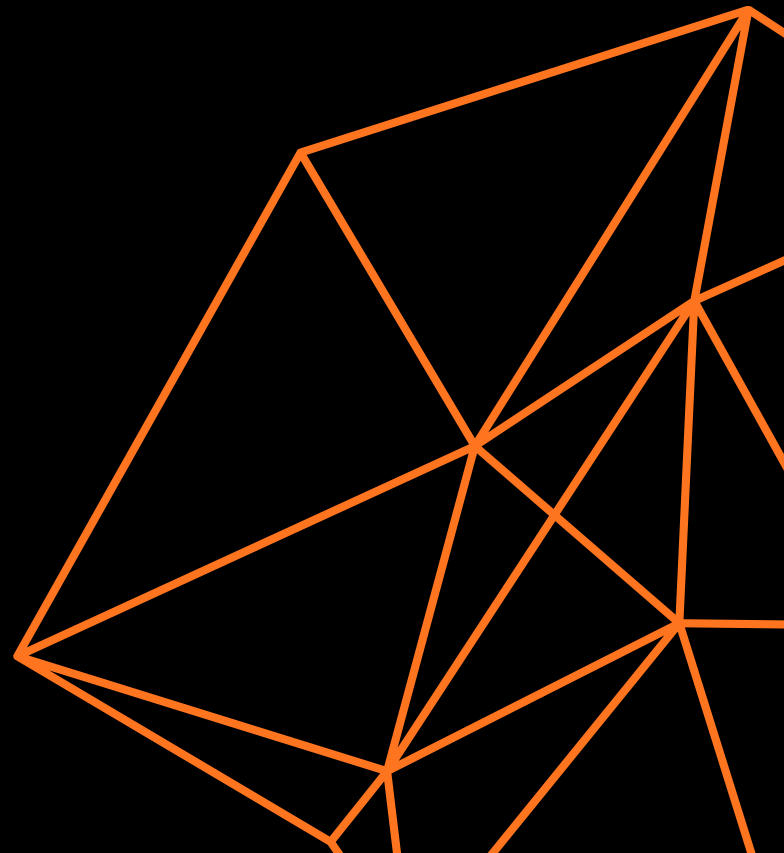


COUNTERSENSE

BY AND WITH ERIKA WEBE



ARTISTIC COLLABORATION: ISABEL LAGOS
SOUND COMPOSITION: JOEL HEIRÅS AND FRED MARTY
LIGHT CREATION: SHANTALA CRISCUOLO



A ESPUMA COMPANY PRODUCTION



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COUNTERSENSE

Moving in the opposite direction, yet somehow closer to the core.

GENDER: DARK COMEDY

VISUAL, GESTURAL, AND CHOREOGRAPHIC CLOWN THEATRE

YEAR OF CREATION: 2023 - 2024

RUNNING TIME: 1H00

AUDIENCE: SUITABLE FOR ALL, RECOMMENDED FROM 12 YEARS OLD

ACCESSIBLE TO DEAF AND HARD-OF-HEARING AUDIENCES

Teaser : https://www.youtube.com/watch?v=4ycZ0_FHOiY

A poetic journey through CARA's mental labyrinth, blending choreographic and physical theatre, visual language, and immersive soundscapes into a sensorial experience.

COUNTERSENSE confronts us with our own existence and with the fragile thresholds between life and death.

The notion of the "stranger," as well as our relationship to identity, technology, and the Other, is pushed to the point of absurdity:

How can one exist in society today while remaining true to oneself?

SYNOPSIS

The story begins on an ordinary day in the life of CARA, secretary of the City of Namdal's Department of Culture, who spends her day from 9 a.m. to 5 p.m. in her "mobile office," a desk strapped to her body. But on her way home, an accident occurs... upending the course of her life and plunging her into realities previously unimaginable.

She becomes the spirit of her angels and the body of her demons in an absurd journey through her own personal Hades.

Is this what it means to be dead?

Or perhaps, alive?

A piece that invites the audience to become observers of their own lives, to reconsider social codes and norms, and to envision the possibility of "symbolic" deaths and rebirths within a single existence.

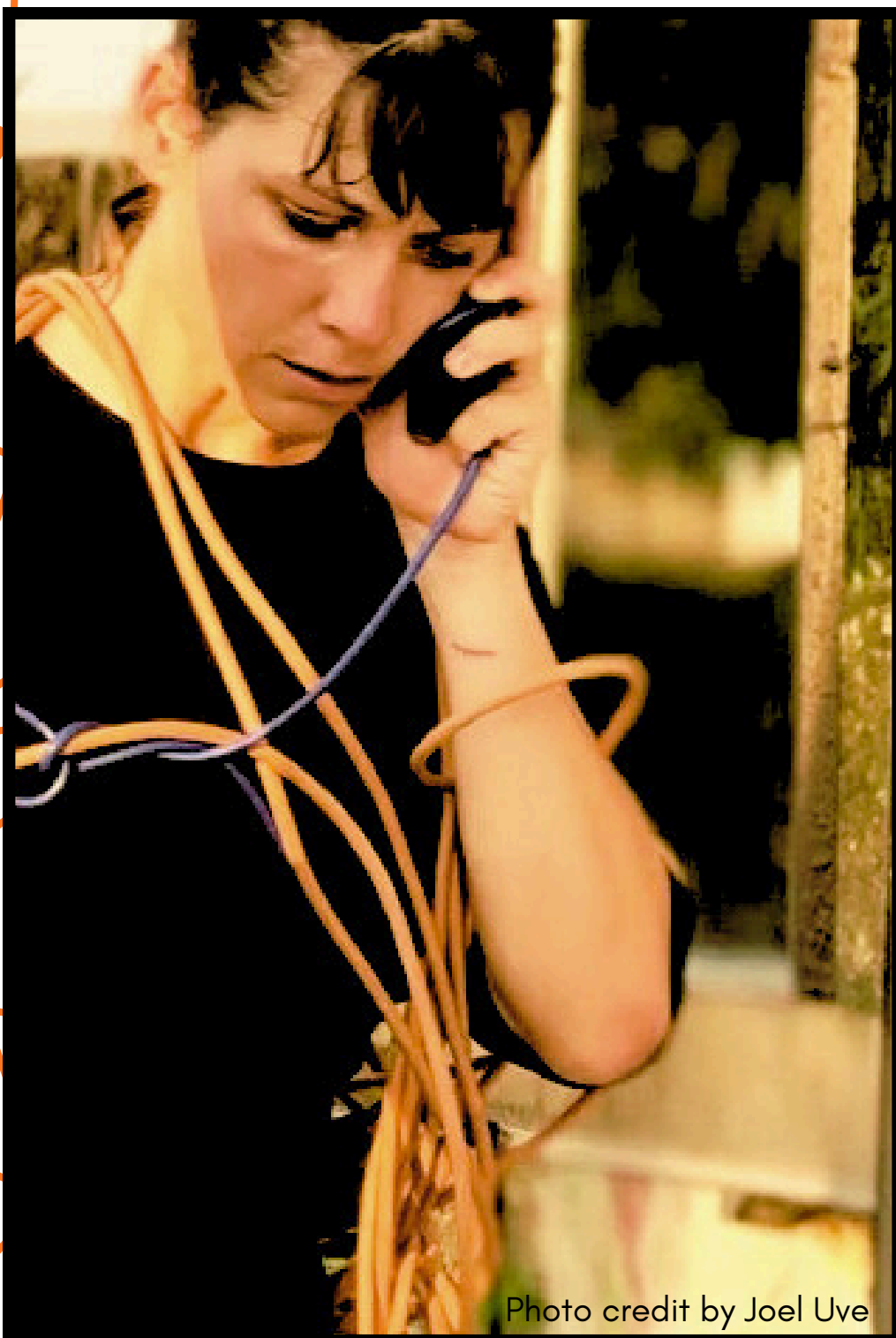


Photo credit by Joel Uve

INTENT NOTE

THE GENESIS

I was born in Argentina, the third generation of my family born there. My ancestors, however, were foreigners from various places: my great-grandparents, teenagers at the time, left Slovenia, Lebanon, Germany, and Spain at the beginning of the 20th century in search of a place of peace.

I arrived in France for the first time in 2003, at the age of 13, and I have been living here since 2019, from the age of 29. I am also, today, Italian, speak six languages, and am learning French Sign Language.

In this piece, I wish to explore the notion of the “stranger,” because it is a phenomenon that spans all eras. The reasons for it are almost as numerous as individual life stories: wars, economic crises, love, work, the desire to discover new places, religion...

At the same time, as humans, we will always share certain common experiences: often we will miss loved ones, certain tastes, certain music, certain customs.

In 2009, I decided to embark on a quest for my “home of the world,” and I realized this home is Theatre. From my home, and with the collaboration of wonderful partners, I created

COUNTERSENSE: a gestural narrative of a spirit in contradiction on its quest for a home of its own.

Why COUNTERSENSE?

Firstly, because in COUNTERSENSE there is “sense,” and the character’s sensory awakening is central to the piece.

Secondly, the word contre evokes the opposite of what one seeks—a kind of resistance to oneself. Together, these two concepts could represent a car moving in reverse.

At the beginning of our story, CARA is there: moving backward, against her own direction, and yet somehow closer to the core.

This piece is an invitation to turn inward, a journey in COUNTERSENSE.

IMAGES



Photos credit by Peter Horvat

THE TEAM



Actress, writer, gestural composer, anthropologist, clown, mime, and poet.

Erika Webe is a transdisciplinary artist deeply committed to sensory experiences and to marginalized communities.

Born in the southern suburbs of Buenos Aires, she trained and collaborated with 12 companies (40 plays and/or performances) across more than ten countries in South America and Europe. Today, within the Espuma Company and through international collaborations, she writes, performs, and directs contemporary poetic “pieces.”



Isabel Lagos, Artistic Collaborator

Based in Gothenburg, Isabel is a director, writer, and independent producer. After working in South America and the United Kingdom, she co-founded Sweet Venues at the Edinburgh Fringe, programming over 700 shows.

In Sweden, she initiated the Gothenburg Fringe Festival and the Nordic Fringe Network, directed various stage projects, and developed innovative cultural centers within the Gathenhielmska Huset Foundation and the Kronhuset Artistic Factory.

Guided by co-creation, she has collaborated closely with Erika since 2018.

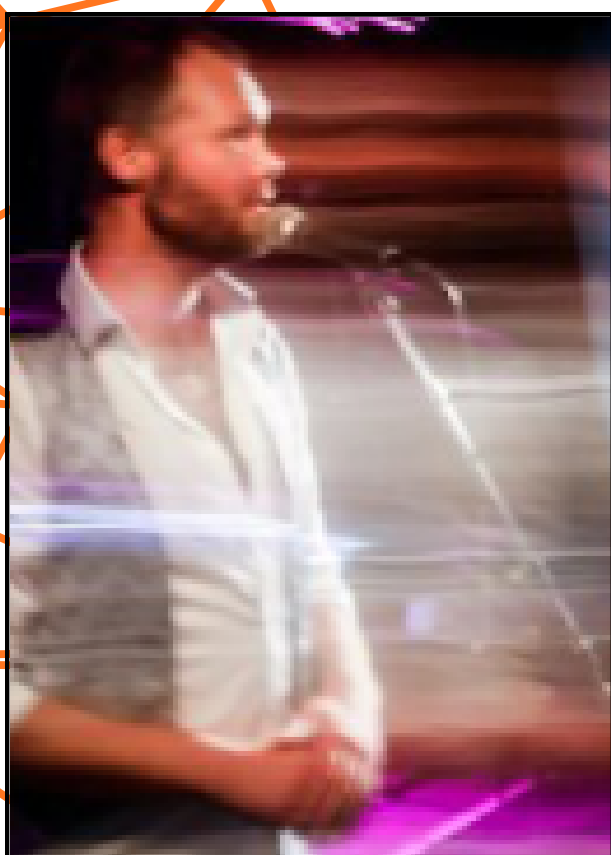


Eric Whiteford, External Perspective –

Visual Understanding

Born deaf in England and raised in Sweden, Eric trained from an early age in theatre, mime, film, and sign language. Passionate about movement and alternative forms of communication, he was encouraged by artist Hans Hugo Ferdinand to develop a physical expression aimed at raising awareness among the “hearing world.”

Today, he studies at the Royal Conservatoire of Scotland, collaborates on the film project Theatre State, as well as a series of short films written by Erika and Isabel, and continues his engagement in theatre, opera, and visual storytelling.



Joel Heirås, Sound Composition

Joel is a composer, musician, writer, and performing artist working at the intersection of philosophy, music, and physical theatre. His practice explores how living with Parkinsons disease can be explore through sound, movement and thought intersect as living matter. Anchored in the concept of physiopoetics, his work considers the body, space, and language as mutually generative forces.

For Countersense, he develops a soundscape in which physical movement emerges as a resonance and dialogue with the music.

He also collaborates with Erika on his project Amor Fati – the affirmation of one’s destiny, seeking a bodily “yes” to all expressions of life, including the imperfect.



Shantala Criscuolo, Lighting Design

Actress and theatre teacher, Shantala graduated from IUNA (National University of Arts, Buenos Aires).

Throughout her career, she has participated in a variety of theatre productions as an actress, assistant director, and technical and lighting designer.

She is also part of the management team of Teatro de las Nobles Bestias, located in Temperley and recognized by the INT (National Theatre Institute of Argentina), and she directs the higher education programme at EMAD (Municipal School of Dramatic Arts) in Lomas de Zamora, Buenos Aires.



Fred Marty, Sound Composition

Born in 1970, Fred developed his musical practice on electric bass and, above all, double bass after classical and jazz studies at the conservatories of La Roche-sur-Yon, Boulogne-Billancourt, and the CIAM in Bordeaux.

Based in Paris since 2007, he dedicates himself to improvisation and experimental sound work, blending concrete music, recorded voice, and electroacoustic explorations. He collaborates with numerous international improvisers, butoh and contemporary dancers, and has trained in radio art with Phonurgia Nova. A member of L’Onceim since 2012, he now pursues a solo project, composes for his quartet, and creates for experimental theatre.

ESPUMA COMPANY



Espuma is a minimalist, offbeat, and transdisciplinary company creating both live performance and audiovisual work.

Its aesthetic approach is rooted in choreographic and physical theatre, where the body is the primary material of expression.

Inspired by human relationships, the creators explore the relationship to oneself and to others, contemporary feminine experience, fragility, disruption, and also fantasy. Through memory, intuition, and imagination, they conceive fiction as a powerful tool to reinvent reality and to offer immersive and unprecedented sensory experiences.

Our company is committed to inclusion and care, collaborating with various partners such as the Red Cross in Champigny-sur-Marne, Angela Davis School and other schools in Montreuil (funded by the City of Montreuil).

Since 2022, an international partnership has been established with the Gathenhielmska Huset Foundation in Sweden, of which Isabel Lagos is the director.

Together, Erika Webe and Isabel Lagos lead **Theatre State - Cultural Weavings** (France-Sweden), supported by the Region of Västra Götaland in Sweden, with partner theatres in both countries, including IVT (International Visual Theatre) in Paris.

This project focuses on the creation of a Visual Language through theatre and film with a team of deaf and hearing artists, as a tool for inclusion, communication, and artistic expression.

The piece COUNTERSENSE is part of this artistic process and is the new production of ESPUMA Company.

The premiere took place on 23.02.2025 at las Nobles Bestias theatre in Buenos Aires, Argentina.

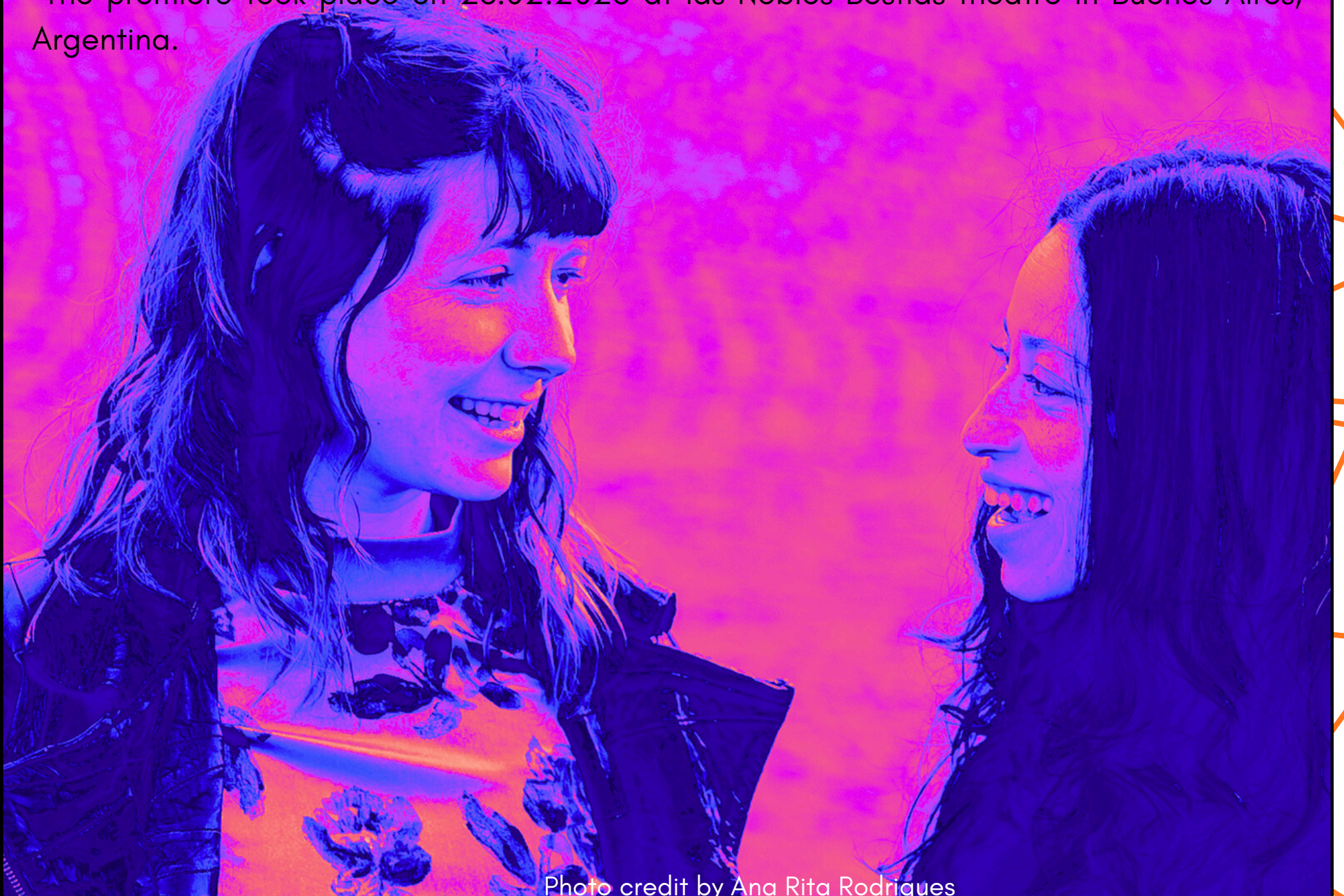


Photo credit by Ana Rita Rodrigues

SUPPORT

A production by Compagnie ESPUMA (Montreuil)
in collaboration with the Gathenhielska Huset Foundation (Gothenburg, Sweden)
Supported by Culture Moves Europe

- Nominated in 2023 by Summerhallarts at the Catania Fringe Festival and selected for the 2026 season at the Edinburgh Fringe Festival.
- Nominated in 2025 by Soho Play House, New York, "brilliant dramaturgy on the contemporary technological world."

PARTNERS

France: Théâtre l'Épée de Bois in Paris and Théâtre des Roches in Montreuil

Sweden: Lilla Kaparen and ACTA Theatre in Gothenburg

Argentina: Teatro de las Nobles Bestias and El Tanque Cultural in Buenos Aires

Italy: Zo Centro Culture Contemporanee and Catania Fringe Festival

England: Rotunda Theatre in Royal Tunbridge Wells

Spain-Catalonia: BCN Studio in Barcelona

Scotland: Summerhallarts in Edinburgh

United States: Soho PlayHouse in New York

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