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## AUTHORS

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### **Christian Lollike (Denmark)**

Christian Lollike is an internationally acclaimed playwright and stage director. He is educated from The Danish National School of Playwriting at Aarhus Theatre in 2001. In the years 2005 to 2011 he was employed by the Aarhus Theatre as in-house stage director and playwright. From 2008–2011 he was the Curator at Aarhus Festuge. In June 2011 he took over as Artistic Director of the established theatre CaféTeatret (today Sort/Hvid) in the center of Copenhagen, Denmark. With his social commitment and experimental approach to theatre, Lollike has over the last decade established himself as one of the most successful playwrights in Denmark. Lollike was nominated for Aarets Reumert several times and received the award as Playwright of the Year in 2013.

### **Titles**

#### **The Family That Could Talk About Anything**

Christmas and a family sit around the table. They're all there. And there's a tree. And presents. And they talk. About everything. About sexual fantasies and climate change. About racism and religion and illegal wars and fake tits. But what is left unsaid? The Family who Could Talk About Anything is a wild and surreal portrait of bourgeois fears.

#### **COSMIC FEAR OR THE DAY BRAD PITT GOT PARANOIA**

“Cosmic Fear or the Day Brad Pitt got Paranoia” is an Eco-calypto. The smog is heavy in L.A. The car lines are long and people in Tokyo are lined up around the air machines. In China the incineration plants are burning holes in the ozone layer. In Bangladesh there is a flood and families are torn apart. Brad Pitt thinks the sky is going to fall down on us and he wants so save Planet Earth. His paranoia increases. The climate is a hot conversation theme at Angelina Jolie’s Garden Party. The climate debate is an impossible subject for postmodern people in which to be involved. The climate is old news. The climate is God of our time. The climate is the cause of the African invasion of the West. The climate kills environmental activists – everything becomes more and more overwhelming and reflects the way in which the privileged Western people deal with lies and facts about the subject. What is true and what is false in the debate about our climate? What happens to us when we are constantly bombarded with threats about the approaching environmental disaster? Christian Lollike focuses on the so-called “Eco depression” through the debate of three individuals about the climate changes. This Eco depression seems to affect vast parts of the Western world. The significant signature of Lollike – the constant reconnaissance, defiance and exploding of dramatic conventions also dominate this play, which was commissioned by the Maxim Gorki Theatre in Berlin. The play opened at Aarhus Teater, Denmark, in 2008.

## HISTORY OF THE FUTURE

The action takes place somewhere in Europe. A female taxi driver is zigzagging her way through traffic, when she discovers two illegal passengers; a politician obsessed with surveillance cameras and an artist who likes staging genocides. Has the world become a grotesque Tivoli? Is the taxi headed for the abyss of democracy? In “History of the Future” Christian Lollike questions the contemporary state of democracy and the position of the individual in it. The play was initiated by The Goethe Institute’s theatre project “After the Fall” – a celebration of the 20-year anniversary of the fall of the Berlin wall. The play opened at The Royal Danish Theatre on September 11, 2009.

## SERVICE SUICIDE

Christian Lollike’s intense play deals with the hardest decision in life. Eight suicides illustrate the reasons for their final act. They portray the shadow of society together. After their deaths, they rise again in order to discuss the right to die. The pivotal points are the following words: dignity, value, experiences, happiness, industry, unemployment, victim, identity, guilt complex and fear of the future. During the discussion they decide to invent the suicide clinic “EXIT SOCIETY”. In this place you can commit exactly the suicide you desire in cooperation with an employee from the clinic. The play is based on real

stories and real material; diaries from suicides, interviews with their relatives, sociologic analysis, excerpts from homepages etc.

## THE NORMAL LIFE

“Remember your cycle helmet. Remember to floss. Remember to fasten your seat belt and your safety approved child seat. Remember that smoking kills. Remember that the radical muslims kills. Remember six pieces of fruit each day. Remember...”. Three people celebrate their lust for life and individual freedom, but discover that they are being monitored. All of a sudden they are not as carefree and happy as assumed. Each of them experiences different kinds of control which prevent them from living life to the full. The play opened at Aarhus Theatre in 2011.

## THE SHAFT or Gerhard's Adventure

“The Germans are non-Germans. Non-Germans are the first People in history to give up trying to define themselves in terms of nationality. Non-Germans have access to a special Raum. Non-Germans wake up in bed every morning feeling like an Alka-Seltzer that has been dropped into a glass of water. The Germans don't exist.”

## THE WORK OF WONDER OR THE RE-MOHAMMED-TY SHOW

In this play, Christian Lollike takes Karlheinz Stockhausen's famous quote as his starting point: “The terror attack on WTC in 2001 was the greatest and most ultimate work of art at any time”. A choir consisting of four rootless youngsters discuss this piece of art, a.k.a. 9/11, and subsequent reactions of the Western world. This is a sharp, analytic civilization critique with hair raising descriptions of terror and references to happenings and Hollywood pictures. This play is about terror, faith and youth – however, it does not romanticize terrorism. On the other hand, it questions whether or not the Western world itself creates terrorists?