



Rimini Protokoll

100% SINGAPORE

Germany & Singapore

29 & 30 May 2020, Fri, 8pm & Sat, 3pm

Esplanade Theatre

Rating: Rating to be advised. Admission for audience age 12 years and above.

Synopsis

Staged in over 35 cities around the world, Berlin-based performance group Rimini Protokoll's ground-breaking 100% City series now arrives in Singapore.

100 minutes. 100 everyday Singaporeans. In *100% Singapore* – the Singaporean edition of the acclaimed 100% City series – meet 100 statistically-selected individuals, each of them representing an estimated 57,000 inhabitants of our city, in a vibrant clash of diverse identities and views on Singapore.

Berlin-based performance group Rimini Protokoll invites 100 citizens to become part time 'actors of themselves' on the theatre stage. Using snowball sampling, the group first selects one local participant, who then selects and suggests the next participant based on a set of demographic criteria in a 'statistical chain reaction'.

The result of Rimini Protokoll's special staging methodology is a dynamic, fascinating cross between a social experiment and reality theatre,

using the stage as a micro model of society. It reveals the faces behind the numbers, presenting their combinations of opinions and experiences where we often only see fragments.

Unexpected and utterly local, don't miss this exciting living and breathing portrait of Singapore and gain a new appreciation for the multifarious individuals who call Singapore home.

Journey with SIFA

Festival Director Gaurav Kripalani shares: "Rimini Protokoll is one of the most exciting companies out of Germany, and they've created game-changing work in various mediums. One of their most successful pieces is the 100% City series – there's been 100% Melbourne, Copenhagen, and Tokyo amongst others – and I cannot think of a better time to do *100% Singapore*."

100 Singaporeans from all walks of life will work together for two weeks and discuss topics that are burning issues to Singaporeans today. As these questions are posed on stage, these 100 performers will divide into groups that represent their opinions in the form of a human pie chart.

This will be a piece that is done not by artists, but by the people of the country. Theatre is a mirror of society, and this particular production epitomises that because it allows us to do exactly that. We get to see ourselves on stage and visually see what matters to us. It's a very important work and I'm delighted that it is going to be in SIFA 2020".

Interviews:

Author and Director Daniel Wetzel will be available for an email interview to share more on the following topics (proposed topics):

- Her observations from working with diversely different people in geographically different regions
- Comparing *100% Singapore* with other editions in the 100% City series, what are some

Media Contacts

Samantha Jong
M +65 81634662
Samantha.jong@huntington.com.sg

Glenn Huang
M +65 9274 7553
glennhuang@artshouse.sg

Johann Khairi
M +91807776
johann@artshouse.sg

of the similarities and differences she predicts will arise in the upcoming Singaporean version

- What audiences can expect from 100% Singapore and how that might represent their society
- The technologies that will be employed in the production

About Rimini Protokoll

Helgard Haug, Stefan Kaegi, and Daniel Wetzl founded the theatre-label Rimini Protokoll in 2000 and have since worked in different constellations under this name. Work by work, they have expanded the means of the theatre to create new perspectives on reality.

Rimini Protokoll often develop their stage-works, interventions, performative installations and audio plays together with experts who have gained their knowledge and skills beyond the theatre. Furthermore, they like to transpose rooms or social structures into theatrical formats. Many of their works feature interactivity and a playful use of technology.

The pieces “Chinchilla Arsehole, eyeye” (2020), “Situation Rooms” (2014), “Wallenstein” (2006) and “Deadline” (2004), have been invited to the Berliner Theatertreffen. On top of that, Rimini Protokoll received the Mülheimer Dramatikerpreis for “Karl Marx: Das Kapital, Erster Band”, the German theatre award Faust, the Grand Prix Theatre from the Swiss Federal Office for Culture, the European Theatre Award, the Silver Lion at the Theatre Biennale in Venice, as well as the German Audio Play Award and the War Blinded Audio Play Prize.

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