

MØRKHED

['mæɹg 'heðʔ]

A COMMUNITY PLAY

MØRKHED  
['mœɾg'heðʔ]

The word "mørkhed" is not a real word in Danish. It was invented in a rehearsal. The correct word in Danish would be "mørke" which means "darkness".



MØRKHED  
A COMMUNITY PLAY

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Translation: Ingrid Ruby  
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# EUTOPIA 2017

The theatre, EUTOPIA Stage, based in Gellerup in Aarhus is home to EUTOPIA 2017, a culture project developed under the umbrella of Aarhus 2017, European Capital of Culture.

EUTOPIA 2017 is a meeting place for new European multicultural folk culture. A place with room for innovative thinking and experiments in theatre, music, circus, dance and performance. A place where diversity and communication between people is the ultimate goal.

EUTOPIA is Greek and means a beautiful, lovely place. The dream to create this beautiful, lovely place is the driving force behind the project.

The community play MØRKHED was EUTOPIA 2017's first own production. It was performed at EUTOPIA Stage in the summer of 2016.

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# **CREATING A COMMUNITY PLAY**



# I HATE "MØRKHED"

20 women stand in a circle. One by one, they take a step forward, towards the middle of the circle. They say what their names are, and where they are from. They say what they love. They rage about what they hate. A young woman steps forward. She has long, dark hair and big, brown eyes. She says that her name is Marina, and that she comes from Afghanistan. And then she says, "I love sunny weather. I hate... "mørkhed".

\* \* \*

Unlike so many other professional community play productions, which include several auditions and selection processes, the show at EUTOPIA Stage was open to anyone who wanted to take part. They were all women – of course – as that was the only entry requirement: it was to be a show with women only. Some dropped out and others joined the team later, leaving 20 women and a little girl on stage in the final production.

After a first meeting at EUTOPIA in the spring of 2016, where about 20 interested women came along, rehearsals began. In the first few weeks, there were rehearsals twice a week, and in the last two weeks before opening night, there were daily rehearsals.

The theme, plot and script of the show were developed during the process, in close collaboration with the cast members. Director Brigitte Christensen was responsible for the overall rehearsal framework and drama exercises, and from then on, it was up to the cast members to lend substance to the form. Brigitte Christensen also left character development to the women, on the proviso that each character should have the same origin as the woman playing her, and that the character should be realistic with regard to the cast member's physical appearance.

The small glimpse of one of the rehearsals at the start of this text shows how the cast members were instrumental in the creation of the show - both consciously and unconsciously. Not many gave the word 'mørkhed' much thought, after it had been mentioned in rehearsals, but Brigitte Christensen knew right away, that this would be the title of the show. Hence a single word from a warm-up exercise became the theme and title of the show.









# Theatre as *communication*

**Brigitte Christensen is the Artistic Director of EUTOPIA 2017 and the director of MØRKHED. For 30 years Brigitte Christensen has created community plays all around Europe, developing her very own genre and method to involve citizens in theatre.**

## **THE RESULT**

Shining, vivid eyes – vibrating bodies – energy, tears, feelings, a slice of life - complete, intense - love, we are all there – the women, the audience, we professionals - changed forever in solidarity.

The endless applause - the standing ovations - no one wants this unique moment to end. We have communicated, we have received - the space is thick with a moment of pure and sheer honesty. With human respect. It is possible. It happened. We carry it in our bodies, in our souls, in our memories.

They have given everything, no limits, without calculation. Pain, joy, good, evil. They have given of the most internal part of themselves - generously, no holds barred - without knowing if they would get anything in return. They have risked intimately, with physical strength and emotional vulnerability. They have shown us a strength they never knew they had. Proud just to be alive. And they have received. The packed houses heavy with presence, all has become one.

Theatre has cleansed us - together - catharsis. We are lighter in our bodies. Our conflicts, problems, our 'mørkhed' is lighter, for a time. We can say: we are here. We are alive. We are.

## **BEGINNINGS**

I fell in love with theatre at a rather young age, after watching a series of life-changing shows. I became hooked on the idea of sharing this experience with everybody.

I started thinking about that process. What was it theatre had done for me that I had only ever experienced a few times before?

The live meeting. People gathered in one space. In a continuous exchange of energy, feelings - collective existence - gathered around the same impressions, but experiencing individually, differently, personally.

Not the answer to life's big questions, merely questions. Thought-provoking physical and spiritual questions. Reflection and the creation of images. Letting go, existing beyond time and space, another dimension. Mind-expanding. Emotion-expanding. Enriching on basic, human premises.

Times were different when I began my professional career. Theatre was enquiring, experimental and groundbreaking. Theatre explored new pathways. New ways to reach the public. New spaces and concepts.

There were many initiatives from fantastic theatre practitioners, experiments with new forms. The audience was to be reached in new ways. Often it worked. Often new elites were created.

Life and my own choices brought me into close proximity with some of these passionate souls – Dario Fo – Tadeusz Kantor – Jerzy Grotowski – Julian Beck – Giorgio Strehler and many other fantastic people. I've taken a part of them and a part of me on my pilgrimage through theatre and the human universe.

## **THE WHYS AND WHEREFORES**

Communication has become somewhat of a mantra for me. Life, freedom, democracy, every relationship needs communication. Human exchange. Collective experiences create identity.

Relations and shared emotions keep angst, self-satisfaction and small-mindedness at bay.

Minorities are perceived as threats to our security from behind our walls of loneliness.

Pettiness becomes the weapon of the self-righteous. The world becomes smaller.

People meet each other less and less in the real world. It is theatre's sworn duty to be that public space, where emotions, ideas and opinions can be exchanged.

A creative forum, a place where innovation and provocation can disturb our complacency.

Where poetry, beauty, the dark side of the mind and cruelty's ugly face can be freely displayed.

Theatre is physical and three-dimensional. Theatre is a unique, live experience. Theatre is now, unrepeatable, ever-changing, capturing physical space in a continual exchange of energy between all those present. Theatre is body and soul. Theatre embraces all of humanity.



## THE PROCESS

It is crucial that the community play does not merely become an enjoyable way of passing the time, nor a relaxing hobby, but rather a life-changing experience involving body and soul. Those people, those citizens, who get involved, must go through the same process 'professionals' go through, as communicators of the human condition. It costs blood, sweat and tears. Through joy, the participants must be pushed over their own boundaries and find their own communicative and creative resources. In my experience, most people have hidden resources, which can be brought into the light with the right help. After a short project period, they often outshine many professional actors.

A process is created, as in a professional production. All phases must be gone through, a group must be created, everyone working towards a common goal: the show. Performance anxiety - adrenalin pumping, tiredness taking over, the joy, the sense of community, the responsibility for one's self and for the others, the wholeness, the goal. The unique experience of lifting the project together.

The psychophysical experience of being part of a whole is unforgettable: this has been confirmed by the countless projects and community plays I've been involved in. The physical body remembers, longing to achieve the same "state of mind". Theatre is the space where this happens. Those who have had this unique experience, will seek to return to the 'scene of the crime'. Where fantastic things can happen, where the mind can be nourished and the intellect stimulated.

Brigitte Christensen  
*director and artistic manager of EUTOPIA 2017*









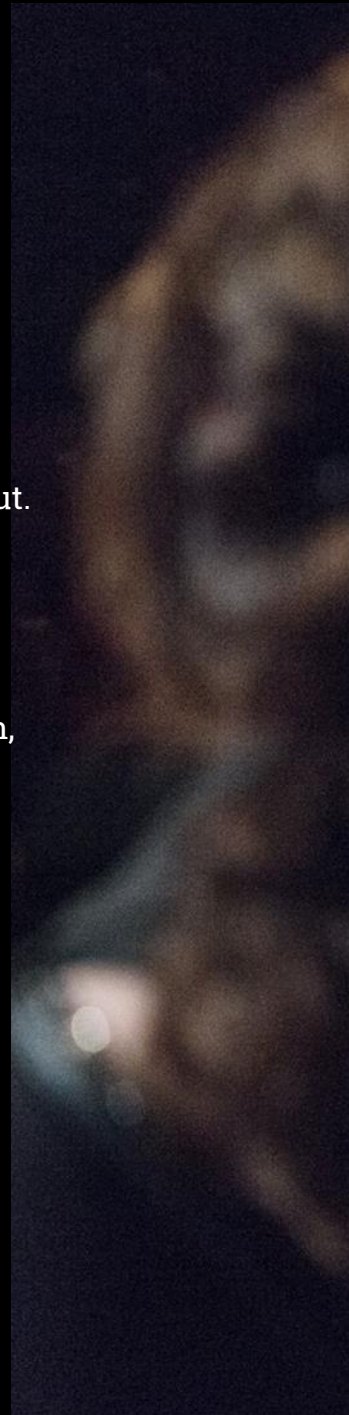
## THE MUSIC

You have to be very honest as an artist and as a person to do this.  
You better question yourself before you walk in.  
If your soul, your mind is not completely open, the group will notice.  
Pure feelings, full heart, fears, doubts, no filters... that's all they have all the time.  
There is no place for "cheating".

The group scene with singing. Singing is the scene. All elements of performing.  
The essence of the theatre. Everyone starts to realize that something bigger is coming out.  
New entity. Gives a strength to overcome all kind of difficulties.  
And all are giving their best, working for Together, supporting each other.  
To feed those unique moments of high intensity. Life to the fullest.  
It reminds us "professionals" of how some of the best moments in our career happened.

At the same time, you have to be aware of their vulnerability, care about what those open,  
fragile souls go through, have an eye on them while crossing together  
the unknown roads of the human universe.  
You have to be there all the time, fully, when you drag them into it.  
And they will actually take good care of you.

Nikola Diklic  
*composer and musical consultant EUTOPIA 2017*











**THE PLAY IN THE MAKING**

I love this photo. It captures perfectly the abandoned no-man's land of our play: a place of neglect and devastation, but also of hope and potential. A place where anything can happen. The blank page, the empty stage.

I think back to the first information meeting with our director, Brigitte. Huddled together politely in the foyer over coffee, listening, wondering. Then the decision to say yes and the curiosity and thirst to learn something new.

We would meet twice a week, do physical warm-ups, speak, whisper and shout our dreams, loves, hates. Drink coffee and devour cake. Emotionally collide in improvisations. Feel different, tired but happy. Cycle home, still high.

The play starts to take shape, and out of 'nothing', out of our empty stage, come figures, with tics, personalities, tableaux, props, costumes, suitcases, memories, scenes, tension....drama. Larger than life, characters emerge with their own stories, obsessions and urgencies. There is nothing but the utmost respect and reverence when one by one, we reveal what our characters have been through and how they ended up on our empty stage. They are as real as we are.

Soon the pressure starts to increase with daily rehearsals and the looming deadline of the premiere. With all the nerves on opening night comes a tremendous sense of relief and joy, that finally our stories have been shared with an audience. That all our actions, conversations, creations, expressions, magic, all of our work has been received. It makes you feel humble, deeply happy and peaceful and in the right place.

I miss the girls and want to do it all over again.

Ingrid Ruby  
*cast member*



# FIRST SKETCHES

situation and action

We are somewhere in the world. In Europe. 20 women meet in a public space. A station. A platform. Maybe they have been arrested by the police. They are stranded. They are all on their way somewhere. Going home. Embarking on a journey. Seeking refuge. Looking for adventure. Finding love. Fleeing love. Escaping loneliness, poverty, violence, war. Travelling on business.

They are all full of their own destiny. They are afraid. They are arrogant. They are happy. They are excited.

The place is dirty. Old newspapers and rubbish. Everyone has a suitcase with them. A holdall. A plastic bag. Belongings, which define them. Their background. Their status. On the surface, they have nothing in common. They speak many different languages. They come from different countries. They are all women. Why there are only women, we do not know. This is all they have in common. They are all alone.

At some point they begin to approach one another. Through conflict. Through reconciliation. They rediscover their faith in life and in the existence of love. Their faith in humanity. A moment of companionship.

Brigitte Christensen  
*director*  
- My very first ideas







My name is Marina and I come from Helmand province in Afghanistan. As a child, I dreamt of being a Bollywood princess. I grew up in a country, where we were unable to express ourselves freely.

When I came to Denmark, it was important for me to develop myself and live out my dreams. The local language school put me in touch with The Women's Museum in Aarhus, who sent me a mail about Gellerupscenen (the former name of EUTOPIA Stage).

When I first met the people who worked in Gellerup, I was shy, but they helped me with theatre language, and acting exercises. Music was important. Nikola played guitar and played so well, that we were all moved.

The play was about women travelling in different situations. My role was about a girl called Malala in Afghanistan in 1880. Once rehearsals were underway, it became more exciting, but it was a little hard to be on stage and in front of the camera. I had never tried it before, so I was shy and nervous at the start, but after a lot of practice, I got used to it. We helped each other with the show and gave each other praise and energy for a job well done. The performances for the public were also a success, and we got a lot of praise and compliments. The beautiful things I have experienced and learnt will be a memory for me, and I will never forget them.

Marina Bahir  
*cast member*











In the beginning, it felt more like a fitness class than a rehearsal. But it was very interesting to take part and experience what happened. I used to think, if you were in a play, you would get a role and learn it by heart. "Please would you give me a very small role? My Danish leaves a lot to be desired".

That's what I meant to say to Brigitte. It turned out we had to shape our roles ourselves, and that the text did not necessarily have to be in Danish. That was the first surprise.

I had my doubts about how good the result would be, but the process itself was very exciting. The second surprise was the music Nikola Diklic wrote specially for our play: interwoven Slavic and Oriental motives on a deeply lyrical foundation. This reflected the essence of our show.

Working with Brigitte has broadened my understanding of theatre.

Thanks to masterful direction, completely ordinary people created a coherent piece of theatre out of some chaotic fragments. We created a play, which was accessible to other completely ordinary people. That was the third and biggest surprise.

Larisa Martinova  
*cast member*









# FIRST SKETCHES

set design

They are situated in an open space.  
Maybe a railway station, at a crossroads  
or in an open landscape. They are on a  
journey and away from home. Women,  
who, in every way and for every type of  
reason, are on the move. Later, it turns  
out what we thought was open space, is  
actually a closed-off area, maybe a  
refugee camp, a waiting room or a dead  
end.

The show is about fleeing and open  
endlessness. About journeying into the  
world, into ourselves, and coming up  
against the limitations of those  
enclosed spaces and mental states, we,  
for whatever reason, must leave behind.

Escape, journeys, lost and erased  
identity, limitations and the open road.  
Do we build our own mental prisons,  
when we try to protect ourselves from  
the world?

Is that even possible? To protect oneself  
from the world?

Is it a positive force to break with the  
past and leave it behind?

Is the journey and loss of identity an  
important part of life?

Catia Hauberg  
*production designer*



My name is Maria  
I hate war  
I love sunshine  
I am on my way to Denmark  
I hate borders  
My name is Aysha  
My name is Helle  
I am on my way to freedom  
I love love  
My name is Luna  
I hate liver paté  
My name is Ingrid  
I am on my way to yet another country  
I love quality  
My name is Samah  
My name is Pernille  
My name is Cecilie  
I love myself  
My name is Sigrid  
I hate darkness  
I am on my way to Africa  
I love cake  
My name is Galina  
I hate hospitals  
My name is Larisa  
I love Paris  
My name is Birgitte  
I am on my way to the station  
My name is Line  
My name is Nadia  
I hate being disappointed  
I am on my way to Uzbekistan  
My name is Julya  
My name is Gitte  
I love music  
My name is Monica  
I hate the rain  
I am on my way to my daughter  
My name is Marina  
My name is Ilda  
I hate waiting  
My name is Vibeke  
I am on my way home







I kind of feel my  
costume chose  
me and not the  
other way round.  
It was a magical  
process in many  
ways.

Cecilie Frederikke Kirkeby Kampmann  
*cast member*









Something entirely new awaited me. The exercises were challenging and a bond quickly developed between us women, even though we were very different. We felt a sense of unity and felt safe with each other.

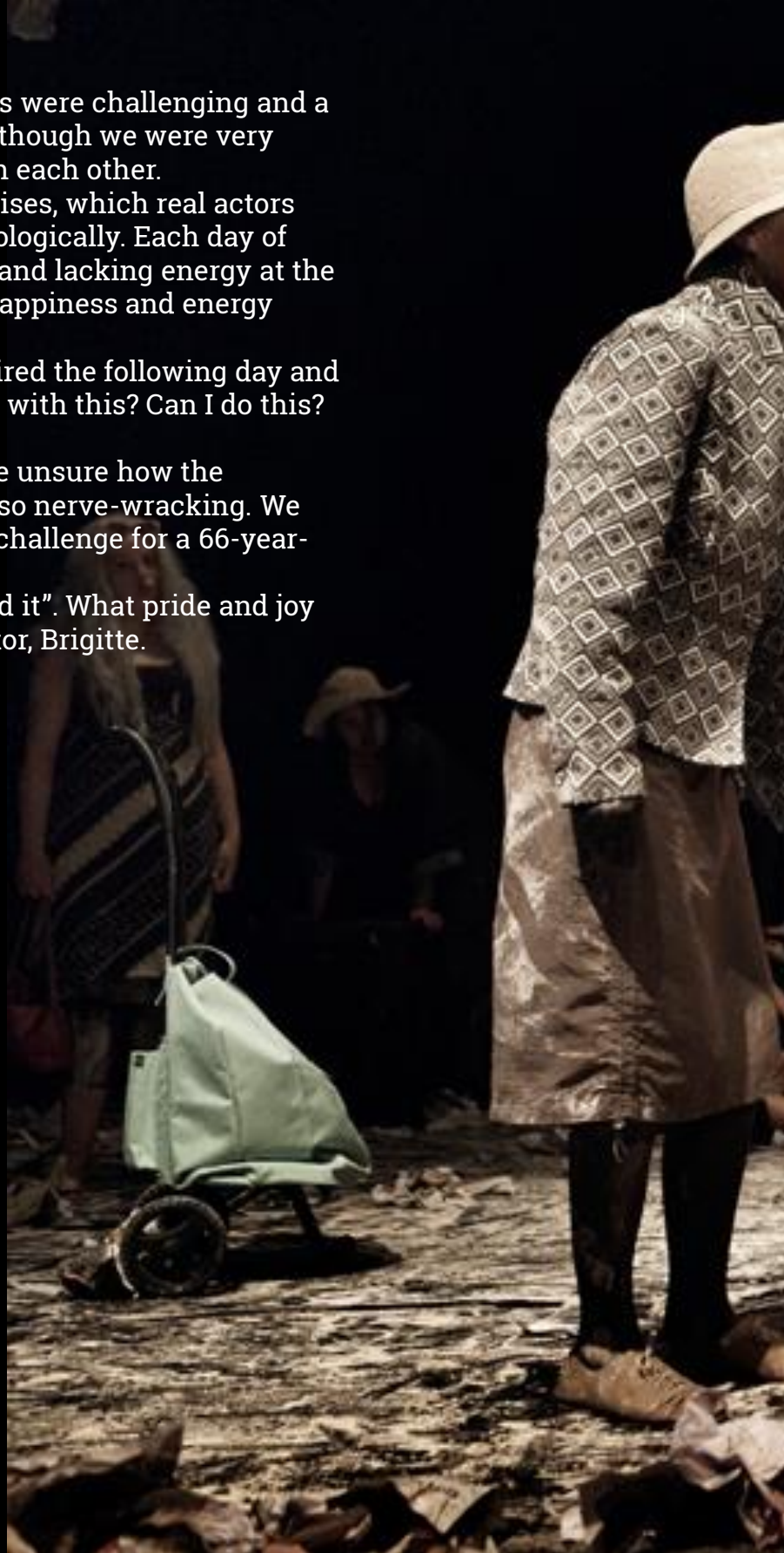
We had to improvise and do lots of warm-up exercises, which real actors also do. We were close, both physically and psychologically. Each day of practice was a process. Some days you were tired and lacking energy at the start of the rehearsal, only to find yourself full of happiness and energy when the 3 or 4 hours were up.

It was slightly intimidating sometimes. You'd be tired the following day and think, "No, I can't be bothered. Where are we going with this? Can I do this? Am I good enough?"

Right up until a week before the premiere, we were unsure how the performance would be. Which was exciting, but also nerve-wracking. We were tired in our heads and in our bodies. Quite a challenge for a 66-year-old woman!

The day before the premiere, I thought, "Yes, we did it". What pride and joy we felt. We did it together with our fantastic director, Brigitte.

Vibeke Barter  
*cast member*















You are not going to play  
yourselves. You are going to play a  
role. But behind the role you have  
to be brutally honest.

Brigitte Christensen  
*director*



The production process was like nothing I had seen or experienced before. In the beginning, I had my doubts as to how we would create a show out of all the exercises, Brigitte made the cast members do. There were many repetitions. Always the same exercises and challenges again and again, and I had a hard time seeing the overall development during rehearsals. Then suddenly one day, I realized that the many repetitions and the apparent lack of development were part of a bigger plan. That was the whole point. They got better and better at the exercises, getting more and more courageous, ready to throw themselves into the different tasks and occupy the stage with greater and greater conviction. They got to know each other, themselves, and their characters through the repetitions, which, in actual fact, were slightly different each time. And suddenly in the space of a week, they were able to leave the usual exercises behind and put together a whole show - a coherent narrative - and what's more, learn the whole thing off by heart.

Cille Melgaard  
*assistant director*









A journey, a movement, a game, a challenge, a liberation. To be moved, challenged, to laugh, to cry, to sense, to move boundaries, to meet new people in a new way, to meet myself in a new way. To meet my hidden shyness, to meet others on a deep and open level. Who are we? Who am I? I hate? I love? We repeated the words again and again during the exercises. Got nearer and nearer to our own voices, to standing on stage and becoming one, like a large organism, moving together in STOP and GO mode. And finally stood on stage, met the audience, met their reaction. We laughed and laughed, and also shed a tear now and then.

Being on stage was a new experience for me. I got there slowly via many character changes. Who am I, and who do I become, when I play in this magical universe of women?

Gitte Mik  
*cast member*



Oh no, not improvisation. I hate it. I can't hide and I have to think for myself. Yuk! As it turns out, it went really well.

Improvisations every day. It gives me stomach ache but I just shut my eyes and throw myself into it. It's exciting too.

Wonderful feeling reciting my favorite poem, 'The Guest House' by Rumi.

Being in such a big group is difficult and exhilarating at the same time.

After a period away, I end up playing an evangelist. That's what you get for missing rehearsals! Sanctimoniousness is something I can relate to, even though it's a trait I don't much like.

I want to do the best for my character.

There are so many lovely people here. Maybe this world isn't so bad after all.

Helle Hansen's laugh is seriously addictive.

The piece takes shape almost magically. How powerful, how moving.

Music is added. It touches my heart.

The Malala scene. Yes! I love it. A strong sense of solidarity, and the inner warrior awakes.

Very unsure of my role. Brigitte helps me through it beautifully.

Unsure of the plot. We have several technical rehearsals. This helps.

Birgitte Wagener

*cast member*







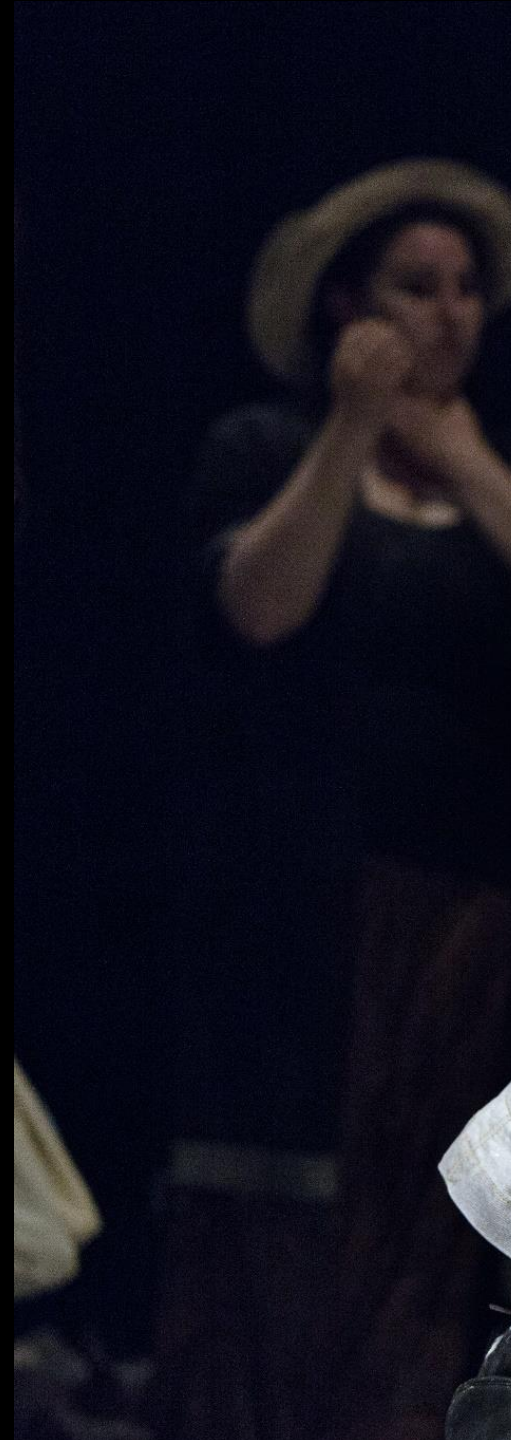


We all felt the pressure at times. I've taken part in such processes before, and it's to be expected. That doesn't make it any less challenging. Though there is comfort in the belief that everything will be alright on the night.

And it was. We were all nervous on opening night, and I could feel how I leant on the other women. They provided me with just about EVERYTHING I needed: a straight back, perspective, access to my heart, peace, buoyant happiness and fun. Luna was the first person on stage and a couple of days before opening night, it hit her, and she started feeling nervous. I was glad that she was well-prepared, so we could hopefully avoid a situation, where she would refuse to go on stage when the moment arrived. She was prepared, and we talked about the fact that being nervous was COMPLETELY normal. I had put the finishing touches to my character, Karen Andersen, so my tragicomic character could finally be put to the test. Luckily, it hit the spot with many people in the audience, and I enjoyed delivering. I was proud and happy, when I heard people quoting her afterwards, laughing.

We shone as Afghan soldiers side by side and as a united group, born again. We were with each other during the monologues, and went on a voyage of discovery in our own character's meeting with the others.

Line Linde Munter  
*cast member*



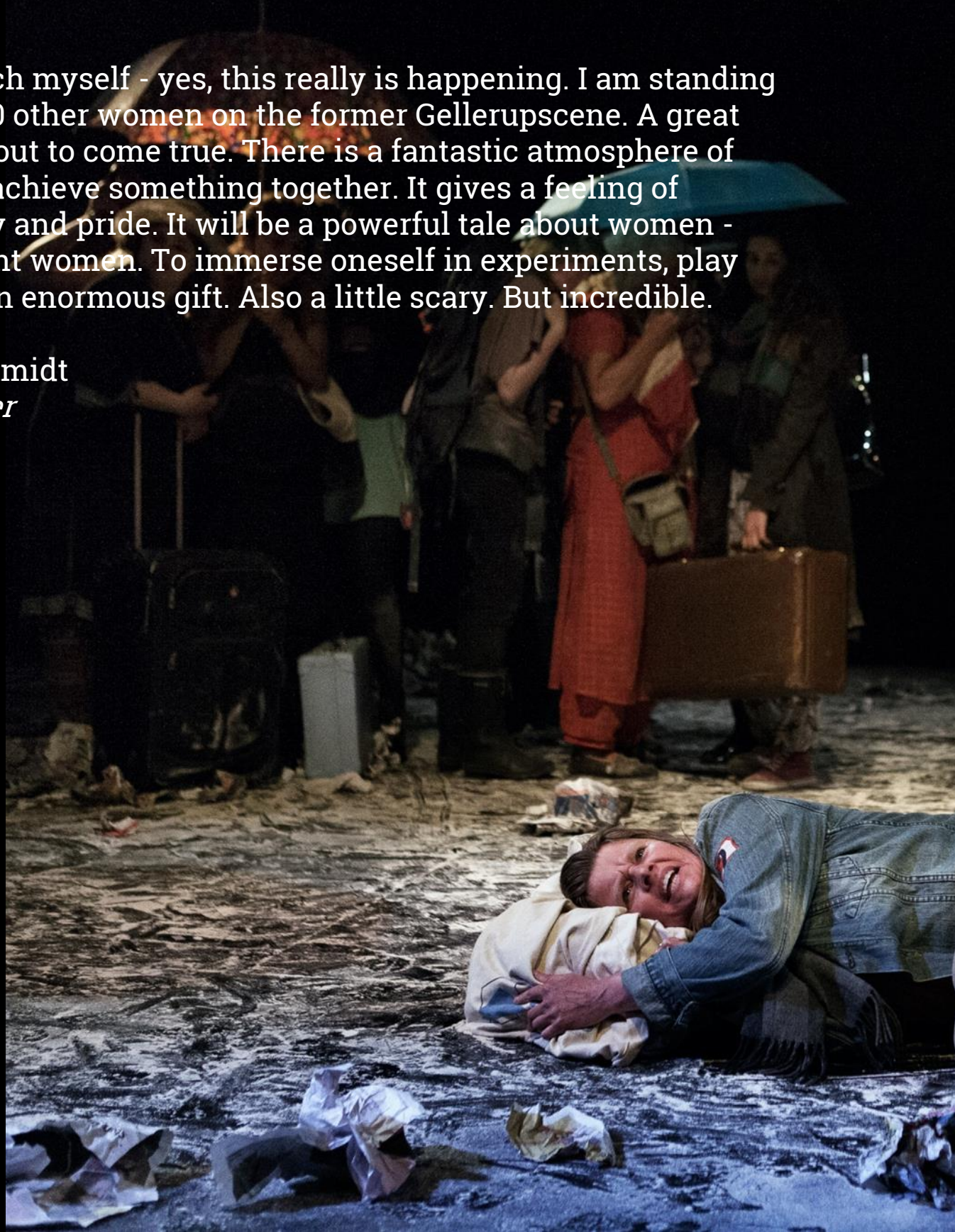






I had to pinch myself - yes, this really is happening. I am standing here with 20 other women on the former Gellerupscene. A great dream is about to come true. There is a fantastic atmosphere of wanting to achieve something together. It gives a feeling of humility, joy and pride. It will be a powerful tale about women - very different women. To immerse oneself in experiments, play and fun is an enormous gift. Also a little scary. But incredible.

Pernille Schmidt  
*cast member*











# THE PLAY







*The year is 1880. The battle of Maiwand is raging between Afghanistan and the British Colonial Army. In spite of being larger in their numbers, the Afghani soldiers are losing. There are bodies strewn all across the field. The young soldiers, some 14-15 years old, are giving up hope. All of a sudden a young girl, Malala, 14 years old, the daughter of a shepherd, came down from her village with a message for her people. Malala said:*

*My love, if you do not die in the battle at Maiwand, by God, you will be remembered as a symbol of shame.*

*And she took of her headscarf and she used it as a banner.*

MØRKHED, 2016














A close-up photograph of a woman with long, wavy brown hair, looking upwards with a distressed expression. Her face is pale, and her eyes are wide. She is wearing a patterned scarf and a grey jacket. The background is dark and out of focus, showing the silhouettes of other people, suggesting a crowded, dimly lit environment.

*Who am I?  
I want to go home.  
Who are you?  
Where am I?*

MØRKHED, 2016





Normally I don't like being in the spotlight. I always thought myself unworthy. I didn't feel good enough to be the center of attention, and to be noticed, but I have learnt that I am. I am good enough. All of us are. All people have their spark, which everyone in the world should see, so they can be inspired. I don't feel unworthy anymore. Because none is.

Samah Al-Jaal  
*cast member*



















*My name is Marie Chanel. I am from Denmark, the North Sea coast to be exact. I'm on my way to Mallorca.*

*My name is Martha. I come from Iran, and I'm on my way to Denmark.*

*My name is Edith, and I'm from Aarhus, and I really want to go to Jerusalem.*

*My name is Lana. I come from Montenegro, and I really want to save the world.*

*My name is Anna, but they call me Ananda. It means bliss. I come from Risskov, and I'm on my way to Mother India.*

MØRKHED 2016













*I am a stranger.  
My name isn't important. I come  
from a land, which doesn't exist  
anymore.  
I have crossed a thousand borders.  
But no matter how long I stay, they  
always hear my accent. Exclude me.  
I only feel at home in my memories.  
Look, here's my doll. A gift from my  
mother. She made all the clothes  
herself. The hat, the dress, the  
pants. There was a pair of tiny socks  
once. But they've disappeared. They  
were so small. They've disappeared  
on all these journeys.*

MØRKHED 2016



*Theatre without  
audience makes  
no sense*

- Bertolt Brecht



















**AFTERMATH**



For a start, it's one of the biggest challenges I've ever undertaken, especially because of my performance anxiety. To have overcome that is fantastic, and it's given me the strength, self-belief and courage to dare to break boundaries and seek new challenges. A kind of "bucket list", I guess.

Yesterday I tried riding a motorbike, something I had always dreamed of, but had been afraid to try. The opportunity arose whilst visiting my cousin. I said yes, and now I can't wait to try again. I felt safe driving with him. My point being, that this courage came from doing the play.

Helle Vinther  
*cast member*



MØRKHED was a personal challenge I set myself, to see how far I could push my own psychological boundaries. I nearly gave up many times, as I didn't think I was good enough to be on stage.

The team meant so much to me, and still does, and I can't thank Brigitte enough for helping me stand on stage and confront my own self-induced boundaries. Especially with a role like Shirin Khan, who is my opposite in so many ways.

But I can relate to her drive for independence, just to see how far she can get.

Aysha Amin  
*cast member*



Never in my wildest dreams did I imagine I would act on stage. The process has been challenging and groundbreaking. When we were about halfway through, I was close to dropping out, but I am so glad I decided to stay. Even though I'll probably never be a great actress, it's been a fantastic journey, and I would not be without the friendships I have made along the way.

Nadia Helmy Ahmed  
*cast member*



My role from the show is still in me, even if it's a while ago since I performed it. But I felt it so strongly after working with it intensively on the stage with Brigitte and the others. Sometimes of course, it was difficult to portray it, if my own feelings took over or if I wasn't concentrating.

Julya Raimensborg  
*cast member*









It was an extravagant, grandiose, fantastic inner journey and social experience for me. Everyone in the group had something on their mind, and we were all moved. When I went to the information meeting, my heart was broken and I was so down. I rediscovered and renewed my inner self, and I feel a sense of pride and community with the fantastic women who took part in this project. I enjoyed our time together, and the most life-affirming part of it was standing on stage and feeling so alive, as if time had stood still. I will always remember it.

Ilda Bahovic  
*cast member*







I don't think any of us understood what we had created, before we actually stood on stage and delivered. At least I didn't. The whole process was a journey, and, being a sensitive soul, in the midst of the applause after the final performance, I couldn't hold back the tears. It was so huge to be a part of this community and to have played a role who wasn't me, who was so far from me and yet so close to me in so many ways.

Cecilie Siljeholt  
*cast member*









The play *Mørkhed* was therapy for my soul. A process of development, an absolute gift, with the help of other women, who also needed it. So there were no filters, no facade, no keeping up appearances. I could relax and be myself, show my wounds when they surfaced. I grew inside during MØRKHED. I lost weight, mentally.

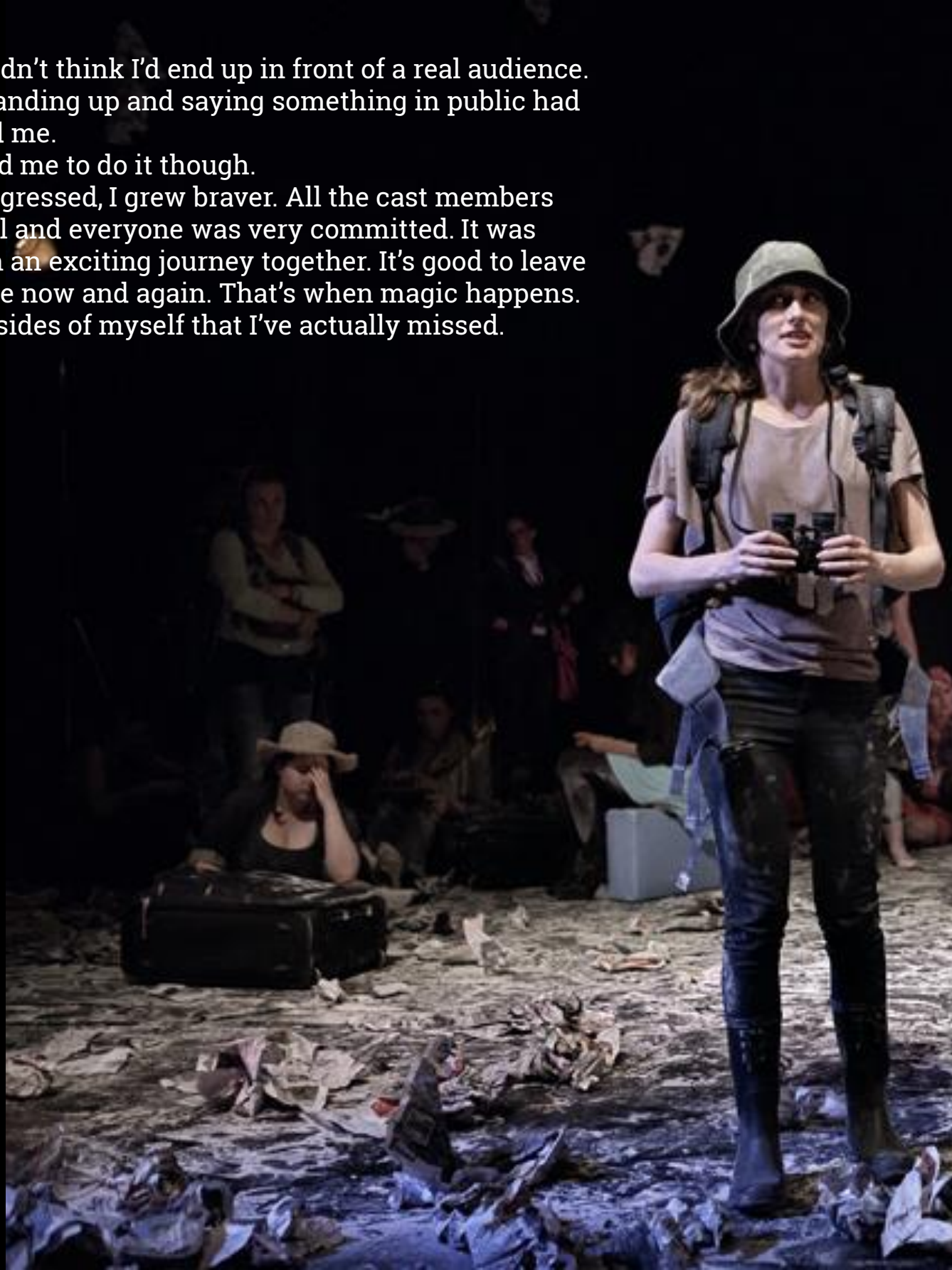
Maria Arianfar  
*cast member*

To begin with, I didn't think I'd end up in front of a real audience. The thought of standing up and saying something in public had always frightened me.

My gut feeling told me to do it though.

As the project progressed, I grew braver. All the cast members bonded really well and everyone was very committed. It was amazing. It's been an exciting journey together. It's good to leave one's comfort zone now and again. That's when magic happens. I've rediscovered sides of myself that I've actually missed.

Sigrid Mortensen  
*cast member*















I've fallen in love. With this beautiful, busy, sweaty, inspiring and demanding world of community play. With my fellow cast members, our Director, Musical Director, Production Designer and Lighting Designer. With the camera crew and the audience. With the flour-covered stage, with the warm spotlight on my skin, with the deafening, vibrating silence, with the sound of the listening audience, with the final explosion of applause. With the blissful fatigue and racing pulse after the show. It is no coincidence I came here – it has been waiting patiently for me all these years.

Hello Community Play, I'm home.

Galina Kakhoun  
*cast member*










## Cast members

Aysha Amin  
Birgitte Wagener  
Cecilie Frederikke Kirkeby Kampmann  
Cecilie Siljeholt  
Galina Kakhoun  
Gitte Mik  
Helle Vinther  
Ilda Bahovic  
Ingrid Ruby  
Julya Raimensborg  
Larisa Martinova  
Line Linde Munter  
Luna Clara Linde  
Maria Arianfar  
Marina Bahir  
Monica Lærkegård  
Nadia Helmy Ahmed  
Pernille Schmidt  
Samah Al-Jaal  
Sigrid Mortensen  
Vibeke Barter





A dark, industrial-looking space, possibly a stage or a warehouse. In the foreground, there is a large pile of crumpled paper or trash on the floor. Several smaller pieces of paper are scattered around it. In the background, there are metal structures, possibly scaffolding or stage equipment, and a few people are visible in the shadows. The lighting is dramatic, with strong highlights and deep shadows.

**Director and concept:** Brigitte Christensen  
**Scenography:** Catia Hauberg  
**Music:** Nikola Diklic  
**Light design:** Frederik Eberhardt  
**Assistant director:** Cille Melgaard  
**Organization:** Pia Katballe  
**Photographic reportage:** Laura Salvinelli

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Laura Salvinelli except for  
the photos at page 23, 40,  
41, 80, 81.







*Shining, vivid eyes – vibrating bodies – energy, tears, feelings, a slice of life - complete, intense - love, we are all there – the women, the audience, we professionals - changed forever in solidarity.*

Brigitte Christensen, Director of MØRKHED

In the spring of 2016, the culture project EUTOPIA 2017 produced the community play MØRKHED. It was a devised piece, performed and co-created by 20 women of 11 different nationalities from Aarhus.

MØRKHED – A COMMUNITY PLAY gives an insight into this process. With texts and thoughts from the cast members, extracts from the final manuscript, photos from rehearsals and performances, notes about exercises and character work, the book documents a process and a genre.



