

F A R S A

CATARINA MIRANDA
www.catarinamiranda.com

F A R S A

illusion — artifice — deception — dysmorphia

FARSA is a hypnotic performance for three performers and a kinetic machine inspired by 19th-century optical illusion devices.

Beginning with Plato's *Allegory of the Cave*, the piece explores how light, sound, and movement shape perception, dissolving the boundary between truth and illusion.

On stage, two silicone surfaces evoke an enlarged skin — featuring a nipple and two wounds — forming a living organism through which the world emerges and where characters confront one another. This shifting architecture is activated by tension, pressure, color, and shadow. The feminine nipple appears as a political gesture: an intimate form that remains censored on digital platforms.

The piece unfolds as a cosmogony — a narrative of continuous formation and transformation. From a primordial state, a character emerges whose shadow becomes autonomous, multiplying into a choreographic hallucination. This body gradually reveals itself as a genderless, two-headed entity, confronting itself in a kind of opera for two castrato voices.

FARSA embraces citation as a strategy. Within a capitalist paradigm that privileges repetition and validation over the creation of new disruptive narratives, the work is constructed from a constellation of references: the gestures of Mary Wigman and Pina Bausch, the visual compositions of Matisse, the cinema of Woody Allen, the literary universe of Bram Stoker, the films of Akira Kurosawa, and the vocal tradition of castrati.

In the same direction, the musical composition draws from the rhythmic and melodic structures of Stravinsky's *The Rite of Spring* — a ritual of sacrifice of the flesh.

As in contemporary life, the audience is invited into contemplation while simultaneously being disrupted by external stimuli: mobile phone sounds and fake advertisements fragment attention throughout the performance.

Furthermore, a small group of spectators is guided inside the scenic device, experiencing the work from within and becoming direct witnesses to the machinery of illusion.

FARSA explores the functional limits of the human brain and sensory system, emphasizing perception as unstable, mutable, and deeply conditioned. In a time shaped by disinformation and fabricated narratives, the piece asks: what remains of reality when everything can be manipulated, repeated, or simulated?

CIRCULATION

— 10th & 11th April 2026 — Premier — DDD26 —
TMP Porto | PT

— 30th April 2026 — Teatro Viriato | Viseu | PT

— 19th September 2026 — Casa da Cultura | Ílhavo |
PT

— 19th March 2027 — Theatre Freiburg | DE

TEASER

<https://vimeo.com/1184920423>

FULL PIECE

<https://vimeo.com/1187365169>

TEAM

Artistic Direction — Catarina Miranda

Co-creation — Ângela Diaz Quintela, Beatriz Valentim, Bruno Brandolino, Catarina Miranda, Joana Mário, João Brojo, Jonathan Saldanha, Nuno Preto

Performers — Ângela Diaz Quintela, Beatriz Valentim, Bruno Brandolino

Agents — Ângela Diaz Quintela, Beatriz Valentim, João Brojo

Music Composition based on The Rite of Spring by Stravinsky — Jonathan Saldanha

Sound Design — José Arantes

Lighting Design & Technical Direction — Joana Mário

Lighting Design Assistant — Rita Conde

Set Design — Catarina Miranda, Diana Regal, Hugo Flores, João Brojo, João Ferreira, Joana Mário, Júlio Alves, Teresa Camarinha

Prosthetics — Hugo Flores, Júlio Alves

Dramaturgical Support — Carlos Azeredo Mesquita, João Fiadeiro, Jonathan Saldanha, Maria Inês Marques

Creation Support — João Ferreira, Junis Becherer, Maria Antunes, Sérgio Coutinho

Machinery Support — Nuno Brandão, João Monteiro

Original Text WhisperBand — Carlos Azeredo Mesquita

Sound Creation WhisperBand — Jonathan Saldanha

Production — RÁRA

Project Coordination — Teresa Camarinha

Executive Production & Stage Direction — João Brojo

Distribution — Inês Le Gué | jardin&cour

PARTNERS

Co-productions — DDD | Festival Dias da Dança, OOPSA, 23 Milhas, Pôle-Sud, Theatre Freiburg, Teatro Viriato

Creation Residencies

Grand Luxe Dance Network (Grand Studio, L'Abri, Pôle-Sud, CCN — Ballet de l'Opéra National du Rhin, Maison TROIS C-L, Theatre Freiburg)

Espaço do Tempo, BoraBora, OPART E.P.E. / Estúdios Victor Córdon, 23 Milhas

FARSA is sponsored by WhisperBand and the Portuguese Ministry of Culture DGARTES / Government of Portugal

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.

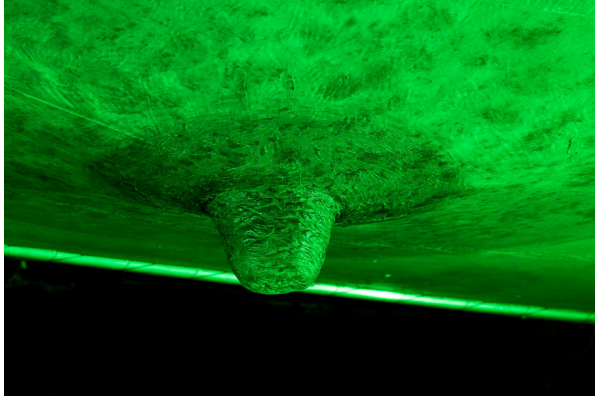
From her stage pieces she highlights ATSUMORI, CABRAQIMERA, DREAM IS THE DREAM, REIPOSTO REIMORTO and BOCA MURALHA, presented in between Centre Pompidou (Paris/ FR), Palais de Tokyo (Paris/ FR), Calouste Gulbenkian Foundation (Lisbon/PT), Serralves Museum (Porto/PT), Municipal Theatre of Porto (Pt),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

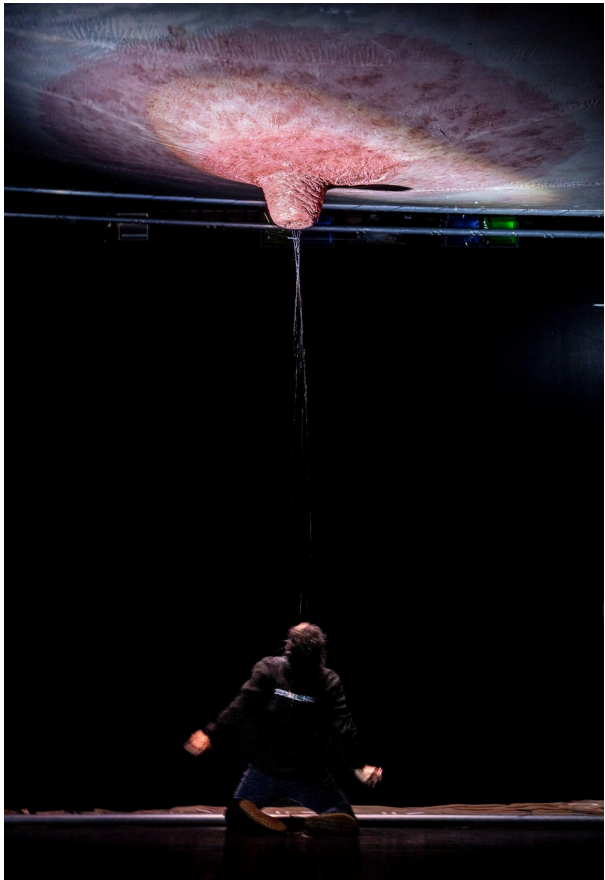
Miranda has presented the visual installations PÁSSARO SOL (Municipal Gallery of Porto), POROMECHANICS at Centre Pompidou (Paris/ FR), Festival Walk&Talk (Azores/Pt), São Luiz Theatre Lisbon, as well as, DIAGONALANIMAL at Fabrik Festival (Fall River/ USA) and MOUNTAIN MOUTH at Dance Box and Maizuru RB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

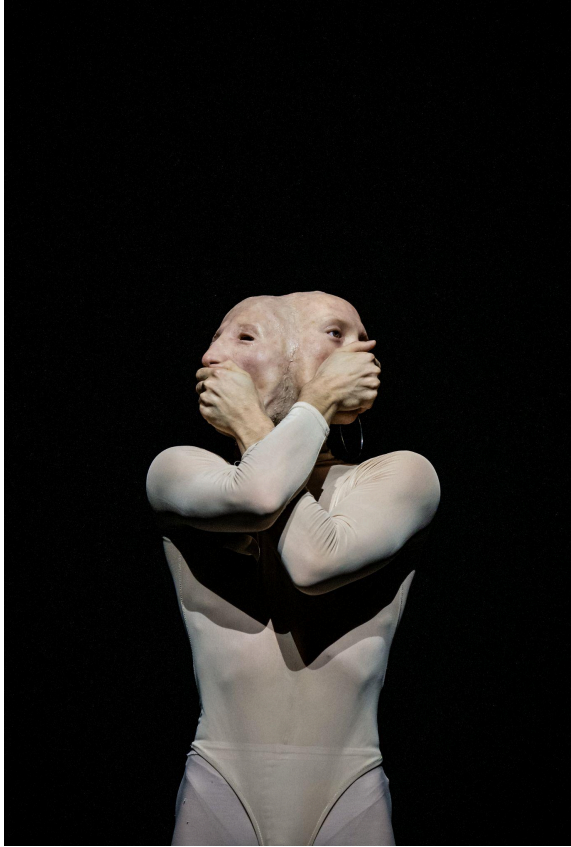
www.catarinamiranda.com

CONTACT

Inês Le Gué/ Jardin&Cour
ineslegue@jardincour.com
www.jardincour.com







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

