

PRODUCTION FOLDER



CARGO CONGO-LAUSANNE

Conception and direction:

Rimini Protokoll
(Stefan Kaegi)

Sound design:

Stéphane Vecchione

Video:

Jérôme Vernez

Pictures of Congo:

Yole Africa

Staging assistant:

Emilie Blaser

Technical assistant:

Olivier Charmillot

With:

Drivers:

Roger Sisonga
Denis Ischer

Alternating dancers:

Rosette Mbemba
Renate Ndombe

Production:

Rimini Protokoll
Théâtre Vidy-Lausanne

Based on Cargo Sofia X produced in 2006 by HAU Hebbel am Ufer Berlin and the Goethe Institut Sofia

Thanks for collaboration and participation go to:

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ERREGI indoor outdoor Sàrl

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CREATION ON THE 1ST OF FEBRUARY 2018 AT THÉÂTRE OF VIDY-LAUSANNE



**From 1 February to
23 March 2018
at 7:30 pm**

Wednesday	14.03	7:30 pm
Thursday	15.03	7:30
Friday	16.03	7:30

Monday	19.03	7:30
Tuesday	20.03	7:30
Wednesday	21.03	7:30
Thursday	22.03	7:30
Friday	23.03	7:30

Length:
2:00 (without traffic jams)

Theatre

[Fr.](#)

PRESENTATION

Rimini Protokoll has transformed a truck into a theatre – the seating installed in the trailer takes 50 spectators on a journey to the places of transit and trade at the city's edges. Two different drivers tell their two very different stories. One of them grew up as a soldier between Rwanda and Congo before becoming a dairy driver in the narrow streets of Switzerland, whereas the other one started driving trucks in Switzerland before finishing school in the sixties. Since then, he has owned more than fifty trucks and now, approaching the end of his career, he keeps wondering why the job doesn't pay off anymore. Every night, they will embark on a two-hour journey towards Africa with an audience seated in the back of their truck.

The truck is converted in such a way that fifty people can look through a 10-meter-wide window to see the landscape passing by. Where goods used to be stacked in the past is where the audience now sits to look at their city from a different perspective. The truck thus serves as an observatory, a mobile pair of binoculars or a microscope to contemplate the familiar streets. The audience is transported during two hours along gas stations, industrial loading ramps and other hotspots of globalisation which are live-synced with a score composed for the landscape outside the window. On the road, wireless microphones will transmit the drivers' biographies in real time inside the truck. *Cargo Congo-Lausanne* is a site-specific performance along the suburbs of West Lausanne that feels like a road movie through the flipside of a globalised economy.



Le camion de Cargo Congo-Lausanne et son gradin intégré © Rainer Schlautmann



© DR



© DR



Rogers
et Denis,
les deux
chauffeurs du
cargo



THE TRUCK

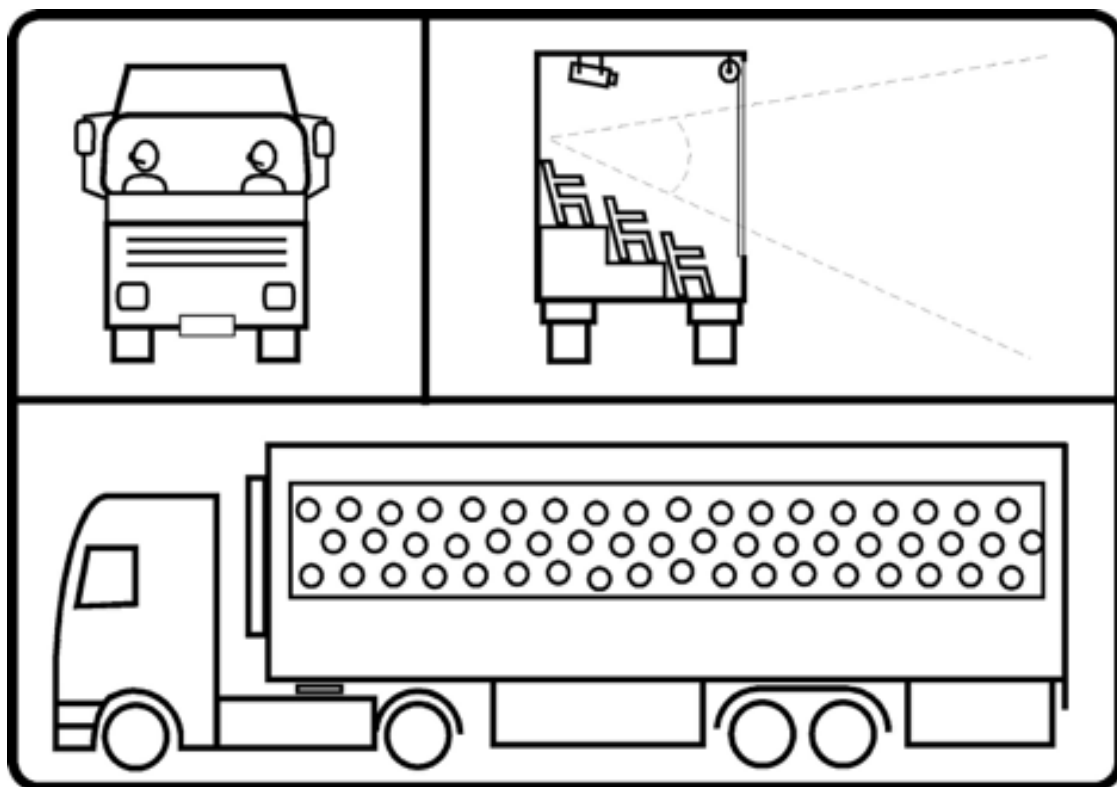
This truck was specially imagined and developed in 2006 by Rimini Protokoll. It is a goods truck that has been transformed so that it can transport an audience.

Since its creation, Rimini Protokoll has elaborated several projects in different formats using this theatre-truck in more than thirty cities throughout Europe and Asia, each time enjoying great success (see press review). The truck has been presented at important theatre festivals such as the Avignon Festival and the Ruhrtriennale. A new project has been created specifically for Lausanne and its surrounding area.

The truck in which the audience are seated is a Guckkasten (the German term for an "Italian stage": Kasten means "crate" and gucken means "to look as if through a hole, to spy"). I had this Guckkasten built, to observe the city through theatre, like a telescope or a microscope. It is also a kind of darkroom for fifty people, a cinematographic machine on wheels, which frames the city through the windows like a traveling shot in the cinema. We can read the city and trace our scenography through it instead of having to build it. When the screens descend in front of the windows, we project sequences filmed beforehand with the same movement, thus flitting from the reality of the city to images of elsewhere. It is a new way of approaching theatre.

The truck offers audiences another kind of theatre that is piquing everyone's curiosity. It is also an unusual object that intrigues and attracts as it travels across the city.

Extract from
an interview
with Stefan
Kaegi





THE TERRITORIES

Cargo Congo-Lausanne explores the western area of Lausanne in particular, where exchanges of commercial goods from the whole world take place: places of transit, of collection, of storage, of wholesale trade... globalisation at the gates of the city.

The definition of the route was researched ahead of time, but the towns of West Lausanne are particularly interesting in light of their history and their development.

For example, Renens is a “moving” town situated in the middle of an important nexus of road communications and public transport links. Its history is tied to the transport of goods and to the railroad.

Take also Crissier, an old farming village which became a centre of activity and then of logistics: it has now turned into a hub for the distribution of goods throughout Western Switzerland because of its good connections to the motorway network.

Cargo Congo-Lausanne examines the development of these territories by encouraging spectators to look at them differently and raising the awareness of new audiences in these areas through specific outreach activities.



Truck Tracks Ruhr © Volker Hartmann/Urbane Künste Ruhr

STEFAN KAEGLI

Born in Solothurn in Switzerland, **Stefan Kaegi** studied art in Zürich, then trained in applied theatre in Giessen in Germany. He creates documentary theatre, radio plays and interventions in urban spaces. He founded the Rimini Protokoll collective in 2000 with Helgard Haug and Daniel Wetzel. Together, they expanded the definition of documentary theatre by attempting to depict reality in all of its facets, enlisting the help of those they name the “everyday experts”. Passionate about our everyday technologies as well as the power of voice and image, the members of Rimini Protokoll extract theatre from its four walls, confronting urban spaces as new venues and networks of globalisation. In 2015, Stefan Kaegi received the Swiss Grand Award for Theatre/Hans Reinhart Ring.

At Vidy, he has presented *Mnemopark* (2007) and *Situation Rooms* (2014), and created *Airport Kids with Lola Arias* (2008) as well as *Nachlass – Rooms Without People* (2016) with Dominic Huber.



PRESS REVIEW

Live documentary on the back of a truck : cargo Tokyo-Yokohama

CNN TRAVEL | 17.12.09 | KATRINA GRIGG-SAITO

Rimini Protokoll's show allows audiences to travel from Tokyo to Yokohama on the back of a special truck to experience truck driving culture in Japan.

At the beginning of the *Cargo Tokyo-Yokohama* «performance» ride, the small-statured Brazilian truck driver yells to the audience, «Minna-san nimotsu desu!» You, my friends, are the cargo.

Cargo Tokyo-Yokohama is a new «documentary performance project» by art group Rimini Protokoll (and sponsored by Festival Tokyo.) The group staged a similar performance with a cargo truck in Sofia, Bulgaria in 2006. Rimini Protokoll founder Stefan Kaegi became fascinated with truck drivers while backpacking across Europe and began looking for a way to share their stories.

They found the perfect driver for the Japan show. Aoki Milton Noboru is in his sixties, short and charming, with a shaved head and black, worn leather jacket. He is the perfect foil to his compatriot - a taller, more staid truck driver from Niigata.

The audience of 45 sits inside the back of the special cargo truck, facing the left windowed side. Three video screens hang over the windows, where everyone is treated to a short history of cargo trucks in Japan. The video screens switch to a live feed from the cab-cam where the two drivers sit, and when the driver throws the truck into gear, a «whoa» of appreciation bellows from the gallery. As the truck moves, the screens rise slowly to show traffic streaming by, a bright blue cement truck, and little cars zipping below.

The ride takes audience members through truck-yards and warehouses, tracing the movement of goods from Tokyo to Yokohama. Between speeches by live managers on site and taped managers on the screens, the drivers wax poetic about whatever they please - Niigata sake, their families and gas prices. When the truck pulls into a gas station, the drivers mention that it costs ¥35,000 to fill 'er up. Once, in Brazil, the driver says, he left his truck pumping at the station and his gas was stolen - siphoned out while he ate dinner. The Japanese driver tells his South American partner that he will direct him to the cheapest gas stands in the future.

Throughout the performance, the two lifetime-drivers reminisce - remarking that the new brakes are more sensitive, quieter. They both miss the old squeal of heavy brakes. The two drivers are connoisseurs of the highway, excited about fancy truck sightings and the minutiae of shipping. And they are ready to share it all with the audience - their strange cargo of the day.

Sometimes the ride feels more like a pure documentary of labor, but just to reaffirm the performance aspect, a bicycling woman in a giant yellow coat comes careening across the bridge running by the highway. At first it seems like a happy coincidence until she beats us across the bridge with a wave and the sound of a bicycle bell, signaling the end of a scene. She appears throughout the drive, singing and playing a tambourine, adding a soundtrack to the Brazilian driver's memories. And when it's all over she and the drivers help the audience members out of the truck, pouring them cups of sake for a final celebration.

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