

# 追忆

## Memoria

### 演出团队:

文本: 埃尔斯·玛丽·劳克维克、尤金尼奥·巴尔巴、  
法兰斯·温特尔  
导演: 尤金尼奥·巴尔巴  
演员: 埃尔斯·玛丽·劳克维克  
音乐: 法兰斯·温特尔

### Creative Team:

Text: Else Marie Laukvik, Eugenio Barba, Frans Winther  
Director: Eugenio Barba  
Actress: Else Marie Laukvik  
Musician: Frans Winther



主办: 文化乌镇股份有限公司 Presented by Culture Wuzhen Co., Ltd www.wuzhenfestival.com

2014年第二届乌镇戏剧节 票务总代理: Gewara 指定用车品牌: 宝马



欧丁剧团(丹麦) 演出  
Presented by Odin Teatret (Denmark)

11月2日-5日 20:00  
Nov. 2 - 5, 8:00 PM

沈家戏园  
Shen Estate Teahouse Theatre

丹麦语、挪威语、德语、意第绪语演出(附中文字幕)  
Performed in Danish, Norwegian, German and Yiddish, with English and Chinese surtitles  
文本: 埃尔斯·玛丽·劳克维克、尤金尼奥·巴尔巴、法兰斯·温特尔  
Text: Else Marie Laukvik, Eugenio Barba, Frans Winther  
导演: 尤金尼奥·巴尔巴  
Directed by Eugenio Barba  
时长: 65分钟  
Duration: 65 minutes



Wuzhen  
Theatre Festival

第二届  
乌镇戏剧节  
2014.10.30-11.9

{化}  
METAMORPHOSES  
如幻 如戏 乌镇  
Beyond the Real, All Within a Stage!

## 关于《追忆》 About Memoria

“音乐可以拯救人的生命。《追忆》是一部亲密的演出，观众（至多40人）坐在柔软的沙发椅上，形成半圆形。距离我们几公分而已，在一个灰暗、犹太客厅中，有着金色壁纸和金边的茶杯——坐着一个老女人和一位乐师。在以下的一小时内，他们歌唱，他们对观众诉说，用丹麦语、挪威语、德语和意第绪语，两个在纳粹集中营中的故事……这演出触动我们急切去记得——永远不可以忘记——这些事件。”

——《柏林记事报》

“《追忆》绝对是欧丁剧场较容易理解的作品。这是笔者所经历最美丽的剧场经验之一。这是一个重要的作品，尤其是给我们这些无法记得二战残酷时光，不了解其人文后果的观众而言。在不过度渲染的情绪中说完两个故事，表演者将观众带入一个漩涡般的情绪——这就是追忆的痛苦，观众在此时才真正地感到恐怖。”

——《霍尔斯特堡日报》

“Music can save lives. Memoria is an intimate performance where the audience (maximum 40) is asked to take a seat in soft armchairs, arranged in a half circle. Just inches from us, in a dimly lit, Jewish living room with gold wallpaper and gold edges on the tea cups -- sits an old woman and a musician. In the next hour, they sing and tell the audience, in a suggestive mix of Danish language, Norwegian, German and Yiddish, two testimonials from Nazi concentration camps...”

The performance asks us urgently for remembering - never to forget - these incidents.”

--- Berlingske Tidende

“Memoria is definitely one of the Odin Theatre's more readily accessible pieces. It is one of the most beautiful theatre experiences that the undersigned has ever had. It is an important piece, especially for us who can not remember the terrible time during World War II and who do not know about the human consequences. After telling the two stories with unaffected pathos, the performers take the audience into a storm of emotions - This is the pain of remembering. And this is where the horror really hits the audience.”

--- Dagbladet Holstebro

《追忆》是由欧洲先锋派代表——欧丁剧团所呈现的一场有音乐和歌唱的室内演出。它讲述了一个关于两个孩子——摩西和斯黛拉的故事。两个孩子被驱逐出家园后无法归家的困境，还有一个在树下唱歌的陌生人……剧中人以此来表达回忆的沉重负担和不能忘却的承诺。

这部剧作献给在奥斯维辛集中营里幸存下来，之后又自杀的作家普里·利未（Primo Levi）和简·埃默里（Jean Améry）。此戏将于古朴静谧的沈家戏园上演。这个关于摩西和斯黛拉的故事，它的原型来源于亚法·叶里阿奇的书作——《大屠杀中的哈西德教徒》。

《追忆》的每场演出，只允许40位观众入场观看。

Memoria is a chamber performance by the seminal European avant-garde theatre group Odin Teatret, with music and songs about the children Moshe and Stella. The play deals with the burden of remembering and the commitment not to forget, with the challenges of returning home after deportation, and with a stranger singing under a tree.

The performance, in the intimate environment of the Shen Estate Teahouse Theatre, is dedicated to the writers Primo Levi and Jean Améry who survived Auschwitz only to commit suicide later. The true stories about Moshe and Stella come from the book by Yaffa Eliach: *Hasidic Tales of the Holocaust*.

The show will only admit 40 audience members per performance.



编剧、导演◎尤金尼奥·巴尔巴

Playwright/Director: Eugenio Barba

剧场导演、演员训练者、作家。1964年在挪威创立欧丁剧场（Odin Teatret），于1966年迁到丹麦的赫斯特堡（Holstebro），成为丹麦戏剧实验场（Nordisk Teaterlaboratorium）。他导过32出戏，经常在欧洲、亚洲、北美洲和南美洲演出。1979年，他创立了国际剧场人类学学院（ISTA, International School of Theatre Anthropology），一个包括演员、舞者、音乐家和学者的流动学校，一起研究肢体图像的原则。他写了很多书和文章，包括《纸作的独木舟：剧场人类学指南》（*The Paper Canoe: A Guide to Theatre Anthropology*, Routledge, 1994年出版）、《剧场：孤独、艺术、造反》（*Theatre: Solitude, Craft, Revolt*, 1999年出版）、《灰烬与钻石之地：我在波兰的学徒生涯》（*Land of Ashes and Diamonds: My Apprenticeship in Poland*, 1999年出版）。获得过无数的国际奖项及荣誉学位。

Eugenio Barba created Odin Teatret in October 1964. As the first theatre group in Europe, they worked out the new practice of training as a total apprenticeship. During the past forty-eight years Eugenio Barba has directed 76 productions with Odin Teatret and with the intercultural Theatrum Mundi Ensemble, some of which have required up to two years of preparation. Among the best known are *Ferai* (1969), *My Father's House* (1972), *Brecht's Ashes* (1980), *The Gospel According to Oxyrhincus* (1985), *Talabot* (1988), *Kaosmos* (1993), *Mythos* (1998), *Andersen's Dream* (2004), *The Chronic Life* (2011), *Ur-Hamlet* (2006), *Don Giovanni all'Inferno* (2006) and *The Marriage of Medea* (2008). In 1979 Eugenio Barba founded ISTA, International School of Theatre Anthropology thus opening a new field of studies: Theatre Anthropology.

Barba is on the advisory boards of scholarly journals such as *The Drama Review*, *Performance Research*, *New Theatre Quarterly*, *Teatro e Storia* and *Urdimento*. Among his most recent publications, translated into many languages, are *The Paper Canoe* (Routledge), *Theatre: Solitude, Craft, Revolt* (Black Mountain Press), *Land of Ashes and Diamonds, My Apprenticeship in Poland*, followed by *26 letters from Jerzy Grotowski to Eugenio Barba* (Black Mountain Press), *Arar el cielo* (Casa de las Americas, Havana), *La conquista de la diferencia* (Yuyachkani/San Marcos Editorial, Lima), *On Dramaturgy and Directing, Burning the House* (Routledge) and *A Dictionary of Theatre Anthropology* in collaboration with Nicola Savarese (Routledge).

Eugenio Barba has been awarded honorary doctorates from the Universities of Århus, Ayacucho, Bologna, Havana, Warsaw, Plymouth, Hong Kong, Buenos Aires, Tallinn, Cluj-Napoca as well as the "Reconnaissance de mérite scientifique" from the University of Montreal and the Sonning Prize from the University of Copenhagen.

He is also the recipient of the Danish Academy Award, the Mexican Theatre Critics' prize and the Pirandello International Prize.