Weight(less) tour report 2026

"DO NOT miss this show! It's called Weight(less). It is symbolic and POWERFUL! […] this is the one that had me bawling! It is PHENOMONAL!!!"

Weight(less) in Valladolid by Lina Johansson

Weight(less) is an outdoor touring acrobatic theatre production created by Mimbre. It premiered in 2024.
In 2026 it toured for the third time and visited Fremantle Australia (the first time Mimbre has visited the country), Valladolid Spain, Slovenia, Stockton, Hasselt Belgium, London and Devizes. It was seen by an astonishing 15,415 audience numbers across 37 shows.

Experience the uplifting journey of Weight(less), where the resilience of three women shines through amidst life's challenges. With a blend of acrobatics, movement and humour, this heart-warming performance dismantles big problems into moments of laughter, celebrating hope and support to leave you with a smile, unforgettable imagery and a spring in your step.

While Weight(less) doesn't offer solutions, the three acrobats provide reflections on the world we live in and the emotions we experience, inviting audiences of all ages and backgrounds to laugh, cry, and dream together. Join us for this joyful escape from the chaos of everyday life, celebrating the courage it takes to keep on going when times are tough.

Access: An Easy Read introduction and synopsis is available on our website here: https://mimbre.co.uk/portfolio_page/weightless/
There is also an Audio introduction and synopsis for audiences to listen to.

Tour highlights

***Weight(less)* was awarded a Special Jury Mention at this year's TAC Festival in Valladolid, Spain!**

We're incredibly proud and grateful to receive this recognition, and really touched by the jury's words about our work:

A company that aims to rethink and reclaim the place of women in contemporary circus. In this edition of TAC, Mimbre has once again offered, as it has throughout its career, a lesson in integration and body normalisation, placing us in a world we should all be striving towards.

Thank you too to the Fremantle International Street Arts Festival for having us – after over 20 years of performing, **this was our first trip to Australia**, and we really hope it won't be our last. The festival and its audiences were just great.

Weight(less) in Australia
by Ezra Alcantra

About Mimbre

Mimbre is a female-led company creating delicate, breathtaking and highly-skilled acrobatic theatre in outdoor and unusual settings. For over 25 years, Mimbre has captivated worldwide audiences, using innovative circus and movement as a physical language to illuminate human connections.

Creative team

DIRECTED BY **Lina Johansson**
DRAMATURGY BY **Claire Ducreux**
COMPOSED BY **Odinn Orn Hilmarsson**
PRODUCTION DESIGN BY **Loren Elstein**
PERFORMED BY **Silvia Fratelli, Julia Chan** and **Rebecca Solomon**
ORIGINALLY DEVISED BY **Silvia Fratelli**, **Anesta Mathurin** and **Martha Harrison**
GUEST CHOREOGRAPHY BY **Gabbie Cook**
DRAMATURGY SUPPORT BY **Alison Halstead**
ADDITIONAL RESEARCH BY **Helga Ehrenbusch**
PRODUCED BY **Lissy Lovett**

Weight(less) in Australia by JWyld

The tour

Date	Venue	Number of shows	Audience number
3 – 6 April	Fremantle International Street Arts Festival, Australia	7	6,300
10 – 12 April	Margaret River | Australia (Workshops)	n/a	15
22 – 24 May	TAC Valladolid | Spain	6	4,800
1 – 4 July	Ana Desetnica Festival | Slovenia	4	1,330
1 – 2 August	Stockton International Riverside Festival | UK	4	750
8 – 9 August	Theatre op de Markt | Hasselt, Belgium	4	1,410
25 – 26 September	Jacksons Lane | London	2	105
3 October	Southbank Centre | London (Workshops + Extract)	2	200
5 – 6 October	Swansea University | UK	4	305
17 – 18 October	Festival of Discovery | Devizes, UK	4	200
TOTALS		**37**	**15,415**

This is by some way Mimbre's most successful tour of the show by both performance and audience numbers!

(All of these numbers were reported to the Arts Council's Illuminate database[1])

Environment: The carbon footprint of the tour was measured through the Julie's Bicycle Creative Climate tools[2] and offset where possible via the Gold Standard platform[3].

[1] https://www.artscouncil.org.uk/developing-creativity-and-culture/illuminate
[2] https://juliesbicycle.com/our-work/creative-green/creative-climate-tools/
[3] https://marketplace.goldstandard.org/

Audience feedback

Online

Hi Mimbre, I watched the performance this afternoon in Fremantle WA, with my client (I work with clients who have autism and mental health issues and I am a disability support worker). Brea is my client and she thoroughly enjoyed the dance, on our car ride home I asked her what was her top 3 highlights of today and she said “first is watching the weight(less) performance and getting to take a photo with the ladies afterwards” She’s feeling really inspired and uplifted and I just wanted to share that and say thank you 🙏

If you head down to Freo for all the free performances this weekend DO NOT miss this show! It's called weightless and it's at the esplanade park. It is symbolic and POWERFUL! I don't want to describe it too much because it'll give it away but this is the one that had me bawling! It is PHENOMONAL!!!

Just saw you after the storm in Valladolid. I wish you win all prizes available. Your message is strong. Your show is a must. I cried out of emotion, you touched my heart.

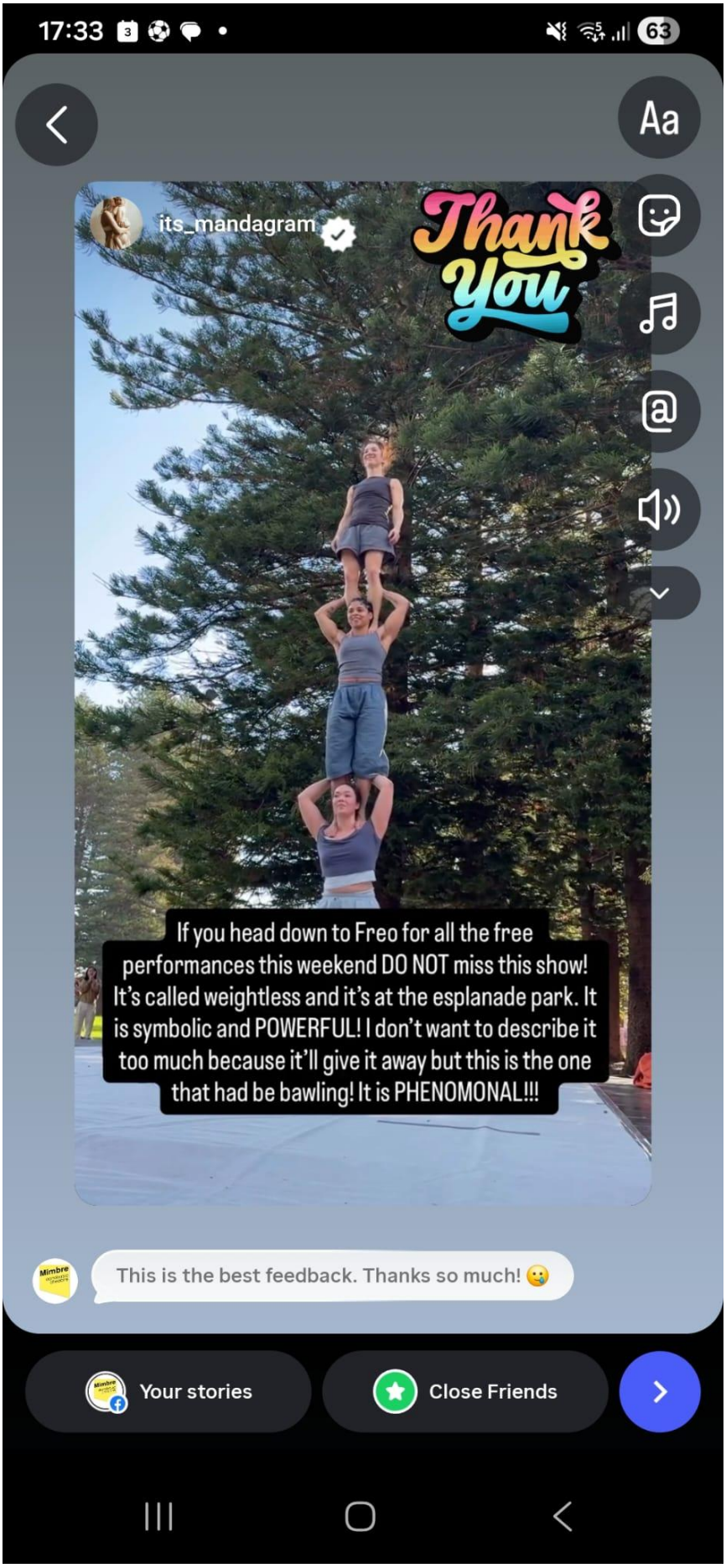
Ladies, you were absolutely fabulous this afternoon in Devizes. I apologise the town didn't turn out to support you. You are incredible. From the two strong ladies who were crying at the end. You were just brilliant. Thank you. X

Inspiring and beautiful ♥

Wowwww looks gorgeous

Weight(less) at SIRF
by Antonio Barbaro

Mimbre
acrobatic theatre



LucyLovesCircus - Chapter 265: Mimbre - Weight(less) and the Power of Lift
https://lucylovescircus.blogspot.com/2026/09/chapter-265-mimbre-weightless-and-power.html
Flee from despair. That was the gist of a post from a yoga account that started following me on Instagram yesterday. I was feeling a bit despondent. I haven't played the harp for five years, and haven't practised regularly for well over a decade, but I've offered to play at a public event for a girlfriend next week. I'm supposed to be slowing down, and yet there I go again, taking on something outside my comfort zone. Imposter syndrome rears up. "I'm not good enough." Maybe the only answer is indeed to leap on a tube and flee to the other end of the Northern Line.

Which is how I end up back at Jacksons Lane for the second half of its Mixed Doubles evening with Joli Vyann. The evening pairs two very different pieces, both built around what happens when one body has to trust another, and both originally made for outdoor spaces. And here, after the interval, it's Mimbre's *Weight(less)*.

I'm handed a small orange sack tied to a rope and invited to whisper all my worries into it. I leap at the chance. Not so the woman a couple of seats away, who is struggling with hers. Not that she doesn't have worries, but that she'll be overheard. "Couldn't that be your worry?!" another audience member offers helpfully. Possibly that does the trick, along with the assurance that no, there really isn't a hidden microphone in there, it's not that kind of show. She turns her head and whispers her secret into it. I love these sorts of interactions. The magic of make-believe. We all buy into it and so, by common consent, make it so.

On stage, two performers, Silvia and Julia, watch as a third, Rebecca, struggles with an enormous orange sack bound with rope. I'm reminded of the nets of empty plastic water bottles Teatro en Movimiento wore on their heads in their promenade at Ensemble Festival, protesting water contamination. Is this a flotation device? A lifeboat? *By the sea, all worries wash away* pops into my head. It was written on a piece of driftwood we hung in our cockpit when we were sailing. That's the driftwood of associations that floats around my mind.

Neti, neti. Not that, not that. It is simply an orange sack with a cord, and Rebecca's effort looks Herculean as she staggers around the stage, as though she really is carrying the weight of the world on her shoulders. Silvia and Julia look on with attention and concern and try to help, and a gentle comedy unfolds as the sack rolls from one body to another and each of them ends up underneath it in turn. Then somehow Rebecca is swallowed inside it. Over the course of the piece, the other two help her dismantle the load, revealing smaller orange conical boulders about the size of a large rucksack. They seem to get progressively lighter until one can be balanced in a single hand. The weight becomes less. *Weight(less).*

And the orange matters too. It is such a joyful colour, carrying something of creativity and optimism that contrasts with the bulk of the burden. Even before the weight has physically become lighter, the orange stops it from ever looking bleak.

Then there is the sense of lift in the performers themselves. Silvia Fratelli is one of the founding members of Mimbre and has the mischievous assurance of an experienced flyer, Julia Chan the steadiness and strength of a base with a gymnast's fluency, and Rebecca

Solomon moves with a dancer's dexterity. But these qualities pass between them, just as the weight does, and the strength belongs to all of them. The base supports, the flyer rises, the middle holds and is held, and then everything changes again.

There are beautiful moments in the shapes they create, whether mirroring each other's movements in inversions or balancing on shoulders and chests in human-pyramid formations. I love the springs, the inversions, the play with shifting weight, whether bodies or sacks. And then there are moments of sheer exhilaration, like the three-high. It is impressive in terms of skill, of course, but what strikes me more about this human tower is the height. I come to watch circus to walk among giants, because in doing so they lift me up in turn. That's what I love about a three-high. The potential and possibility. *On my own I go faster, together we go further.* And higher.

It also leads into one of the most graceful and inventive dismounts I have ever seen. And then there are moments of holding each other in a group hug where you can feel the audience breathe into the moment with them.

What I love too is the way they look outwards. These aren't acrobats sealed inside a succession of tricks. At one point Julia holds Rebecca in her arms and looks out at us with wry amusement, and we all get it. Each of them has that sense of humour and shares it with us. They're in conversation with the audience. Perhaps that's the outdoor DNA of the piece coming through, the instinct to catch the eye of whoever happens to be there and bring them into the game.

How did it make me feel? Alive. Joyful. Light-hearted. On our own, we can end up shouldering the weight of the world. When we shoulder each other, we can begin to dismantle it.

And as the load lightens, what happens to our little sacks of worries? The performers draw the ropes onto the stage, open some at random and listen to each in turn, and somehow my own cares, harp and strings attached, feels lighter too. Then all Joli Vyann joins Mimbre on stage and the evening comes together for a final bow.

As I make my way into the foyer, Kaveh turns and asks me what I thought of the show. My reply is immediate. *That* is why Lucy Loves Circus.

It makes me smile because Kaveh is the first person I ever met through circus. He led a circus experience afternoon I went to with a dozen girlfriends, and in one photograph I have of us all, there I am at the top of a human pyramid; in another, I'm basing.

Maybe there is something in that. Joli Vyann has explored the trust and shifting balance between two people in a relationship while Mimbre opens that out into something bigger, the strength that comes from a group carrying and supporting one another. I love the skills, of course, but I love the people who make it too. The trust, the support, the conversations afterwards about what we saw, how it made us feel and the stories that brought us there.

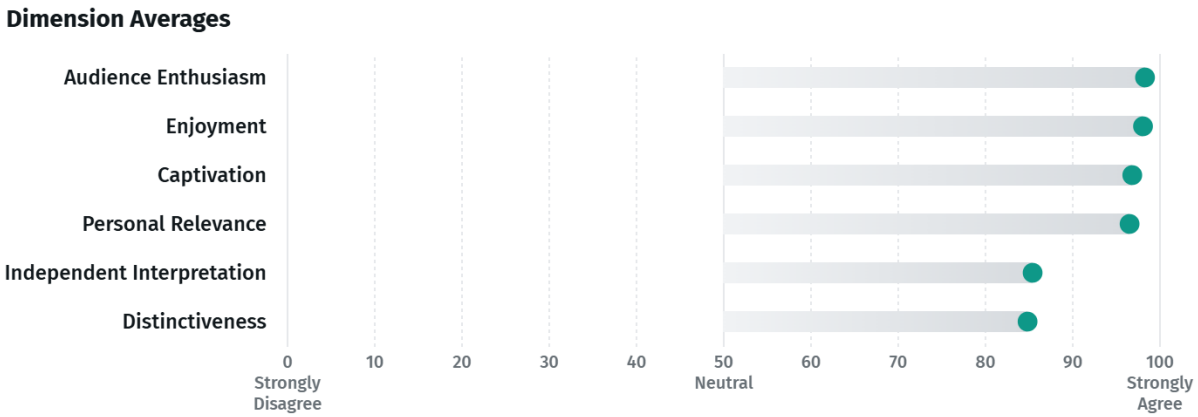
And after half an hour watching three women quite literally lift each other up, I float home.

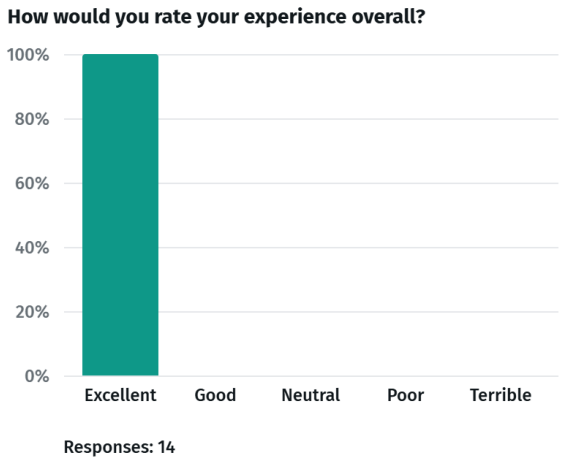
Impact & Insight Toolkit

We used Counting What Count's Impact and Insight framework[4] to attempt to collect some quantitative data on audience reactions. This is always difficult with outdoor touring as we have no way of contacting audience members after the show was over. We used a QR code on a postcard shared the link on social media following our shows. Although this response is a pretty small sample size, it's more feedback than we have had before through this mechanism.

All gave positive answers to the following prompts:

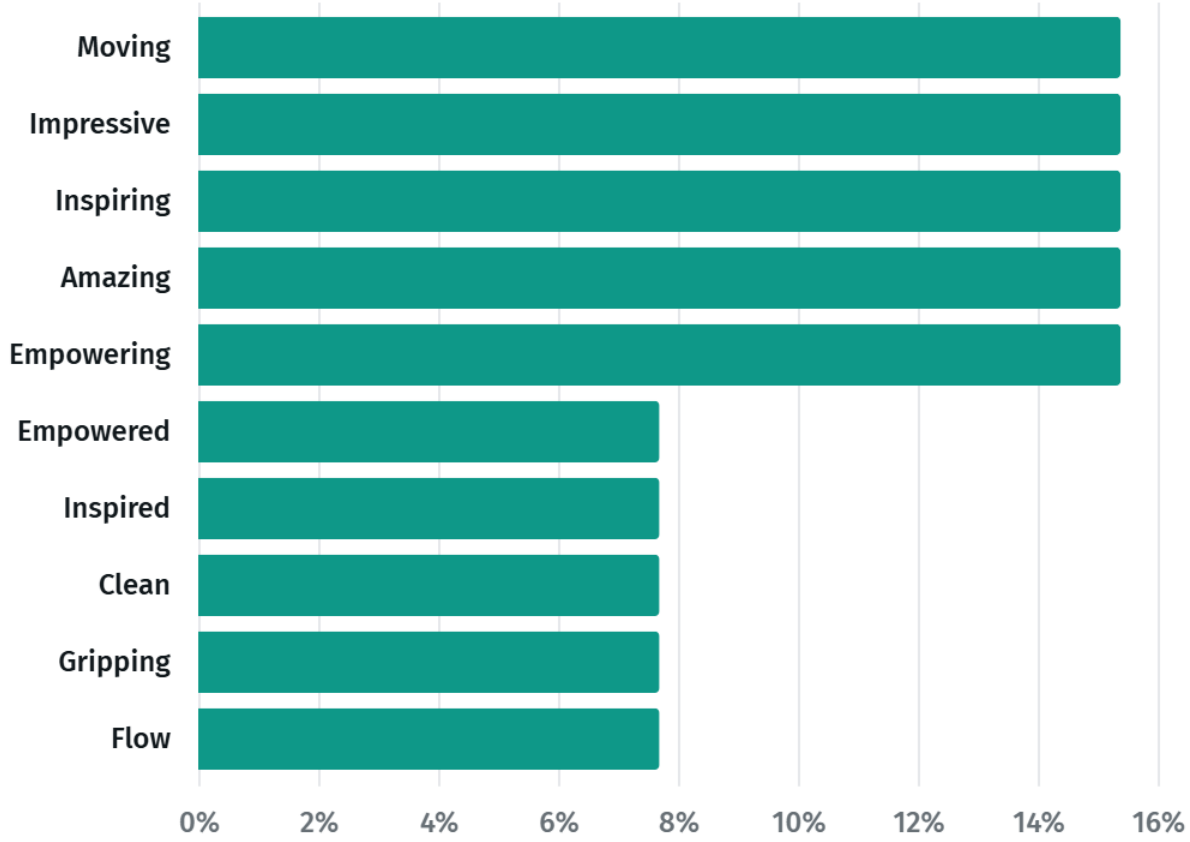
- I would watch something like this again (audience enthusiasm)
- I had a good time (enjoyment)
- It was absorbing and held my attention (captivation)
- It felt relevant to me (personal relevance)
- I felt free to make my own meaning with the work (independent interpretation)
- It was different from things I've experienced before (distinctiveness)





[4] https://impactandinsight.co.uk/

Please write three words to describe your experience



Responses: 13

“Getting my thoughts together now for blog post. It was a beautiful piece, it’s the heart of Mimbre identity. Shouldering each other, empowering, liberating.”

“Excellent piece that linked thoughts, feelings and emotions along with creativity and acrobatics. It was almost a therapy session in a performance 10/10”

"It was a very solid show. Very technical but with a beautiful narrative. The intentions are clear and you can really see a story behind it. I hope everyone on the audience heard one of the artist suggesting to say their worries to the little bags, since that gave me the biggest clue to understand what it was about since the beginning.
Apart from the obvious highly and impressive technical performance, my highlight was the facial expressions of the performers, and how they were always saying something to each other just by looking."

"Por encima del deber: PensÃ© que se iba a camcelar por la lluvia pero las artistas y el equipo demostraron que tenÃ-an realmente GANAS de representar la obra y que no estaban sÃ³lo por cumplir con lo acordado. Como pÃºblico agradezco enormemente eso y vi claramente como desde el primer momento hicieron todo lo posible por seguir adelante e

incluso se palpaba su frustraciÃ³n cuando por un momento parecÃ-a que la lluvia volvÃ-a una segunda vez y amenazÃ³ con arruinar la representaciÃ³n definitivamente.
Fue una enorme suerte que escampara porque me pareciÃ³ un espectÃ¡culo muy bello, armÃ³nico, emocionante y con destellos impresionantes de cÃ¡lidad tÃ©cnica que ademÃ¡s transmite un mensaje MUY potente y *necesario*.
SÃ³lo puedo decir: Bravo y GRACIAS."

(Translation: “Above and beyond the call of duty: I thought the performance would be cancelled due to the rain, but the artists and the crew showed that they were genuinely EAGER to perform—that they weren't just there to fulfill a contractual obligation. As an audience member, I truly appreciate that; it was clear from the very first moment that they were doing everything in their power to keep things going. You could even sense their frustration when, at one point, it looked like the rain was returning—threatening to ruin the performance for good.
We were incredibly lucky that the rain let up, because I found the show to be truly beautiful, harmonious, and moving, with flashes of impressive technical skill. It also conveys a VERY powerful—and *necessary*—message.
All I can say is: Bravo, and THANK YOU.")

“Thank you!!!”

“Thank you for waiting for the storm to clear. Thank you for caring for your viewers. Thank you for speaking Spanish for us to understand. Thank you for all the love, the work, the thinking, and the effort behind Weight(less). It is a truly important performance. It should be seen across the world. It should be shown at schools and homes. You message is important. Thank you.”

“It was an excellent performance. The story telling was clear but allowed the audience to interpret it in their own ways. The supportive materials that go along with the performance are great inclusion tools and I was pleased to see an audio described performance available. The acrobatics was impressive and showed how strong women can be. The lack of showy costumes and dramatic theatrics was very simple and effective. Loved it!”

"As an acro amateur (and a female base) I really loved it. I also loved the story it was telling and it felt meaningful to so many. Even my 4 year old was mesmerised the entire time.
If I’m being completely honest I would have liked it to get to the more involved acro a little quicker but I think the show also started 10 mins or so late which probably made it feel like longer than it was. "

“So wonderful!”

The future

Weight(less) will tour again in 2027. Please contact Silvia on silvia@mimbre.co.uk if you would like to book it!

Thank you very much to our supporters

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SYLVIA WADDILOVE

101

déda

Weight(less) in Belgium © Frank Emmers