



São Paulo Dance Company performs in New York for the first time

From **3rd to 8th May** São Paulo Dance Company (SPCD), maintained by the Government of the State of São Paulo and directed by Inês Bogéa, Ph.D. in Arts, dancer, documentary filmmaker and writer, begins the 2016 international tour in New York. In his first time in the country SPCD is going to perform at The Joyce Theater.

Gnawa, Nacho Duato's work; **GEN**, by Cassi Abranches; **Céu Cinzento**, Clébio Oliveira's work; and **Mamihlapinatapai**, by Jomar Mesquita with Rodrigo de Castro collaboration; compose the New York program.

Gnawa was inspired by the nature of Valencia, surrounded by the sea and the sun, and by Mediterranean aromas, colors and flavors. The Gnawas are a mystical Islamic fellowship. Duato is interested in gravity and the use of the solo as key elements to constitute his dance.

In **GEN**, Cassi Abranches uses the body memories and the impulses of the soundtrack composed by Marcelo Jeneci and Zé Nigro to create GEN. "The work highlights my switching of being on stage to become a choreographer. I still have the physical references from the period of the time I danced at Grupo Corpo, although I search for my own references in each creation. I invited for the creative process people of my generation to start a new time. It's about starting, beginning and resumption", says the choreographer.

The eternal theme of the impossible love present in our collective imagination and represented in works such as Romeo and Juliet by William Shakespeare inspires **Céu Cinzento** choreography. "In the work, the tragic end of the lovers gives way to the new version and, within this perspective; the pair is lost in a kind of maze and desperately trying to find their way. The play brings out the need to move towards a more integrative understanding of the senses", says the choreographer.

On the other hand, the desire inspires **Mamihlapinatapai** choreography. "In choreography, we work with the relationship of desire between men and women and, at the same time, with this 'thing' added to the meaning of this word and of course, this desire is not achieved", the choreographer explains, who used deconstructed elements of ballroom dance to create this play. Mesquita is director of Mimulus Dance Company,

from Belo Horizonte. Mamihlapinatapai, word originated from the indigenous language Yaphank, from a tribe of Tierra del Fuego, means a look shared by two people, each one wishing the other to make the move to make something happen, however, none of them works.

“This program aims to show the variety of the repertoire of SPCD and the dynamics of Brazilian dancers. Each dance reveals the meeting of the bodies and emotions and it reverberates inside us, SPCD dancers have passion and on stage they show the energy and joy of being there”, says Inês Bogéa.

São Paulo Dance Company is recognize as one of the most important South America dance company. In 2015, *Indigo Rose* (1998), Jirí Kylián’s work, received the first place on Audience Choice in Guia da Folha Awards while *O Sonho de Dom Quixote* (2015), Márcia Haydée’s choreography specially created for SPCD, recived the second place on Jury Award in the same award. Guia da Folha is a weekend guide published by *Folha de S. Paulo*, the biggest newspaper in Brazil.

TO KNOW MORE ABOUT THE CHOREOGRAPHIES:

GNAWA (2012)

Choreography: Nacho Duato

Music: Hassan Hakmoun, Adam Rudolph, Juan Alberto Arteche, Javier Paxariño, Rabih Abou-Khalil, Velez, Kusur and Sarkissian

Restaging: Hilde Koch and Tony Fabre (1964-2013)

Organization and original production: Carlos Iturrioz Mediart Producciones SL (Spain)

Costumes: Luis Devota and Modesto Lomba

Lighting: Nicolás Fischtel

World Premiere: 2005, Hubbard Street Dance Chicago, Chicago

SPCD Premiere: 2009, Teatro Sérgio Cardoso, São Paulo, Brazil

Duration: 21 minutes with 14 dancers

Nacho Duato was inspired by the nature of Valencia, surrounded by the sea and the sun, and by Mediterranean aromas, colors and flavors, to create Gnawa. The Gnawas are a mystical Islamic fellowship. Duato is interested in gravity and the use of the solo as key elements to constitute his dance. This interest is renewed in a ritualistic tone involving a musical trance that leads to (and is driven by) the movement of the bodies.

GEN (2014)

Choreography: Cassi Abranches

Choreography Assistant: Ana Paula Cançado

Original soundtrack: Marcelo Jeneci and Zé Nigro

Light design: Gabriel Pederneiras

Costume design: Janaina de Castro

SPCD Premiere: 2014, Teatro Sérgio Cardoso, São Paulo, Brazil

Duration: 19 minutes with 14 dancers

Cassi Abranches uses the body memories and the impulses of the soundtrack composed by Marcelo Jeneci and Zé Nigro to create GEN. "The work highlights my switching of being on stage to become a choreographer. I still have the physical references from the period of time I danced at Grupo Corpo, although I search for my own references in each creation. I invited for the creative process people of my generation to start a new time. It's about starting, beginning and resumption", says the choreographer. The work is part of the SPCD Brazilian Choreographers Workshop of 2014.

CÉU CINZENTO (2015)

Choreography, stage design and costumes: Clébio Oliveira

Original music: Matresanch

Light: Mirella Brandi

World Premiere: 2015, Teatro José de Castro Mendes, Campinas, Brazil

Duration: 14 minutes with 2 dancers

Created for the workshop Choreographers Brazilians of SPCD, Céu Cinzento, by Clébio Oliveira, addresses the eternal theme of impossible love present in our collective imagination and represented in works such as Romeo and Juliet by William Shakespeare. The choreography is inspired by this story and asks: how would the course of the tragedy play out if the lovers stayed blind instead of dying? "In the work, the tragic end of the lovers gives way to the new version and, within this perspective; the pair is lost in a kind of maze and desperately trying to find their way. The play brings out the need to move towards a more integrative understanding of the senses", says the choreographer.

MAMIHLAPINATAPAI (2012)

Choreography: Jomar Mesquita with collaboration from Rodrigo de Castro

Music: Marina de La Riva, composición Silvio Rodríguez (Te Amare and Despues);

Rodrigo Leão No Se Nada); and Cris Scabello (Ending Theme); Sombrero and Planetangos Grupo (Roses no decirlo)

Costume Design: Cláudia Schapira

Light design: Joyce Drummond

World premiere: 2012, GEO Teatro, São Paulo, Brazil

Duration: 20 minutes with 9 dancers

A look shared by two people, each one wishing the other to make the move to make something happen, however, none of them works. This is the meaning of Mamihlapinatapai, word originated from the indigenous language Yaphank, from a tribe of Tierra del Fuego, which the work of Jomar Mesquita is named after. "In choreography, we work with the relationship of desire between men and women and, at the same time, with this 'thing' added to the meaning of this word and of course, this desire is not achieved", the choreographer explains, who used deconstructed elements of ballroom dance to create this play. Mesquita is director of Limulus Dance Company, from Belo Horizonte.

About São Paulo Dance Company

directed by Inês Bogéa

Created in January 2008 by the Government of the State of São Paulo, São Paulo Dance Company (SPCD) is directed by Inês Bogéa, Ph.D. in Arts, dancer, documentary filmmaker and writer.

Throughout this period, the Company has been seen by an audience of more than 400.000 people in different countries (Germany, Holland, Austria, Uruguay, Argentina, Israel, Chile, Italy), experiencing approximately 60 cities, totaling more than 400 performances. The Company has a varied repertoire, ranging from classical to contemporary. Recognized by specialized critics as one of the main dance companies of Latin America, since its creation, the Company has produced 42 choreographies: 24 creations and 18 restagings.

SPCD searches for a connection with the audience by curiosity and perception of the dance world in motion. The programs shows the variety of the repertoire of SPCD and the dynamics of Brazilian dancers. They have passion and on stage show the energy and joy of being there. The dancers are versatile and able to move between from the classical to the contemporary dance with a particular accent.

Dance has many stories and to reveal some of them the Company created the documentary series ***Figuras da Dança*** (Dance Personalities) which brings the art told by those who lived it. The series has already 32 episodes and could be seen on TV in different channels. SPCD also produces documentary series *Canteiro de Obras* and books of essays.

The Educational and Audience Formation Programs, another strand of action of SPCD, are divided into: *Lecture For Educators*, in which we have the opportunity to dialogue about the backstage of this art; *Dance Workshops*, a meeting to experience the daily life of the dancers;

Open Performance for Students and Senior Citizens, in which the proposal is to see, hear and perceive the dance world; *Dança em Rede* (Dance Network), an online dance encyclopedia on the Company's website.

The Company is a meeting place of distinct artists – such as choreographers, light designers, photographers, guest lecturers, restagers, writers, artists, cartoonists, musicians, costume designers and others - so that we can think of a Brazilian project of dance.

***Creations:** *Polígono Revisitado* by Alessio Silvestrin; *Ballo* by Ricardo Scheir; *Entreato* by Paulo Caldas; *Passanoite* by Daniela Cardim; *Os Duplos* by Maurício de Oliveira; *Inquieto* by Henrique Rodovalho; *Bachiana N°1* by Rodrigo Pederneiras, *Pormenores* by Alex Neoral; *Mamihlapinatapai* by Jomar Mesquita; *Azougue* by Rui Moreira; *Vadiando* by Ana Vitória, *Utopia ou o Lugar Que Não Existe* by Luis Fernando Bongiovanni, *Peekaboo* by Marco Goecke; *Romeu e Julieta* by Giovanni di Palma; *Black Swan Grand Pas de Deux*, *La Sylphide* and *Le Spectre de La Rose* by Mario Galizzi; *Bingo!* by Rafael Gomes, *GEN* by Cassi Abranches; *Céu Cinzento* by Clébio Oliveira, *Litoral* by Maurício Wainrot; *O Sonho de Dom Quixote* by Márcia Haydée; *Epiderme* by Binho Pacheco and *The Seasons* by Édouard Lock.

****Restagings:** *Les Noces* by Bronislava Nijinska; *Serenade*, *Tchaikovsky Pas de Deux* and *Theme and Variations* by George Balanchine; *Dom Quixote Grand Pas de Deux* and *The Nutcraker Grand Pas de Deux* by Petipa, *Prélude à l'après-midi d'un Faune* by Marie Chouinard; *Legend* by John Cranko; *Ballet 101* by Eric Gauthier, *Gnawa* and *Por vos Muero* by Nacho Duato; *Sechs Tänze*, *Petite Mort* and *Indigo Rose* by Jiri Kylián; *Supernova* by Marco Goecke; *In the Middle*, *Somewhat Elevated* and *Workwithinwork* by William Forsythe.

SÃO PAULO DANCE COMPANY | THE JOYCE THEATER (NY/USA)

Gnawa, by Nacho Duato; ***GEN***, by Cassi Abranches; ***Céu Cinzento***, by Clébio Oliveira; and ***Mamihlapinatapai***, by Jomar Mesquita with collaboration by Rodrigo de Castro.

Tuesday and Wednesday 3rd and 4th May, 7:30 PM | Thursday and Friday 5th and 6th May, 8 PM | Saturday 7th May, 2 PM and 8 PM | Sunday 8th May, 2 PM

Address: 175 8th Ave, 1011

Duration: 75 min

Website: <https://www.joyce.org/performance/sao-paulo-dance-company/#.VsNvz7QrLcs>

Tickets: 20-50 US.

This press release will be available for download at SPCD's website <http://spcd.com.br/releases.php> in Comunicação | Releases. Choreography photos in high resolution also.

Press Contacts:

São Paulo Dance Company

Marcela Benvegnu – Education and PR Coordination | 55 11 3224-1389 | marcela.benvegnu@spcd.com.br

Celina Cardoso – PR Assistant | 55 11 3224-1380 | celina.cardoso@spcd.com.br

Secretary of State for Culture

Gisele Turteltaub – PR Coordination | 55 11 3339-8169 | gisele@sp.gov.br

Renata Beltrão – PR and Press Coordination | 55 11 3339-8166 | rmbeltrao@sp.gov.br