

# CAROLINE BOWDITCH (AUSTRALIA / UK)

## Falling in love with Frida



DANCE4



ARTS COUNCIL  
ENGLAND



Nottingham  
City Council

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SCOTLAND





## CAROLINE BOWDITCH (AUSTRALIA / UK)

### Falling in love with Frida

*I know you so well.  
I know the things you like to eat,  
The clothes that hang inside your wardrobe,  
I know where you sleep, the music you lay down to.  
I've sat in your garden and at your table.  
I know you left your mark on everything,  
including their hearts.  
They all fell in love with you.  
I've never met you, but I've done it too.*

*Falling in love with Frida* is an intimate and enticing performance that explores the life, loves and legacy of painter Frida Kahlo (1907-1954).

It is a reclaiming of a disabled artist, a love like obsession, and an enquiry into how we shape what we are remembered for and how much can we really control others' memories of us. It exposes many little-known facts about the infamous woman, remembered for her art. Where affinities and parallels are drawn, happy distractions are employed and a tale of 'the great concealer' is skillfully revealed by and through powerful yet fragile bodies.

Originally from Australia, Caroline is an established Glasgow-based independent disabled performance maker, choreographer and provocateur.

[www.fallinginlovewithfrida.wordpress.com](http://www.fallinginlovewithfrida.wordpress.com)  
[www.pinterest.com/cbowditch/falling-in-love-with-frida/](http://www.pinterest.com/cbowditch/falling-in-love-with-frida/)  
[www.facebook.com/fallinginlovewithfrida](http://www.facebook.com/fallinginlovewithfrida)  
[www.carolinebowditch.com](http://www.carolinebowditch.com)  
[www.dance4.co.uk](http://www.dance4.co.uk)

Commissioned by Dance4 and SICK! Festival. Supported by Creative Scotland, Made in Scotland, Arts Council England, Fundays, The Arches and CCA.

*...an hour of remarkable  
beauty and joyful humanity*  
– HERALD SCOTLAND

WINNER 2014  
HERALD ANGEL AWARD,  
EDINBURGH FESTIVAL FRINGE



**Herald Angels**

## BACKGROUND

*Falling in love with Frida* grew out of a 2-week residency that I had as an Associate Artist at Dance4 in Nottingham in November 2012. 2 weeks in a studio on my own to move, sing, be creative and see what emerged. When I had first become an Associate I had thought about what show I wanted to make, a return to placing myself in the work, and a challenge to myself to be braver in my choices, but had no clear path of what, or how, or maybe why. Dance4 invited me to go into the studio with no fixed outcome and no set agenda and see what emerged.

After several days of not being quite sure what to do with myself, I asked myself the question 'What do I know best?'. My answer: 'my bones'. I went on a whole journey thinking about bones and the stories that live in them. I thought about bones on the inside and the outside. I ordered a mini skeleton (which came to be known as Frida), started excavating stories from various parts of my own skeleton and made lists of all the bones I've broken throughout my life. I went through insects, molluscs and exoskeletons, Australian Indigenous people painting skeletons on the outside of their bodies for ceremonies and celebrations and then I ended up in Mexico at the 'Day of the Dead' and then to Frida Kahlo – emerging from where she had been waiting, deep in my head.

Remembering back to a film that I'd seen several years earlier I remembered that Frida lived a lot of her life with disability, which was implicit in her work, but most people never think about her as a disabled artist. She is possibly the most famous, and high fetching, female artist that has ever lived so I decided to reclaim Frida as a disabled artist. I started to read

everything about her that I could find online, bought almost every book that Amazon had to offer me and she became all I could think about. I went out for dinner with fellow Associate Artist Rita Marcalo and was talking about the project and all the fascinating things that I'd discovered about Frida and Rita said to me 'It sounds like you're falling in love' and that was where the name for the piece came from.

I continued my research, I travelled to London, Holland and Paris to see as much of Frida's work, in the flesh, as I could. I had the incredible opportunity to travel to Mexico and do some 'on the ground' research. I visited her house, retraced her steps and went to the places she used to hang out. I soaked up the colours, the sounds, the tastes and have tried to infuse them through the piece.

Over a year ago I sat with Dance4 staff and friends around a table, ate food that I'd cooked and I told them all the things I'd discovered about Frida. We talked about food of celebration and I gave them an insight into some of my Frida findings. I talked about what the piece might look like suggesting there would be food and dancing, maybe even a mariachi band! We've ended up with tequila, watermelon, the aural ghosts and imaginings of a distant Mexico and intimate audience arrangement, so the piece still feels connected to where it came from. The journey of making this piece has been full of adventure, joy, laughter and tears. And now I invite you to join me around the yellow table in celebration of one of the finest women that has ever lived.

Caroline



## CREATIVE TEAM AND BIOGRAPHIES

Artistic Director:	Caroline Bowditch
Performers:	Caroline Bowditch Welly O'Brien Nicole Guarino / Marta Masiero
BSL Interpreter:	Yvonne Strain
Set & Costume Design:	Katherina Radeva
Lighting Design:	Emma Jones
Music:	danbeats
Dramaturgy:	Jemima Levick
Text Advisor:	Luke Pell
Artistic Advisor:	Joan Clevillé
Costume Makers:	Jennie Lööf & Carys Hobbs
Photography:	Anthony Hopwood & Joan Clevillé
Set Makers:	J&B Scenery
Senior Producer:	Amanda Chinn
Producer :	Vicky Wilson

### CAROLINE BOWDITCH (ARTISTIC DIRECTOR & PERFORMER)

Australian born but now Glasgow-based performance artist and choreographer, Caroline Bowditch describes herself as a performer, maker, teacher, speaker and mosquito buzzing in the ears of the arts industry in the UK and further afield. She has choreographed and performed work as girl jonah with Fiona Wright and is a founder member of Weave Movement Theatre (Melbourne) and The FATHoM Project (Newcastle)

In 2007 she received a Wellcome Trust Arts Award to create *Proband*, which used her genetic mutation as the basis for the choreography and music.

From April 2008 – March 2012 Caroline held the role as Scottish Dance Theatre's Dance Agent for Change. In December 2010 she received an Unlimited Commission to create her most ambitious work to date, *Leaving Limbo Landing*, as part of the Cultural Olympiad for the London 2012 Olympics. She was also awarded Creative Scotland's Arts and Business Award for Nurturing Talent in October 2011. She is currently Associate Artist at Dance4 (Nottingham) and Artist in Association with Paragon Music (Glasgow) where earlier this year she choreographed *Torque*. From February – June 2013 Caroline was Visiting Artist working with the 2nd Year Contemporary Performance Practice students at Royal Conservatoire of Scotland. She was commissioned by East London Dance (ELD) to create a new work on dancers from Candoco Dance Company as part of ELD's 25th Anniversary celebration. She has just returned from working as a consultant with Skånes Dansteater, Sweden, increasing their thinking and capacity in relation to accessibility and inclusivity. In April 2014 she was appointed as Visiting Professor at Coventry University.



## CREATIVE TEAM AND BIOGRAPHIES

### KATHERINA RADEVA (SET & COSTUME DESIGNER)

Katherina designs for dance, theatre and performance. Katherina graduated from Wimbledon School of Arts with a 1st class honours degree in 2004 and was a Finalist in the 2005 Linbury Prize for Stage Design. Since then she has designed for a wide range of dance and theatre companies including Caroline Bowditch, Scottish Dance Theatre, Kate Weare, Lost Dog Dance, Horse and Bamboo Theatre, Trestle Theatre, Mayhem Company, Moon Fool, Julie McNamara, Kazuko Hohki, Zende and Foster & Dechery amongst many others. Katherina has designed all works by Two Destination Language, the theatre and performance company she founded with Alister Lownie in 2011. *Near Gone*, their latest piece (featured a design consisting of 400 fresh carnations in each show), won the Pulse Fringe Suitcase Prize 2013. Katherina lectures in set and costume design in universities and colleges across the UK as well as devising and choreographing for theatre. With a first degree in Fine Art from her native Bulgaria, Katherina continues to keep busy painting and printing and exhibiting across Europe and beyond.

### EMMA JONES (LIGHTING DESIGNER)

Emma lives in Scotland and works both nationally and internationally. Last year her work was seen in the USA, India and Brazil. Previous credits include *YAMA*, *Kingdom*, *What on Earth!?*, *NQR*, *Khaos* and *Drift* for Scottish Dance Theatre; *Sonata for a Man and a Boy* (CATS award winner), *Titus* for macrobert; *Falling Man*, *Within This Dust* and *CUT* for smallpetitklien dance company; *Talking Heads* and *Little Mermaid* for Dundee Rep; *Rumplestiltskin* and *Pinocchio* for Hiccup Theatre and *The Adventures of Butterfly Boy* for Pucko Company. Emma also teaches lighting and sound at The Space, part of Dundee and Angus College.  
[www.emmamjones.com](http://www.emmamjones.com)

### danbeats (SOUND DESIGNER)

As a Musician, Composer and Sound Designer Daniel has worked in both the commercial sector and the funded arts sector for over 10 years. Creating original compositions for Chanel, MTV, The Discovery Channel, Kellogg, Rugby League World Cup Opening Ceremony, East London Dance, Jeanefer Charles, Caroline Bowditch, Mersey Dance Initiative, Impact Dance, Maxwell Golden, Contact MCR, and Jo Parkes.

As a session trumpeter and guitarist he has played for The Pogues, Man Like Me, Jesse James, Andrea Triana, The Asteroid Galaxy Tour and The Veils as well as numerous studio projects including Slow Moving Millie, Eugene McGuiness, Alex Winston, ImaGem and EMI Production Music.

As a songwriter using the moniker yoB, Daniel has been releasing songs for free for the whole of 2013, gaining support from Rob Da Bank on Radio 1 and Radcliffe and Macconie on 6Music.



## CREATIVE TEAM AND BIOGRAPHIES

### WELLY O' BRIEN (PERFORMER)

Welly was lucky enough to receive an apprenticeship in 1998 with the Arts Council England shadowing Candoco Dance Company, joining them full time from 2000-2004 throughout that time she toured and taught with them both nationally and internationally. Since 2004 she has had a family and freelances both in the UK and abroad.

She has performed in works by Javier De Frutos, Finn Walker, Doug Elkins, Nigel Charnock, Hofesh Shechter, Trisha Brown *floor of the forest*, the 2012 Paralympic closing ceremony as well as aerial work with Scarabeus, Graeae, and La Fura dels baus. She is loving touring *Falling in love with Frida* with Caroline and her team.

### NICOLE GUARINO (PERFORMER)

Nicole is a freelance dancer, teacher and photographer based in London. She trained at the Cisne Negro Dance Studio in Brazil and after being a finalist of the Adeline Gennee Competition she received a scholarship to study at The Rambert School, where she graduated with a first class honours degree. She has worked for Cisne Negro Dance Company, Introdans, and Scottish Dance Theatre, performing works by Patrick Delcroix, Mark Baldwin, Itzik Galili, Kylian, Matz Ek, Forsythe, Sidi Larbi Cherkaoui, Hofesh Shechter, Liv Lorent, Janet Smith amongst others. She toured with the Mark Bruce Company in 2006 and 2007 for *Sea of Bones* and was part of the original cast for *Dracula*, winner of the Sky Arts Awards in 2014. [www.cargocollective.com/nicoleguarino](http://www.cargocollective.com/nicoleguarino)

### YVONNE STRAIN (BSL INTERPRETER & PERFORMER)

Yvonne was born in Glasgow, Scotland. British Sign Language (BSL) was her second language from a young age and she progressed to study formally, beginning an Interpreting career age 20. Joining Glasgow City Council Sign Language Interpreter Service (SLIS) in 1995 she trained with SASLI, becoming fully registered in 2000. Yvonne remained with SLIS for 7 years, gaining further experience within Signpost, Tyne Tees Television in Newcastle and Deaf Connections in Glasgow before becoming freelance.

Yvonne's first experience of theatre interpreting was *Lanark* by Alasdair Gray, performed at the Edinburgh International Festival in 1995. Since then she has interpreted over 250 different performances ranging from community theatre to full scale professional productions, including Improvisational, Opera, Shakespeare, Pantomime etc.

Inspired by Deaf audience feedback Yvonne has developed into a performative interpreting style, often integrating into performances and consulting on theatre aesthetics/access. A recent example is *Grit* by Cora Bisset. Yvonne, alongside colleague Catherine King, worked with dancers, choreographers and actors to integrate BSL and choreograph timing onstage as part of a multi-disciplinary production.

While being kept busy with a young son, Yvonne continues to be committed to personal and professional development, working with the Deaf Theatre Skills short course at the Royal Conservatoire of Glasgow and gaining skills in International Sign and knowledge of Arts relating to the Deaf community Worldwide.

# MARKETING AND ENGAGEMENT SUPPORT

## WE CAN PROVIDE YOU WITH:

- A range of high quality professional photographs for print and digital use
- Programme notes
- Press release templates
- A promo trailer in a .mov format
- Details of press reviews and audience feedback
- Design templates for publicity
- Advice and support in marketing the performance, artist and wrap-around events
- Wrap-around activity including practical workshops, CPD workshops, lecture demonstration, artists talks and seminars

## PRESS REVIEWS

*deliciously wry, humorously conversational and disarmingly frank*  
– HERALD SCOTLAND

*Highly entertaining, enticing and thought provoking*  
– ARTS AWARDS VOICE

*Imprinting an indelible mark on our hearts and minds*  
– THE SCOTSMAN

*With text as juicy as the watermelon that Caroline Bowditch and her fellow performers bite into*  
– HERALD SCOTLAND

## AUDIENCE FEEDBACK

What do you think of the show?

*I really enjoyed it*

*Really inspiring*

*Life affirming*

*the shapes, the smiles, the colours, it was really beautiful*

*It's a sad story but it was done with real affirmation*

*seductive, funny and really radiant. I loved it*

What words would you use to describe the piece?

*Seductive, Luminescent, Challenging, Funny,*

*Memorable, Humorous, Affirming, Charming, Sad,*

*Warm, Friendly, Absorbing, Colourful, Thoughtful,*

*Inspiring, Sensual, Brilliant, Mischievous, Compelling,*

*Elegant, Touching, Entertaining*

What will you take away?

*A heart touched with tenderness*

*A thought provoking experience*

*Lives and echoes*

*Knowledge of Frida*

*The power of a disabled performer*

*A greater pride in my own body*

*You made me smile and laugh*



# UK TOURING TECHNICAL SPECIFICATIONS

The piece is 55 minutes long with no interval. Performers hand out tequila shots, and a non-alcoholic alternative at the beginning of the show. The show includes themes of an adult nature and swear words. It is possible to do two shows in one day.

Company on the road; 5 to 7 persons  
3 female performers  
1 BSL Interpreter/Performer (some venues)  
1 Technical Manager  
1 Stage Manager (some venues, depending on location and get in time)  
1 Producer (some venues)

We require wheelchair accessible dressing room space for all the performers.

## ACCESSIBILITY

1 performer is a wheelchair user

## SUITABLE VENUES

The piece can be performed in a variety of venues, non-theatre as well as theatre spaces. It requires an intimate performance space – maximum audience 80, seated on three sides. In a much bigger space we would request to confine the performance and audience space to maintain intimacy. Eg in large theatres it is likely that the piece would be performed on the stage with the audience also on stage and the auditorium curtained off if possible.

## PERFORMANCE SPACE

Optimum performance space is 8m wide by 6m deep but the piece can be adapted to fit smaller areas. We request that the audience is seated on 3 sides of the performance space in a horseshoe configuration but we will assess this for each venue. Venue to provide black vinyl dance floor to cover the performance area.

## GET-IN

Ideally the Get-In will take place on the day before the performance. If Get – In is on the day of the first performance certain conditions must be agreed beforehand depending on venue and facilities.

## SET/PROPS

We tour with 3 wooden chairs, 1 table, 4 cacti and 4 light-up cacti which require 13amp power. We tour with 4 tank traps and 8 pieces of scaff, 4 x 2.5 m and 4 x 2m. These scaff poles can either form a goal post from which we hang 3 paper backdrops (which we tour) – or the backdrops can be hung from venue grid or fly bar. We tour with and hang festoons between the scaff poles, they require dimmable power. There are various small props toured.





# UK TOURING TECHNICAL SPECIFICATIONS

## LIGHTING

Power source positions for festoons and light-up cacti TBC on arrival. Ideally we require 24 circuits or more available, with 4 of those being positioned at floor level. It is important the audience is lit so that performers can converse with them. Pre-rig is preferred – please advise if that cannot be achieved.

## SOUND

We tour with a laptop with Qlab for all the sound for the show. We require a DI'd mini jack to link our laptop to venue system.

## TRANSPORT

The technical team will drive a transit van which, if possible, the venue will accommodate with a parking space for the duration of the stay.

## GET-OUT

The Get-Out will take place immediately after the performance

## CONTACT

EMMA JONES  
TECHNICAL MANAGER  
emma@emmajones.com  
07903 837 988

# INTERNATIONAL TOURING INFORMATION

## AVAILABILITY

September 2015 onwards

Company on the road; 6 persons  
3 female performers  
1 Technical Manager  
1 Rehearsal Director/Producer  
Personal Assistant for Caroline

Financial information on request.  
Talk to us about possible BSL interpretation.

## SENIOR PRODUCER

AMANDA CHINN  
achinn07@gmail.com  
+44 (0) 7540 740143

## TECHNICAL SPECIFICATIONS (INTERNATIONAL)

The piece is 55 minutes long with no interval.  
Performers hand out tequila shots, and a non-alcoholic alternative at the beginning of the show.  
The show includes themes of an adult nature and swear words. It is possible to do two shows in one day.

If possible, we would like to use a local Sign Language Interpreter. Rehearsal time is required to integrate into the work.

We require wheelchair accessible dressing room space for all the performers.

## FREIGHT / EXCESS BAGGAGE

The piece tours without freight but excess baggage is required as follows:  
1 suitcase of small props and costumes.  
1 suitcase containing festoons.  
1 suitcase containing laptop, tape, first aid, various.  
2 large suitcases containing neon cacti, paper backdrop. Bulky but not heavy.

## ACCESSIBILITY

1 performer is a wheelchair user

## SUITABLE VENUES

The piece can be performed in a variety of venues - non-theatre as well as theatre spaces. It requires an intimate performance space – an audience of approximately 80, seated on three sides. In a much bigger space we would request to confine the performance and audience space to maintain intimacy. Eg in large theatres it is likely that the piece would be performed on the stage with the audience also on stage and the auditorium curtained off if possible.

## PERFORMANCE SPACE

Optimum performance space is 8m wide by 6m deep but the piece can be adapted to fit smaller areas. We request that the audience is seated on 3 sides of the performance space in a horseshoe configuration but we will assess this for each venue. Venue to provide black vinyl dance floor to cover the performance area.



## INTERNATIONAL TOURING INFORMATION

### GET-IN

Ideally the Get-In will take place on the day before the performance. If Get-In is on the day of the first performance certain conditions must be agreed beforehand depending on venue and facilities.

### SET / PROPS

We require venue to make or source 3 wooden chairs and 1 table, specification will be provided. We require the venue to provide 4 cacti. We tour with all small props, 2 light-up cacti, festoons, paper backdrop which will need hanging points TBC with venue.

### LIGHTING

The company tour festoons and light-up cacti – power source positions for these TBC on arrival. Ideally there would be 18 circuits available, with 7 of those being positioned at floor level. Venue to provide all lanterns as per plan. Venue to provide lighting stands as per plan – all lighting is local to the piece, there is no need for lights rigged on overhead bars or lighting grid. It is important the audience is lit so that performers can converse with them. A venue specific lighting plan can be drawn on request.

### SOUND

We tour with a laptop with Qlab for all the sound for the show. We require a D/d mini jack to link our laptop to venue system.

### GET-OUT

The Get-Out will take place immediately after the performance

### CONTACT

EMMA JONES  
TECHNICAL MANAGER  
emma@emmamjones.com  
+44 (0) 7903837988



## WRAP-AROUND ACTIVITIES: ACCESS AND EDUCATION

### POST SHOW DISCUSSIONS

Facilitated/chaired by local artist/  
promoter. Lasting 20 – 40 minutes.

### WORKSHOPS

Workshops will draw on the themes of *Falling in love with Frida*. Using Frida Kahlo's iconic images as well as the text which was used to generate performance material for *Falling in love with Frida*, participants will be given creative tasks to generate their own ideas and movement. Participants will work in small groups and be encouraged to share and discuss during the workshop.

- Workshops are for people with or without dance experience and will be tailored according to participants.
- Workshops are taught in an inclusive way and are for people with and without disabilities, aged 11+
- Duration: 1.5 – 3 hours
- Space required: Warm and wheelchair accessible with clean, uncarpeted floor with sound system/ability to plug in Ipod.
- No. in workshop: Maximum 25 people.

### CONTINUING PROFESSIONAL DEVELOPMENT (CPD) WORKSHOPS

These workshops will introduce Principles of Universal Design in dance and performance pioneered by Jürg Koch at the University of Washington, Seattle. Instead of a disability specific approach of 'adapting' movement to suit individuals, this approach allows everyone in the class to work with the same principles and use them in a way that works for them and allows them to push themselves. [www.wikipedia.org/wiki/Universal\\_design](http://www.wikipedia.org/wiki/Universal_design)

- CPD workshops are for teachers, group leaders or anyone with an interest in working inclusively.
- Age: 18+
- Duration: 2 – 3 hours
- Space required: Warm and wheelchair accessible with clean, uncarpeted floor with sound system/ability to plug in Ipod.
- No. in workshop: Maximum 10 – 15 people.



## WRAP-AROUND ACTIVITIES: ACCESS AND EDUCATION

### LECTURE DEMONSTRATION

The Lecture Demonstration will explore *Falling in love with Frida* from conception to realization: how the work was made, the decision making-processes involved, working with producing partners Dance4 and artistic collaborators, drawing parallels and taking risks. It will feature excerpts from the work and also use visual aids. Caroline Bowditch will talk about her own artistic practice and also talk more broadly about her work in the UK and in particular in Scotland.

- Lec Dem will be tailored to the audience attending.
- Age: 11+
- Duration: 1 hour
- Venue: wheelchair accessible small theatre or lecture theatre or similar.
- Robust table (ideally 180cm x 80cm) and chair to be provided. Projector and DVD player and sound system/ability to plug in Ipad to be provided

### ARTISTS TALKS

#### *From little things big things grow*

Back in Australia Caroline dreamed of dancing as a profession. When she moved to the UK in 2002 this started to become a reality. In this artist talk Caroline will talk about her journey into dance, share some key milestones and highlight what has helped and hindered her along the way. She will also discuss and show examples of her artistic work.

- General audience
- Age: 11+
- Duration: 1 hour
- Venue: wheelchair accessible small theatre, lecture theatre, conference room or similar.

- Equipment needed: Data Projector, screen or wall and sound system that can be connected to a laptop via minijack connection as video, with sound, is used as part of this presentation

### SEMINAR

Seminars will focus on information exchange and will be tailored to those attending. Caroline will talk about being a Scottish-based professional disabled artist and encourage base level conversations around becoming, and thriving, as a professional disabled artist. She will facilitate discussions around strategic planning and present best models that may be useful/applicable to the local context.

- General audience. May be of particular interest to policy maker, funders, service providers, educators and other decision making bodies.
- Duration: 3 hours – 3 days.
- Venue: wheelchair accessible small theatre, lecture theatre, conference room or similar.
- Equipment needed: Data Projector, screen or wall and sound system that can be connected to a laptop via minijack connection as video, with sound, is used as part of this presentation
- Flipchart - paper and pens, post-it notes.



## CONTACTS AND LINKS

For more information, fees  
and to book please contact:

Senior Producer  
AMANDA CHINN  
achinn07@gmail.com  
+44 (0) 7540 740143

PROMOTIONAL FILM  
[vimeo.com/102615217](https://vimeo.com/102615217)

INTERVIEW WITH CAROLINE  
[vimeo.com/102629657](https://vimeo.com/102629657)

FULL SHOW  
[vimeo.com/102666036](https://vimeo.com/102666036)  
password: fr1da