

Lauritzen prize

Travel bursary 2009 to actress Helle Dolleris.

Award speech by theatre critic Lars Wredstrøm.

Well it had to come but who would have thought that Danish theatre's *virago par excellence* would end up in the role of a suburban housewife?

But in this role, too, you constantly surprise. We are talking here mainly about your latest performances in this field, as the self-obsessed lady mayor in Holberg's "The Political Tinker" at Grønnegaard Theatre last season.

The role in which for once you also got the opportunity to play real comedy. You have not had so many opportunities to do in fact, having been often unfairly cast as devil-may-care, naive, unpolished and often worn-down characters, often with lives in which they have been hard pressed by life's adversities - and by men.

So how nice it was to get to see you in a role where you break away from your own fundamental values, here by way of an almost romantic sweetness. A girlishness that in contrast your characterisation would not have done last year and which is therefore hidden behind a mask of assumed redoubtability.

The fact that you so rarely get the chance to act your closet-romantic actress style is not down to you but to the Danish film and stage world which has put you too much in the box marked "tough woman" which you above all understand how to master down to the last terrifying T.

The first time you were allowed to play on this redoubtability, seen in terms of a popular breakthrough, was in playing the part of Charlotte in the TV series "Charlot and Charlotte", in which you played a provincial girl with religious convictions in her baggage who by chance meets jet-set cosmopolitan Charlot, played by Ellen Hillingsø. The unlikely duo travel around the country. Amazingly well acted; and also a part in which Helle Dolleris seriously gets to grips with shrewish women with needle-sharp tongues and ditto replies.

The counterweight, the urge to survive in the midst of all the misery, here in the shape of non-confrontational seriousness, was the turning point in the new role as the level headed Mette, who gets a dolt of a husband in Thomas Vinterberg's film "The Party". A fledgling-like, absolutely amazing performance in the midst of all the frailty. A characterisation that Helle Dolleris also made use of in playing the part of the cowed Evelyn in the film "Royal Blues".

Then add in her great ability to speak in many dialects, something she also constantly employs in the female satirical theatrical group "Emma's Dilemma", which provides its own opportunity for more bizarre offerings. However, other facets have come into play in recent years, a closet romanticism and need for security that are irresistible.

The first of these was as Søren Pilmark's mother in the film, Flickering Lights, even if the loving castigation in this role included some ready wit.

The latest endeavour is last year's performance in the Holberg genre, a sphere in which she really floored her audience.

Helle Dolleris. How nice it is to see an actor such as you become more and more free of being typecast, a limitation that is not do to you or your talent but the stiff-necked approach that Danish cinema and theatre cannot give up on, here in the form of a stupid kind of self-regulation.

It is great that there are people like you that swim against the tide and for that and naturally above all for your amazingly good talent, JL-Fondet and the Lauritzen Prize Committee would like to thank you. . . . Congratulations on your well-deserved travel bursary.