

RIMINI PROTOKOLL/ THÉÂTRE VIDY-LAUSANNE/ LES PRATICABLES

present

Mali Futur Live



Creation November 2026

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Writing and direction

Caroline Barneaud
Kassim Dagnogo
Diarrah Dembélé
Lamine Diarra
Stefan Kaegi (Rimini Protokoll)
Alfousseny Konaté
Souleymane Konaté

With

Kassim Dagnogo
Diarrah Dembélé

Live music

Chérif Soumano

Cameraman

Alfousseny Konaté

Live broadcast production

Souleymane Konaté

Production

Kuma Sô Théâtre, Bamako
Rimini Aparat - Berlin
Théâtre Vidy-Lausanne

Coproduction

In progress

Creation : November 2026

Estimated duration : 1h30 including aftershow discussion

Languages : Show in French and Bambara, subtitled

Mali Futur Live is a real-time, remote performance: staged in Mali, it is broadcast live to a theatre in Europe. In front of the screen, a musician and his kora summon and accompany the livestream —a one-hour long, continuous single take through the streets of Bamako, guided by two young Malians, Diarrah and Kassim. Visionary investigators, they set out on foot or by motorbike in search of manifestations of the future, somewhere between anticipation and speculation. For the Sahel is a distant space-time where climate change is a daily, tangible reality, and resilience is over-trained: permeable beaten-earth floors, medicinal plants, and microcredit schemes coexist with social injustices, Chinese interference, and unstable democracy... clues to the future in an ecologically and socially disordered world? Utopia or dystopia? What if the future already existed elsewhere?

Mali Futur Live

The future, live from Bamako

A theatre or a cinema somewhere in Europe. On the stage, a large projection screen. In front of the screen, Chérif Soumano, a musician with a kora¹ and a sampler. The musician welcomes the audience. He comes from a family of griots – poets, musicians and storytellers who are the keepers of West Africa's oral tradition. Today, however, it is not the past he intends to talk about, but the future. For he is in direct connection with the Sahel – another space-time, where the climate has already undergone warming and resilience has been trained to the extreme.

The connection is established. Diarrah and Kassim, two “Mali-visionaries” from Bamako, appear on screen. This is the beginning of a live stream – an hour-long sequence shot broadcast live from the streets of Bamako. Acting as guides, Diarrah and Kassim search the real world for signs of the future, between anticipation and speculation.

Together, they make their way through the city on foot and by motorbike, stopping in a forest, in front of a pyramid of remembrance, a huge building constructed by China, a political party office converted into a shop, courtyards full of medicinal plants, children and elderly people, street therapy groups, mobile money huts... On the way, they seek advice from experts: fortune tellers, politicians, entrepreneurs... and scour traces of the past for clues about the future.

In front of the projection screen, the musician accompanies and amplifies their visions of the future with his kora and digital sounds. The audience is immersed in the streets of Bamako, breathing to the rhythm of the two protagonists, looking at the future through their eyes, alert to the unexpected around every corner. Sometimes they even interact with the protagonists, influencing the course of the live performance.

Meanwhile, in Bamako, the street becomes a stage, and its inhabitants become the actors and spectators of a film in the making.

At the end of the journey, at dusk, the film crew returns to the present, and a discussion begins between the team in Bamako and the European audience.

¹ a 21-stringed instrument

Through the dusty streets and in the baking heat, the performers recount visions of the future: *“In spite of all the warnings, the climate has drastically heated up, triggering a whole series of chain reactions.”*

The streets are packed with motorbikes and old vans. *“But it’s not going to last, there’s not enough fuel left”*, says a performer, pointing to a stall selling small bottles of petrol. There are solar panels on the roofs *“to compensate for the daily power cuts”*. We pass a number of buildings: a school surrounded by lots of trees, displaying a sign thanking China for building it, *“just like the bridge over there”*. A large poster shows men in military uniform. *“Democracy didn’t last. Military rule is more stable”*, explains a vegetable seller in the street.

The group continues its journey through the city. Underfoot, the asphalt has been replaced by dirt roads, *“to increase soil permeability and limit the risk of flooding”*. We stop for a moment in front of mountains of dried herbs: *“this is what will replace your pharmaceutical industry”*. A little further on, at the intersection of several main roads, we meet a farmer growing crops right in the middle of the city — and even a forest.

The camera now follows the narrators towards a *grin* — an informal discussion group that meets on the streets, in front of people’s houses. Each generation has its grin: *“there are no retirement homes. Old people fare better when they live with their families.”* Further on, a *tontine*² of local women is drawing up a business plan for an e-waste processing project.

To be continued...



Image from the recording of the work stage. Les Praticables, December 2025. ©DR



Images from the recording of the work stage. Les Praticables, December 2025. ©DR



This is our future
 Images from the recording of the work stage. Les Praticables, December 2025. ©DR

How can we think about the future in a world in which the worst outcomes seem inevitable and resilience has become another name for fatalism? How can we rediscover a sense of playfulness in our perceptions of the future? Live performance is harnessed as a means of connecting worlds and temporalities, of looking at the present differently, and of playing at imagining futures.

This science fiction project embarks the audience on a journey into a future that is half utopian, half dystopian, and into a game of reciprocal mirroring between Africa and Europe. The show is performed and filmed in Bamako, the capital of Mali, and broadcast live in a theatre or cinema somewhere in Europe. During and at the end of each performance, questions and perspectives are exchanged between Bamako and Europe.

How can the parallel realities of Europe and Africa enable us to imagine other futures? What can we learn from the future in order to take action in the present? In a world where temperatures are rising and politics are becoming ever more divided, in which adaptability and solidarity will be vital assets, who are the experts?



I salute those who are watching
Images from the recording of the work stage. Les Praticables, December 2025. ©DR

IS THEATRE THE FUTURE OF CINEMA?

The project originated in the River and Bamako-Coura districts of Bamako. Until recently, it was home to three state-funded cinemas, reflecting the dynamism of the Malian film scene. But, just like in the rest of the world, the film industry is in crisis, and the cinemas are literally in ruins. Does cinema lack the power of live experience that theatre possesses? What would happen if cinema were created for the audience in real time? Could this new form of “liveness” help to develop new local cultural economies, while bridging continents?

The format is inspired by great sequence-shot film experiments such as Sebastian Schipper’s *Victoria* and Alexander Sokurov’s *Russian Ark*, both of which were shot using only one camera, in a single travelling sequence, with no editing. It revisits the potential of remote liveness, a device which was explored during the pandemic and perhaps abandoned all too quickly with the return of “business as usual”.

“The film is being watched at the very moment it is being performed. This unique feature transforms the “live” experience into something rare, a fusion of cinema, theatre, urban documentary and speculative fiction, where the present, past and future intertwine. It is not just a futuristic film, it is an invitation to dream collectively, to question our relationship with time and to reflect on what we wish to pass on.”

(Issouf Kone Kone discussing the work-in-progress showing in Bamako, December 2025)



So, Fanta who is in the audience wants to know what the futur beholds for her
Images from the recording of the work stage. Les Praticables, December 2025. ©DR

A TRANSCONTINENTAL PROJECT

The idea for this project emerged from a workshop organised by Les Praticables in December 2024, during which Stefan Kaegi - **Rimini Protokoll** and Caroline Barneaud - **Théâtre Vidy-Lausanne** met a team from Les Praticables: Kassim Dagnogo, Diarra Dembélé, Lamine Diarra, Souleymane Konaté and Alfousseny Konaté.

Les Praticables is a citizen initiative for new forms of popular art theatre in Bamako. Les Praticables organises a festival that takes place every two years in November and December in the Bamako-Koura district, a neighbourhood of Bamako that is rich in traditions and history. Politicians and other prominent figures have lived there. It boasts administrative buildings, an enormous market and numerous workshops. However, there is no theatre venue in the neighbourhood. Performances by African and European artists are devised in collaboration with the artists and local residents in the streets, squares and courtyards, which are also social gathering places for families, in the broadest sense of the term. Les Praticables are reinventing the tradition of the Koteba: once a year, during the harvest season, young people used to put on outdoor plays to talk about and overcome taboos in order to provoke discussions about social issues.

This live science-fiction film, or live-streamed performance, is in keeping with this social and artistic tradition, offering local residents the chance to create a live film in which the neighbourhood is both the setting and the main protagonist.

The production and tour are supported jointly by Les Praticables de Bamako, the Théâtre Vidy-Lausanne and Rimini Protokoll, Berlin, jointly developing an international project with a powerful social and economic local impact.

CALENDAR

During 2025

The team developed the concept and technical aspects and sought out partners in Bamako, Europe and the rest of the world.

November–December 2025

The team gathered in Bamako for the Les Praticables festival to create a play that was livestreamed from a theatre, with musical accompaniment by Cherif Soumano. The work in progress was presented on 6 December at the festival.

2026

Collective writing of the script and rehearsals.

Remote testing.

Musical creation.

Autumn–winter 2026

Final rehearsals and presentation at the Théâtre Vidy-Lausanne.

Performances in Europe and elsewhere from Les Praticables in Bamako.

SETUP

Live streamed performance from Bamako with a live musician (kora and digital)

Medium-sized venue

Touring team: 4 to 5 people (director, production and coordination manager, technician, musician)



The team during of the work stage. Les Praticables, December 2025. ©DR

Direction

Caroline Barneaud has been working for more than 20 years in the performing arts. As director of artistic and international projects for Théâtre Vidy-Lausanne, dedicated to contemporary creation, she is involved in the conception, programming and production of artistic projects and collaborates with local and international artists and structures. As part of this work, she participated in the creation and dramaturgy of *Temple du présent – Solo pour Octopus* and *Ceci n'est pas une ambassade (Made in Taiwan)* by Stefan Kaegi/Rimini Protokoll, and *Sustainable Theatre?*, which is part of the STAGES European theatre project. In 2023 she co-created with Stefan Kaegi the European project *Performing Landscape*. In 2026, she collaborates with Émilie Rousset in the creation of the open-air performance *Alouettes – Pièce de champ*.



KASSIM DAGNOGO

Direction and performance

Born in the Koutiala region, five hours from the capital, Kassim Dagnogo inherited his artistry from his maternal grandfather. His love and passion for the field led him to take the entrance exam for the Balla Fasséké KOUYATE Conservatoire des Arts et Métiers Multimédia in 2017, as an actor, which he passed with flying colours. A member of Les Praticables since 2019, Dagnogo has performed at numerous festivals in Mali and elsewhere, such as Théâtre des réalités, Festival sur le Niger, RECKOMA (Mali), La Fabrique de Fiction (Togo), FITBO (Burkina Faso) and FIDATH (Dakar). He also works as a sound and lighting technician.



Direction and performance

Born in 1995, Diarra Dembélé first trained at the Bamako Institute of Arts before joining the Conservatoire des Arts et Métiers Multimédia in Bamako. She regularly collaborates with Les Praticables. She has taken part in scenography workshops with Jean-Christophe Lanquetin and Josef Wouters, acting workshops with Dieudonné Niangouna, and theatre workshops with Rimini Protokoll. She performed with the Congolese duo Christiana Tabaro and Michael Disanka in the show *Generation B* in 2023. She is currently collaborating with Christiana Tabaro on *Utopie en mutation* and the show *Moi sur la colline*. In parallel, she also designs sets for dance and theatre productions in Bamako.



LAMINE DIARRA

Direction

Lamine Diarra is a director, actor and director of Les Praticables in Bamako, Mali. His work combines political and civic engagement with creation.

A drama graduate of the Institut National des Arts de Bamako in Mali (INA) and the Conservatoire National Supérieur d'Art dramatique de Paris (CNSAD), he has worked in France with Muriel Mayette, George Bigot, Mario Gonzales and Robert Wilson. In 2016 he creates Les Praticables in Mali, an artistic laboratory, a training centre and a festival of the performing arts in the public space. He created *La Patience de l'araignée*, a text by Dieudonné Niangouna, written for him and performed at the QUAI - CDN d'Angers, followed by an african tour.



Direction

Stefan Kaegi creates documentary theatre, radio plays, nomadic concepts and projects in urban spaces in a wide variety of constellations, in which animals and even audiences often play a central role. Together with Helgard Haug and Daniel Wetzels, Kaegi works under the label Rimini Protokoll, which has been awarded, among other distinctions, the Silver Lion for Theatre at the Venice Biennale in 2011. In the last few years, Kaegi has cocreated with Caroline Barneaud the european project *Shared Landscapes*, and he directed the documentary theater show *This is not an Embassy (Made in Taiwan)*, among others.



ALFOUSSENY KONATÉ

Camera

Alfousseyeni Konaté is a Malian photographer from Bamako. Trained at the Conservatoire des Arts et Métiers Multimédia in Bamako, his conceptual photography is rooted in Malian memory, identity and culture. A member of the Yamarou Photos collective, he has exhibited in Mali, Europe and Africa, including at the Rencontres de Bamako, the Documenta (Germany) and with One World Records during Salif Keita's tour. His work stands out for its socially engaged series such as *Les Opprimés* and *Maaya Jiginè*.



Live production

Souleymane Konaté is a video editor and director based in Bamako, with over ten years of experience in film post-production. As chief editor at the National Centre for Cinematography of Mali (CNCM), he worked as an editor on major films such as *Rapt à Bamako*, *Cheytan* and *Koussaw*. Trained in multimedia at CAMM-BFK and with a degree in English, he is proficient in the entire audiovisual production chain, from writing and filming to post-production and communication. With extensive experience in social impact projects, he now manages a film and audiovisual production and visual communication company that he co-founded in 2016.



CHERIF SOUMANO

Live music

Born into a family of Malian griots, Chérif Soumano is a kora virtuoso, a musician by tradition and by lineage. He made a name for himself early on through projects blending Malian music and jazz, most notably alongside Dee Dee Bridgewater, with whom he has collaborated since 2008, as well as with numerous international artists. He has also played with Tiken Jah Fakoly, appearing on the album *L'Africain*, and is known for his generous and engaging stage presence. In 2010, his encounter with Eric Longworth and Jean-Luc Di Fraya led to the formation of the World Kora Trio and the album *Korazon* (2012), emblematic of his open and eclectic approach to music.



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