

LA DONNA LAMPADA

CIA LA LLUCANA

WORK-IN-PROGRESS 2022-2024





CONTEMPORARY CIRCUS SOLO
SHOW FOR THEATERS AND CIRCUS TENTS
DURATION (WORK-IN-PROGRESS): 40 MINS
CIRCUS TECHNIQUE: AERIAL ROPE, LAMP MANIPULATION
SUITABLE FOR ALL AUDIENCES



IN FRONT OF THE MANY COMPLEX PROBLEMS WE FACE AS HUMANITY, WE BELIEVE THAT ART SHOULD BE AN INVITATION TO UNDERSTAND THE PRESENT IN ORDER TO IMAGINE A MORE SUSTAINABLE AND, THEREFORE, HAPPIER FUTURE. WE ARE AWARE THAT ART HAS THE POWER TO SHIFT LIMITS, TO PROMOTE NEW VALUES. WE TAKE THIS STATEMENT AS A DRIVING FORCE FOR CREATION, SO WE UNDERSTAND OUR PROJECT AS A FORM OF CRITICAL ENGAGEMENT WITH OUR PRESENT IN CRISIS.

LA DONNA LAMPADA IS A CONTEMPORARY CIRCUS PERFORMANCE INSPIRED BY THE GENRE OF THE PERFORMANCE LECTURE. BESIDES BEING A PERFORMANCE, IT IS ALSO A RESEARCH WORK WITH TRANSFORMATIVE INTENT THAT SEEKS TO GIVE SOCIETY THE CHANCE TO IMAGINE A NEW WORLD.



SYNOPSIS

LA DONNA LAMPADA IS A SLIGHTLY DIFFERENT LECTURE, A SLIGHTLY DIFFERENT CONTEMPORARY CIRCUS SHOW. A WOMAN ENTERS THE STAGE WITH A STRANGE TIC AND THROWS A QUESTION AT THE AUDIENCE. WHAT MAKES HER DIFFERENT FROM AN ANIMAL? THROUGH A WORLD STEEPED IN MAGICAL SURREALISM - WHERE LAMPS COME TO LIFE AND WOMEN LOOK LIKE ANIMALS - WE FIND THE ANSWER TO THE QUESTION AND THE KEY TO THE ESSENCE OF HUMANITY. WHY LIVE LIKE THIS IF WE COULD LIVE DIFFERENTLY? LA DONNA LAMPADA IS NOT AN ATTEMPT TO ROMANTICISE THE CONCEPT OF IMAGINATION BUT TO CONCEIVE IT AS A SOCIAL AND COLLECTIVE PRACTICE WITH THE POWER OF REBELLION. THE ONE THAT WILL ENABLE US TO WRITE THE HISTORY WE WANT AND MOVE TOWARDS A MORE SUSTAINABLE FUTURE.



THEORETICAL FRAME

PHILOSOPHICAL APPROACHES

ANTONIO GRAMSCI, «ODIO GLI INDIFFERENTI. VIVERE SIGNIFICA PARTECIPARE»

To de-fatalise our present. To rethink the present as history and society as becoming. To think and act courageously in "times of misery". To not give up the dream of fighting for a fair society.

«A WORLD THOUGHT OF AS NON-TRANSFORMABLE ACTUALLY BECOMES IMMUTABLE » (DIEGO FUSARO)

WALTER BENJAMIN, «ON THE CONCEPT OF HISTORY»

To understand that the human being is a historical being who can transform what happens. To understand that transforming reality is possible but above all necessary. History is made by men and women, by countries , it does not make itself.

GARCÉS, Marina. 2022. «Imaginación crítica». A: Garcés, Marina (coord.). «Ecología de la imaginación». Artnodes, no. 29. UOC. <https://doi.org/10.7238/d.voi29.393040>

FUSARO, Diego. 2015. «Antonio Gramsci». Itàlia: FELTRINELLI, ISBN 9788807227011



MARINA GARCÉS, «IMAGINACIÓN CRÍTICA»

To raise a historical front in which imagination must play an important role as a social and collective practice with the power of rebellion.

«THE APOCALYPSE, AS A MYTHICAL OR LITERARY FIGURE, IS THE IMAGE THAT ERASES ALL IMAGES. TODAY IT SEDUCES US BECAUSE IN THE END IT IS MORE REASSURING TO THINK THAT EVERYTHING CAN END, THAN TO ENTRUST US WITH THE TASK OF CONTINUING TO IMAGINE SOMETHING BEYOND OURSELVES» (MARINA GRACÉS)

THEORETICAL FRAME

AESTHETIC APPROACHES

To help create an atmosphere of historical reflection. The past and the future enter into dialogue through the creation of images with objects consumed by the hurricane of time. The costumes and objects used are found or recycled objects that carry their own history.

LA SALVACIÓN DE LO BELLO
CHUL HAN (2015)

AESTHETIC OR ANAESTHETIC?

«The polished world is a hedonistic world of pure positivity, where there is no pain, hurt or guilt. Without negativity there is no experience, beauty is exhausted in the 'like'.».

HAN, Byung-Chul. La salvación de lo bello. Barcelona: Herder, 2015. ISBN 9788425437588
MIRALLES, Fransesc. Wabi-sabi. Espanya: B de Bolsillo, 2014. ISBN 9788498729184

WABISABI
FRANSESC MIRALLES (2014)

THE ART OF THE IMPERFECT, THE INCOMPLETE, THE EPHEMERAL.

«Beauty is everything that is consumed by the hurricane of time».



A man with a beard, wearing a dark t-shirt, is shown from the waist up. He is holding a thin, dark string in his right hand, which is raised. In his left hand, he holds a glowing, white, umbrella-shaped lamp. The background is solid black. The text on the right side of the image is in a light, monospace-style font.

ARTISTIC SHEET

AUTHORSHIP: LAIA PICAS RODOREDA AND PAOLO TONEZZER

CONCEPT AND INTERPRETATION: LAIA PICAS RODOREDA

TEXT: LAIA PICAS RODOREDA, GAIA VIMERCATTI

EXTERNAL EYE AND ARTISTIC ACCOMPANIMENT: GRISELDA JUNCÀ, GAIA
VIMERCATTI, FLAVIO D'ANDREA

LAMP CONSTRUCTION: MICHAEL GENOVESE (ABAT-JOUR)

TECHNICIAN: PAOLO TONEZZER

EXTERNAL HELP FOR LIGHT DESIGN: TULLIA LUCE

CONSTRUCTION OF GADGETS: PAOLO TONEZZER

PHOTOGRAPHY AND VIDEO: LUCREZIA FICETTI E ALESSIO FERRERI

ILLUSTRATION OF THE TAROT CARDS: ARIANNA TARETTO

ABOUT THE ARTIST

During her studies at Pompeu Fabra University in Barcelona (2015 - 2019) - Bachelor's degree in **Philosophy, Politics and Economics** - she discovered her passion for culture, in particular for live arts and circus. From the outset, she is highly motivated to put contemporary circus at the centre of the academy as a means of cultural vindication. Thus, she decided to do research work on the 'interpretation of aerial technique from Asian aesthetics'. In June of the same year, she participated in this research, guided by Raquel Bouso, as a lecturer at the 'Jornada d'Estudi d'Estètica Intercultural: De la imatge al gest' at Pompeu Fabra University.

After practicing artistic gymnastics from the age of 7 to 16, she decided to move from theory to practice and began a new phase where she trained **professionally in contemporary circus** at the Rogelio Rivel circus school in Barcelona (2019-2021) and Flic Circus School in Turin, Italy (2021 - 2022) where he specializes in **aerial rope**. At the same time, her passion for art and culture led her to start a **Master's degree in Cultural Management** at UOC (2021-2023).

She has participated in **social movements** since the age of 17. She understands that culture must be a public good that fosters the development of society and individuals through equity. As an artist, the genre that most captures her attention is the **performance lecture**, a hybrid territory between academia and other artistic forms. She **performed in the show 'Monumental'** directed by Jocelyn Cottencin at the Mercat de les Flors i la Dansa in the Salmon Festival in Barcelona and in '**Circo in Canto**', a circus opera directed by Roberto Magro, dramaturgy by Flavio D'Andrea and music composed by Simon Thierrée. She is part of the **aerial rope collective 'less-kuerdas'**, with which she is creating the show 'Drift'.





SUPPORTED BY:

SOLO BUT NOT ALONE FOCUS ITALY 2023 (ITALIAN MINISTRY OF CULTURE - BOARDING PASS PLUS)

COPRODUCTIONS:

CIRCO ALLIN' CIRCA (ITA) THROUGH THE GRANT CREATIVITÀ 2024, REGION OF FRIULI VENEZIA GIULIA /
DINAMICO FESTIVAL THROUGH EFFEFA 2022 (EUROPEAN FESTIVALS FUND FOR EMERGING ARTISTS) / CONSELL
COMARCAL DEL MOIANÈS, GRANT FOR THE PROMOTION OF CULTURE 2022.

RESIDENCIES:

"LA PAROLA AI CORPI: IMMAGINARE ALTRIMENTI", QUATTROX4, MILANO (ITA), LA FABRICA DE SOMNIS, VIC
(CAT), CIRCO ALL'INCIRCA, UDINE (ITA), CIRKOBALKANA, ZAGABRIA (HR), BOLLA DI SAPONE, TRENTO (ITA),
DINAMICO FESTIVAL, REGGIO EMILIA (ITA).

PRESENTATIONS

PERVIA FESTIVAL, TESINO (ITA), JULY 2022

ESTATE SOTTO LE STELLE, VALVASONE (ITA), JULY 2022

BROCANTE FESTIVAL, FRISANCO (ITA), JULY 2022

MUJA FESTIVAL, MUGGIA (ITA), AUGUST 2022

DINAMICO FESTIVAL, REGGIO EMILIA (ITA), SEPTEMBER 2022

EUFORIA CIRCUS FESTIVAL, SOPRAMONTE (ITA), SEPTEMBER 2022

FESTIVAL CULTURA INQUIETA, COLLSUSPINA (CAT), NOVEMBER 2022

EXPOSIZIONI FESTIVAL, MILAN (ITA), NOVEMBER 2022

CIRKOBALKANA FESTIVAL, ZAGREB (HR) JULY 2023

DINAMICO FESTIVAL, REGGIO EMILIA (ITA), SEPTEMBER 2023

TEATRO CASSANESE TECA, MILAN (ITA), OCTOBER 2023





CONTACT

LAlA PICAS RODOREDA

+34689015048

CIALALLUCANA@GMAIL.COM

@LADONNALAMPADA

CIALALLUCANA.MYPIXISET.COM

Supported by

CONSELL COMARÇAL
DEL MOIANÈS



EFFEA
EUROPEAN FESTIVALS FUND
FOR EMERGING ARTISTS



Photography Bryony Louise - Francesco Lanciotti