the bodies by the navels. The company replaces the chains that arrested the slaves by elastic bands that promote the sensation of freedom – only a sensation – a false freedom for men and women of all races. And so, it finds the direction to subvert the Brazilian choreographic language of Samba. Re-reads and “disrespects” the origins, without losing the genuineness and the history. It orientates itself, it stays on the left side of who goes up.

But, suddenly, why not run on the right side of who goes down?

THE NEW YORK TIMES, USA – Jennifer Dunning

“This was dance with a human face, and superhuman energy.”

“Jomar Mesquita and his Mimulus Dance Company ought to be bottled and sold as elixir. Forget about Vitaminwater and Red Bull. For an hour on Friday night at Jacob’s Pillow Dance Festival here, the sassy, charming young dancers of this Brazilian troupe filled the Ted Shawn Theater with infectious wit and energy as well as intriguing dance invention.”

TIMES UNION, USA – Tresca Weinstein

“The dancers take these traditional styles to a new place, retaining their sexiness, vibrancy and romance, while adding humor, invention and clever special effects.”

“‘Do Lado’, in spite of its weighty historical allusions, turns out to be the equivalent, in culinary terms, of a molten chocolate cake – a surefire crowd pleaser that, when done just right the way Mimulus does it, offers up a little slice of heaven.”



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