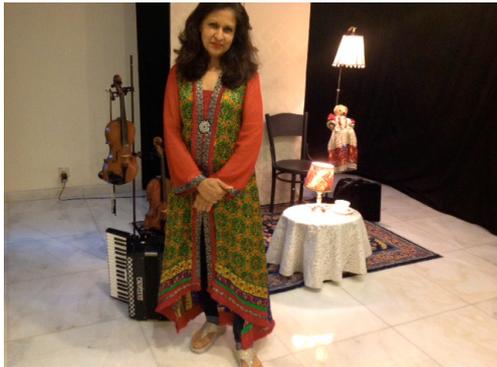


**”Melodies live, die, are forgotten, but can also come back to life to live  
....”**

These are words from the Odin Teatret performance *Memoria* (first version: 1989 - 1992) and they have also become, in one way, the destiny of the performance. After a long, long rest the performance *Memoria* came back to life in Italian performed by Else Marie Laukvik and accompanied by Frans Winther on accordion, violin and viola. Then the performance got an English text and had a reopening under the Odin Week Festival in 2012.



In Kuala Lumpur, Malaysia *Memoria* was performed in spring 2013 for the first time in a private home. Sabera Shaik, from Masakini Theatre, opened her door for the performance based on jewish stories, for a muslim audience. Later, it was presented 3 times at the Cultural Performance Art Center in Kuala Lumpur. But in a completely different and less cozy atmosphere: tropical storm weather. The rain was hammering on the roof and the audience was completely convinced that the strong sound, which could remind you of machine guns, was a deliberate effect of the performance.



Then the performance went on a tour, which began in Bielefeld, Germany on September 25, invited by Siegmur Schröder from Theaterlabor Bielefeld, to a festival which was commemorating their 30 Years Anniversary. In Bielefeld, *Memoria* was performed in two private homes. The first was in the home of the actress, Karen Wedekind, from the Theaterlabor.

Her home had earlier been a Rudolf Steiner church. The second private house was an old house that was also a clinic and the host was Eva Hertog. A part of Theaterlabors office was also changed into a living room to welcome our performance.

Thereafter, the performance returned to Denmark to participate in the Commemoration of *the Rescue of the Danish Jews in Sweden 70 years ago, October 1943*. (read more) [www.oktober43.dk](http://www.oktober43.dk)



The harbour of Snekkersten was the harbour most used for the Jews escaping in 1943. So for us, it was a meaningful place to present *Memoria*. And it was performed at the harbour in the house of a boat club overlooking Øresund and Sweden. Hornbæk, on the other hand, was a Nazi Headquarter. Also here the performance was presented in a boathouse at the harbour. This North Sealand part of our tour was arranged by Helsingør Theatre after an initiative made by the director of art in Helsingør Jørgen Sprogøe.



The Theatre Museum at The Court Theatre is situated at Christiansborg Riding ground at Slotsholmen, just behind the Danish Parliament Christiansborg, in the centre of Copenhagen and in the middle of the living history of Denmark, surrounded by a number of historic buildings and institutions.

On October 4,  
In the Theatre Museum at The Court Theatre, the heavy old velvet curtains were opened and *Memoria* had the great honor of being presented on the very stage itself. There was also an exhibition about Odin Teatret in the museum.





Peter Christensen Teilmann, director of the museum wrote the following:

*"The forgetting being recalled"*

*'Memoria' is an expression used in classical rhetoric to describe some kind of an action through words and speech that recalls, remembers, keeps in mind, and gives verbal expression to associations and connections that are more complex.*

*Memoria is also a small, very beautiful performance made by Odin Teatret, Nordic Theaterlaboratory -*

*The audience sat onstage facing the Court Theatre's empty seats and its fascinating, shining darkness, which provided space and calmness for them to experience Else Marie Laukvik's and Frans Winther's exciting, quiet performance. Memoria is a beautiful dramatic gesture, a poetic recalling of a historic breakdown in the development of civil society that is without comparison: something that should never be forgotten, but must be forgotten to be able to go on living - a musical, lyrical and magical presentation of the burden of memory. This burden was expressed clairvoyantly by the cultural figure and writer Primo Levi, who survived Auschwitz, as "If this is a human being," then carried with him until he took his own life in 1987.*

*Throughout Else Marie Laukvik's and Frans Winther's Memoria are fragments and lines of memory from Paul Celan's poignant Holocaust poem Death Fugue, written after his return from a German prisoner camp in 1945 and published in 1947: "Black Milk of daybreak, we drink you at night ... We dig a grave in the air, so you won't lie too cramped."*

*: <http://teatermuseet.dk/content/glemslen-erindret>*

The performance tour then followed the traces of Jews escaping to Sweden and was presented in Falkenberg, where there once was a big reception camp for Jewish refugees.

*Memoria* was performed in the beautiful Design Museum situated on the banks of the river Ätran.



The tour was arranged in collaboration with Klezmerduo from Århus, and finally, here in Falkenberg, we succeeded to perform together with them in the same project:

First, *Memoria* was played, then afterwards, following a small intermezzo, there was a meeting with the audience in the Museum Cafe. The actors Henrik Danielsson and Petter Heldt from Teater Halland in Varberg also participated.



All of it was led by Halland Theatre manager and actress Maria Ericson, whose background includes the Teater Scharazad and Dramaten in Stockholm.

The evening was capped off with a concert by Ann-Mai Britt Fjord and Henrik Bredholdt, of Klezmerduo from Århus. Henrik, by the way, is brother of the Odin actor Kaj Bredholdt.

Klezmerduos final music numbers lead to the audience dancing lively in a line in the hallway of the Museum. A very successful arrangement, where the encounter with this audience was especially interesting because there were people present who could recall the dramatic events 70 years ago and who had assisted in receiving the refugees from Denmark.

About Memoria Bjørn Gunnarson writes in the newspaper "Hallands Nyheter" Oct.8 2013:

*"Complete present theatre"*

*..."The legendary leader of Odin Teatret Eugenio Barba has directed, and seldom has the theatre tradition with corporal narrative theatre reached greater fulfilment.*

*Laukvik is speaking with low voice, with an intensive emotional expression but still relatively holding back, even when she speaks about the cruellest things, such as the killing of small children.*

*It is complete "present" theatre, touching as a ritual of mourning or sorrow. To the geniality of the performance belongs the fact that Laukvik repeats her stories three times, each time more fragmented, in the end whispering, blind and dumb with only hand gestures. Thus the messages of witness slowly disappears, and in the end even the memory of the total destruction disappears."*

