

Caracola

plays

CARAmVA

How could we become an orchestra?



www.erikawebe.com

Compagnie ESPUMA

CARICATURE ORCHESTRA

CARAMVA is a performance that combines clowning, gestural and musical composition, and contemporary circus.

CARACOLA appears with her suitcase, which has accompanied her throughout the streets of the world. There is an absurd play between her and her luggage, and eventually, she finds a video-cassette. As she presses 'play,' she becomes the protagonist of a cartoon where her friend is a clarinet, her enemy is the orchestra's director, and the audience the hero by becoming an improvised orchestra.

From this "flesh cartoon," a suspended poetic moment is born, shared with the spectators throughout the adventure. The means of expression will be physical and musical, allowing everyone to share a common language during this interlude where we come together to play and create.

This is an every public performance with an estimated duration of 45 minutes.



Who ?

Playwriting, direction, performance, and improvised acting: Erika Webe

Musical composition: Vivek Maddala

Why play ?

This performance is primarily a metaphor, a way of speaking through a body that is not limited by language barriers, where we can all understand each other.

The purpose of this project is that this "caricature" that begins with one person could become an extraordinary orchestra together. The clown, together with the orchestral music composer, invites the spectators to participate in a life-sized game where everyone can join in and, above all, be surprised.

Why ?

Existing as a clown in a frenetic society is going against the tide, it's learning to give time to details so they can be alive as well. Existing as a clown is perceiving the absurd in the present, it's dancing in a logic other and with an open look and a soul able to listen.

It is an invitation to the illusion of a poetic, chaotic and out of time universe.

CREATIVE PROCESS

When I was at the anthropology university, in 2012, my research topic focused on the interactions between spectators and street performers. The performers would set up somewhere in the public space and create a circle or semicircle around them: an unexpected encounter between strangers, simply by being in the same place at the same time.

CARAMVA was born as a street experiment in the squares of Lyon and Turin in May 2019. The challenge was to play with a clarinet, using everything that came to mind except for music, to be in the present moment and attentive to the public space... So much was already happening.

The show continued to evolve during the European summer of 2019. In July 2019, it was presented in Italy, in Sardinia and Tuscany. In August 2019, it was performed in Germany at the 'Kultur auf der Strasse' festival and in Slovenia during the 'Frigolous' event.

In the spring of 2020, a residency for the show's further development took place in Paris at the International School of Corporeal Mime. And during the summer of 2020, CARAMVA was performed in Italy. The project was selected by the City of Paris as part of the "Un été Particulier" (a particular summer) call for projects, and it had been presented at Place Colette in September 2020.

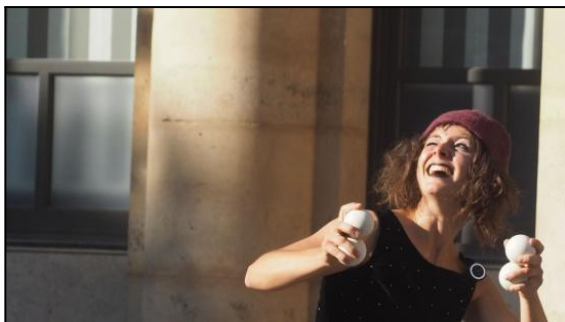


Since then, this performance has not been staged. The pandemic arrived, and both the character of Caracola and myself, as performer, were invited to participate in other projects and companies.

In this way I met Vivek Maddala in May 2022 in Halmstad, Sweden. We collaborated on a lyrical performance called "Frozen Waterfall," written by Isabel Lagos and Kalle Leander, where we played together: Vivek on music, and myself on mime-dance.

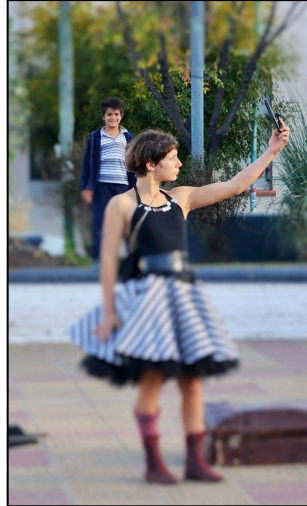
It was an extraordinary encounter because Vivek is also the composer for Tom & Jerry's music, and it was his music that I unknowingly used

at certain moments in CARAMVA! So, I shared with him the story of this improvised orchestra, and he gave me music for each dramatic moment. Then the quality of the movements and performance style became much more on an ancient "cartoon" universe.



The creation of CARAMVA benefits of a regular support from Théâtre des Roches in Montreuil, providing space for residencies, and from Théâtre par le Bas for being presented.





Origins

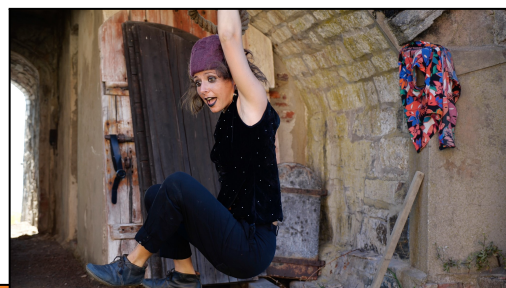
The name Caracola came to me during my first creation of a street performance in 2015. It happened while I was in Cordoba, Argentina. I was painting a white frame and searching for "a new name for a new moment." Suddenly, I realized that in that place, in the very humid hills of Traslasierra, there were a lot of snails. It was while observing them that I understood I share "this principle of life." Caracola means snail in Spanish, and also shell.

Technique

This performance can adapt to every type of space, as long as there is an audience willing to participate in the game.

In October 2019, a first teaser was created by Piscoman: : <https://www.youtube.com/watch?v=fhxIEBYeFbg&t=3s>

In August 2020, a second video was created by Juan Carlos Poblete: <https://www.youtube.com/watch?v=T28-3ztc1Yg&t=22s>



BIOGRAPHIES

Erika Webe borns in 1990 at Buenos Aires, Argentina. Mime, clown, aerial acrobat, actress, dramaturge, director, choreographer and anthropologist.

From 2012 until 2018 she travels between South America and Europe with circus companies.

In 2018 she created, with Jean Méningue as director, her first solo clown called *PRR !*, and the street performance *CaraMva*. The same year she went to live in Paris, where she actually lives, to study at the International school of corporeal mime, the EIMCD.

From 2020 she takes part of the swedish-english company "Collective Moves", where she develops the European circus project called *Libertalia* and the corporeal-lyriques performances of *Frozen Waterfall*. She was also part of the clown crew *Ship of Fools* in collaboration with the company "Clown Spirit"; and from 2021, she is a member of the french company "Espuma". In 2021 she collaborates as corporeal actress with the "Kollectif Revange" in Sweden for the film *Pirates from the Futur*, she takes part in the absurd theater piece *Adam* and in different transdisciplinarity performances, also as director.



In 2022 she ends the EIMCD writing *Intangibles Mountains*, her memory, about a creation's path through a transdisciplinarity vision, and a new clown piece called *Friction*. Actually, she co-creates with Isabel Lagos as scripter of Theatre State (Sweden-Egypt), gestural cinema which incorporates sign language and work with sign actors . She is also corporeal director assistant of the performance *Amor Fati* from Joel Heiras about Parkinson's illness and body dichotomy.

Erika Webe chooses and lives the way of clown and corporeal mime, she believes in poetic universes as invitations to each person to dream, as a surreal pause with oneself and beauty when shared.

www.erikawebe.com



Vivek Maddala has won the Emmy Award four times as a composer and multi-instrumental performer. He has created soundtracks for several films, theatrical productions, dance performances, and television series. His music, which combines symphonic melody writing with modern textures from around the world, has been described as "an emotive frenzy of guitar, percussion, bass, brass, woodwinds, and strings."

Vivek is a member of the Sundance Institute lab in the United States for film music composition and has also worked at the Cannes, Toronto, Berlin, Venice, and Sundance film festivals. In 2018, 2019, 2020, and 2021, Vivek consecutively won Emmy Awards in the category of "Outstanding Music Composition" for his work in animated music.

www.maddala.com

I would like to express my gratitude to all the people who accompany and support me, encouraging me to continue believing every day.

"The secret, dear Alice, is to surround yourself with people who make your heart smile. Only then, and only then, will you find the wonderland." - Lewis Carroll

