

# SHROUD

**HIMHERANDIT**

Productions





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Dear Audience

Welcome to SHROUD. I'm delighted to have you with us tonight, whether you're a long-time supporter, intrigued by the themes, or just discovering us by chance.

I'd like to introduce you to my artistic practice.

Over the past 20 years I've focused on exploring and challenging social norms, particularly around gender, sexuality, and identity. My work delves into taboo subjects and uncovers complex human experiences, often bringing uncomfortable truths to light to encourage deeper reflection and dialogue.

In addition to creating art, I've developed my skills by facilitating and curating festivals, community projects, and initiatives for other artists. This journey began with The Gender House Projects (2013-2018), a pivotal five-year period during which I developed performances, community activities, and a culminating festival. This experience was crucial in shaping my long-term artistic practice, allowing me to integrate diverse strands of exploration and forge broader connections.

My work is inherently interdisciplinary, grounded in bodily expression yet extending beyond traditional dance. I apply choreographic principles across various genres and mediums, resulting in a wide range of works from intimate, immersive experiences to large-scale physical theatre and community-driven art.

This brings us to the present, to SHROUD, and to the birth of The Grief Works Series (2021-2025).

In 2021, both of my parents passed away within five weeks of each other – my father in a Covid-19 ward and my mother from cancer under my care. These experiences of loss and grief inspired The Grief Work Series (2021-2025), a quadrilogy of performance chapters created over five years. Each performance in the series explores different aspects surrounding death, grief, and loss.

SHROUD is chapter four in The Greif Work Series and was created over a two-year period. This programme offers a behind-the-scenes look at its development, from studio inception to stage presentation. You'll gain insights into the creative process, including the texts informing the soundscape and the collaborative team behind the work.

Thank you for joining us in the universe of SHROUD.

Sincerely  
**Andreas Constantinou**  
*Artistic Director*

## View A Webcast

Andreas Elias Constantinou, Wednesday 10 March at 15:00

You should now be able to see the Watch-again Webcast below





## PRELUDE TO SHROUD

“Shroud” begins with a haunting prelude – a 30-minute performance art piece that pulls you into the heart of Andreas Constantinou’s personal journey through grief and mortality.

You enter a funeral setting. Andreas lies quietly in a coffin, while two screens beside him play footage from his parents’ funerals, which took place just three weeks apart. The same Celebrant, the same mourners, the same seats. We watch as these two scenes unfold side by side, mirroring the rituals of loss and the strange, almost surreal repetitions of farewell.

In this deeply vulnerable moment, Andreas confronts his own mortality while re-living the heartbreak of his parents’ passing. He lies still, absorbing the words spoken at their funerals – a raw act of remembrance, bringing both presence and absence into sharp focus.

This prelude is an intimate beginning to “Shroud,” setting the stage for a powerful exploration of memory, loss, and what it means to truly say goodbye.

# SHROUD

SHROUD dives deep into the hidden realms of grief. Inspired by shrouds that conceal death – like the curtains that cover coffins at funerals and cremations, the white cloths used to wrap the deceased, and the veils that conceal sorrow – Shroud takes you on a mesmerizing journey through the dreamscape of mourning.

From the moment the curtains open, a single performer takes the stage, completely enveloped under a cascading massive white fabric shroud. As the performance progresses, the shroud begins to move and transform, taking on a life of its own. The fabric shifts into formless shapes, evolving into eerie manifestations of grief. Bizarre entities emerge and vanish within the morphing shroud, creating living expressions of sorrow.

The rippling fabric morphs in and out of creatures and voluptuous figures, evoking the essence of death itself. As the performance unfolds, the complex layers of grief are gradually revealed, culminating in a mesmerising dreamscape that emerges from within. These creatures become powerful metaphors for the mind's own veils, opening and closing to reveal and conceal the profound sorrow that shapes our deepest emotions.



A large, crumpled white shroud is piled on a light-colored floor. The shroud is heavily wrinkled and folded, creating a complex, organic shape. It is illuminated from the left, casting a soft shadow to the right. The background is a dark, textured curtain or wall, with a vertical crease visible. The overall mood is somber and contemplative.

**SHROUD:**

a cloth used to cover or wrap a body in death rituals, symbolizing concealment and transition



THE MAKING OF  
**SHROUD**

## IN THE STUDIO

Shroud began in late 2022, during a period of raw, unstructured exploration in the studio. The recent loss of my parents heavily influenced my work, driving me to move and dance without a clear vision. I spent hours on the studio floor, instinctively marking out coffin shapes with objects and dance tape. This physical exploration was a search for meaning, driven by a deep-seated grief that I allowed to guide me.

In a moment of intense emotion, I used a microphone to express my anguish, shouting “Fuck the grief, fuck this fucking grief” repeatedly. Nearby, a piece of white fabric caught my eye, and I draped it over myself as I continued to scream. This visceral outburst marked the inception of Shroud, initiating my investigation into shrouds and the hidden aspects of ourselves. This raw process was not just about creating art but confronting and giving form to the buried emotions within.

## WHITE SHEETS, GHOSTS, & VEILS

Inspired by images of veiled figures and ghosts, I delved into the symbolism of white fabric in death rituals. Laurie Lipton’s artwork depicting death figures deeply influenced my creative direction, leading me to research how different cultures use fabric in funerals. I experimented with white fabric in the studio, embodying both the traditional bedsheet ghost and historical burial shrouds. This exploration revealed the historical roots of the ghostly figure, originally a fear tactic used by thieves to mimic the dead.

This discovery enriched my creative vision for Shroud, where white fabric becomes a central theme. The process of transforming fabric into various forms provided a wellspring of inspiration, allowing me to explore how it symbolizes and manifests different aspects of grief and loss.

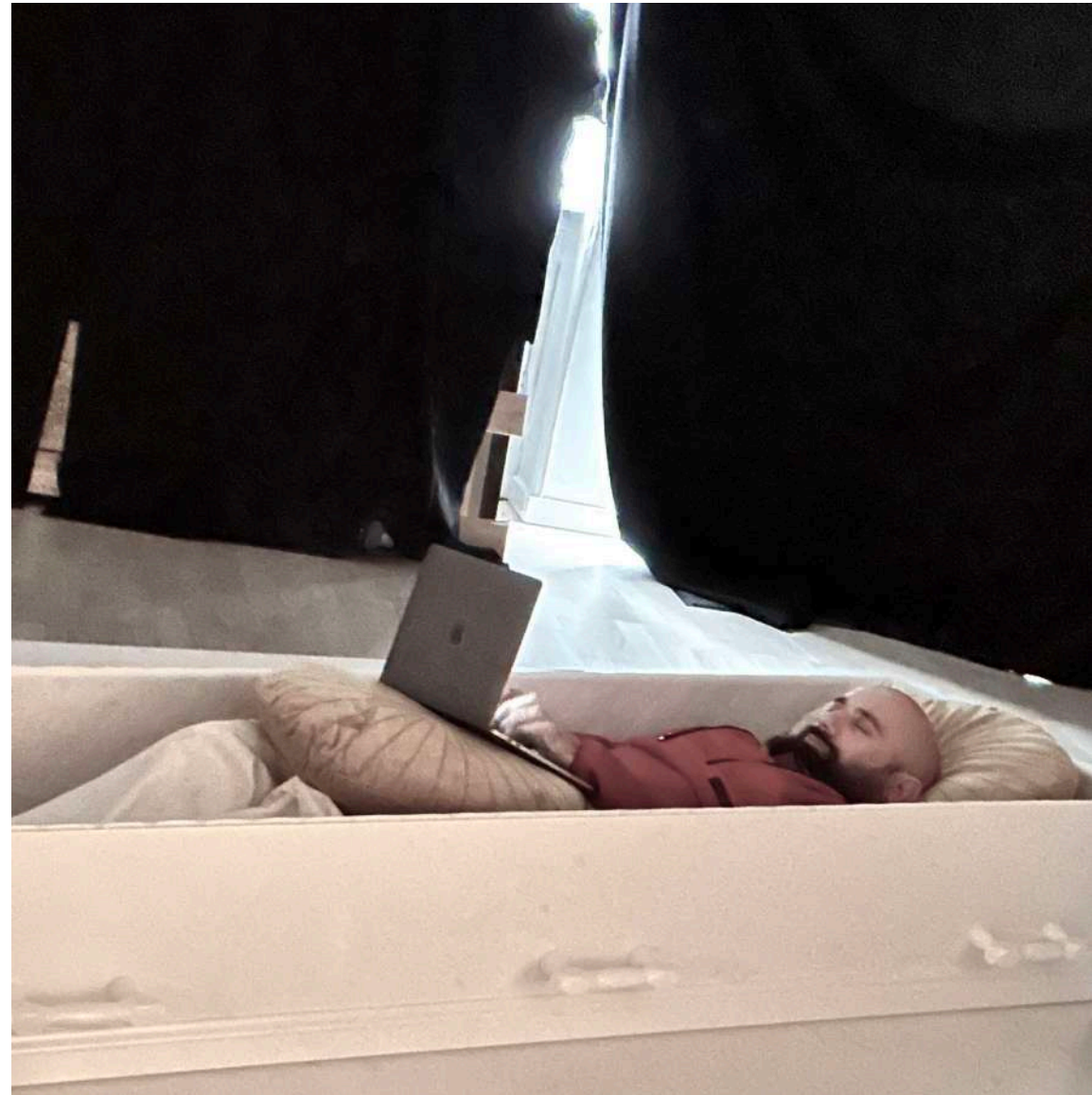


## DEVELOPING WORDS: CREATIVE WRITING

Writing emerged as a crucial element in the development of Shroud. Initially sparked by the raw emotion of “fuck the grief,” writing became a tool for deeper exploration of grief. I reflected on personal experiences, dreams, and memories, producing extensive material that guided the performance’s dramaturgy. Under the guidance of Tone Lorenzen Haldrup, I engaged in a unique ritual of meditating in a coffin, which helped channel my thoughts into written form.

The texts evolved into categories reflecting the stages of grief: denial, anger, bargaining, depression, and acceptance. They include four vivid memories of key moments in the grieving process and poetic writings representing the subconscious voices of grief.

You can read the texts in order they appear in the performance at the end of this programme.





## DEVELOPING THE SCENOGRAPHY

The use of curtains at my parents' cremation services profoundly influenced the scenography for *Shroud*. The image of curtains closing around the coffin symbolized the finality of farewells and became a central motif in the performance's design. Research into various funeral practices revealed that curtains are a universal symbol of death, resonating with the metaphorical expression of "curtains" as the end.

Collaborating with long-time colleague Jeppe Cohrt, we designed a moving scenography inspired by these curtains. This design choice was also influenced by my mother's lifelong work as a seamstress, particularly her obsession with curtains. The frequent renewal of curtains in her home provided a fitting metaphor for the evolving nature of grief and the transformative journey depicted in *Shroud*.

*"My mother was a seamstress all her life, working with fabrics. She had a particular obsession with curtains, always buying new fabrics and sewing fresh sets. Every month, there were new curtains throughout her house – often the subject of conversations between her and my sisters. Curtains, therefore, felt like the perfect direction to take, in more ways than one."*

- Andreas Constantinou



# THE TEAM



ANDREAS  
CONSTANTINOU

Andreas Constantinou is the concept creator, choreographer, director, and performer behind *Shroud*, a work born from his personal experiences with death, grief, and loss. He ignited the concept and then sought out trusted collaborators to help realize his vision.

While *Shroud* is deeply personal, Andreas values the importance of collaboration, bringing in a talented team whose contributions have been essential in bringing the project to life. Many of these collaborations are built on years of mutual trust and artistic growth, further enriching the final work.





JEPPE  
COHRT

Jeppe Cohrt, the masterful scenographer behind Shroud, worked closely with Andreas to bring the initial ideas of moving curtains to life. He played a key role in translating these concepts into tangible designs and collaborated throughout the entire process. Jeppe not only contributed to the design but also hand-built the entire scenography.

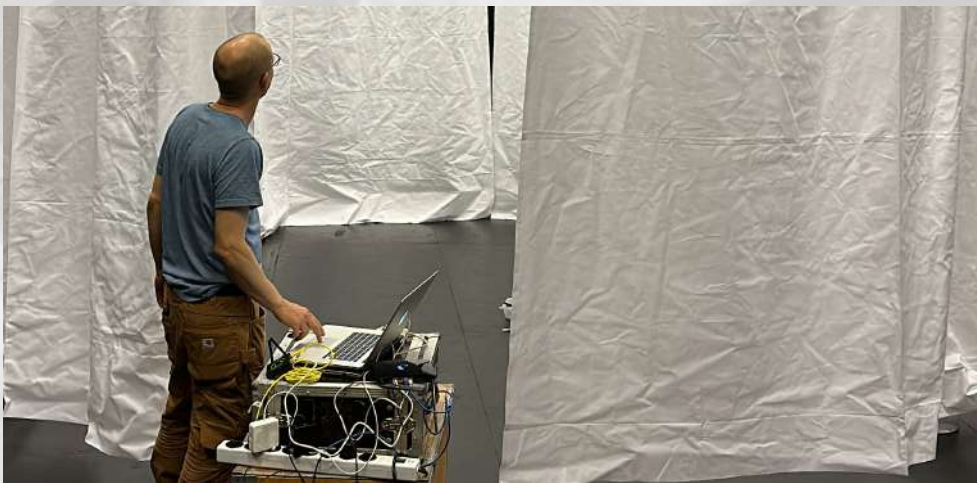
His focus on circular curtains, with a surreal grayscale aesthetic, became a defining feature of the piece. Through careful experimentation and refinement, his craftsmanship helped transform the vision into a fully realized, dynamic stage environment. Jeppe programmed and live-controls all the curtains during the show.



TONE HALDRUP  
LORENZEN

Tone Haldrup Lorenzen, a performance maker and director, played a pivotal role in the creation of Shroud. Invited to collaborate, Tone supported and enhanced the vision of the project. Her involvement included facilitating the creative space, contributing as a dramaturg, and refining the overall concept.

Tone's collaborative approach was instrumental in nurturing a dynamic and open creative environment, allowing for innovative ideas and seamless integration of various artistic elements. She actively engaged with the team, offering insightful feedback and facilitating productive discussions. Her multifaceted contributions were crucial in realizing the artistic direction of Shroud.





JOHANNES  
SMED

Johannes Smed, a composer and sound artist, crafted the sound composition for Shroud. His expertise was crucial in transforming atmospheric sound samples and concepts into detailed recordings, including sounds from curtain motors, fog machines, and performers. Johannes incorporated recordings of breath and recitations about grief, creating a rich and evocative soundscape.

Working collaboratively with Andreas Constantinou and Jeppe Cohrt, Johannes mixed pre-recorded and live sounds to enhance Shroud's auditory experience. His skillful integration of these elements was central to the performance's depth and overall impact.



CHRISTOFFER  
BREKNE

Christoffer Brekne, a distinguished lighting and video designer, made a significant impact on Shroud's visual elements. Renowned for his exceptional eye for mood and atmosphere,

Christoffer joined the project midway, where his innovative lighting techniques and aesthetic sensibility played a crucial role in shaping the staging. His creative use of video sources as light, incorporating elements like shadows, lighthouses, and subconscious imagery, was instrumental in crafting Shroud's haunting and immersive visual landscape. Additionally, he created the visually striking video trailer for Shroud, further enhancing the project's overall presentation.







# THE WRITINGS

## MEMORY 1:

# BEFORE IT HAPPENED

As the end was nearing, I simply sat there, sat there with her, holding her hand.

My body was tense, motionless. I held my breath, I sat, I waited, I watched over her, intuitively synching my breath with hers.

She drifted in and out of a deep sleep. I observed everything. Every single little detail. I worried about every single little change. Any change in her sleeping breath. Was the end coming?

I'd never seen it before. I didn't know what it looked like. I'd never experienced this before. All I knew was this was very scary. I felt petrified.

I sat by her side. I just waited, held her hand, Caressed the arm, not really knowing what more to do, not really knowing what would happen yet.

I tried with all my might just to be strong, just to sit there, silently. So that she could just rest. Sleep, and be vulnerable.

The room felt so silent like an eternity. There was a clock ticking in the background. Shades of white and grey black décor surrounded me, surrounded us. There was a big window with light pouring in and grey curtains on each side.

Grey curtains like silent observers. Witnesses to what was taking place in the room. Witnesses to what was about to come.

## MEMORY 2:

# THE HAPPENING

She woke, tried to speak. No words would come out. Only deep loud breaths. The intensity grew as her ribcage was rising and falling like I had never seen before. There was a yearning for life for connection, for the chance to tell us all that she loved us one more time.

I reassured her. I said it was ok and that she didn't have to speak, that we knew she loved us. She wanted to stay with us. Her eyes were shimmering and longing. I could see she was preparing to leave. I held her hand tightly. Tears streaming down my cheeks. I repeatedly told her how much I love her, how beautiful she was. The room was filled with intensity, with emotions. The rhythm of our breaths and the palpable sense of love and pain all mingled all together as we clung to each other.

I could see her noticing my tears, the tears on my face. I reassured her not to worry about me, reassured her that I would be okay. That I would be just fine. I smiled through my tears and reassured her with all the love I could. And she was preparing to depart. She looked up, gazed at me, gazed at all of us. Everything seemed to quiet down and her breath become shallow and distant. Her eyes began to wander seeing something beyond us, beyond this world. Her breath grew softer and more fragile until there was almost no movement in her ribcage.

She lay back and I held onto her hand tightly. Refusing to let go, slowly she began to release. Her breath receding into her throat until it disappeared entirely. Ending with one final gentle exhale. And as she left, she smiled.





## IN THE REALM OF SOMEWHERE AND NOWHERE

An unimaginable place  
Somewhere  
Somewhere the human mind cannot comprehend

Somewhere peaceful  
Somewhere in nowhere  
In the nothing

In the everything  
In the dark and in the light

Somewhere not here  
But through the veils of reality  
Beyond the oceans or the lands

In some sort of other reality  
In the deep tissues of my body  
In the antennas of my brain  
The signals in my guts

She is somewhere but nowhere  
In me  
In the darkest corners of my cellular being

Peeking through  
Sometimes in my throat  
In the back cavities of my eye sockets  
And can only be seen  
when  
I fold my eyes down to

DREAM.

## BURNING BALL OF ANGRY FIRE

FUCK THIS FUCKING GREIF, FUCK IT, FUCKING BEAT IT, HIT IT.  
FUCKING BURY IT.

IF MY BODY WAS ABLE TO IT WOULD SET ALIGHT AND  
BECOME FIRE. A HUGE BALL OF FIRE. FUCKING FIRE BURNING.  
BURNING BALL OF ANGRY FIRE. BURNING EVERYTHING  
DOWN WITH IT.

EVERYTHING, NO SAFETY JUST FIRE. I WANT TO BURN  
EVERYTHING, EVERY PARTICLE, EVERY HAIR, EVERY ORGAN,  
EVERY CELL, ALL SKIN, BURNING THE BONES, BURN THE  
FLESH, BURN THE EYE BALLS, BURN THE TONGUE AND  
DISINTEGRATE. DISAPPEAR, REAPPEAR AND FUCKING BURN  
AGAIN.

COMBUST. BUST. FUCKING BUST AND COMBUST, IN SPACE  
BURNING IN SPACE. RAVAGE THE SPACE.

STAY AWAY. DON'T TRY TO CONSOLE ME. DON'T TOUCH ME.  
DON'T EVEN GET NEAR ME. DON'T SAY SOME MEANINGLESS  
STUPID FUCKING PHRASES. GIVE ME SPACE I NEED TO  
BREATH. I NEED OXYGEN TO BREATHE. DON'T FUEL THE FIRE.  
I'M MAY IMplode. EXPLODE. DESTROY. DESTRUCT

WILL I EVER RECONFIGURE

## MEMORY 4: YEARS AFTER IT HAPPENED

Time passed. Days, weeks, months and years. Before I knew it I was getting on with my life, getting on with living. Breathing, relating and creating.

The image of her passing, of her dying and eaving this world gradually subsided. It was no longer present every time I closed my eyes. The grief that was once so all-consuming had begun to transform itself into a distant cousin .

With time all of the memories, the big feelings, the wounds, all of that grief just cascaded into a blur and without me even noticing it discreetly buried itself. Buried itself behind fog, behind white mist. Behind the curtains of the mind. Deep into the subconscious. And with time, each day got a little easier. The waking world got easier.

But it's all still there. Inside. Nestled away in some tender raw place. Behind many layers of natural protection. It's there, it waits to visit.

It visits during sleep. Visits during dreams. Visits during nightmares. And sometimes when the timing's just right. It visits in the waking world

## GRIEF SPEAK ACCEPTANCE

Time, an eternal dance where light shifts. Seasons turn. Wave's break upon the shore. Trees fall. Flower's bloom. The earth quakes beneath our feet. Life unfolds, ripples through existence. Bringing inevitable change.

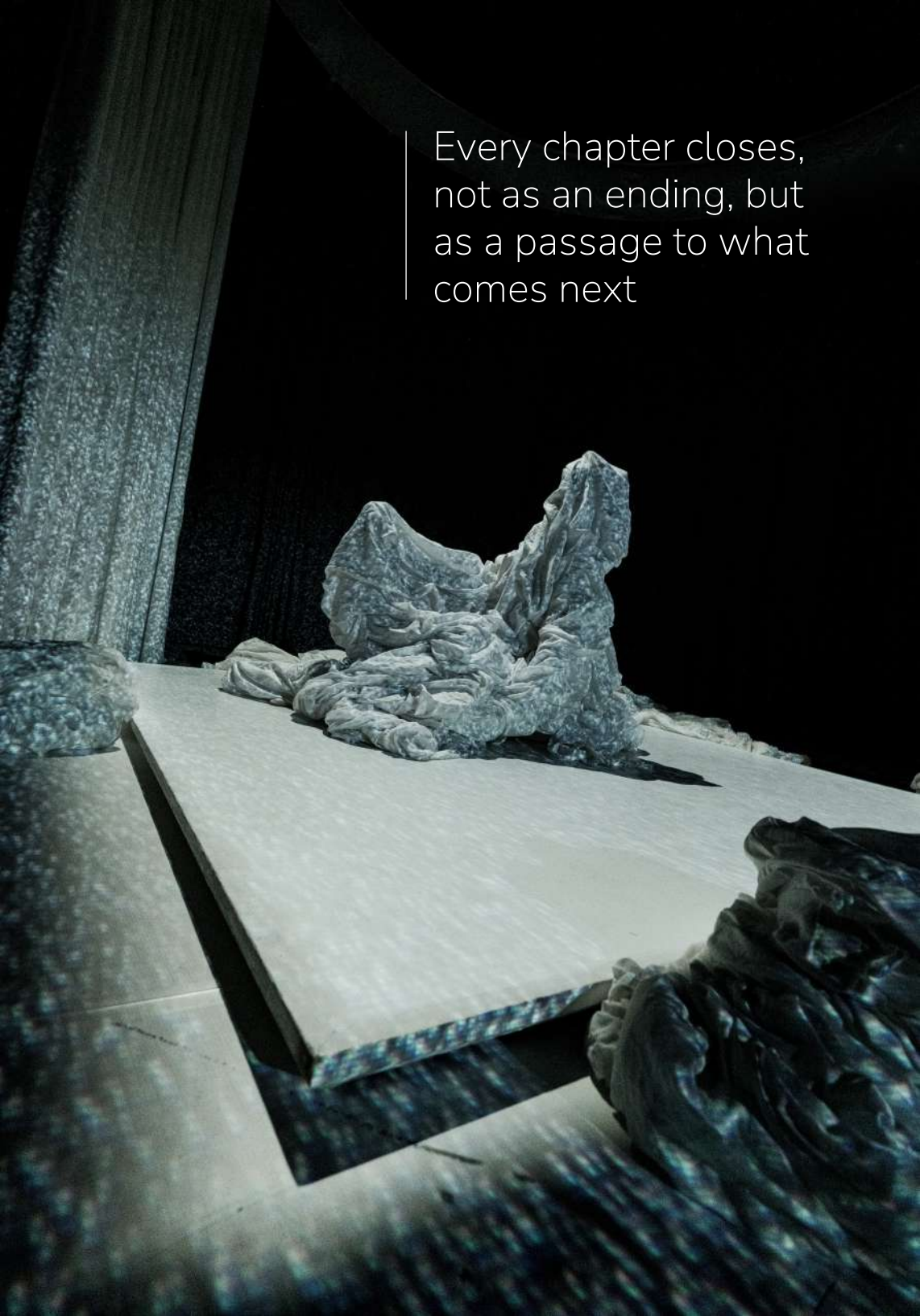
In the midst of it all grief subsides into the depths. Concealed behind the veils of the waking world. Patiently waiting for the solace of sleep. The gateway to dreams where it can be reunited with you. Deep within the core of your being.

Grief stirs longing to speak, to dance, to embrace. It lies dormant beneath the fabric of your body. Allowing you to carry on. To hope, to accept, to pause, and to pass.

Memories may fade with time but the essence remains. A distant echo from behind the veil of sleep, where you listen and dream.

Open your eyes. Close them. Awaken and slumber.

Embrace the impermanence of Existence. Finding solace in the ebb and flow of Creation



Every chapter closes,  
not as an ending, but  
as a passage to what  
comes next

# THE GRIEF WORK SERIES

2021-2025

# CHAMPIONS

CHAPTER 1 - 2021



An unflinching journey through family and identity, untangling the threads of homophobia and rejection within a powerful thirty-minute performance. Through recorded voices of Constantinou's mother, father, and therapist, this moving piece delves into grief, estrangement, and the path to self-acceptance.

Champions is a tapestry of flickering screens, haunting audio, and striking visuals of struggle, mirroring the inner journey of a meditative performer on stage. Blurring the lines between live art and theatre, this piece invites audiences to witness an intense, raw exploration of identity. Emotionally charged and visually captivating, Champions draws us into a powerful process of struggle and healing, as one reclaims their sense of self.





## MY UNDYING LOVE

CHAPTER 2 - 2022

An intimate immersive performance installation that places the audience at the heart of an emotional narrative about love, loss, and the final moments with a dying loved one.

Limited to five audience members at a time, the performance invites participants to embody the role of family and friends around the hospital bed in those last hours. Through this deeply personal lens, creator Andreas Constantinou poignantly shares the story of his mother's passing, stepping into the role of the dying person while audience bears witness.



## CARCASS

CHAPTER 3 - 2023

A Striking physical theatre and dance performance that explores the end of life with a gripping, brutal, and emotional intensity. Set against a towering mirror, six dancers engage in intense physicality, pushing, pulling, and tearing into each others' bodies and psyches to confront both themselves and the audience with deep questions about living and dying.

This work delves into the social dimensions of death, challenging us to examine our personal identities and the fears we harbour about our mortality.





## SHROUD

CHAPTER 4 - 2024

Shroud is a choreographic visual theatre performance that explores the hidden realms of grief lingering in the subconscious long after loss.

Buried in white fabric, the performer morphs into shifting, formless shapes, bizarre entities, and grief creatures. Figures reminiscent of death emerge and dissolve, gradually uncovering the complex layers of grief. Set against moving curtains, shifting shadows, and atmospheric lighting, the performance offers an otherworldly exploration of the inner world of grief.



## DEATH IS NOT THE END

CHAPTER 5 - 2025

A powerful community-driven performance project that transforms grief into a shared artistic experience. The performance features six non-performers sharing real life stories of loss - from the death of loved ones to the loss of physical ability or homeland.

The six participants undergo an intensive workshop where they record personal testimonies and develop corresponding performance actions. Their stories become soundscapes and the emotional core of an installation that transforms a local church into a space of ritual. As their voices and movement echo through the building, the participants perform simple yet meaningful collective actions that break the taboos around grief, creating a transformative space that encourages the audience to reflect on and share their own experiences of loss.



# CREDITS

Artistic Concept / Director / Choreographer / Performer:  
**Andreas Constantinou**

Collaborative artist / Dramaturgy / Outside Eye:  
**Tone Haldrup Lorenzen**

Scenography / Lights / Technical Manager:  
**Jeppe Cohrt**

Video Design / Lights / Photography / Trailer:  
**Christoffer Brekne**

Music & Sound Design:  
**Johannes Smed**

Voice of meditation:  
**Zoe Mills**

Producers:  
**Sigrid Aakvik, Signe Sandvej, Art & About**

Artists involved in early research period:  
**Magnus Pind** (Video), **Tim Panduro** (First Video Trailer),  
**Siri Knutsen** (Rehearsal Director), **Anna Loft** (Intern)

Co-producers:  
**Bora Bora – dans & visuelt teater**

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Danish Actors' Association Production Support**



*And now the  
curtains will close*

- The Celebrant



[www.himherandit.com](http://www.himherandit.com)

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