

**incontinuo** **incontiu**



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# TO THOSE WHO have left

To those who are on the way

To those whose hope is strong enough to leave

To move forward

Still

To those who have known how to nurture hope enough

To feed it within themselves

To keep it alive

To those who have not let themselves be extinguished

To those who learn languages

To those who cross countries

To those who marvel at changing landscapes

Who see how beautiful the homes of others are

Who remember their own home

To those who leave their love behind

To those who are reunited with their love

To those who fall in love somewhere along the way

To those who travel to offer a more beautiful tomorrow to their children (...)

Nicolas Vercken



# INCONTINUO

A NIGHTTIME, IMMERSIVE, PARTICIPATORY, AND MUSICAL PERFORMANCE.

The company Kamchàtka presents a participatory experience, an encounter that crosses borders, a poetic declaration, a tribute to the courage of all those who have left their homes in search of a new place.

Incontinuo focuses on continuity: human beings began to move, from their earliest days, in search of better living conditions, and will continue to do so without cease. Movement is an essential part of our nature.

We want to highlight the importance and beauty of movement, without ignoring its harshness or the tragedies that often accompany it—many of them the result of repressive migration policies and the existence of borders.

We imagine this performance as a hymn to courage: a celebration of the bravery of all those who, whether forced or not, have left their place of origin in search of a better future. We raise a toast to that courage.

We wish to create a shared, collective moment: a space to look, to be moved together, and to celebrate. Because we believe that in this shared experience lies the strength of our future—a future we hope will be free of borders and repatriations.

We imagine it as a cathartic, emotional, and epic act, where the narrative transforms. A space in which the symbolic allows us to feel part of a community that is not blind, that recognizes and values that bravery.

A community that beats and is moved, that feels the need to celebrate in order to then, in real life, continue fighting together.



# BACKGROUND

Since the origins of our company, we have been interested in finding unusual ways to move the audience and make them feel part of what is happening, rather than simply “spectators.” We want to break the fourth wall and blur the boundaries between stage and audience, between actors and public, in order to create a shared and transformative experience.

Our artistic approach is based on the absence of words, using a visual and physical language that is both everyday and surreal. This approach allows us to transcend linguistic and cultural barriers, reaching directly into universal human emotions and experiences. Our characters are not mere actors, but catalysts for meaningful encounters, capable of establishing sincere and direct communication with the audience.

The theatre we propose is immersive, inviting the audience to fully dive into the piece. It is participatory, requiring their active interaction and emotional involvement. And it is often improvised, adapting in real time to the responses and reactions of the spectators, which makes each performance unique and unrepeatable.

We believe this form of theatre has the power to awaken empathy and to interconnect the people present at our shows. In an increasingly fragmented and dehumanized world, our goal is to use art as a tool for understanding and connection, to provoke reflection and, ultimately, to promote social change. Before it is too late, we continue to trust in the power of art to transform realities and build bridges between people.

Over the years, in addition to our itinerant performances, we have created participatory experiences of various forms and scales. We have developed community-based projects and worked with diverse groups, always striving to maintain intensity, narrative coherence, and audience engagement.

These experiences have allowed us to refine evocative images designed for large-scale formats, enriching our scenic language and our ability to generate profound collective experiences.



**LIBERANDUM 2022 / First confrontation with the crowd**



**LA GRANDE MIGRATION 2023 / Experimenting with the crowd**



**CÔTE À CÔTE 2024 / First steps toward a large-scale format**

# SYNOPSIS

In a place that is not a place (a wasteland, a large square), **we gather:** us, you, all those who once left or who one day will leave (the actors, a few accomplices, and the audience). Among remnants of the city and memories of homes left along the way, a group of characters — the Kamchatkas — prepare a welcoming space, a place to rest before continuing onward.

Through **music, images, and simple actions**, we share a collective experience that unites past, present, and future. A blanket, a soup, a piece of bread, and memories that speak to us of what was, what is, and what will come.

The projection of a story, a short film, reveals a past that is, in truth, the story of this very moment.

And everything transforms into a **cathartic act:** around the central space, we celebrate together, walking symbolically under the stars, accompanied by epic music. We shout to the sky that we **celebrate the courage** of those who left, and that only together, like an overflowing procession, do we celebrate ourselves.

A journey of **encounter, memory, and celebration** that invites everyone to participate, accompany, and be part of this collective experience.



# DRAMATURGICAL STRUCTURE

The performance unfolds in four stages:

## 1. Immersive scene (participatory prelude)

The experience begins to take shape at least thirty minutes before the official start time. The audience arrives gradually into a space where the action is already underway: preparing the site, transporting materials, lighting small fires, arranging tables.

The lighting is dim. Lines of people form to receive soup; circles appear on the ground where food is shared and waiting takes place. The audience does not observe from the outside — they inhabit the space.

## 2. The projection

At a moment of maximum stillness, the central structure slowly collapses. Banners appear on its frame and transform into a projection screen. A short film is presented, telling the migratory story of a young girl in the 1960s, creating a bridge between memory and the present.

## 3. The passage to the present

After the projection, the present bursts in with the arrival of the 80 accomplices who have participated in the prior process. Their entrance reaffirms an essential idea: we are still here. Yesterday's story is today's story. Memory becomes embodied in real, living bodies.

## 4. The final collective gesture

The performance culminates in the activation of a shared act: a march, a demonstration, a declamation, or a circular celebration. The audience is invited to join physically, transforming the artistic experience into a collective and visible affirmation.



# ACCOMPLICES

The performance is conceived for a multitude. It is designed as a nighttime, participatory, musical event aimed at a large gathering of people convened at a specific time and place.

However, the proposal operates on two clearly differentiated levels of participation.

## **First Level: The Audience Present on the Day of the Performance**

These are the people who attend the show and are invited to take an active role in the experience. Through music and simple, accessible actions, the audience participates in a collective celebration, a shared act, a hymn to courage. The intention is to generate a moment of communion — a shared cry celebrating the bravery of those who left in search of a better life.

## **Second Level: The Accomplice Groups We Work With in Advance**

Before the presentation, we collaborate with groups and communities directly affected by migratory realities, as well as with individuals and associations that challenge repressive migration policies. This is not a collective creation process for the show itself, but a conscious and committed alliance. We believe that only together can we be stronger, and that the power of the project lies in incorporating presences and experiences that intersect with it directly.

During the three or four days leading up to the performance, we develop a workshop-based working space. This space can host up to four groups, each accompanied by two company actors. Using our scenic tools, we share experiences and construct simple, symbolic images connected to the participants' journeys and lived experiences. These images are later integrated into the performance, becoming part of the culminating moment: the encounter with the audience.

Specifically, Incontinuo consists of:

- **3 encounters** between company members and the 80 accomplices, working in 4 groups of 20
- **1 nighttime performance** in a public space for an audience of 1000–1500 people, with 8 actors, 4 musicians, and up to 80 accomplices



# PARTIDA

We created a short film inspired by a true story. During its development, hosted by Comédias do Minho in Portugal, we carried out research and re-creation work around migration. In that context, we discovered a deeply moving testimony that became the starting point of the piece. The production was completed in just one week and later screened throughout the region, generating a strong emotional resonance.

This experience allowed us to understand that this story was the perfect bridge to make visible the continuity of human movement: by narrating the experience of a girl in the 1950s, we were in fact speaking about contemporary migration. Thus Partida was born, conceived as a fundamental component of our creation, capable of articulating narrative and emotion from an atemporal perspective.



The temporal distance offered the ideal framework to connect past and present, building a shared dramatic crescendo that expands the individual dimension of the story and projects it toward collective reflection.

The short film pays homage to the silent cinema of Buster Keaton, recreating its main formal elements: wide and static shots, choreographic precision of movement, depth of field, and a visual narrative in which body and action replace dialogue. The editing and rhythm evoke classic slapstick, combining technical rigor with expressive physicality.

The piece blends a playful, light dimension — far from stereotypes — with moments of greater compositional and epic intensity, creating an emotional progression that broadens the scope of the narrative.

The original soundtrack, performed live, acts as the structural and dramatic backbone of the performance, highlighting each nuance and amplifying the emotional arc of the story.



# THE MUSIC

The music for the performance is an original composition by Simon Couratier, a member of Compagnie du Coin, with whom we began a collaboration this year based on a shared artistic vision for creation in public space. This affinity results in a musical approach that not only accompanies the scene but actively dialogues with it and with the environment.

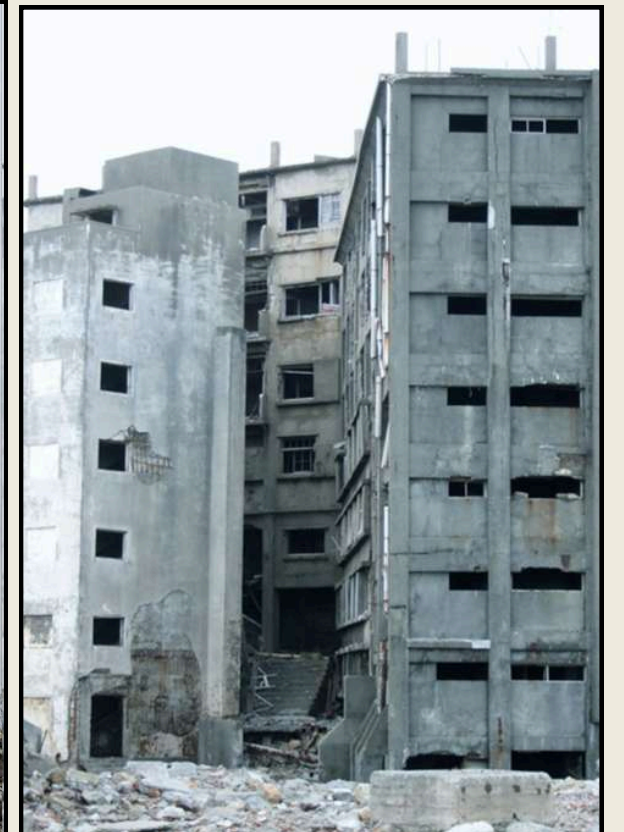
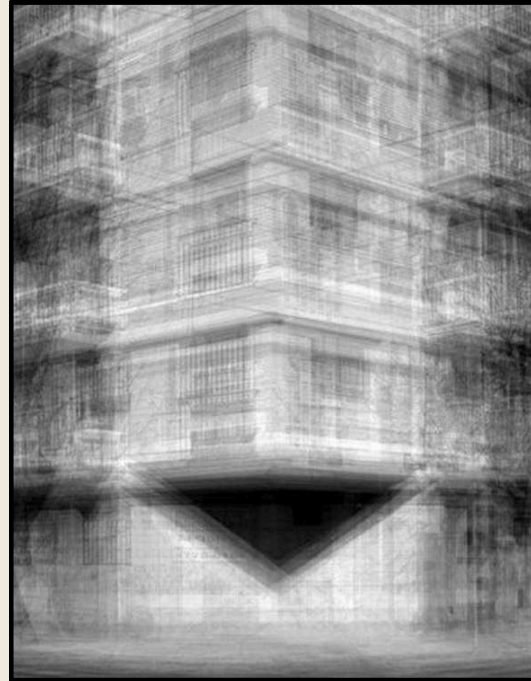
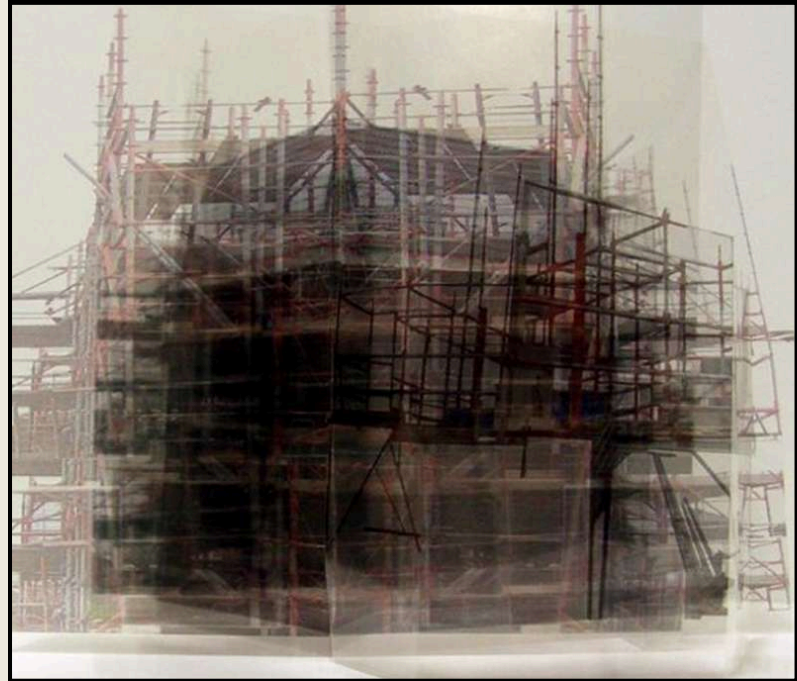
Couratier, an eclectic composer with roots in jazz and electronic music, constructs a hybrid score that alternates atmospheric soundscapes with epic and deeply emotional passages. His writing achieves a particularly valuable balance: it preserves the harmonic and rhythmic richness characteristic of a conceptual jazz language, while remaining accessible and understandable to audiences not necessarily accustomed to this type of music. Complexity thus transforms into a direct, clear, and shared sensory experience.

Most of the piece is instrumental, reinforcing its cinematic and universal character. The technical setup — an autonomous sound system with quadriphonic staging — allows for surround diffusion that envelops the audience and amplifies the immersive dimension of the performance. The sound space does not merely accompany the action: it surrounds it, expands it, and integrates it into a total perceptual experience.

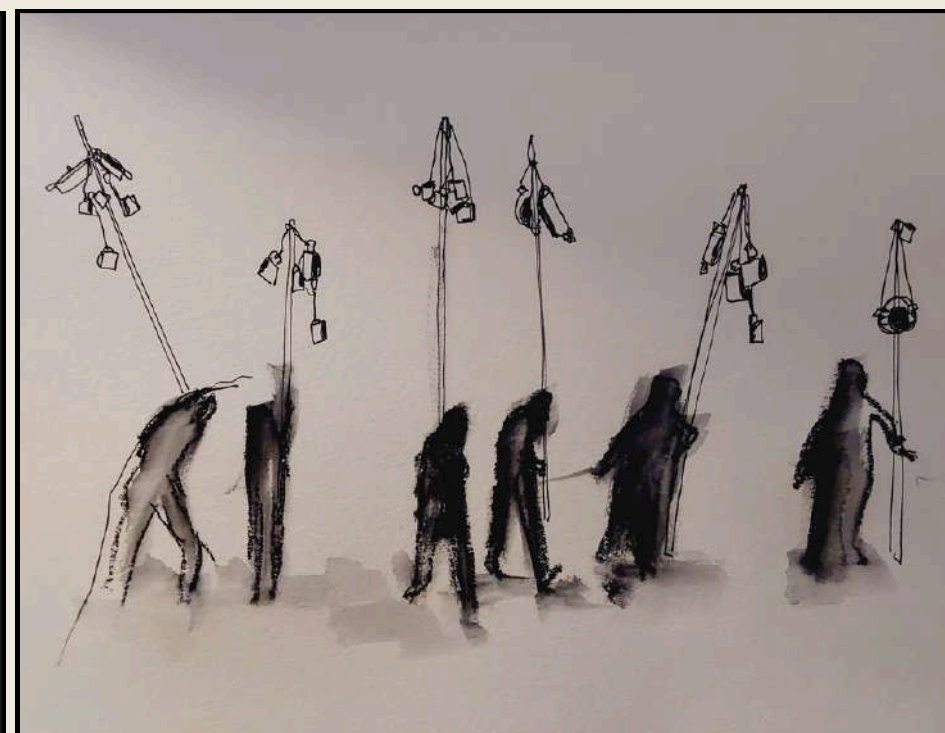
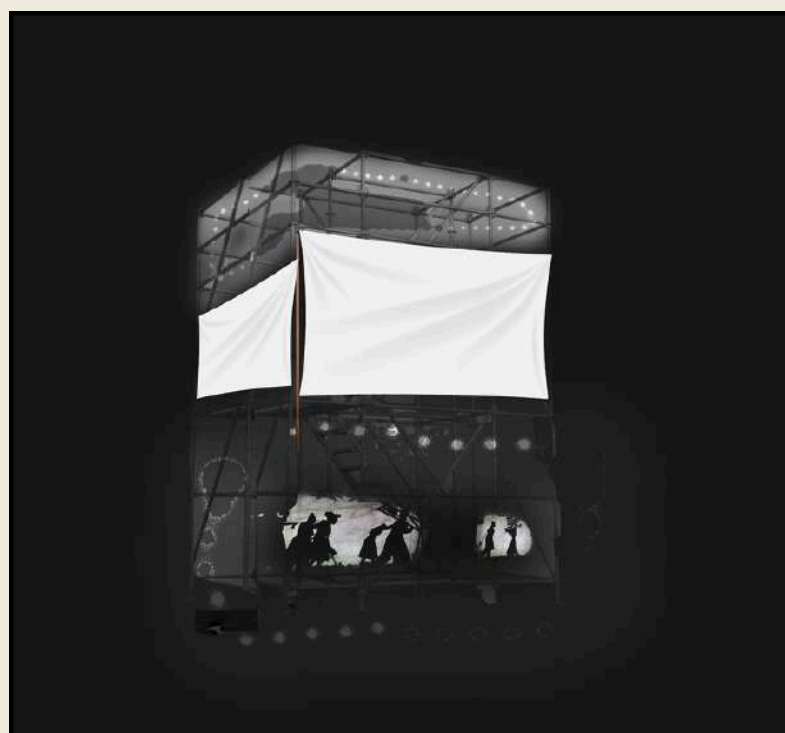
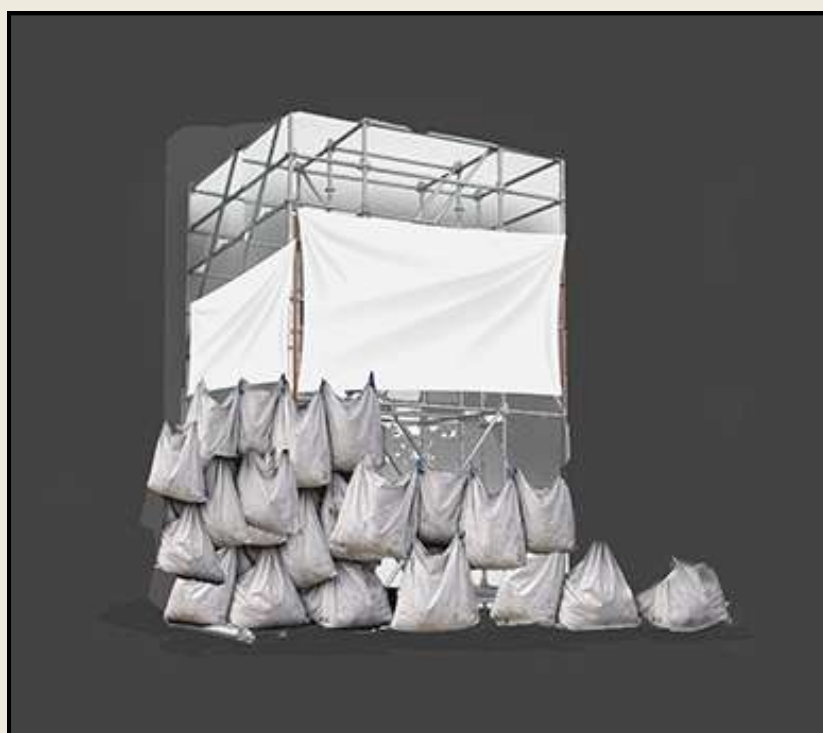
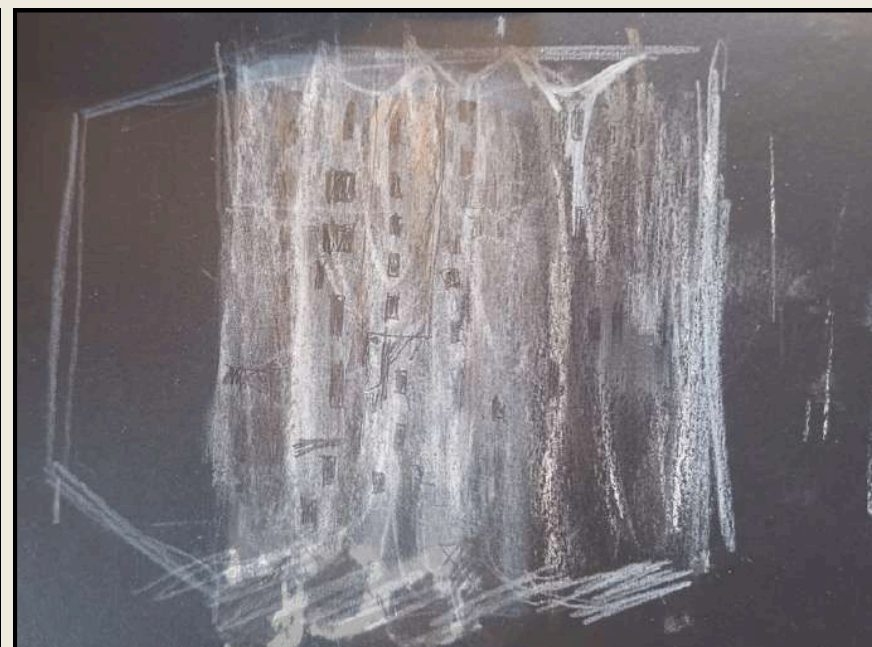
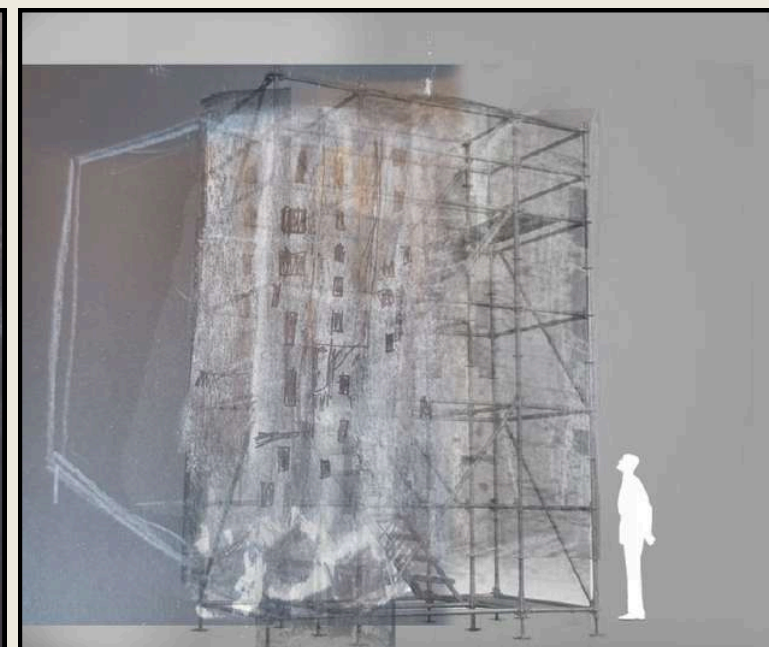
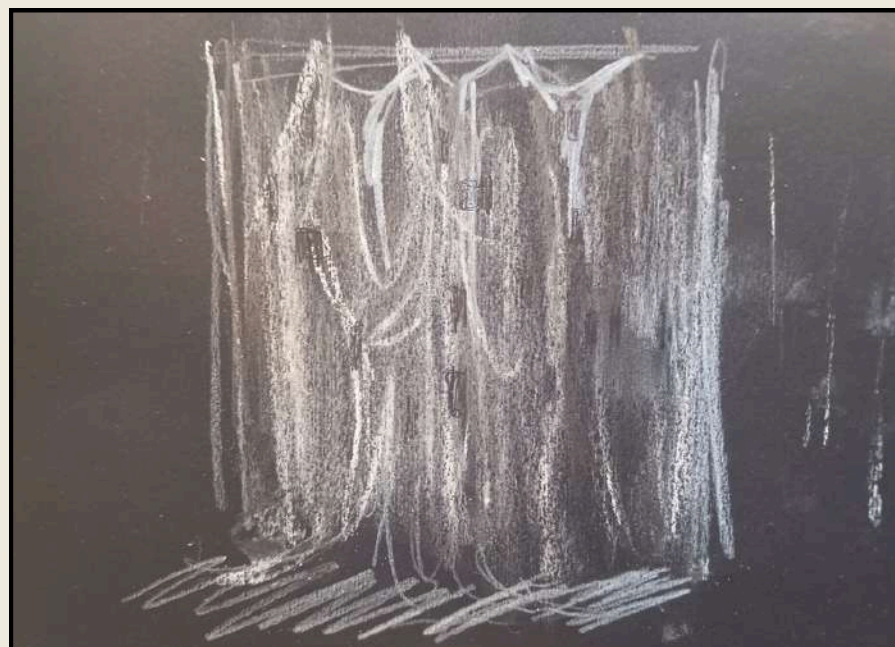
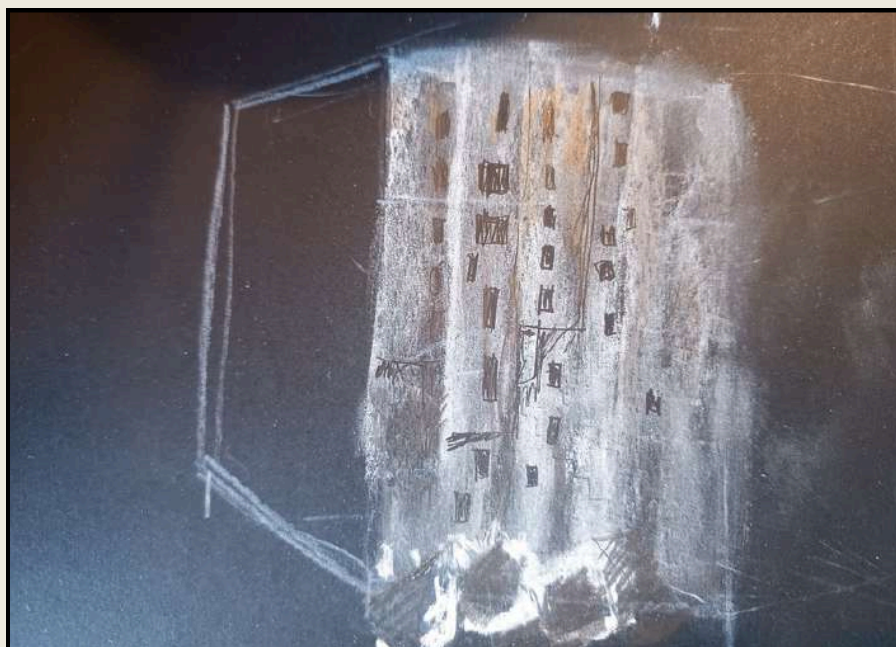
The performance is entirely live, featuring musicians from both Compagnie du Coin and Kamchàtka. The score is conceived as an open structure, permeable to the present moment: the performers listen, adjust, and respond to the evolving stage action and to the audience's reactions. This constant interaction makes each performance a unique event, where music and action are created in real time, enhancing the intensity and authenticity of the shared moment.



# STAGING References



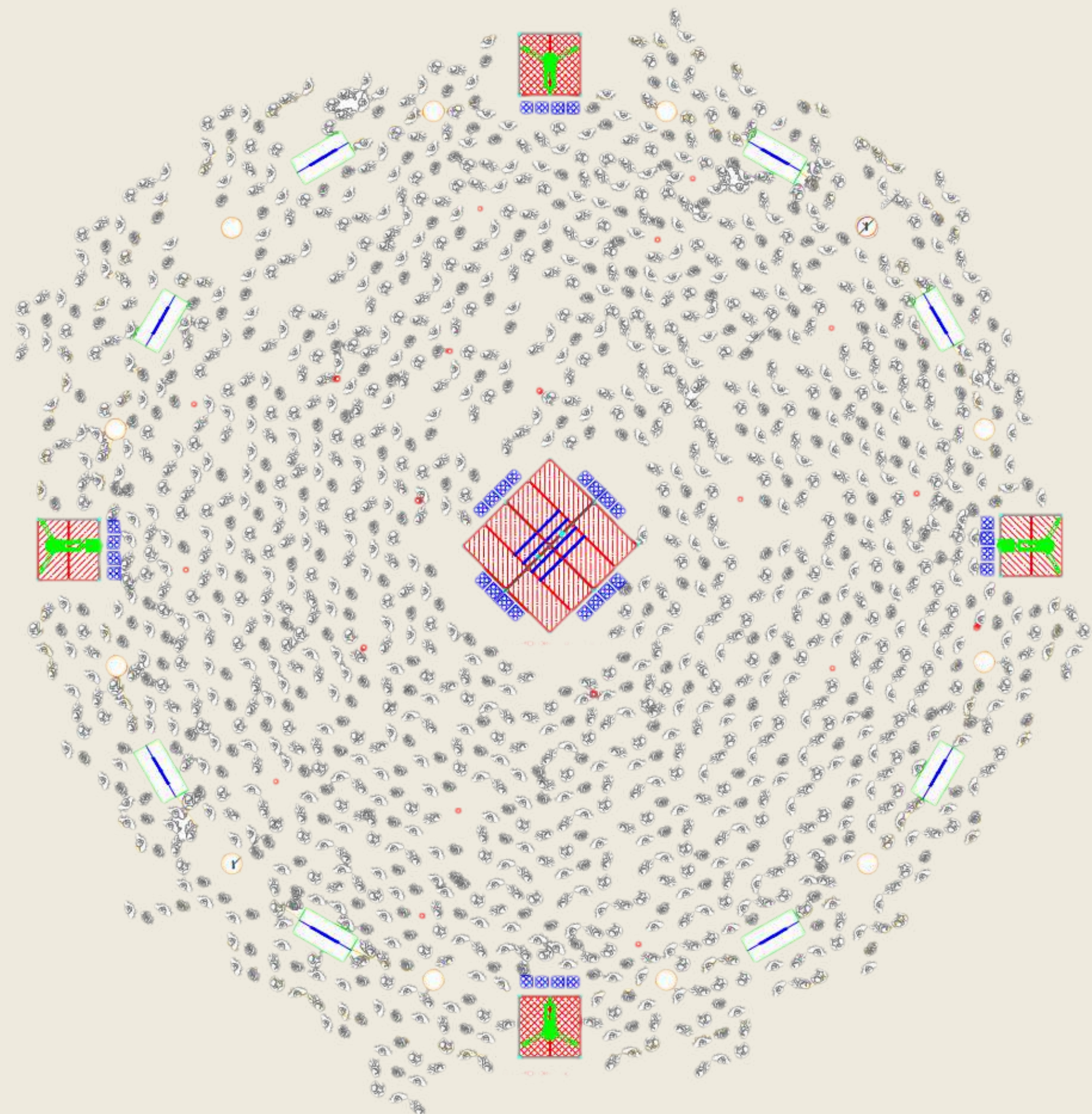
# STAGING Sketches



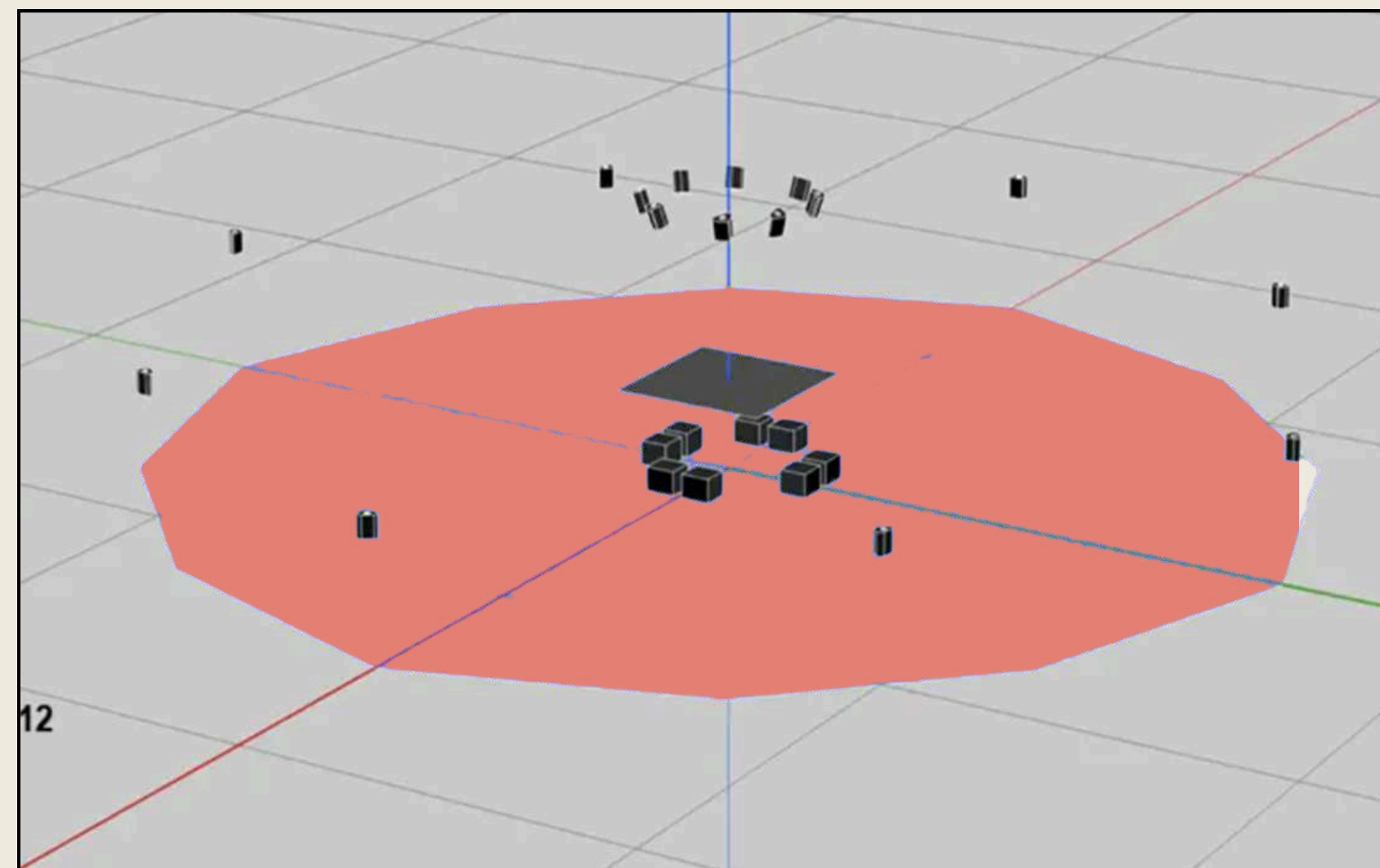
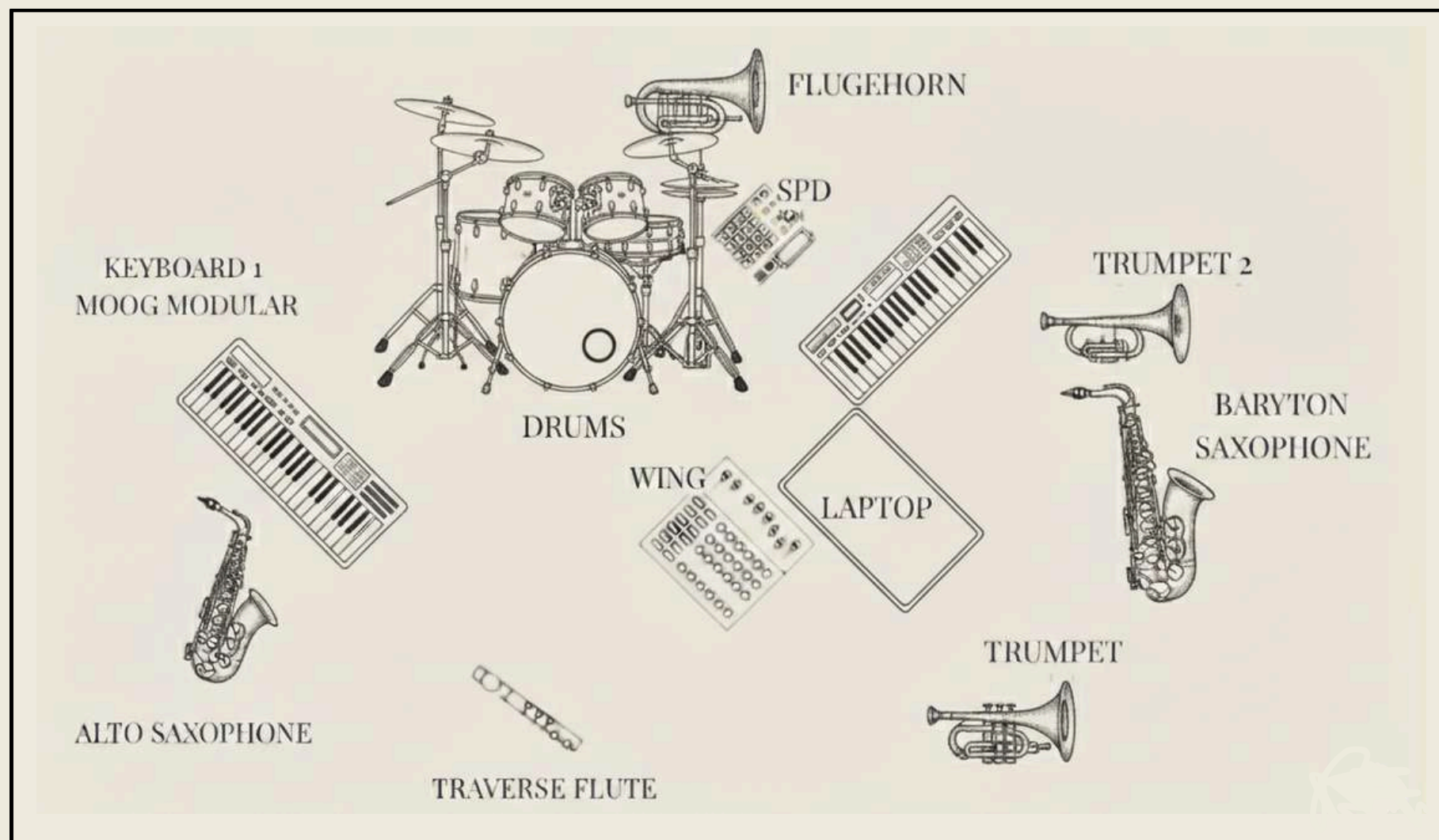
# SPACE AND TECHNIQUE

from the perspective of lighting

SYMBOL	DESCRIPTION	QTY
	Astera AX5	20
	Fluorescent tube with bandors or casing	16
	Blinder 4 Lamps	32
	Videoprojector	4
	Tables 2x1	8
	Fire Drums	16
	Follow Spot RG Korrigan HMI 1200	4



# FROM THE PERSPECTIVE OF SOUND/MUSIC



# DURATION

The duration of the performance varies depending on audience numbers and ranges from approximately **1 hour 40 minutes to 2 hours**.

One of its distinctive features is that the stage setup begins between **20 and 30 minutes before** the official start time, depending on the expected attendance and the characteristics of the venue.

This approach allows us to begin the process of engagement as soon as the audience arrives, through participatory activities designed to gradually integrate them into the performance. In this way, those arriving are not merely spectators, but become part of the event's dramaturgy, transforming into active participants in the experience.

The ideal venue for the project is a location easily accessible on foot from the city centre. Preferably, **a large, open**, open space with a somewhat **desolate feel**, capable of welcoming wandering people and creating a unique atmosphere.

Specifically, a space is required that allows for the comfortable formation of a circle approximately **30 metres in diameter**. However, this layout may be adapted depending on the expected attendance, as the event is designed to accommodate different audience sizes.

We are fully flexible to the needs of the location and are open to discussion to jointly find the most suitable venue.

# SPACE

# AUDIENCE

The audience is the protagonist. It is a fundamental part of the work: its presence constitutes both the dramaturgy and the scenography.

We envisage the heart of the piece consisting of approximately **1,500 active participants**, situated within the circle and taking a direct part in the experience. Around this core, a considerable number of **attendees can take their places as spectators**, observers of a constantly evolving spectacle.

In any case, we consider it essential to maintain open communication with the organisers to adapt the setup to each context and jointly find the most suitable solutions.

# PLANNING

	J -3 MONTHS	J-3/ 4 WEEKS	J-3/4 DAYS	J-2	J-1	j
MEDIATION	DISTRIBUTION OF THE CALL FOR ENTRIES	INFORMATION SESSION	WORKSHOP	WORKSHOP	GENERAL	SHOW
TECHNICAL				SET-UP	GENERAL	SHOW
CAST			WORKSHOP	WORKSHOP	GENERAL	SHOW

# CAST & CREW

**Created by:** Kamchàtka

**Artistic direction:** Lluís Petit and Prisca Villa

**Cast:** Cristina Aguirre, Mamadou Diallo, Maïka Eggericx, Jan Estebanell, Sergi Estebanell, Claudio Levati, Andrea Lorenzetti, Judit Ortiz, Lluís Petit, Josep Roca, Edu Rodilla, Santi Rovira, Emma Rovira, Gary Shochat, Prisca Villa

**Musicians:** Franck Bodin, Simon Couratier, Clément Desbordes, Gaël Riteau from Compagnie du Coin; Maïka Eggericx from Kamchàtka

**Sound design and composition:** Simon Couratier from Compagnie du Coin

**Lighting design:** Cube.Bz

**Audiovisual design:** Cía Kamchàtka and Pau Roldán

**Set design and construction:** Gemma Raurell

**Technical direction:** Marco Domenichetti

**Lighting and sound technician:** Martí Murcia

**Production:** Rita Stivala and Ariadna Grau

**Text:** Nicolas Vercken

**Incontinuo is a production by:** CARRER 88, S.L. in collaboration with HH Producties

**With the support of:** Institut Català de les Empreses Culturals (ICEC) – Generalitat de Catalunya, FiraTàrrrega Programa Suport a la Creació, CNAREP Le Moulin Fondu - Garges-lès-Gonesse, MUTTE CULTURAL - Pontós

**Co-produced by:** Comédias do Minho, CNAREP Le Parapluie – Aurillac, CNAREP Sur Le Pont - La Rochelle, CNAREP Lieux Public - Marseille, CNAREP Le Citron Jaune - Port-Saint-Louis-du-Rhône, Festival Artisti in Piazza - Pennabilli, Oerol Festival – Terschelling and Scène nationale Carré-Colonnes.



# KAMCHÀTKA

**Kamchàtka** is an immersive and site-specific theatre collective based in Catalonia, whose members come from different countries and have been working together since 2006. Creators in public and unconventional spaces, they propose theatre that emerges from the place itself and awakens memories of the past to illuminate the present. They are the authors of an epic on migration, composed of four performances exploring human movements, having staged over **500 shows in 37 countries**. They have developed their own poetic, wordless language — a contemporary writing in which the audience plays a fundamental role in the dramaturgy.

They continue to explore human displacement, the power of gaze, and collective creation. They provide training and carry out productions involving the community. Their work has received various industry recognitions, including two Premios Max awards for Best Show for *Alter* and *Fugit*.



# CONTACT

Production

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Info & booking

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# Камчатка



[www.kamchatka.cat](http://www.kamchatka.cat)