



F A R S A

CATARINA MIRANDA

www.catarinamiranda.com

F A R S A

illusion — artifice — dysmorphia

“Deceit does not require language — only misdirection. It’s the intent to make someone believe something different from what you know to be true.” — Errol Morris

FARSA is a scenic creation by Catarina Miranda for three performers and a stage machine inspired by 19th-century optical illusion devices. The piece explores perception, deception, and transmission as forces that shape contemporary experience.

Drawing on **Plato’s Allegory of the Cave**, FARSA unfolds as a composition of moving materials — a choreography of light, sound, and matter, exploring illusion and manipulation, and reflecting on how disinformation shapes our sense of truth and reality.

The piece dismantles the idea of a single narrative and examines how perspective and framing transform facts into perception.

VOICE AND ORALITY

Deception often relies not only on visual illusions, but also on the manipulation of sound and language, shaping the way we perceive, communicate, and understand facts, situations, and emotions.

In FARSA, Miranda collaborates with composer Jonathan Uliel Saldanha to explore constructed voices and human languages that echo elements of a shared collective imaginary.

The soundtrack is a choral composition inspired by Stravinsky’s iconic *The Rite of Spring*, reimagined through digital vocal ensembles and AI-generated voices.

On stage, this operatic manifestation is embodied by a master of ceremonies, who evokes multiple voices from a single body.

PLASTIC EPIDERM

On stage, two transparent silicone surfaces measuring 8 × 6 meters evoke a magnified skin — complete with pores, hair, and a nipple. Suspended by ropes and motors, these elastic membranes operate as scenic landscapes.

The stage becomes an organic organism, animated by tension, pressure, and distortion — a living surface that reacts to touch and light.

DREAM MACHINE

Choreography as Moving Shadows

The choreography is developed through games of light and shadow, recalling early cinematic illusions, the painting “Dance” by Matisse and the expressive physicality of modern dance — “Sacre du Printemps” from Pina Bausch and “L’Après-midi d’un faune” by Nijinski.

Circular magic lanterns project the performers’ shadows, multiplying and overlapping their gestures into phantasmagoric images on the theatre walls.

AUDIENCE AS PERFORMERS

FARSA is designed for theatre stages with seated audiences. A small group of spectators (around 15) is subtly invited to change their seats, seemingly to gain a better view. They are then guided onto the stage, becoming witnesses and participants at once.

FARSA explores the ambiguity of perception and illusion, transforming the stage into a machine-system capable of evoking and stimulating psycho-sensory experiences.

This investigation into sensory manipulation and altered realities echoes the surreal, visceral transformations present in Miranda’s previous works, such as [CABRAQIMERA](#) (2021), where hybrid bodies challenge conventional perceptions of identity and gravity, and [ATSUMORI](#) (2024), which explores phantasmagoric landscapes and apotropaic movement.

As in those pieces, FARSA explores the functional limits of the human brain and sensory system, emphasizing that perception is fluid and ever-changing, rather than fixed or absolute, continuing Miranda’s investigation into liminal states and perceptual ambiguity.

TEAM

Artistic Direction — Catarina Miranda

Performance — Ângela Diaz Quintela, Beatriz Valentim, Bruno Brandolino

Co-creation — Ângela Diaz Quintela, Beatriz Valentim, Bruno Brandolino, Carlos Azevedo Mesquita, Catarina Miranda, João Brojo, João Ferreira, Jonathan Saldanha, Sérgio Coutinho

Research Support — Nuno Preto, Junis Becherer, Maria Antunes

Light Design — Joana Mário

Light Design Assistance — Rita Conde

Music Composition — Jonathan Saldanha, Artiaga Mirada

Space Conception — Carlos Azeredo Mesquita, Catarina Miranda, Joana Mário, João Brojo, João Ferreira, Sérgio Coutinho, Jonathan Saldanha

Prosthetics and Scenography — Júlio Alves, Hugo Flores

Costumes — Catarina Miranda

Dramaturgical Support — Maria Inês Marques, João Fiadeiro

Production — RÁRA

Production Management — Teresa Camarinha

Executive Production — João Brojo

Diffusion / Distribution — Inês Le Gué | jardin&cour

PARTNERS

Co-Productions — Teatro Municipal do Porto (PT), OOPSA (PT), 23 Milhas (PT), Pôle-Sud (FR), Theatre Freiburg (DE)

Residency Support — Espaço do Tempo (PT), BoraBora (DK), EVC (PT)

Grand Luxe Dance Network (2024–25) — Creation Residencies at Grand Studio (Brussels, BE), L'Abri (Geneva, CH), Pôle-Sud and CCN — Ballet de l'Opéra National du Rhin (Strasbourg, FR), Maison TROIS C-L (Luxembourg), and Theatre Freiburg (DE)

FARSA is supported by the Ministry of Culture — DGARTES / Portuguese Government.

PREMIERE

FARSA will premiere at DDD Festival / PT — 10–11 April 2026, followed by performances at 23 Milhas / PT — 24 April 2026, and at Teatro Viriato / PT — 30 April 2026.

CATARINA MIRANDA

Artist working with languages that intercept image, movement, voice, scenography and light, approaching the body as a vessel for the transformation and mediation of hypnagogic states, as well as for the gestures and procedures of the visceral conscience of the present.

Miranda has created several pieces characterized by the construction of post-natural topographies and oracular embodiment, through the lens of sensorial perception and fictional dramaturgies.

From her stage pieces she highlights *ATSUMORI*, *CABRAQIMERA*, *DREAM IS THE DREAM*, *REIPOSTO REIMORTO* and *BOCA MURALHA*, presented in between Centre Pompidou (Paris/ FR), Palais de Tokyo (Paris/ FR), Calouste Gulbenkian Foundation (Lisbon/PT), Serralves Museum (Porto/PT), Municipal Theatre of Porto (Pt), Festival Pays de Danses (Liège, Be), Festival Short Theatre (Rome/IT).

Miranda has presented the visual installations *POROMECHANICS* at Centre Pompidou (Paris/ FR), Festival Walk&Talk (Azores/Pt), São Luiz Theatre Lisbon, as well as, *DIAGONALANIMAL* at Fabrik Festival (Fall River/ USA) and *MOUNTAIN MOUTH* at Dance Box and Maizuru RB (Kobe/ Maizuru/ Jp).

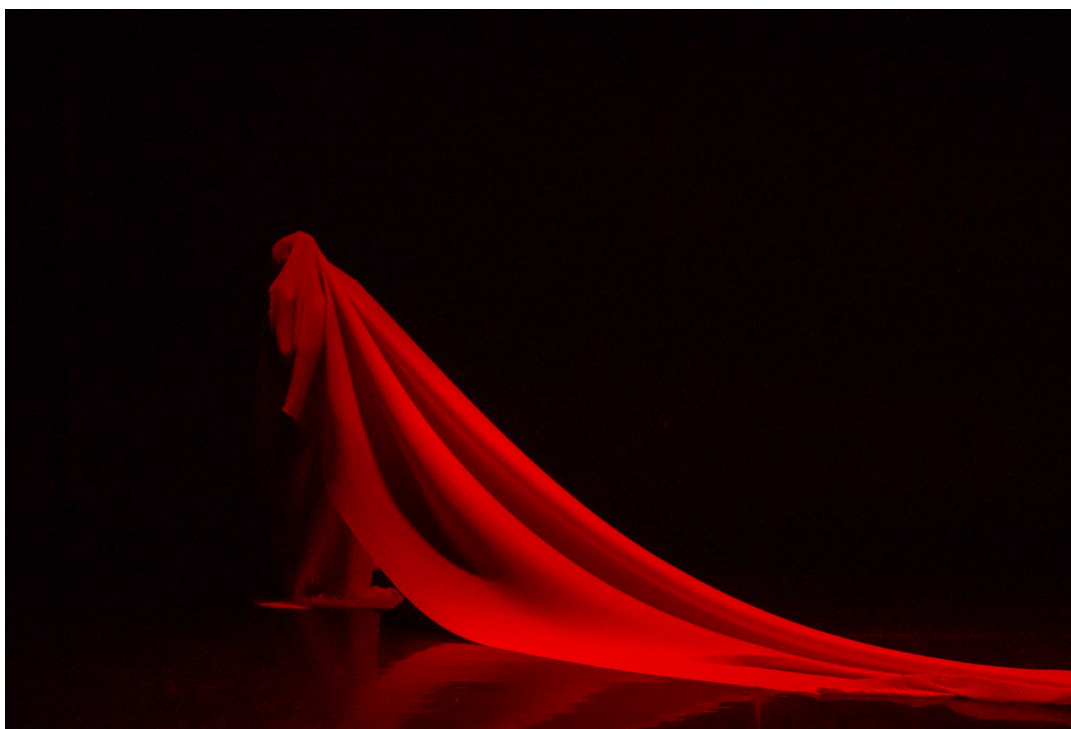
Miranda has an M.A. in Choreography at EXERCE/ ICI-CCN Montpellier/FR and a B.A. in Visual Arts/at Fine Arts University of Porto. She studied Noh Theatre at Kyoto Art Center 2018 (JP).

She was one of the nominated choreographers for the Salavisa European Dance Award (SEDA) bestowed by the Calouste Gulbenkian Foundation.

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PRESENTATION IN PROCESS AT TROIS C—L LUXEMBOURG

VIDEO — <https://vimeo.com/1104254999>



PREVIOUS PROJECTS

ATSUMORI 2024 — Dance piece for a quintet and a luminous stage.
Spectrum in repetition — Interstitial topography — Apotropaic dance
[Trailer](#) || [Full piece at Centre Pompidou / Les Spectacles Vivants 2024](#)



CABRAQIMERA 2021 — Dance Piece for a quartet on roller skates.
Acceleration — Death Drive — Technological Nature
[Trailer](#) || [Full piece at DDD Festival 2021](#)



DREAM IS THE DREAMER 2019 — Dance Piece for 1 dancer and 3 plastic bags.

Anthropocentrism — Science Fiction — Aeroscene

[Trailer](#) || [Full piece at AfriCologne Festival 2021](#)



POROMECHANICS 2021-23 — Visual Installation — Artists under states of immersion.

Hipnagogy — Somatic Imagination

[Trailer](#) — [Teatro M. Rivoli Porto 2022](#) || [Image](#) — Visual Installation at Centre Pompidou 2022

