

Rimini Protokoll

Founded in 2002, the theater collective Rimini Protokoll has developed their very own branch of experimental theater, documentary performance, film, installations, and actions. Based in Berlin and touring extensively around the world, the group continuously test and augment live audience relations. Invited for a half-year collaboration with PRAXES—neither a theater nor an archive—the focus shifts to the choreographies and questions raised across their many productions and the associated material. Within the context of an exhibition, drawing on alternate attention spans and time drifts, what hitherto unseen material might become visible? What might cross-distillations add to an understanding of their collective of-the-moment enactments?

Following *Chapter I*, tracing different acts of involvement, assembly, and agency in four Rimini Protokoll productions spanning more than a decade, this exhibition module, *Chapter II*, is dedicated solely to the ongoing series of theater productions entitled *100% City*. Restaged in over twenty cities around the world, *100% City* invites one hundred actual residents of a particular city on stage, asking them to respond in words, movements, and actions to an ever-changing tailored set of local and global questions. Recruited via a coordinated chain-reaction prompted by native statisticians, the 100% protagonists mirror the demographic makeup of their habitat, turning dry census numbers of age, gender, and ethnicity into faces, voices, and votes.

As indicated on four screens simultaneously showing the stage protocols—a mixture of questionnaire, prescribed actions, and free association—from the plays in Riga, Dresden, Gwangju, and Philadelphia, each restaging is both prompted and spontaneous, representative and cacophonous, tinkering with the notions of script and interpretation.

On the wall of monitors, three scenes—extracted from the documentation of sixteen selected iterations of *100% City*—alternate. One shows audiences enacting 24 hours of abstracted everyday-anyday life, another a moment of silence. The third scene abstracts responses to a series of posed affirmative statements. The instances reveal the group choreography and its documentation as slippery points of reference, where 100% becomes a questionable term. In the age of Big Data, a world bombarded with “lies, damned lies, and statistics,” this serial cross-section of disparate societies constitutes an idiosyncratic representation of various geographies and individualities that goes well beyond pie-charts and graphs.

CYCLE 4: RIMINI PROTOKOLL

31 January – 15 March: Chapter I

18 March – 26 April: Chapter II

30 April – 13 June: Chapter III

PRAXES

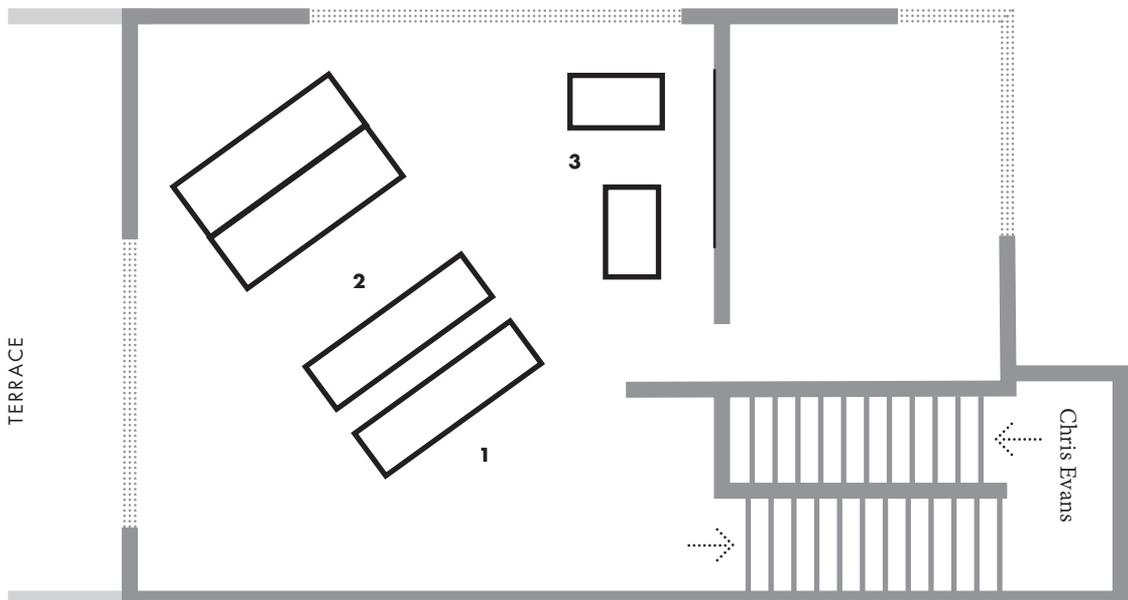
CYCLE 4

HAND OUT N°2 - RIMINI PROTOKOLL

Material from *100% City*, 2009–ongoing

- 1 Script cues from:
100% Riga, 100% Dresden, 100% Tokyo, 100% Philadelphia
Four cube monitors
- 2 Documentation excerpts from:
Row one: *100% Paris, 100% Cologne, 100% Dresden, 100% Cork*
Row two: *100% Philadelphia, 100% Copenhagen, 100% Brussels, 100% Tokyo*
Row three: *100% Oslo, 100% Braunschweig, 100% Berlin, 100% Melbourne*
Row four: *100% Vienna, 100% London, 100% Darwin, 100% Amsterdam*
Sixteen cube monitors
- 3 Books
100% Q&A with Rimini Protokoll
Full-length documentation of select *100%* productions shown on two iPads

FIRST FLOOR



Rimini Protokoll has presented work—produced collectively as well as by the individual members, Helgard Haug, Stefan Kaegi, and Daniel Wetzel—in countless festivals and theaters internationally. Current productions include *World Climate Change Conference*, *Situation Rooms*, and *100% City*. A new production *Home Visit Europe* opens in Berlin in May 2015.