

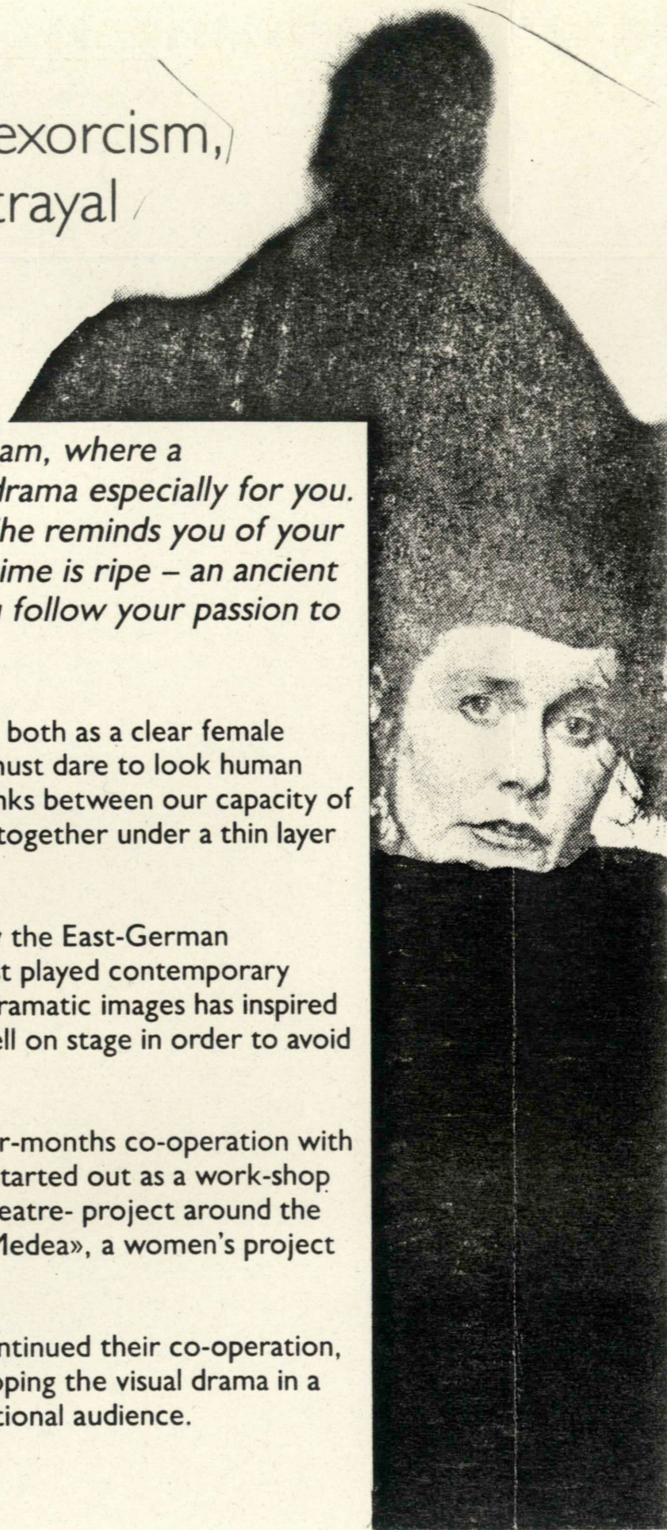
VALKYRIEN TEATER PRESENTS

# **REMEMBER MEDEA**

with Elsa Kvamme

director: Zofia Kalinska

– a story of love, an exorcism,  
a warning against betrayal



*This play is as if you enter a late dream, where a contemporary woman recreates a drama especially for you. Is there a Medea in every woman? She reminds you of your possibilities of destruction – when time is ripe – an ancient example of what happens when you follow your passion to the utmost.*

The Medea myth should be remembered, both as a clear female archetype, and as a story of revolt. You must dare to look human character right into the eyes to see the links between our capacity of love, passion and evil being closely linked together under a thin layer of civilization.

«Remember Medea» is based on a text by the East-German playwright Heiner Müller, one of the most played contemporary dramatists, whose concise language and dramatic images has inspired many visual performers. «You must put hell on stage in order to avoid it in life», is one of his theses.

«Remember Medea» is the result of a four-months co-operation with the Polish director Zofia Kalinska. What started out as a work-shop around female archetypes resulted in a theatre- project around the Medea myth and the performance «Jeg. Medea», a women's project as explosive as the performance.

Later, Elsa Kvamme and Zofia Kalinska continued their co-operation, transforming it into a solo-version, developing the visual drama in a way that makes it an event for an international audience.

## **ELSA KVAMME**

Norwegian actress and director, trained in physical theatre in Odin Teatret in Denmark, director of «The Salt company» for 6 years, touring all over Europe, later touring with solo-shows like «The man who gave birth to a woman», which was awarded with The Lysistrata prize; «Lady out of work», etc. She is also known as song-writer, having made one song- album, preparing a new one to come. She received the attractive «Guaranteed artist's salary» from the Norwegian government in 1984, giving a lifetime economical security to protect artistic work and research.

Her work with Medea and Zofia Kalinska was characterized as «crossing a new border ... this unique actress who in her style blends in a carnivalesque manner the styles of Kantor and Grotowsky, if ever there was a female acrobat in the physical theatre who in such a way involves, provokes and touches the audience, going from burlesque humour into deep tragedy.»

## **ZOFIA KALINSKA**

Polish director and actress. After many years of work in traditional Polish theatre, she joined Tadeus Kantor's group «Cricot 2», and stayed there for 20 years. After «The dead class» she left the group, and started her own cellar theatre in Krakow, Teatr Akne, specializing on research on female archetypes. She builds her performances out of personal improvisations, and has successfully toured Europe with productions as «The maids» and «Nominatae Filiae».

## **AGNES TIFFON**

Sculptor and scenographer, originally French, living in Norway. She has made the scenography out of pieces of trash: long red water-tubes, a piece of plastic and a high ladder, an oil-can and some ice-cubes were transformed into magical objects through her composition, combining the contemporary and the timeless in a simple and suggestive way. This scenography was a part of her diploma at the Norwegian Art Academy.

## **KARI SAANUM**

Co-director, translator and adaptor of the Heiner Müller text into Norwegian, and the original mother of «The Medea project».

**THE MYTHICAL MEDEA** is an unusual character. Herself being daughter of the king of Kolkhis, she meets the leader of the Argonauts, Jason, and is immediately hit by the arrow of love. So strong is her love for him that she helps him escape from Kolkhis, and takes her own brother as hostage, cutting him to pieces in order to distract the Kolkhis men. In Corinth, Medea gives birth to two sons, but Jason wants a divorce in order to marry Glauke, the daughter of king Kreon. Glauke is afraid of Medea's powers, and orders Medea exiled. One day is all Medea needs to destroy every possibility of her husband: She kills Glauke by sending her a poisoned bridal dress, and brings her own children to death. She leaves Corinth in the carriage of Helios, the sun-god, pulled by snakes.

