



# FILAR

## STORIES THAT RUN ALONG A STRING

PROJECT WINNER OF THE #SOSCULTURE FOUNDATION CARULLA AWARD  
FROM THE AGITA SCHOLARSHIP OF THE CITY COUNCIL OF FIGUERES AND  
THE FELLOWSHIP OF THE GENERALITAT OF CATALONIA AND TTP - THEATRE ASSOCIATION FOR ALL AUDIENCES

WITH THE SUPPORT OF THE INTERNATIONAL INSTITUTE OF MARIONNETTE, CHARLEVILLE-MÉZIÈRES FRANCE

PROJECT SELECTED ON THE THE INCANTI FESTIVAL PROGETTO CANTIERE (ITALIA)  
RESIDENCE IN LA SALA MIGUEL HERNANDEZ THEATRE OF SABADELL  
CAN GASSOL, CENTER FOR THE PERFORMING ARTS, MATARÓ,  
SALA MELMAC DE MAR GOMEZ COMPANY, (CATALONIA)  
CLAPS SPETTACOLO DAL VIVO OF MILANO (ITALY)

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CLAPS  
SPETTACOLO DAL VIVO

ttp

PIECE OF CONTEMPORARY DANCE  
AND VISUAL POETRY



*filar*

## SYNOPSIS

*Filar* is a piece of contemporary dance and visual poetry that talks about the power of the relationship between bodies and objects, a relationship that develops from the distance of the threads. How to feel the other body, a puppet, in this distance?

*Filar*'s story is that of a world that is built every day and suddenly collapses. So when there is a crisis, how can we rebuild a community and feel that we live in a web of threads and relationships?

The threads create an invisible connection between everything that happens, the threads unite us with our families, friends, or the people with whom we share paths. The threads maintain the connection in the distance.

**For all audiences, age from 5 years**

**Genre: dance, puppets and video mapping**

**Space: Theater, unconventional space and street - site specific**

**PREMIERE: January 16, 2022 at LASALA in Sabadell (Barcelona)**

## CREDITS

Creation, interpretation and choreography Antonella

D'Ascenzi

Dance and objects advice Toni Mira

Creation and marionette construction Antonella

D'Ascenzi with Damiano Privitera's advice

Light Designer Elena Piscitilli

Music Adrián Berenguer

Video creation and Animation Guillem Muñoz

Wardrobe artist Cristina Robledillo

Photos de Carles Decors

Video recording Julian Waisbord

**DISTRIBUTION**  
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# WHAT THEY HAVE SAID ABOUT **FILAR**

## KRAPP'S ITALIA

Mario Bianchi

[...] Filar is a show that literally flies into a universe of videographic signs and bodies that seek each other, to highlight lasting and inseparable links through real and imaginary threads dominated by a puppet". [...]

## Teatro.teatro.it

Roberto Canavesi

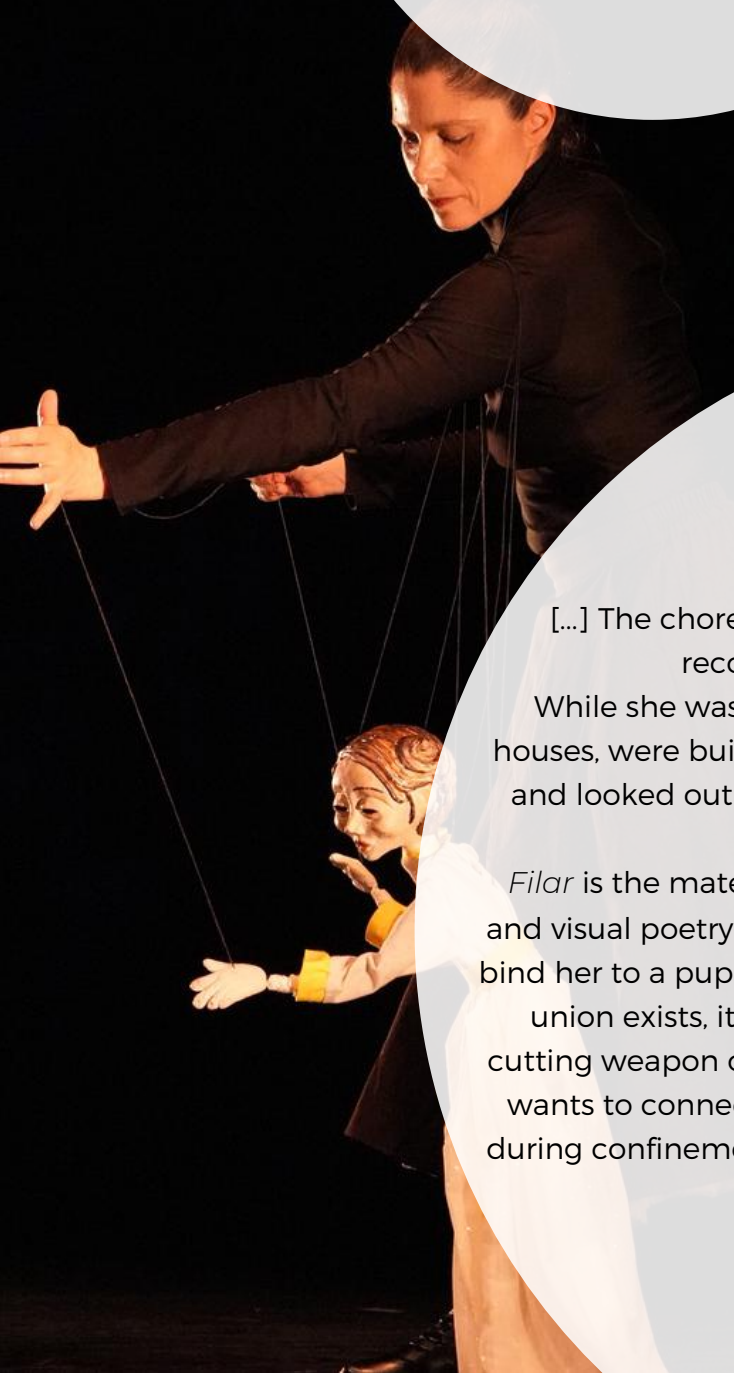
[...] white balloons, a puppet with very human features and many geometric paths drawn in the background, or even simply outlined in the air, for the story of imaginary flights in perennial balance between reality and fantasy. The strings of the puppet but also the invisible strings of light and space define a pattern of relationships between the performer's body and naked space, a scenographic context with which D'Ascenzi achieves interact [...]

## Diari de Sabadell Aleix Mata Paris

[...] The choreographer Antonella D'Ascenzi had a vision during the recollection of the first months of the pandemic.

While she was on her roof, "the people, the birds, the antennas of the houses, were building threads." When she put her head out of the balcony, and looked out on the street, "people built a choreography to keep their interpersonal distance." [...]

*Filar* is the materialization of this idea, a mixture of contemporary dance and visual poetry. An opportunity where the performer uses the strings that bind her to a puppet to find what unites things, people and emotions. "If the union exists, it is because distance precedes it, and this is the double-cutting weapon of love", she adds. [...] In short, a family play that her author wants to connect with the experiences that parents and children shared during confinement. "*Filar's* story is simple, I only try to build a swing for my daughter, even so, it is destroyed". [...]



# ANTONELLA D'ASCENZI BIO



The Antonella D'Ascenzi's project is based on the idea of connection between the scenic elements: dance and theater, objects and image, body and space, the audience and the scene. Each connection creates a device that combines, in a unique way, gaze, places, perceptions and sensations of the *here and now*. Since 2010 she has created works and performances for family and adult audiences, feeding a poetic that dialogues, plays and risks, seeking the mechanics of chance as a creative and scenic pretext.

Antonella D'Ascenzi, performer and dancer, begins her artistic trajectory in 1995. In 1999 she joins the company Residui Teatro in Rome, where she works until 2009. In 2005 she graduated in Communication Sciences at Rome La Sapienza University with a thesis on Video art, space and performance. In 2007 she wins first prize of the competition "Scrittura teatrale Fara Nume" with the monologue "AIMas 5.17" in she plays to. As actress and performer, she has participated in several shows directed by different directors - Paolo Vignolo, Luis Ibar (Cartaphilus Teatro, Mexico), Claudia Sorace (Índex Muta Imago - Rome) - and choreographers like Marta Ruiz (Adra Danza, Colombia) and Khosro Adibi (LesPesPis, Brussels). Khosro Adibi selects her in 2006 to participate in I. P. L. International Performers Lab, a permanent project of formation and creation of contemporary dance in urban spaces that it is carried out every year in several European Countries.

Her formation can't be defined as academic: she has studied dance and composition with Kenji Takagi, Beatrice Libonati and Marigia Maggipinto of Tanztheater Pina Bausch Wuppertal, contemporary dance and creation with Kaori Ito, Joe Allegado, Paz Rojo, Sara Simeoni (Carolyn Carlson, France), Francesc Bravo, Jackie Miredin among others, theatre-dance with Marta Ruiz (Adra dance, Colombia), theatre of the senses with Enrique Vargas, physical theatre with Luis Ibar and Alma Bernal in Mexico.

In summer 2009 she has been invited to an artistic residence in Fabrik Potsdam - International Center of dance and theater (Germany) to carry out the work "Chambers of the horror circus." In November 2009 she receives the scholarship "En Blanco 09" to participate in the workshop of dramaturgy investigation by the Theater Cuarta Pared of Madrid.

She won the scholarship DE.MO. / MOVIN'UP 2011 from the Ministry of Culture of Italy and GAI - Young Italian Association for Dance Education in the Impuls Tanz Vienna Artists. In 2015 she received a scholarship of choreographic creation in DANTZAGUNEA Sortutakoak (Basque Country).

In these years she's invited like actress or dancer in FIRA TÀRREGA, Victoria Eugenia Theatre (San Sebastian), Forum REGIO-Marionette in Vergèze PARK IN PROGRESS Huesca, Festival LA PIATTAFORMA, Italy, OPERA ESTATE FESTIVAL VENETO, Italy, La otra Mirada - IV Encuentro internacional de Mujeres en el Teatro SPAIN, Festival Mujeres Dramaturgas of the theatre Lagrada in Madrid, Festival La Alternativa to Madrid, Traversalidades del Teatro - Festival internacional to Patzcuaro (México), Teatro Raúl Flores Canelo, CENART, Ciudad de México (México), VII Encuentro Internacional del Teatro del cuerpo to Querétaro, México, Trnffest, festival de Ljubljana, Slovenia, International Festival absurd theatre Eugene Ionesco (Bucharest)

## **DANCE ADVICE AND LIVE MAPPING**

### **TONI MIRA (CATALONIA)**

Three decades of work at the head of Nats Nus Danza, the company he founded in 1987, have made Toni Mira one of the most outstanding dancers and choreographers on the Catalan scene. He has achieved this thanks to having created a very personal language of movement, which is endowed with a strong relationship both with the space and with the scenographic elements.

From Nats Nus Danza, Toni Mira has choreographed both for the eyes of children (Momentari, Minimón, Cajas, Upps!!) and for that of adults, with well-remembered pieces such as Strangers in the Night (1989), Bolero (1994) or Limit (2005). His work with Nats Nus Danza earned him the National Dance Award in 2010; a year earlier he had won the City of Barcelona award.



## **PUPPET MANIPULATION ADVICE:**

### **DAMIANO PRIVITERA (ITALY)**

Damiano Privitera was born in Pinerolo on September 18, 1955. He deepens the theme of the Commedia dell'Arte with the study of Pulcinella, in the proposal of him as a puppet par excellence: the Neapolitan Guarattella. From this study, "A'nnamurata mia" was born in 1987, a show inspired by this tradition but where there are also elements that make clear reference to today's social reality. His work will unfold between the various classical techniques of animation theater: puppets, marionettes, marionettes and bunraku, with forays into object theater, all seen from a less academic and more instinctive perspective. In 1993 they created the "La Terra Galleggiante" Theater Association, which has the purpose of disseminating and publicizing the puppet in its many forms, returning it to its former "popularity".



## **LIGHT DESIGNER:**

### **ELENA PISCITILLI (ITALIA)**

Elena Piscitilli is a light designer working between Italy and Spain. Since 2018, she has been the technical director for the Teatro de los Sentidos by Enrique Vargas, which deals with the staging, lighting and sound of the show "El Filo di Arianna". From March 2017 to today, she works with the dance company Manenti Menichetti as the technical director of the shows "Meru" and "Animula". From June to September 2017, he worked as an electrician on the film crew of the film "Ha love so great", produced by AC Poduction srl, Verona. In March 2017, he created the creation of "Amygdala" luminaires for the contemporary circus company CieCatalyst at SMART EL METRONUM, Toulouse (France). Since 2015, he has been a member of the technical staff of the Dinamico Festival, one of the most important Italian contemporary circus festivals and technical director of several theater and dance companies produced by Sosta Palmizi (Cortona, AR).

Since 2019, she is the technical director of the company Antonella D'Ascenzi



## **COSTUME for Dancer/Puppet: CRISTINA ROBLEDILLO (CATALONIA)**

Cristina Robledillo (puppeteer / anthropologist / educator / costume designer) with more than 20 years of experience as a puppeteer. She has worked in relevant companies such as Herta Frankel and Compañía Jordi Bertran. She founds her own company, S.O.S. Puppets, and they tour Europe. Since 2013 she develops she projects it Laboratorio Titirinate, presenting her shows and puppet workshops from California to here. As an anthropologist, her studies have focused on the gender perspective in puppet theater. As a costume designer, she has curated the costumes of the company SOS Puppets and Antonella D'Ascenzi, among others.

## **VIDEO ANIMATION GUILLEM MUÑOZ (CATALONIA)**

Guillem Muñoz is a videographer and filmmaker who evolves between documentary and fiction. In the course of these years, he has made animations, documentaries and specializes in video-mapping, performing:

- Advocacy footage for Help Refugees [Choose love], Auberge des Migrants & Utopia 56
- Abstract visuals for a domo and multiple erotic sculptures at Estrany (Festival de Música Insòlita) 2017 and 2018
- Albert Pla theater promotion through visual art projection in Barcelona with a handcrafted videomapping tricycle
- Prototype for a Christmas Videomapping
- Music Video for Cesc - All I know
- Motion Graphics for Excelsia (Torres) Wine business announcement
- Collage Animation for Smoking Souls - Adéu
- Animated videolyrics for Itaca Band
- Festival Movie for Clownia 2020
- Collage Animation for Red Light District - Sea of Doubts
- Music Video for Cesc - All I know
- Music video for Hops Extract

**vídeo creado por Guillem Muñoz para FILAR**



# PHOTOS

