



PRESS KIT

## HATE RADIO

THE RE-ENACTMENT OF AN RTLM GENOCIDE RADIO SHOW

### EXHIBITION

29 OCTOBER 2011-22 JANUARY 2012 KUNSTHAUS BREGENZ

25-29 JANUARY 2012 MIGROS MUSEUM ZURICH

### PERFORMANCES

2, 4+5 NOVEMBER 2011 KUNSTHAUS BREGENZ

17-20 NOVEMBER 2011 MEMORIAL CENTER KIGALI

1-4 DECEMBER 2011 HAU BERLIN

25, 27-29 JANUARY 2012 MIGROS MUSEUM ZURICH

2+3 FEBRUARY 2012 SÜDPOL LUZERN

22-23 MARCH 2012 BEURSSCHOUWBURG BRUSSELS

19-21 APRIL 2012 KASERNE BASEL

25, 27-29 APRIL 2012 SCHLACHTHAUS BERN

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# CREDITS

## **HATE RADIO**

A PRODUCTION BY THE INTERNATIONAL  
INSTITUTE OF POLITICAL MURDER - IIPM

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*HATE RADIO is a production by IIPM Berlin/Zürich with Migros-Kulturprozent Schweiz, Kunsthaus Bregenz, Hebbel am Ufer (HAU) Berlin, Schlachthaus Theater Bern, Beursschouwburg Brüssel, migros museum Zürich, Kaserne Basel, Südpol Luzern, Verbrecher Verlag Berlin, Kigali Genocide Memorial Centre and Ishyo Arts Centre Kigali.*

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# 1. HATE RADIO

**If someone were looking for simple and effective means to prevent the genocide in Rwanda, wrote the US-American journalist Philip Gourevitch, the radio station RTLM would have been a good place to start. With unspeakable cynicism, the staff of the popular station had been preparing the genocide like an election campaign for months. The program consisted of pop music, riveting sports coverage, political communiqués, and remarkably hateful calls to murder. The newest Congolese music and the most aggressive racial analyses were combined into a dreary few-square-meter laboratory of racist ideology. The project "HATE RADIO" returns RTLM to the airways in a reconstructed backdrop that remains faithful to the original – survivors of the genocide are standing on stage.**

On 6 April 1994, the airplane of the Rwandan President, Habyaruman, was hit by two missiles as it tried to land. This event signaled the beginning of the most brutal genocide since the end of the Cold War. In the months of April, May and June 1994, the Central African state murdered an estimated 800,000 to 1,000,000 of its Tutsi minority and thousands of moderate Hutus. The tools used to humiliate and kill people of all ages and genders were simple: machetes, sticks, and a few guns. Indeed, the most powerful instrument of the genocide was the "Radio-Télévision Libre des Mille Collines" (RTLM).

Central to the project is the re-enactment of an RTLM show, run by its hosts - three Hutu extremists and the white Italian-Belgian Georges Ruggiu. How racism functions, how human beings are "talked out of" their humanity - an instillation reconstructed from documents and witness statements provides the answers to these questions so that people can feel and experience these happenings for themselves.

The walls of the reconstructed radio studio will be used during the performances as projection screens for a video instillation with selected stories from former perpetrators and victims. These stories bring visitors face-to-face with the consequences of racist minds. Thus, not only does HATE RADIO demand they stay in the inner circle – the focal point of racist knowledge - but also turns visitors into suffering witnesses of its destructive and inextinguishable consequences.

An extensive volume of material, and various events accompanying the exhibit, help to expand HATE RADIO into a broad, interdisciplinary intervention examining the current forms and manifestations of racist violence in Europe and Africa, as well as the ability to represent racist violence as a work of art.

## 2. INTERNATIONAL INSTITUTE OF POLITICAL MURDER – IIPM

The International Institute of Political Murder was founded at the end of 2007 to strengthen exchange between theatre, the fine arts, film and research about re-enactment – the re-production of historical events – as well as to reflect upon the theoretical aspects of this exchange.

In its artistic re-enactments, the IIPM pays utmost attention to factual accuracy. Extensive archival research and interviews with witnesses and survivors provide the foundation upon which the institute develops its projects. In theatrical, cinematic, literary and artistic instillations, historically relevant events are made accessible to the audience in a playful and aesthetic way and are reflected upon during discussions about related topical issues.

The IIPM's last theater project – THE LAST HOURS OF ELENA AND NICOLAE CEAUSESCU (2009/10), performed in Romania,



Funded at the end of 2007

Germany and Switzerland - was met with much acclaim by audiences and critics alike. The success resonated in media outlets throughout Europe.

This controversial project – described by the leading Romanian weekly newspaper *Revista 22* as “the first steps Romanian society has taken to look critically at itself” - has prompted heated debate, and not only among visitors, historians and politicians. Even as the piece was still being performed, *THE LAST HOURS OF ELENA AND NICOLAE CEAUSESCU* had already become a part of numerous seminars on cultural studies and aesthetics (such as at Humboldt University in Berlin, the Karlsruhe University of Arts and Design, and the Zurich University of Applied Sciences). The second edition of the project's accompanying catalogue (with contributions from Friedrich Kittler, Heinz Bude, Andrei Ujica and Gerd Koenen among others) is currently in print.

### 3. REALISATION

#### **RESEARCH**

In this as in all of the previous IIPM projects, special attention has been made towards effectuating thorough, complete and critical research. Interviews with specialists and witnesses, combined with on-site research, provide the foundation upon which the script was developed and the scenery produced.

In collaboration with the Central African correspondent Simone Schindwein, RTLM specialist Hervé Déguine, the Rwandan linguist Assumpta Muginarezwa, the media scholar Marie-Soleil Frère and other local and international partners sought out the complexity of information needed to reconstruct the RTLM studio. Research was performed in cooperation with the “International Criminal Tribunal for Rwanda” (ICTR), the “Commission Nationale de Lutte contre le Génocide” (CNLG), the Rwandan Ministry of Justice and the umbrella organization for genocide survivor associations in Rwanda

(IBUKA).

By the end of the first phase of research abroad, a detailed assessment of the ICTR's archives and the Gacaca court was to a large extent complete. In addition to the legal transcripts available at these sources, they provided extensive photo, video and sound material; interviews with the most important RTLM staff members were also conducted. The detailed video interviews in Kigali Central Prison with Valérie Beremiki – the RTLM's most beloved female host – were of vital importance to the project. Other interviews with survivors, perpetrators, Rwandan media specialists and historians provide a nearly complete picture of what took place around the RTLM in 1994.

Just as with *THE LAST HOURS OF ELENA AND NICOLAE CEAUSESCU*, the biographical similarities between the artist and the portrayed events play a central role. The IIPM was able to win over the internationally renowned actor Dorcy Rugamba (from, for example, "Tierno Bokar"), whose actual and artistic biography is tightly interwoven with the Rwandan genocide. Born and raised in Kigali, Rugamba survived the genocide by chance, whereas almost his entire family fell victim to the "Génocidaires". Following this decisive experience, Rugamba studied acting and direction in Liège (BE). In his artistic work he deals intensively with his biography and the history of his country. His professional accomplishments include diverse productions (such as "Rwanda 94", "Bloody Niggers" and "L'investigation") that have brought him on tours throughout Europe, Africa and North America.



Valérie Beremiki, the RTLM's most popular female host

## STAGING

After 6 April 1994, listening to RTLM became a requirement for the Hutu militia in Rwanda. At road-blocks, Hutu received word over their transistor radios about where to attack next. The Tutsis, on

the other hand, listened to the station to stay up-to-date about pending actions and potential massacres. Consequently, virtually no-one was *not* listening to RTLM. In the re-enactment of the radio show, the deeply unsettling atmosphere – a combination of serene authority, murderous rage and relaxing entertainment - disseminated every day by the RTLM must be made apparent. As emphasis has been on historical accuracy with regards to the reconstruction of the radio studio and the hosts' equipment, the piece has been made as authentic as possible, but its documentary quality also renders the stage performance more intense.

At the same time, the instillation's experimental character will be consciously emphasized. The storyline will be played out in French and Kinyarwanda with a German translation appearing on a display panel above the studio. Third and fourth walls will be visually signified with glass to render the performance space simultaneously opened to and closed from the audience's space. In turn, this will also highlight the exhibition character of HATE RADIO. The voices of the hosts and DJ's – rendered appropriate for the medium of radio – will be artificially amplified and broadcast into the audience's space.

### **WITNESS REPORTS (VIDEO INSTILLATION)**

The IIPM collected a large number of audio recordings from survivors and perpetrators, and from people who experienced the genocide as children as well as those who experienced it as adults. The interviews will be performed by actors and projected onto the studio walls during station breaks.

Accompanying the carefree and uncritical “now” of the radio show will be guilt-ridden and sorrowful memories – the deeds and sufferings of the listener. At the same time, the piece also opens up viewers to the lives of a community of people that have been shaken to the core.

### **COMPANION VOLUME AND DISCUSSION SERIES**

The third part of the project consists of a comprehensive companion volume on the scenic instillation. It provides a precise reconstruction of the events along with extensive documentation. The exchanges with social and media scholars – already started in conjunction with the preliminary research – and the input of those



involved in processing the genocide will be developed and theoretically and technically expanded upon.

In addition, an intellectually rigorous socio-political program will accompany the performances at each location (in coproduction with theaters/art spaces, local universities, radio stations and art academies) to best reflect upon the theory informing the themes addressed in HATE RADIO.

#### **DOCUMENTATION**

The on-site research and performances in Germany, Austria, Belgium and Switzerland were recorded on video and will be cut together into a documentary film. The director of the film, Lennart Laberenz, has already made many other films about the work of, for example, Christoph Schlingensiefel and Kristian Smeds.

## 4. BIOGRAPHIES

#### **MILO RAU (SCRIPT AND DIRECTOR)**

Milo Rau, the founder and leader of the IIPM, was born in Bern in 1977, grew up in St. Gallen and currently lives between Zurich and Berlin. He is doing his doctorate on a study called "Aesthetic of Reenactments". Aside from his work in theater and film, he also works as a journalist, author, lecturer, essayist and organizer of large demonstrations. Milo Rau authored nine theater plays that have been performed at places including the *Hebbel am Ufer (HAU)* in Berlin, the *Sophiensaelen* in Berlin, the *Staatsschauspiel* in Dresden and at the Maxim Gurki Theater.



#### **JENS DIETRICH (CONCEPTUAL MANAGEMENT)**

Jens Dietrich studied applied theater studies in Giessen. After his studies he worked at Richard Foreman's Ontological-Hysteric Theater in New York, at the *Städtischen Bühnen* in Cologne, and at the Theater Freiburg. He is a freelance dramaturg in Hamburg, Berlin, Cologne and Vienna. In addition to numerous single projects, he regularly works with the director Angela Richter and does research



for historical documentaries for SWR and WDR. He has been among the leaders of IIPM since 2008.

### **MARCEL BÄCHTIGER (VIDEO)**

Marcel Bächtiger was born in 1976 in St. Gallen. After his *Matura* he studied architecture at the Swiss Federal Institute of Technology Zurich (ETH Zurich). Since receiving his degree in 2002, he has been working as a freelance filmmaker and architect. He has worked as director and editor for numerous films, including films on architecture, theater videos for the *Schauspielhaus* in Zurich, the documentary "Ein Tor für die Revolution" (SF/400asa), music videos, commissioned films and commercials. His short film "Dr. Strangehill" (2007) was invited to film festivals around the globe.

### **ANTON LUKAS (STAGE DESIGN/EQUIPMENT)**

Anton Lukas was born in Neumarkt in der Oberpfalz. After studying graphic design at the *Fernakademie* in Hamburg he studied interior design at the University of Applied Sciences (Fachhochschule) in Rosenheim. After subsequent further training in set design (TU Berlin) and costume design (Deutsche Oper Berlin), he has been working as a freelance set designer since 2002. He has developed numerous set designs, and works regularly with the choreographers Constanza Macras and Anna Konjetzky and for Rossini Festival productions in Wildbad. He was responsible for the set design and equipment used in the 2009/10 IIPM production THE LAST HOURS OF ELENA AND NICOLAE CEAUSESCU.



### **DORCY RUGAMBA (ACTOR)**

Dorcy Rugamba was born in Rwanda in 1970 and moved to Belgium after the genocide. There he studied acting and directing, and began to deal intensively with the not-too-distant experiences from 1994. He worked on the play "Rwanda 94" and in a film with the same name, both under the direction of the Belgian Jacques Decuvellerie. Back in Kigali, Rugamba founded the theater group Urwintore and directed "The Investigation" ("Die Ermittlung") by Peter Weiss. In 2004 he performed in Peter Brooks's "Tierno Bokar (Bouffes du Nord)"; in 2007 he toured through France, Belgium, Switzerland and Mali with a play that he wrote and performed himself, "Bloody Niggers". In HATE RADIO Rugamba plays the role of the host Kantano Habimana, the dreaded ideologue of the radio.



### **AFAZALI DEWAELE (ACTOR)**

Afazali Dewale was born in 1978 in Rwanda and was adopted by a Belgian family as a child. He studied acting and directing at the conservatory in Liège (BE) and performed in diverse film and theater productions with Dominique Serron, Arne Sierens, René Georges and Ismail Saidi among others. He played one of the protagonists in a film about the Rwandan genocide entitled "Le jour où Dieu est parti en voyage" by Philippe van Leeuw. While filming he returned to his home country and met his family for the first time. In HATE RADIO Afazali Dewaele plays the radio station DJ and, spinning Congolese music and inflammatory songs that were disseminated over RTLM frequencies.

### **SEBASTIEN FOULCAULT (ACTOR)**

After studying French literature at the Sorbonne in Paris, Sepastien Foulcault studied acting and directing at the conservatory in Liège. As part of his intensive collaboration with the Belgian theater director Françoise Bloch, he has specialized in theater in documentary form. In 2010 he founded the theater collective "Que faire?" and staged a play of the same name with which he toured Belgian and France. In HATE RADIO he plays Sébastien, the Belgian radio host who moved to Rwanda three months before the start of the genocide, and who then began to work at RTLM.

### **ESTELLE MARION (ACTRESS)**

Estelle Marion grew up in Brussels as the daughter of a Rwandan woman and has had a strong connection with her mother's home country since her early childhood. She studied acting in Brussels and began a long carrier as an actress in 1973. After some members of her family fell victim to the genocide, she began to deal intensively with the events occurring in Rwanda in her artistic work. Along with Dorcy Rugamba, she was involved in the play "Rwanda 94" by Jacques Decuvellerie as both actress and coauthor, and toured with the play throughout Europe and Africa.

### **NANCY NKUSI (ACTRESS)**

Nancy Nkusi escaped Ruanda "during the events of 1994" as she writes in her biography. After studying psychology she went to the acting Conservatoire of Acting in Liège (Belgium) and performed in various film and theater productions such as "Gamblers" (2011, written and directed by Dorcy Rugamba). In HATE RADIO she



represents the role of Valerie Bemeriki, the most popular female moderator of the RTLM.