

HOTEL PRO FORMA
AMDUAT
AN OXYGEN MACHINE



When my dad died, I was reminded of the time after my mum's death when he took me on a trip to Egypt. I thought, okay, since you have to die now too, and since there's nothing else I can do, I will have to take you to Egypt.

HARALD VOETMANN

KIRSTEN DEHLHOLM

ARTISTIC DIRECTOR, HOTEL PRO FORMA

Hotel Pro Forma's performances are investigations of the world. In recent years, they have dealt with such themes as Darwin, War, Cosmos, and The Anthropocene. Now they have come to the underworld. Three new productions travel through the underworld: with Gilgamesh to Mesopotamia (2019), with Amduat. An Oxygen machine to Egypt (2021) and with Operation: Orfeo to the Greek underworld, to Hades (2021).

Death is humanity's greatest mystery, and for that reason many people believe that an afterlife belongs to an understanding of life. This was particularly true of earlier times. Underworlds, it turns out, differ considerably from each other. Humans have many conceptions as to what takes place in the underworld that are specific to their particular culture. So underworlds are just as diverse as cultures are. What they all have in common, however, is that people believe in a life after death, systematised, with a great many different gods, all of whom represent countless

doings, different versions of human traits and natural phenomena.

This also applies to the ancient Egyptian gods. Here a distinctive characteristic is that they have turned the dangerous animals known from life into gods, and thereby made friends with them.

The writer Harald Voetmann writes about his father's deathbed at a Danish hospital. When his mother died, 25 years earlier, the father took his two sons with him to Egypt, which he was fascinated by. Now the writer takes his father back to Egypt by telling him about the sun-god Ra's journey through the underworld, from sunset to sunrise, mixing history with his own childhood memories.

By doing so, a world of beauty, mysteries and wonderful images opens up, alleviating the last hours in a Danish hospital environment. Both for him and for us who are present.







THE SUN GOD RA AND AMDUAT

BENTE BLADSGAARD JENSEN

The sun-god Ra was one of the most important of all the Egyptian gods. His status was such that he was often combined with other gods, particularly from the New Kingdom, where in the form Amun-Ra he became god of the state. In the evening, he went on board his evening boat and began the twelve-hour journey through the underworld, together with Osiris. Here he had to fight against the serpent Apophis before he could be reborn in the morning and once more sail across the sky.

Amduat, translated as that which is in the underworld, is a text that is found on the walls of royal tombs, carved into the cliffs in the Valley of the Kings on the west bank of the Nile, near Luxor. The text is to help the dead person safely through the underworld by describing each of the 12 hours' challenges Ra has to overcome during his nocturnal journey towards rebirth. In the 1st hour, Ra arrives at the western horizon, which is the transition between day and night. In the 2nd and 3rd hours he passes

through a world known as 'the Osiris waters'.

In the 4th hour he arrives at the desert world of Sokar, full of dark, twisting paths. In the 5th hour, he finds Osiris' pyramid-like tomb under a lake of fire. The 6th hour is the most important one, for here Ra's ba (soul) is united with Osiris, and thereby the sun begins its renewal. The serpent Apophis waits in the 7th hour and must be defeated for Ra to be able to continue his journey. The doors of Osiris' tomb are opened in the 8th hour, and in the 9th hour the twelve goddesses have the task of getting Osiris to rise up and the secret ba to float down by their chanting.

In the 10th hour, Ra can leave the land of Sokar and row out onto the water again. Here he meets the drowned and shipwrecked, who float or swim in Nun, the primeval sea, in which one is regenerated. The 11th hour shows that what is critical and hazardous has not yet been overcome. But in the 12th hour, the sun-boat has reached the eastern horizon, where the sun is to be born in its form of a scarab, Khepri, the symbol of rebirth. This means that a new day can now begin.





*On living among the dead
I readjusted your mask
Your head had fallen from the pillow
So thin and ruined to look at
Mum showed me we can die young
You showed me how old we can grow
I see your faces in mine
I see my children in yours*

HARALD VOETMANN



ANUBIS

The god of burials depicted as a jackal. Protects the dead during mummification and on their journey to the underworld. Jackals was “the Lord of mummification ” and “the Creator of the burial rites”, accompanying the spirits and souls to the afterlife. He also participated in the judgement of the dead by weighing their hearts on Maat’s scale. Meaning: He was a patron god for cemeteries and the dead. Therefore, small statues and figures of Anubis were often given to dead people often in the tomb to protect them.



WADJET

The cobra goddess associated with the Delta area and who was the symbol of Lower Egypt. Most often depicted together with Nekhbet – a vulture who symbolised Upper Egypt, and called The Two Ladies. Seen as the protecting uraeus cobra on the king’s forehead. Mentioned in the Book of the Dead as “She who is great in magic”.



KHNUM

The ram god associated with the Nile and the creation of life. Seen as the one who controlled the annual high tides, when the Nile went over its banks and made the earth fertile. Often depicted as a potter since he created all living creatures as such. Because of his creative and regenerative abilities he was regarded as being Re’s ba (soul).



SOKAR

A falcon god whose home was Memphis. Originally the god of crafts, but later associated with the necropolis (city of the dead). Because of this, he gradually became an important for the underworld and the afterlife. Often combined with Ptah and Osiris, and was an important god of burials through the period of the Pharaohs.



SAKHMET

Lion-goddess who had a dual significance, being both destructive and a healing protector. Daughter of the sun-god Re and manifested as Re's eye. Her ability to spew fire at her enemies meant that she became the king's protector, and the hot desert wind was called "Sakhmet's breath".



TOTH

Often seen as an ibis, but also as a baboon. Both have a connection with the moon. He is a writer-god and was the one who created the hieroglyphics. Also seen in the heart-weighing ceremony of the Book of the Dead as the one who writes down if the deceased has been a good person in life and can continue his journey to the underworld.



KHEPRI

A scarab-faced god who was a form of the sun-god, represented by the disc of the sun that rose in the east. Khepri means 'to come into being'. and the god is thus one of the three aspects of the sun-god, who is Khepri in the morning, Re during the day and Atum in the evening. The Egyptians regarded the scarab as a symbol of rebirth.



HUMAN

Those who invented the gods.

CREDITS

ON STAGE

Performers: Bo Madvig, Samuel Traum (2023), Ask Eckardt Amtoft (2021)

Dancers: Joel Fritzon, Simone Wierød, Jon Hoff, Love Hellgren, Christian Reiter Seibæk, Christine Sollie

Musician, DJ: Hari Shankar Kishore

ARTISTIC TEAM

Direction and scenography: Kirsten Dehlholm, Jon R. Skulberg

Co-director: Marie Dahl

Directors' assistant: Hedda Lausund

Text: Harald Voetmann

Light design: Jesper Kongshaug

Sound design: Kristian Hverring

Composer: Hari Shankar Kishore

Co-composer, singer, song-writer, translator,

trumpet & synth player on selected songs: Abdullah Miniawy

Arghoul: Amin Arghoul

Cello: Johan Carøe

Composer: Marie Højlund

Composer's assistant: Klaus Q Hedegaard Nielsen

Costume design: Kit Wan Studios

Mask design: Marie Dahl

Video design: Magnus Pind Bjerre

Video design assistant: Cecilie Rohde

Sculptures: Astrid Myntekær

PRODUCTION

Production management: Jānis Liniņš

Light engineer: Oskars Plataiskalns

AV-engineer: Uģis Ezerietis

Sound engineer: Kristian Hverring, Troels Bech

Sound engineer assistant: Laurits Jongejan

Production assistants/backstage: Agnes Olander, Alisa Rūta Stravinskaitė, Iben Damkjær, Anna Borzák

Stage manager: Agnes Olander

Mask workshop: Marie Dahl, Lena Bjerregaard, Ruth Johanne Andersson, Sigrid Thorvildsen

Sowing workshop Kit Wan Studios, Lena Bjerregaard

Props: Christian Reiter Seibæk, Cæcilie Andrea Bue

PR: Astrid Haug, Barbara Hilton, Adam Ryde Ankarfeldt, Marie Dahl, Nadia Kristensen

Tickets and service: Nina Spile, Maja Meedom, Megan Elliott, Anthon Tams, Anna Borzák

Fotograf: Karoline Lieberkind

Manager: Ulla Katrine Friis

Producer: Lisbeth Bjerregaard Jacobi

Graphic designer: Adam Ryde Ankarfeldt



AMDUAT. An oxygen machine is a co-production between Hotel Pro Forma and Teater Republique (2021).

AMDUAT. An oxygen machine is presented in collaboration with CPH STAGE in 2023 as one of the festival's curated performances.

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