

Staat 1-4

Rimini
Protokoll

Staat 1-4

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Zürich, and Rimini Protokoll.

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Democracy: A Look into its Guts—with the eyes of Rimini Protokoll’s “experts of the everyday”

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Staat 1–4. Theater as a Forum of the Present

Bernd Scherer

We are in the cockpit of a helicopter. It has just taken off from a valley and is now making its way between the snow-covered peaks of the Swiss Alps. We are not alone, as a cockpit voice confirms. Above us fighter jets are patrolling the air space. Had we not announced our presence we would long since have been intercepted. Below us Thomas Mann's "Magic Mountain" looms. Then we pierce through the cloud cover. Our landing throws up a flurry of snow. We have arrived in what seems to be an enchanted landscape. It is in fact a field, the so-called Davos heliport. We are greeted by the former mayor of the local council, the official host of the World Economic Forum, Hans Peter Michel. He poses the question: "If you'd heard the name Davos 100 years ago, you would have first thought of tuberculosis. Today the World Economic Forum immediately springs to mind. Why?"

A brief clue: We are not really in Davos, but in *Staat 4*, a production by Rimini Protokoll entitled *Davos State of the World*. The oval-shaped theater arena in which the spectators are seated around the stage as in a forum, is bounded by a continuous screen on which the immersive stage performance is projected. The answer to Hans Peter Michel's query is being played out before us.

Ostensibly, Davos lies in a remote location, whose high-altitude sun and supposedly salubrious air has attracted thousands of tuberculosis

patients since the 19th century. A sanatorium landscape soon emerges, familiar to us from Mann's *Magic Mountain*. When after WWII, it looked like tuberculosis would be eliminated—it is still the leading cause of death among patients with a weakened immune system—the region required a new business model. And thus was born the idea of the World Economic Forum. Each year the world's key decision-makers from the realms of industry, politics and also culture gather here in an ambience whose exclusivity is guaranteed by membership and participation fees of around 100,000 CS. Yet health still remains on the mind of the organizers. The Forum seeks not only to shape the world but also to save it, as it lurches from crisis to crisis. The WEF, as it is known to insiders, is not a public institution. It is actually private business enterprise.

The theater, on the other hand, is the arena where society questions itself and the world each evening, anew. However, the world—and by extension its societies—has changed dramatically in recent decades. For many years, the transmission of knowledge and experiences from one generation to the next was a constitutive element the classical project of modernity. Even if succeeding generations cast into question the knowledge of their predecessors, there was always something inherently canonical in modernity's concept of the avantgarde. Only by challenging this canon, this

system of reference, did the new and the innovative succeed in establishing itself.

In the second half of the 20th century, however, this generation of humans began to be superseded by a generation of technologies, which are replacing each other in rapid intervals. All age groups of a society are now encountering ever new technological worlds, which, among other things, have precipitated an implosion of space and time. Not only are airplanes transporting the equivalent of small cities back and forth between China and Germany each day, but thanks to the digital networks we can now communicate in real time with almost every corner of the world, and thus nullify “time difference.”

Among these new macrostructures are both the digital networks and the technological infrastructures, which are responsible for supplying energy and mobility: power stations, airports, road and rail systems etc.—right up to the financial markets. In this way an entire technosphere has evolved, which is being transformed increasingly by political, societal and cultural processes. These appear to be beyond the control of citizenry, and are developing a life of their own, which in turn are transforming our lives. The jeremiads range from a possible crash of the financial markets, the NSA scandals, to the controversial railway and urban development project Stuttgart 21 and the Berlin airport disaster. Yet the political structures

underpinning democratic societies are also in jeopardy. The complex systems emerging in the wake of these global transformations are generating new technologies of power, as articulated each year in the afore-mentioned Davos World Economic Forum. The consequence: a growing number of people feel that they are being monitored by external forces and living in an environment which they no longer control.

At the same time, people are fleeing from their worlds, devastated by wars and environmental disasters, and flocking to the cities of the Northern hemisphere or the sprawling megalopolises of the global South. Far from shaping the world into Marshall McLuhan's global village or fostering a peaceful village life, technological innovation is generating tectonic fault lines, divisions, factions and tensions.

Faced with this profound process of transformation, the frames of reference forged by the institutions of modernity are now failing: the disciplinary knowledge residing in the universities can no longer apprehend the pace of our changing realities, which have long since become divorced from the world in which these disciplines once emerged. No longer are the canonical texts and artworks of Western museums, literature and theater the sole echo chambers of artistic and literary productions. In view of these developments, the Haus der Kulturen der Welt is seeking new

forms to apprehend the world, together with new languages to facilitate the articulation of our experiences of the world.

It was out of this motivation that our collaboration with Rimini Protokoll and with the four theaters: Münchner Kammerspiele, Düsseldorfer Schauspielhaus, Staatsschauspiel Dresden and Schauspielhaus Zürich came into being. Breaking radically with existing forms of theater, Rimini Protokoll has over the past two decades formulated its own language predicated on conceptual and aesthetic strategies, which embrace the developments mentioned above. Their point of departure is no longer the works, classical or contemporary texts that comprise our heritage, but a confrontation with reality. Or to quote the laconic words of Stefan Kaegis, "we just want to see what's out there."

Their focus is on the real world which breaks into the theater space, as in *Society Under Construction (Staat 2)*. Bank notes flutter down through the ceiling of a container house. Seated around a table below are the spectators, listening to a financial consultant. Due to low interest rates, they must decide where they would prefer to invest in Abu Dhabi or in London's suburbs. The bank notes were thrown into the container by a man from a crane. He belongs to the group Transparency International and exposes cases of corruption in the construction sector in the German state of

North Rhine-Westphalia. The consultant in the container says: “Don’t believe him! Just conspiracy theories.”

The starting point of the scene is the existence of the low interest–rate policy. In reflecting on this practical situation, it becomes clear that “normal life,” our quotidian routine, no longer exists as a fixed system of reference. Our worlds are being dynamized by technologies; via the financial markets, which, in turn, are being controlled by algorithms. Players can invest in different parts of the world and change the realities there. Conversely, the realities of Abu Dhabi and London now form part of everyday life at home. The identity, however, of the actual players creating such life worlds often remains obscure. Is it the traders on the financial markets, who can transfer funds to various parts of the world in a fraction of a second, or, as the expert from Transparency International illustrates, people, who, by means of bribes and kickbacks, are able to launch major construction projects?

The extent to which these different realities are intertwined also becomes clear in *Davos State of the World (Staat 4)*. Using a vast panoramic image, the sociologist Ganga Jey Aratnam elucidates the urban landscape of the town of Zug and focuses on one of the corporate players, who is among the highest fee–paying members of Davos, namely Glencore PLC. In common with other

multinationals domiciled in the canton of Zug, Glencore has driven up the costs of construction and housing in the town, from which he profited, being married to a Swiss woman from Zug. Posting an annual turnover of \$233 billion in 2013, it is not only the world’s largest commodity trading group, but also Switzerland’s largest corporation.

Glencore’s incredible wealth leads us to the other end of this reality, to Zambia. Vast mining dumps appear on the screen, replacing the well-ordered buildings of the town of Zug. Here the raw materials on which the wealth of Glencore and Zug is founded, are extracted from the earth: copper and cobalt. Non–residents are actually prohibited from taking photographs. So without further ado, the sociologist buys a house, thus permitting him to take photos from his property. And as the real–estate prices in Zug continue to rise, they are falling in Zambia. The pollution caused by the mining operations lies well above the levels stipulated by the WHO. The house costs a mere 4.000 CS which is nothing to Ganga Jey Aratnam. Not only does he come from Switzerland, but he was also born into a fabulously rich, globally–operating family from Sri Lanka.

Unfortunately photos are not all he has brought with him from Zambia, as he has also contracted the tuberculosis pathogen. However, his healthy immune system prevents the disease

from breaking out. Apart from photos and pathogens, the sociologist has also acquired a far deeper knowledge on Glencore's wealth. The group has developed a highly sophisticated tax model which thanks to Swiss tax laws, enable it to save billions of dollars in tax. Consequently, it is no coincidence that Switzerland is the main hub for transferring commodities across the globe. In this extract of reality, featuring the town of Zug, Glencore, Ganga Jey Aratnam and the cobalt and copper mines in Zambia as the main players, *Staat 4* weaves material, individuals and social metabolic processes into a vast tapestry depicting the systemic crisis of our time.

By virtue of this dynamism of both the material and social worlds, the classical concept of representation is no longer fit for purpose. Superceding our knowledge of the world is a knowledge which is permanently generating new worlds through technology. And replacing the tangible world of objects represented by signs are worlds in which various signs and symbols are permanently interacting with material processes. A theater which presents itself as a representational device has now become obsolete. It is no longer of its time or of this world.

Thus instead of seeking to represent the world, Rimini Protokoll are focusing instead, on its production. Action replaces representation here since in action both the world and language

are generated simultaneously. Two techniques play a fundamental role here: the collaboration with "experts of daily life" and the development of theatrical scenarios.

In *Society Under Construction* Alfredo Di Mauro is just such an expert; once responsible for installing the smoke-extraction system at Berlin's major new airport. When the issue of smoke extraction found itself at the center of a scandal and delayed the scheduled opening of the airport, he was dismissed from his post. This major construction project has become the drama of his life. Since losing his job, his company has not been awarded any new contracts in Germany. He also claims that the smoke-extraction system was never even tested. A fall guy was needed.

The example of Alfredo Di Mauro illustrates clearly that Rimini Protokoll are not concerned with compiling a systems analysis, but with demonstrating how complex realities intrude upon individual destinies. At essence here is the role of the individual in a world in which he/she is at risk of becoming the sacrificial pawn within a web of complex structures and processes. Consequently, the experts of daily life and their individual biographies become significant. For it is onto their lives that the tectonic forces of the external world are unleashed. This process encompasses two phases in the construction of reality: one involving cooperation with the experts and the other,

which is effected by the spectators themselves.

Consequently Rimini's starting point is always a theme and not a text. Yet the intention of director's theater is also to stage a confrontation with a present which is separated historically from the written text. To a certain extent, the director replaces the author by reorganizing, abridging and combining the text with other texts in a kind of collage. With Rimini Protokoll, the director shapes the construction of reality on stage, in close and exhaustive consultation with the experts.

Thus research into the theme replaces an existing text. Whilst the complexity of the former may not immediately be apparent, it will emerge during the course of the research itself. Consequently, the research impelled by the observation that many major building sites are failing at the present moment, reveals to us that major construction sites are a model of our society. Inspired by the theme "Intelligence Agencies," *Top Secret International (Staat 1)* is an exploration into the role of the "secret" as a constitutive element of society.

The experts of daily life are a resource both for the development of the theme and also as possible actors in the staging of the piece. After the selection of the texts is completed, they are developed together with the "cast" from their biographies—the starting point of the construction of reality. However, the experts' knowledge is not reproduced one-to-one, but worked up by the three directors

and then played back to the experts. The final version represents the outcome of a dialogic process in which the original vocal material is given appropriate form.

Various aspects play a role here. How does the text relate to other texts? Is the expert a scientist who disseminates an objectified and thus disciplined knowledge? In such case, reality features as a self-contained interlocutor, animated by Rimini Protokoll, by developing a relationship between the knowledge of the text with the expert's subjective experiential world.

The principal objective in the development of the piece is to give it form within an open-ended process, rather than to fashion a finished product, as is predominantly the case with a piece aimed at conveying objective scientific knowledge. As such, Rimini Protokoll also offer an alternative model of knowledge production, both in respect not only of the production process, but also of the reception by the audience. The texts of the experts function namely not as an inherently coherent system. But rather more, they articulate the contradictions in the remark made by the financial expert in *Society Under Construction* that the comments by the expert from "Transparency International" should be read as a conspiracy theory. The existential dimension of the statement by Alfredo Di Mauro contrasts starkly with the press conference given by the politicians shown on video to announce the

airport disaster. The juxtaposition of both presentations reveal dramatically to the audience the media logic of politics and its consequences for the individual.

Although Alfredo Di Mauro plays the role of the expert, the audience are still able to identify with the person and his biography, in this case, one of suffering. Within his dual “person/expert” role, knowledge and emotional experience coalesce in the confrontation with the reality of power politics. Knowledge, therefore, is liberated from its objectifying role and reunited with personal experience. In this sense, the theater of Rimini Protokoll is also a confrontation with a world alienated by modernity: the individual confronting a world in which traditional bonds and ties have been dissolved. Through the agency of the experts, the people/actors, the productions of Rimini Protokoll become subjective re-appropriations of this lost world.

The casting of “experts of daily life” also alludes to the fact that a society harbors vastly different repositories of knowledge, in addition to those institutions formally responsible for the creation of knowledge: the universities and research institutes. When, drawing on his wealth of experience, a former head of Germany’s Federal Intelligence Service (BND) makes the following observation in *Staat 1*, “There is no clean intelligence agency; they all lie, betray, deceive and

corrupt,” then this statement is clearly distinguishable from an academic assessment. For the spectators are aware that this person has occupied a pivotal position within the system he describes. Evidently, he has not only countenanced this system of lies and deceit, but as a senior figure has also championed it out of conviction. He stands qua persona for the system.

This example underscores clearly how biographies assume the role of texts with Rimini Protokoll. Instead of constructing reality with the text, a form depicting an extract of reality is used; created by the biography and mediated by the body and the voice. From an epistemological perspective, the former BND boss is a living archive of knowledge about the processes which operate in his agency. On an existential level, his life illustrates the web of lies and deceit underpinning the affairs of state, and highlights the penetration of secret realities into the daily life of the audience.

During the appearance of the “experts of daily life,” special emphasis is given to their special “incomplete, unfinished, and imperfect” quality—as a contrast to the professional actors. In respect to the knowledge process and the construction of reality, however, the relationship between verbal utterances and corporeal presentation appears to be crucial. For the audience is not confronted with a knowledge which has been packaged in an immutable form: its significance emerges from the

nuances of physical expression and the language.

At the same time, it is vital that the statements delivered by the experts are a reflection of their physical experience, i.e. are inscribed into their bodies. The actual overall significance is generated from the interplay between their two levels of expression—that of the body and that of language. As this interaction has not been rehearsed, unlike the professional actors it assumes the character of a process, which engenders its own modulations in each performance. For the audience, the “imperfections” in the correlation between text and theatrical action mark instances where reality intrudes into the piece.

Consequently these pieces eschew the classical mediation of knowledge, which is transferred from the experts to the audience, but seek to produce models of extracts of reality. This is accomplished by the audience “painting a picture” for themselves, a picture which is always a snap shot of a processual event, necessarily also contingent upon the knowledge, experience and the receptive capacity of the audience members. In this sense, they are key players in Rimini Protokoll’s pieces by, in which the experts of daily life usually play a leading role.

Another option available to Rimini Protokoll in their encounter with the dynamics of our world lies in the development of game scenarios. Over recent decades, this form has shifted sharply

into the focus of research, in order to simulate future trends. It is certainly no coincidence that one of the first major projects deploying this strategy was their piece *World Climate Conference* (Deutsches Schauspielhaus Hamburg). Topping the agenda in the negotiations at the conferences themselves are climate and social scenarios, whose form clearly betrays theatrical elements.

The attraction of these game scenarios lies in the fact that within the framework of the theme certain rules are laid down, protocols—similar to those used in computer models. However, the actual production of the “piece” is then effected by the spectators who become the principal actors of the piece.

In *Dreaming Collective. Tapping Sheep (Staat 3)* the spectators are informed by a narrator: “It is the year 2048.” In this future, society is essentially controlled by Iris, an artificial intelligence, which defines the rules of the game. The classical stage set is replaced by a large arena, in which the members of the audience actively participate. At the same time, they are subjected to a continual permanent voting process.

The historical reference point is Athens, the cradle of democracy and theater. The historical concept of Greek democracy, together with its current state are reflected by the two “real” performers Kostis Kallivretakis and Vassilis Koukalani, operating alongside Iris. As in its

original Greek model, plebiscites are still held in *Staat 3*, but these are recorded and calculated by Iris's algorithms. The machine then plays back the results of its computations into the analogue world of the theater space, prompting permanent modifications to the stage set (which is modeled loosely on the Minecraft game) and a permanent re-organization of group relationships.

The individual spectator begins as an actor who answers questions. In the course of the piece he/she grows ever more aware that the questions are being used by the machine to control him/her as part of a societal entity. By answering the questions posed by Iris, and thus adhering to the rules set by the machine, each individual spectator creates a piece, albeit only in conjunction with other audience members, which raises the question of the role of technologies in today's democracies.

What influence can we bring to bear as citizens today? And to what extent are our views shaped by media strategies? Are we autonomous, active agents or controlled by external forces? And to what extent is our mode of interaction with the world of machines embedded within our own bodies? Are we ourselves becoming machines? These scenarios are not designed to furnish definitive answers. A transformative reality does not offer us these options. Instead an aesthetic form—that of the theatrical scenario—is fashioned in

order to gather experience. No longer is the objective to seek knowledge about a more or less stable reality, but rather knowledge derived from action and experience which can navigate us through a world subject to increasing transformation by technology worlds and technospheres.

This also applies to *Top Secret International (Staat 1)*, in which the experts of daily life from the digital space address the visitor wandering through a museum. This scenario permits the interlocking of both the temporal and spatial levels. The sculptures in the collections refer the visitors back to the world of antiquity, whereas the presence of the experts confronts them with biographical experiences drawn from various regions across the globe. Cast into the role of actors, the visitors follow the stage directions of the scenario, in which they rediscover themselves both as active participants and as objects of observation.

Rimini Protokoll have constructed an experiential and epistemological space in the museum, which by virtue of the entanglement of the digital and analogue space enables the visitors, both as actors and objects of observation, to navigate between the non-linear temporal and spatial dimensions.

The spectators also feature strongly in *Staat 4*. Initially members of the audience are each assigned the role of a Davos participant. Thus each represents a corporate executive, and is informed

of the company's turnover and of the executive's personal preferences, etc. As the piece unfolds, it becomes clear how many billions of dollars are represented in the theater space. The annual turnovers of corporations such as Glencore, are higher than the gross national product of entire countries.

Then comes the tipping point. The captains of industry morph into representatives of member states of the United Nations, and country names replace corporate logos. Instead of corporate interests, the focus now shifts to nation states and societies. With each of these countries distributed across the globe, and having one vote, a matching game begins, in which the spectators/corporate executives must pair themselves to a specific region of the world—thus illustrating vividly that the decision-makers gathered in Davos hail overwhelming from the Western hemisphere. The global power displayed in Davos is organized very differently to that at the United Nations, which was founded in the wake of two world wars to ensure world peace and to resolve conflicts of interest between societies through political negotiation.

Consequently, *Staat 1–4*, as a part of the *100 Years of Now* project, is far more than an exploration into prevailing societal structures at the beginning the 21st century. It is a project dedicated to examining how we orient ourselves in our world in order to gain a new global understanding. It is also a subjective re-appropriation of a world, from

Staat 1–4. Theater as a Forum of the Present

which we are in danger of becoming alienated, involving all the players present at an evening of theater: the experts of daily life and the spectators, who themselves become active participants.

It is a project, which hundred years after the founding of the Weimar Republic, showcases what theater in today's democratic society can be and can achieve, and, as such, it is emphatically “theater of our time.”

Postscriptum

When I was driving to the airport the morning after a staging of Davos *State of the World* in the Schauspielhaus Zurich, I noticed a headline from the Swiss tabloid daily *Blick* on a newsstand: “Tourism trade celebrates: Trump's visit worth 20 million!” In a few days the World Economic Forum 2018 is scheduled to begin, and Trump is expected to attend. Almost two decades after Bill Clinton had called for China to throw its doors to world trade at the WEF, Trump will promulgate his renationalisation project “America First.” The previous evening I saw extracts from the speeches delivered by Bill Clinton and Xi Jinping in *Staat 4*. The theatrical event intrudes into the urban and media space. Global politics finds its social stage in the theater.

Top Secret International *Staat 1*

What gets classified as private and secret? What kind of information is the State endeavoring to protect? How do intelligence agencies morph into autonomous power structures which pursue their own agenda? As visitors progress past exhibits from a bygone age, an algorithm confronts them via audio stream with the real-world positions taken by former intelligence officials, whistleblowers and politicians.

In this way, their visit to the museum turns into an exploration of the global network of foreign intelligence services, in which information is found, collated, analyzed and evaluated. Now cast into the role of observers, they must themselves decide whose “intelligence” lead they want to follow: the former president of Germany’s Foreign Intelligence Agency or the Chinese dissident. Among the statues in the Neues Museum, they can hardly be singled out from other museum visitors. Using subtle gestures, purposeful movements, they access files and archives that open gradually; biographies from politics, journalism and espionage, globally active individuals with security clearance and activists mark out the playing field. The audience members watch and track one another, contact one another, form coalitions or refuse to connect. Who is in the game? Who is not?

**Concept/script/direction:
Helgard Kim Haug, Stefan Kaegi,
Daniel Wetzel**





With the Voices and Texts of the Experts

Jacob Appelbaum (journalist and computer security specialist), Kai Biermann (investigative journalist, *Zeit Online*), William Binney (former NSA technical director), Jonathan Bloch (lawyer, author), Amir F. (unofficial collaborator of the Iranian secret service), Michael George (Cyber-Allianz Zentrum Bayern, Bavarian Office for the Protection of the Constitution), André Hahn (deputy chairman of the Parliamentary Control Panel of the Bundestag, member of the Bundestag Die Linke), John Kiriakaou (former CIA employee), Max M. (freelance collaborator, BND), Bill Marczak (University of Toronto's Citizen Lab), Plato (Greek philosopher), Avi Primor (former Israeli ambassador to Germany), Eric Rabe (Hacking Team), Anne Roth (political scientist, adviser for the Die Linke party in the NSA investigative committee), Gerhard Schindler (former BND president), James Shortt (ex-KGB), Gwenyth Todd (former White House security adviser), Kosta Tsetsos (conflict researcher, Bundeswehruniversität), Ben Wizner (lawyer, American Civil Liberties Union), Jannis X. (member of the secret police, Greece), a lawyer, a surveillance expert, and a dissident from China.



Society Under Construction *Staat 2*

The BERlin airport, Italy's "generational" A3 highway project or the soccer stadia in Qatar: What do major construction sites reveal about our society; the concealed choreographies of delayed completions, the cost adjustments, the complex interdependencies between the industrial and political actors, the opaque web of connections stretching across the globe? Why do states build and for whom? And what takes priority? Participation or a masterplan?

In the second part of their tetralogy, Rimini Protokoll examine the major building site as a model of the current societal condition. The audience follows eight experts on tours of scenic construction sites across the simultaneous stages of an ever-expanding space: a Romanian construction worker talks about existential angst and illegal employment. An investment consultant compiles a cost-benefit analysis for investing in "concrete gold"; A construction lawyer introduces the public to the "combat sport" of supplementary budget claims; The former smoke-extraction planner for Berlin Airport BER reconstructs his building site in order to highlight how he became the sacrificial pawn of the politicians; a lawyer delves into murky background of the largest corruption case in North Rhine-Westphalia, and an economist gazes out from a viewing platform in Singapore onto a master plan for post-fossil construction. The resultant spatial picture of "hidden objects" is then applied by an ant researcher to illustrate how a state whose inhabitants do not construe participation as the sum of particular interests can build.

**Concept/script/direction:
Stefan Kaegi**





Sonja-Verena Breidenbach



Alfredo Di Mauro



Dieter Läßle



Reiner Pospischil



Fang-Yun Lo



Jürgen Mintgens



Andreas Riegel



Marius Ciprian Popescu



The Experts

Capital Investment

Sonja-Verena Breidenbach (*1980 in Cologne) qualified as a bank business management assistant and completed a part-time degree in international business studies. Over the past 15 years she has worked for various companies in the real-estate and finance sectors. During this time, she has held various positions at capital management companies in Düsseldorf, Hamburg and Cologne, and acquired specialist expertise in the field of property-related capital investments for institutional investors. Her wealth of experience ranges from classical consultancy to product development, marketing and fund management.

Building Technology

Alfredo Di Mauro (*1961 in Vallo della Lucania, Italy) qualified as a draftsman for heating, ventilation and sanitation technology in the late 1970s at the Gewerblich-Technische-Schule in Offenbach a. M. He then underwent advanced training as a special planner for heating and air-conditioning technology at the architectural practice of Novotny Mähner & Assoziierte, Offenbach a. M., followed by promotion in 1985 to project leader. In 1991 he became managing partner of the engineering consultancy Technik Consult GmbH, Offenbach a. M., and in 2010 partner and authorized representative, and from 2014, managing partner at the engineering consultancy TCI-Technik Consult Ingenieurbüro GmbH, Berlin. Between 2007–2014, Di Mauro played a key role in the planning of the smoke-extraction system at Berlin's new airport BER, which was regarded as one of the main reasons for the delay in the airport's opening by the current management team. Alfredo Di Mauro is currently

embroiled in a legal dispute over this issue. In the past years, Di Mauro has been responsible for the planning of the technical building services on numerous construction projects, including the Alexa shopping center on Berlin's Alexanderplatz, the City Center in Essen, the Commerzbank Tower in Frankfurt am Main and a large number of hospitals in Germany and Italy.

Urban Development

Dieter Läßle (*1941 in Waiblingen) is Professor Emeritus for International Urban Studies at the HafenCity University of Hamburg. For many years he was director of the Institute for Urban and Regional Economics at the TU Hamburg-Harburg and at the HCU Hamburg. He has taught and researched as lecturer and visiting professor in Berlin, Amsterdam, Paris, Aix-en-Provence/Marseille und Leiden (NL). He was Senior Fellow at the Brookings Institution in Washington und Research Fellow at the Institut d'Études Avancées de Paris. He is adviser to the *Urban Age* program at the London School of Economics and co-chairman of Scientific Advisory council of the Singapore-ETH Centre: Future Cities Laboratory in Singapore. He is also co-initiator of NesTown – New Ethiopian Sustainable Town, an urban development project in Ethiopia. He was also a member of the board of trustees of the International Building Exposition – IBA Hamburg. In 2007 he received the Award for Urban Culture of the Architectural Association (BDA Hamburg Baukulturpreis). He is a full member of the German Academy of Urban Development and Regional Planning and many other academic networks.

Migration

Fang-Yun Lo (*1982 in Taichung, Taiwan) studied dance in Taipei/Taiwan and in Essen, and choreography at the Folkwang University in Essen. Since 2008 she has worked as a free-lance choreographer and performance artist. Together with several other colleagues, she launched the Polymer DMT label in 2011, as a cooperative production platform. Fang-Yun Lo is Panorama Artist of the European Network [DNA] Departures and Arrivals, and via Polymer DMT, a member of the nation-wide dance network iDAS NRW. She has also participated in numerous artist-in-residence programs, among others, at the PACT Zollverein Essen and Fleetstreet Hamburg. In addition, she has collaborated as both assistant and performer in interdisciplinary projects with various choreographers in North Rhine-Westphalia, including Ben J. Riepe, Heine Avdal/ Yukiko Shinozaki aka field-works, Stefan Kaegi/Rimini Protokoll, Lemi Ponifasio, Tino Sehgal, Robert Wilson and Allora/Calzadilla.

Building Legislation

Jürgen Mintgens is a lawyer, specializing in construction and architectural law. After studying jurisprudence in Cologne, he specialized in the field of construction and property law. Since 2010 he has been a partner at the law firm "GTW Anwälte für Bau- und Immobilienrecht" in Düsseldorf, and lecturer at the TH Köln for Construction and Property Law and lecturer at the University of Wuppertal for Real-Estate Management und Construction Project Management (specialist course: Master of Science) as well as for Construction and Property Law. Jürgen Mintgens is author of *Baurecht Kompakt*, published by Werner Verlag, and is co-author of various publications on construction law. The main focus of his activities are:

private construction and architectural law, building contractor law, legal project management, construction conflict management and compliance. Hobbies including jogging and Kenpo Karate, a form of martial arts which was developed for street combat—and which is a (very quick) way of moving and fighting.

Interior Fittings

Marius Ciprian Popescu (*1979 in Iași, Romania) trained at the Dimitrie Leonida Technical College as a mechanic for regenerative energy technology and energy management. Subsequently, he qualified as a specialist in labor safety and as an installation engineer for heating, gas and water at the Ministry of Labour Inspectoratul Teritorial de Muncă Iași. From 2004 to 2013, Popescu was team leader at SC Dinamic Construst S.R.L. in Iași, where he organized building-site processes and was engaged in the field of customer information, acquisition and procurement. In 2013 he moved to Germany, where he initially worked as a janitor at a company based in Troisdorf. In the ensuing years Popescu was employed as a construction worker, assuming a variety of tasks, ranging from painting and decorating, plumbing and plastering to laying tiles and parquet flooring. Since 2016, he has been employed full time by a large housing association.

Pest Control

Reiner Pospischil studied biology at the University of Cologne, specializing in entomology and ecology. Upon graduation he supervised the development of new products and processes to combat wood-destroying insects at Desowag Bayer Holzschutz GmbH. Subsequently, he headed up various testing laboratories and was

responsible for testing new products, dedicated to controlling ants, cockroaches, flies and bedbugs. Pospischil has published numerous papers in scientific journals and books, is a member of various academic societies and professional associations, and a member of the editorial staff of several scientific journals. He also stages regular seminars on pest control and disinfectors, and is frequently invited to deliver lectures (on entomology and parasitology) at conferences, congresses and museums.

Transparency International

Andreas Riegel is a partner of the law firm Riegel Strehl Rechtsanwälte, domiciled in Düsseldorf. For 8 years, he worked in various spheres of public administration, serving as Judge Advocate General and in the Office of the Parliamentary Commissioner for the Armed Forces. He also acted as consultant in the Administration of the German Bundestag on tendering procedures on the basis of the *German Construction Contract Procedures* (VOB), in conjunction with the new buildings undergoing construction in the government complex at Berlin's Spreebogen. In 2004 he left public service to join the international commercial law firm Beiten Burkhardt where he was engaged in the practice groups tenders, real-estate law and criminal economic law/compliance. Since this time, he has become highly specialized in the monitoring of major building projects infiltrated by economic criminals as well as (suspected) corruption cases of all kinds. In 2010 he set up his own practice. Since 2009, Andreas Riegel has been a certified compliance officer and regularly holds seminars and lectures on issues relating to tenders and construction law, corruption prevention/repression and compliance. He is mandated as Attorney-of-trust/external Compliance Officer for six municipal corporations.

Democracy: A Look into its Guts—with the eyes of Rimini Protokoll’s “experts of the everyday”

Boris Buden

As is well known, the fall of Communism in 1989 left a single player on the political scene of modern history: Western-style liberal democracy. For some, this condition became so self-evident that they even declared the end of history itself. People, will continue to fight both politically and militarily, to bring significant changes in the world, but no political system or regime that they create will ever claim ideological superiority over liberal democracy. The political scientist Francis Fukuyama, who came up with this thesis at the same time saw in liberal democracy the final form of human government. A side effect of the euphoric proclamation of the end of history, and one which has gone unnoticed has been the very idea of democracy. Leaving behind the dirt of historical praxis, democracy has undergone the process of radical sublimation. Not only has the idea of democracy has been retroactively purified from the historical contingency in which it was originally born, but it has also been thoroughly whitewashed. Democracy emerged from a now-vanishing history without a single drop of blood on its hands, as though it never had anything to do with the violence, lies, and injustices of which, as is generally understood, history is filled with. Democracy has taken a sort of angelic turn, becoming a transhistorical instance of absolute innocence. As for those once authorized by democracy to act in its name, they have been granted

automatic impunity. They may have destroyed whole societies, thrown millions into poverty, or brought the world to the brink of nuclear disaster and climate catastrophe, yet democracy will always exculpate them. It never does anything wrong.

In its ahistoricity, democracy has become a sort of divine value—although not everyone is blessed equally by its grace. The more angelic it becomes, the more it turns culturally particular. The only true democracy is Western Democracy, universal when imposed on the weak and poor, but particular when it defends the privileges of the rich and the powerful. This, however, does not make it any less sublime. On the contrary, the notion of democracy evoked in the West today has reached a level of such angelic sublimity that legitimately we might ask whether there is anything human in it. Is it mortal as humans are? If it was ever “born,” does it mean that it might also one day “die”? Does anyone know when this day might come? Does anyone know whether this day has already come, without anyone noticing it yet?

Political science gives us no answer to these questions. It never asks them either. Understandably so, since historical thinking in general, or more concretely, the ideas of an epochal closure, of a total openness of the future, or an irreducible contingency of historical events, are no longer its business. It is hard to ignore a certain cognitive logic behind the thesis on the end of history. It

implies, necessarily, a clear idea of what is and what is not worth thinking about, which knowledge makes sense and is of some use to us, and which is useless and dispensable. Once the final end of history is proclaimed, no end of whatever sort can be of any essential interest for us. Even the question of a possible periodization within the post-historical time becomes negligible. What remains, is to properly arrange things within a finally determined order. To do so, however, a certain strain of knowledge is needed—not just anyone’s, but the knowledge of those whose thinking is more refined, whose view on reality is more focused and conceptual tools better calibrated. In short, we need people who not only possess a superior knowledge but are also trained to properly use it. We call these people experts. Without their help we are dumb. Or, the other way round, relying on their knowledge makes us “clever”.

At least this is the thesis of Anthony Giddens. In the time of what he calls “reflexive modernity,” individuals have to engage with the wider, globalized world if they want to act in, understand and even survive in it. They will be able to do it only if they routinely interpret and act on the information produced by experts. This is how knowledge becomes constitutive of social life, shapes our identities and makes our planet into “the world of clever people,” as Giddens explicitly calls it.

Needless to say, this also applies to the existing

order of liberal democracy. It will survive, that is, become immortal as predicted by Fukuyama, only if “clever people”—lay individuals whom the expert knowledge has made “clever”—will be able to constantly reproduce it. Indeed, if we only listen to the experts, democracy might truly become immortal. There are, however, other experts around, for instance, “the experts of the everyday”—lay individuals who in the documentary performances of Rimini Protokoll play a crucial role, both as performers and subjects of certain knowledge. As actors on stage they play themselves in a role they have created in collaboration with the members of the theatre group. It is a narrative composition consisting of selected elements of their true biographies, a subjective mixture of personal fate, professional experience and self-reflection. Here is a mayoral candidate, there a hobby presenter of mourning speeches at funerals, an Indian call center worker, or a former president of the BND, the German secret service. After having been processed and shaped into a role, this narrative material, however random and subjective, acquires on stage the character of an objective, reflected and socially relevant experience that can be appropriated by the audience in the form of knowledge, or more precisely, as an “expert knowledge,” not least because it is named and staged as such. The question is, however, whether it also makes us “clever”?

Democracy: A Look into its Guis

Rimini Protokoll’s “experts of the everyday” cannot be more different from those “clever making” experts of Anthony Giddens. On the global stage of his reflexive modernity the latter play a role of mediators whose activity might best be described as a sort of translational coaching. They make the knowledge that has been accumulated in the institutions of traditional knowledge production, universities and research centers, accessible to a wider public. In a way they translate the esoteric language of their narrow field of expertise into the language of lay people. What is at stake, however, is much more than a simple popularization. Translation is, even when it comes to a relation between languages, never only about making people understandable to each other. Rather, it is always a socially formative praxis, which is to say that it creates and shapes, in its own way, social relations. That is the case here: translating their abstract knowledge into a “common” language, Giddens’ experts open up a range of new spaces between the realms of lay and expert knowledge. It is in rearticulating their lives in these spaces, that finally makes people “clever” and the historical condition in which they live “reflexive”.

But, like in the case of a “purely linguistic translation,” the social relations that result from this praxis are far from ideal. The progressive teleology of Anthony Giddens’ concept of reflexive modernity relies on a tacit presupposition that

the final answer to the question of the political order in which people shall live has been already given. This again is Western-type capitalism and liberal democracy. Just as the “there-is-no-alternative” logic necessarily neglects its cultural particularity and historical limitations, so too is the vision of an ever growing reflexivity that slowly but inexorably turns the globe into a world of clever people blind to its own ideological load and its apologia for the existing order. Becoming worldly in reflexive modernity, expert knowledge not only reshapes social life in terms of progressive globalization, it also reaffirms local and global hierarchies and so perpetuates the existing relations of inequality and domination. The sublime ideal of a knowledge that informs a better world of a global future, an ideal that undoubtedly builds on the legacy of Enlightenment, hides all the dirt of its dialectical counterpart, the brutal reality of neoliberal globalization, its failed democracies and broken economies, a chaotic dissolution of the geopolitical order and a ruined nature. Have the experts forgotten to include this dirt in their curricula? Or is becoming clever in this world possible only by unlearning it?

In the performances of Rimini Protokoll the “experts of the everyday” don’t hide the dirt of their knowledge of the world. For the source of this knowledge is too close to their bodies, to the contingency of their own, particular and unique

life-world. Moreover, it has been generated in a collective process of researching and staging that can no longer be separated from its product. It is a knowledge that in fact does not exist outside of the artistic, theatrical practice within which it is staged and performed; a knowledge that is too short-lived to hide its origin. Something like a spirit that cannot survive the body in which it came into life.

Compared to the experts of Giddens’ reflexive modernity, Rimini Protokoll’s “experts of the everyday” are not translators who move information from one, too esoteric code to another, simpler, more popular one, leaving sociologists to reflect upon the social meaning of their practice. The “experts of the everyday” are rather the human embodiments of the very process of translation, its hybridizing effects, its frictional losses as much as its unexpected, heuristic gains.

To better understand the difference between these two types of experts, let’s remind ourselves of the typical figure of an expert in mass media. It is a TV talking head that is usually invited to the studio on the occasion of some political event. In answering the questions of the journalist such an expert typically provides more in-deep information about the event, its historical background, the persons involved in it, or its future prospects. These experts are almost indispensable when it comes to the events of global politics, be it the

war in Syria, the presidential elections in France, or the crisis in Venezuela. They are hired by broadcasters to help their audiences to understand the events, orientate themselves in the boundless space of global geopolitics and eventually make relevant decisions when it comes to these topics in their local political context ... all completely in line with the task Giddens gave to his experts—to make people clever, that is, fit for life in a globalized world. And when it comes to the source of the knowledge they provide, in the case of geopolitics, for instance, it has been mostly acquired in the heterogeneous field of the so-called area studies.

But what about the “expert of the everyday,” the already mentioned former president of the German secret service (BND) whose voice can be heard in *Top Secret International (Staat 1)*, a piece that deals with the social role and meaning of the “secret.” Reflecting on his experience as the head of BND he tells us at one point that „there is no clean intelligence agency; they all lie, betray, deceive and corrupt.” If this is the knowledge that an “expert of the everyday” provides, then it is by no means an innocent knowledge. For it has not been cleaned from the dirt, in which it had been acquired.

At this point we should remember that the emergence of the special field of research and scholarship called “area studies” after World War

II was closely connected to the Cold War agendas of the US administrations and its intelligence and secret services. This dirt only recently surfaced on the otherwise clean and innocent normative *telos* of the area studies expert knowledge.

The knowledge of the “experts of the everyday” is not only of a different origin. It also follows a different *telos*. One might even dare to call it an “emancipatory desublimation”—a cut that slices open the guts of both the expert knowledge supposed to make us clever and the highest ideals of the liberal democratic order within which this expert knowledge has found its ultimate normative horizon.

Sublimation, as we learned from Freud, is a result of repression. And, when there has been repression, there will be, sooner or later, on this or that occasion, in whatever form, also a return of the repressed—unexpected, powerful, embarrassing, treacherous, painful, unavoidable, but human—probably all too human.

When this happens, suddenly, we are confronted with the lowest in us, the uncontrollable outbursts of our basic instincts, with the dirt and the stench of our guts. Speaking of sexuality, Freud reminded us of its deep roots in our animal past by quoting Saint Augustine: “Inter faeces et urinam nascimur,” or in English, “We are born between shit and piss.”

Why should we believe that democracy was

born of a more noble origin? Why have we forgotten so effortlessly all the blood of the battlefields, where people were slaughtering each other in the name of democracy and against it, all the dirt of the prisons that incarcerated its heroes and enemies, the stench of the decapitated corpses around its scaffolds, the rage of animal instincts that both attacked and defended?

In fact, we never forgot, we just repressed it for a while. For remember that, however strong, every repression is doomed to fail, eventually.

Nowadays what Western democracies are experiencing is but a powerful return of the repressed. This repression, which is now coming to light in such an irrational and uncontrollable way, is the historical truth of the modern concept of democracy; or, more precisely, the never-reconciled contradictions of its dialectical development, in Hegel's parlance, its *Werdegang*.

This is seen primarily in the perverse abuse by today's predatory capitalism of the most important democratic institutions and principles. The now undeniable consequences are seen in total class disintegration of once democratically united national societies, an ever-expanding afterlife of colonial exploitation, growing remilitarization that today is seen in open warmongering, and, finally, the most dangerous: the realistic prospect of fascism as a generally welcome solution to the ensuing capitalist crises.

In short: today history is returning from its ideological repression. It has ripped off the well-protected and well-tended to white skin of Western democracy to expose the dirty and stinky workings of its guts. However, there is nothing inhuman about the return of the repressed. On the contrary, to be historical is but to be human, to be of a mortal and transient nature. As far as it is historical and, therefore, also human, democracy to be sure was not born far away from the piss and shit of humankind's birth. However, like humans, it still has the choice to die not in the same spot. History, we should never forget, is the only dimension in which the most sublime ideals of human freedom might become real.

If we now reflect on the last quarter of a century, during which democracy enjoyed the angelic heights of its historical existence—a short epoch that is now ending before our very eyes—we see that history itself was democracy's most well-hidden or, to say the same in another way, its most suppressed truth. Now disclosed, it might retroactively explain why liberal democratic developmentalism—the belief that after the fall of communism, democracy can only develop progressively in terms of becoming ever more inclusive, righteous, and transparent—must have failed. The case of Edward Snowden is a perfect symptom of this failure. It clearly shows that a noble, almost angelic fidelity to the most sublime values of

democracy might imply a filthy practical betrayal of its actual reality. This is precisely what history is all about—the move beyond innocence. Only a stone is innocent, Hegel once wrote; thus no human is innocent, as long as we are historical beings.

Literature

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Experts of the Everyday. The theatre of Rimini Protokoll,

Berlin: Alexander Verlag, 2008.

Boris Buden is an author and cultural critic. He teaches culture theory in the Faculty of Art and Design at the Bauhaus-Universität Weimar. He writes on topics of philosophy, politics, culture theory and art, and has taken part in various international art projects, including *Documenta XI* in 2002.

Dreaming Collectives. Tapping Sheep *Staat 3*

Are political failure and the impact of deep-learning now threatening to destroy freedom, self-determination and democracy? Taking Athens as their point of departure, the birthplace of democracy and theater, Daniel Wetzel and his Greek-German team set out to examine the significance of digital space for the democratic process and immerse themselves in the development of digitization. What is our role in this drama of digitization, and what is our relationship to the backstage area? How much do we wish to know about the activities in workshops and who or what determines the narrative? From one of these near-future scenarios, the audience casts its gaze back to our current situation. Equipped with a smartphone app, the viewers engage in a permanent voting process within the cloud, to which their devices are connected. Thus the audience morphs into an echo chamber, which transports the typical net dynamics of flocking behavior into the theatrical space.

Concept/script/direction: Daniel Wetzel
Co-author: Ioanna Vaslamidou



Vassilis Koukalani



Kostis Kallivretakis



The Experts

Kostis Kallivretakis

was born in Athens. After graduating in chemistry from the University of Athens in 1996, he enrolled at drama school in the same year. His first role as an actor was in the project *Telemachos—Should I Stay or Should I Go?* in Berlin (Ballhaus Naunynstraße, 2013). Since this time he has been domiciled in Athens and Berlin. Here he participated in the lecture performance *Remember Distomo* (Maxim Gorki Theater, 2014) and in a production of the *Die Dunkelkammer* (Ballhaus Naunynstraße, 2015, nominated for Monika-Bleibtreu Prize). After *Evros Walk Water 1&2* (2017), *Dreaming Collective. Tapping Sheep (Staat 3)* is his third collaboration with Daniel Wetzel.

Vassilis Koukalani

was born of Greek and Iranian parentage in Cologne. For many years he has collaborated with the dramatist Volker Ludwig, whose works he has staged in Greece since 2011. He has appeared in numerous film by acclaimed film directors such as Yannis Sakaridis, Theo Angelopoulos, Sepideh Farsi, and Pantelis Voulgaris. He has also collaborated with distinguished stage directors, including Lefteris Vogiatzis, Anestis Azas, Yannis Houvardas und Anatoly Vassiliev. For his role in the film *Amerika Square* (directed by Y. Sakaridis) Koukalani garnered the Special Mention Jury Award at the 2016 Thessaloniki International Film Festival.

Davos State of the World *Staat 4*

**Concept/script/direction:
Helgard Kim Haug,
Stefan Kaegi**

The Alpine town of Davos appears to be an exclusive retreat in which life proceeds at a very different pace and in which different rules apply. From the 19th century onwards, thousands of tuberculosis patients would flock to the local sanatoria; Today the “World Economic Forum” descends on the resort each year, like an alien space ship from another sphere, and stages one of the world’s most important economic conferences. Rubbing shoulders in Davos with the global business leaders is an illustrious elite drawn from the fields of politics, culture and humanitarian organizations. What is discussed, planned and resolved here? Who meets with whom and what is decided?

Flanking an oval-shaped arena, the audience themselves become part of an summit, and assume the biography of an international CEO for the duration of the piece – whilst for a short period they represent a member state of the United Nations. As often the case with Rimini Protokoll, the actors for the evening are five experts, who with their own specific professional experience and biographies have contributed to the development of the drama. Whilst the characters in the ring play only themselves, the spectators surrounding them are cast into assigned roles and have to make a choice between state and company.



Ganga Jey Aratnam



Otto Brändli



Hans Peter Michel



Sofia Sharkova



Cécile Molinier

The Experts

Ganga Jey Aratnam

is a sociologist and specialist in social medicine at the University of Basel, originally graduating in economics and philosophy, too. He has published widely on the influence of wealth and power in Switzerland, and conducted research into the repercussions of the international trade in raw materials, focusing particularly on the close links between the copper mines in Zambia and the global transshipment hub of Zug.

Otto Brändli

is a medical physician with his own practice in Zurich.

As a pneumologist he has worked at university clinics in Zurich and New York, and as senior consultant at high-altitude clinics in Wald (canton of Zurich), and in Davos. He has intensively studied the global renaissance of tuberculosis, particularly in the world's poorer regions, and the pathogen's multiresistant forms.

Hans Peter Michel

was raised in a hill-farming family. In his former capacity as president of the Davos executive council, he served as chief negotiating partner with the WEF – World Economic Forum. During the years of the anti-globalization protests, he was a key mediator between the security forces and the demonstrators.

Cécile Molinier

worked for the UN for 35 years, 20 of which for the United Nations Development Program (UNDP) at various sites of operation across the globe. From 2007, she was Director of the UNDP in Geneva, where she engaged in unconventional partnerships to enhance the impact of the UN through collaboration with the private sector.

Sofia Sharkova

founded her first company in Russia and Scandinavia at the age of just 19, which she successfully sold for a substantial profit. She has studied and worked in eleven different countries. Today she lives in Zurich and runs a non-profit organization dedicated to promoting female entrepreneurs. As vice-president of the Zurich hub of “Global Shapers,” a WEF initiative, she campaigns for gender equality and diversity.

Rimini Protokoll

Helgard Kim Haug, Stefan Kaegi and Daniel Wetzel form a directors' collective since 2000. Their works in the realm of theater, sound and radio plays, film and installation emerge in constellations of two or three and solo as well. Since 2002, all their works have been written collectively under the label Rimini Protokoll. At the focus of their work is the continuous development of the tools of the theater to allow unusual perspectives on our reality.

Such a perspective has led them to declare a Daimler Shareholder Meeting to be a piece of theater or staged *100 % Stadt* with 100 statistically representative residents of cities like Berlin, Zurich, London, Melbourne, Copenhagen, or San Diego. In Berlin and Dresden, they developed accessible Stasi installations/sound plays in which the observation protocols could be listened to on android telephones. In Hamburg they staged a *Weltklimakonferenz*—a simulation of the UN Conference on climate change.

They have been awarded the NRW Impulse Preis for *Shooting Bourbaki* (2003); *Deadline* (2004), *Wallenstein – eine dokumentarische Inszenierung* (2006) and *Situation Rooms* (2014) were invited to the Berliner Theatertreffen. *Schwarzenbergplatz* was nominated for the Austrian theater prize Nestroy in 2005.

Mnemopark was awarded the Jury Prize at the festival Politik im Freien Theater in Berlin in 2005, and in 2007 *Karl Marx: Das Kapital. Erster Band* won both the audience prize at Mülheimer Theatertage NRW “Stücke 2007” and the Mülheimer Dramatiker Preis that same year.

In November 2007, they were awarded a special prize at the Deutscher Theaterpreis DER FAUST, in April 2008 they were awarded the European Theatre Prize for the category New Realities. In 2008, they were awarded the Hörspielpreis der Kriegsblinden for *Karl Marx: Das Kapital, Erster Band (Peymannbeschimpfung)* was also nominated).

In 2011 Rimini Protokoll was awarded the silver lion of the Biennale for Performing Arts in Venice for their oeuvre. In 2014, Helgard Kim Haug und Daniel Wetzel were awarded the Deutscher Hörspielpreis der ARD and received the Deutscher Hörbuchpreis der ARD in 2015. And in 2015 Stefan Kaegi and Rimini Protokoll got the Grand Prix Theater/Hans-Reinhart-Ring. Rimini Protokoll is based at HAU Hebbel am Ufer, Berlin, since 2003.

Staat 1–4

Top Secret International (Staat 1)

Concept, script, direction: Helgard Kim Haug,
Stefan Kaegi, Daniel Wetzel

Dramaturgy: Imanuel Schipper

Interaction design: Steffen Klaue

System development: Stefan Curow, Martin Ohmann

Speakers in German: Katja Bürkle, Peter Brombacher,
Anna Drexler, Wiebke Puls

Speakers in English: Damian Rebgetz,
Mona Vojacek Koper

Research, interviews, translations, text collaboration:
Shahab Anousha, Kefei Cao, Timothy Carlson, Uwe
Gössel, Alexander Manuiloff

Third Eye Dramaturgy *Staat 1–4*: Imanuel Schipper

Translation: Kirsten Riesselmann (German),
Justina Bartoli (English)

Sound: Martin Sraier-Krügermann, Sound mastering:
Peter Breitenbach

Technical director: Hans Leser, Sven Nichterlein

Collaboration: Robert Läßig

Props: Dido Govic, Lena Mody, Katharina Schütz

Director's assistance: Anta-Helena Recke

Dramaturgy assistance: Anna Königshofer

Production assistance: Anna Florin, Annette Müller

Intern: Franceska Rieker

Troubleshooter Berlin: Julius Florin, Caspar
Schirdewahn, Valentin Steinhäuser

Premiere Dec 10, 2016, Münchner Kammerspiele;
venue: Glyptothek München

US-Premiere Jan 5, 2017, The Public Theater's Under the
Radar Festival, New York; venue: Brooklyn Museum

Neues Museum, Berlin Mar 1–4, Mar 8–11, Mar 15–18,
Mar 22–25, 2018

In cooperation with Staatliche Museen zu Berlin. Special
Thanks to Ägyptisches Museum and Papyrussammlung,
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Frank Scholze.

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spiele, in co-production with Goethe-Institut, and with
support from Melbourne Festival. Staat 1 was co-initiated
by Goethe-Institut as part of *Sensitive Data*, a long-term
international project by Goethe-Institut and further
partners.

Society Under Construction (Staat 2)

Concept, script, direction: Stefan Kaegi

Dramaturgy: Robert Koall

Stage design: Dominic Huber

Video: Mikko Gaestel

Music: Fabian Schulz

Light: Konstantin Sonneson

Research: Wilma Renfordt

Third Eye Dramaturgy *Staat 1–4*: Imanuel Schipper

Translation: Justina Bartoli (English)

Director's assistance: David Schnaegelberger

Stage design assistance: Iason Kondylis Roussos

Costume assistance: Jenny Theisen

Interns: Ada Mukhina, Ia Tanskanen-Paavola,
Lucie Euzet

Premiere May 12, 2017 Düsseldorfer Schauspielhaus

HKW: Mar 1–4, 2018 Exhibition Hall 1

A production by Rimini Protokoll and Düsseldorfer
Schauspielhaus.

Dreaming Collectives. Tapping Sheep (Staat 3)

Concept, script, direction: Daniel Wetzel

Co-author: Ioanna Vaslamidou

Dramaturgy: Julia Weinreich

Stage design: Magda Plevraki

Software system design & implementation:
Dimitris Trakas (ViRA)

Music & sound design: Lambros Pigounis,
Peter Breitenbach

Light & technical director: Martin Schwemin

Interactive GUI design: Renia Papathanasiou (ViRA)

Video animation: Grit Schuster

Video: Mathias Oster

Live statistic video: Caspar Schirdewahn

Production managers: Violetta Gyra, Paula Oevermann

Production assistance: Anna Florin

Research & director's assistance: Andreas Andreou

Third Eye Dramaturgy *Staat 1–4*: Imanuel Schipper

Assistance & research: Annette Müller

Director's assistance Staatsschauspiel Dresden:
Nora Otte

Stage design assistance: Natasha Tsintikidi,
Sarah Hoemske

On the video: Detlef Rohrmann

Scenography assistance: Guy Stefanou

**Production Interns: Dimos Klimenof, Vassilis Lianos,
Konstantina Ypsilopati**

Premiere: Sep 23, 2017 Staatsschauspiel Dresden

HKW: Mar 1–4, Mar 8–11, 2018 Exhibition Hall 2

**A production by Rimini Protokoll and
Staatsschauspiel Dresden.**

Davos State of the World (Staat 4)

**Concept, script, direction: Helgard Kim Haug,
Stefan Kaegi**

Dramaturgy: Imanuel Schipper, Karolin Trachte

Stage design: Dominic Huber

Video: Mikko Gaestel

Music: Tomek Kolczynski

Light: Markus Keusch

Translation: Justina Bartoli (English)

Director's assistance: Marco Milling

Stage design assistance: Sandra Antille

Costume assistance: Sabrina Bosshard

Direction intern: Alexandra Wittmer, Lisa Homburger

Dramaturgy intern: Vera Maria Vanoni

Stage design intern: Ayesha Schell

Premiere: Jan 12, 2018 Schauspielhaus Zürich

HKW: Mar 8–11, 2018 Auditorium

**A production by Rimini Protokoll and
Schauspielhaus Zürich.**

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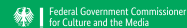
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Credits

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Signal Intelligence (SIGINT) Control Center.

Secret location off Pullach, Germany

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Top Secret International (Staat 1), Albertinum Dresden

© Rimini Protokoll

p. 33

Top Secret International (Staat 1), Flowchart

© Rimini Protokoll, floor plan of Neues Museum

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