

Cade & MacAskill's The Making of Pinocchio



Photo by Tiu Makkonen

Touring information

Artsadmin

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1. Artists' introduction

“There’s something between a truth and a lie where life takes place”.

— **Jules Gill Peterson, Framing Agnes.**

“Fantasy is what establishes the possible in excess of the real. It points elsewhere, and when it is embodied, it brings the elsewhere home.”

— **Judith Butler**

We are artists and lovers Rosana Cade and Ivor MacAskill, and we have been making The Making of Pinocchio since 2018, alongside and in response to Ivor’s gender transition. As part of a four-year process of responding creatively to the changes that were happening in our relationship, we became excited about the imaginative potential of working with Pinocchio to (re)frame trans narratives, and the ways we could use the story of a lying puppet who wants to be a ‘real boy’ to explore ideas around authenticity, shifting truths, and what it means to be seen as ‘real.’

This led us to create The Making of Pinocchio, a joyful hybrid artwork which exists as both a live and digital performance. Experimenting with cinematography, live feed and forced perspective, the work is highly inventive in form and theatricality, creating a multi-layered world that constantly shifts between different realms of reality and fantasy. With a performance style that is playful, funny, and accessible, we offer a unique intimate insight into our ideas and experience – our true tale of love and transition.



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We feel a great urgency to make unapologetically celebratory and complex work by and for trans people, that can also resonate strongly with a wider audience. This is a time of unprecedented visibility for transgender and gender-expansive lives, and with this comes a toxic backlash of fearmongering that jeopardises trans rights and threatens the health and well-being of the queer community.

A long making process and a multi-talented creative team, allowed time for our personal journey to unfold, and the creative project to explore many different forms and transformations. Originally designed for the theatre, premiering at Take Me Somewhere festival in the context of Covid-19 restrictions (May 2021) shifted us to create a digital presentation. In response to this new frame, we worked with a cinematographer to create a four-camera shoot and filmed the performance in one live take. After a re-development period, a new version of the work premiered live on stage at Kampnagel, Hamburg one year later (May 2022). The process of moving from live to digital, and back into live again has allowed us to explore multiple layers of reality and fiction at depth.

The Making of Pinocchio now tours as two separate performances, a live stage spectacular and a digital performance that can be streamed online or screened as a film. The two works are different but speak to each other. The digital work continues to offer an access to the work for those who face barriers to experiencing live work in the theatre.

2. Version 1: Live Theatre Show



Photo by Christa Holka

2a. Marketing copy

A true tale of love and transition told through the story of Pinocchio.

Set in a fictional film studio, you are invited to go behind the scenes of Cade & MacAskill's creative process and their relationship, and question what it takes to tell your truth.

Artists and lovers Rosana Cade and Ivor MacAskill have been creating *The Making of Pinocchio* since 2018, alongside and in response to Ivor's gender transition. In this 'funny, clever and thoughtful two-hander, rich in playful imagery' (*The Guardian*) their tender and complex autobiographical experience meets the magical story of the lying puppet who wants to be a 'real boy'.

With an ingenious scenography designed by Tim Spooner, layered with sound by Yas Clarke, lights by Jo Palmer and cinematography from Kirstin McMahon and Jo Hellier, the show constantly shifts between fantasy and authenticity, humour and intimacy, on stage and on screen.

This "ravishingly beautiful" (*The Arts Desk*) show is for anyone seeking to explore the sheer joy and limitless potential of queer imagination. Audiences called it 'unmissable', 'breath-taking', 'phenomenal', 'showstopping' and 'the queer love story of the year'.

2b. Documentation



Photo by Christa Holka

Trailer

The official trailer, directed by Yvonne Zhang, can be downloaded [here](#).

Video

Please contact jialin@artsadmin.co.uk for the full recording.

2c. Technical Specification



Photo by Christa Holka

A full technical rider can be send on request.

- 8 persons on the road plus freight
- Minimum space: 10m Length x 10m Wide x 5m Height.
- 2-day get in

2d. Access and Content Information

- The script has been captioned for sound and text, and the captions can be worked into the main screen image.
- The text script can be translated and subtitles in 2 languages can be worked into the main screen image.
- There are no strobes, flashing lights or haze.
- There is a short section with loud music.
- There is a brief moment of complete darkness at the start and finish of the show.
- This show briefly talks about transphobia and sometimes explores cis people's perspective of trans people's lives and bodies. There is an option to offer a care support person during and after the show, in consultation with the venue.
- The performance can be relaxed, and audience can come and go as they need.
- Audio description to be organised and provided by the venue.
- Full content information for audiences [here](#).

2e. Reviews

5* from The Crumb, Theo Moore

[Review: The Making of Pinocchio \(Battersea Arts Centre, LIFT, Arts Admin\)](#)

“On multiple occasions I thought to myself ‘God, that’s clever’, as they invented before my eyes some new theatrical trick”

4* from The Stage

[The Making of Pinocchio review](#)

It reads more like a 5* and it feels like the critic absolutely loved it. “More than anything, The Making of Pinocchio testifies to an evolving, continually transforming love between partners, a love for making things and oneself.”

There ought to be clowns

[Review: The Making of Pinocchio, Battersea Arts Centre](#)

“experimental, yes but entirely inclusive in its mischievousness.”

“full of heart and laughter...a message of real love.”

3* from The Arts Desk, Rachel Halliburton

[The Making of Pinocchio, LIFT 2022, Battersea Arts Centre review - witty, ingenious exploration of gender transition](#)

“visually ingenious blend of film and stage performance”

“truly exceptional...enchanted...ravishingly beautiful”

“we see how physical transition is etched into the story of our world”

Exeunt

4* from Everything Theatre, Mary Pollard

[Review: The Making of Pinocchio, Battersea Arts Centre](#)

“Now produced by Artsadmin, The Making of Pinocchio is a wonderfully playful, complex, bold, brave and very moving story describing transformation and potential.”

“This autobiographical journey is framed within a fabulously theatrical and comic version of the Pinocchio story. Cade and MacAskill examine questions arising as they explore a space of multiple possibilities”

“The couple are both immensely likeable and incredibly funny as through their art they create a fascinating interpretation of their lived experience.”

2e. Reviews continued

4* from ArtsHub, Madeleine Swain

[Festival review: week three, Brisbane Festival](#)

“his performance may be based on the story of the toy who wants to be a real boy, but only as the framework for a deep dive into a transgender experience.”

“ommunity and connection are absolutely prioritised, with frequent fourth wall breaking and the most candid sharing”

“The pair have been working on this show for five years, so they know exactly what they’re doing and the result is an arresting piece.”

Springback Magazine, Evgeny Borisenko

[Queer Darlings 2023](#)

“Tim Spooner’s ingenious set design and the whole toolbox of purely theatrical tricks, so well executed that I instantly forgot all tedious and tepid theatre productions I’d seen in recent years.”

“The Making of Pinocchio proves that you do not have to be highbrow or conveniently sentimental to tell a moving and convincing queer narrative”

3. Version 2: Digital Edition



Photo by Tiu Makkonen

Touring via online streaming or live film screenings.

3a. Marketing copy

A true tale of love and transition told through the story of Pinocchio.

In this hybrid of theatre and film, shot and edited all in one take, you are invited to go behind the scenes of Cade & MacAskill's creative process and their relationship, and question what it takes to tell your truth.

Artists and lovers Rosana Cade and Ivor MacAskill have been creating The Making of Pinocchio since 2018, alongside and in response to Ivor's gender transition. In this digital edition of the work, their tender and complex autobiographical experience meets the magical story of the lying puppet who wants to be a 'real boy'.

With an ingenious scenography designed by Tim Spooner, layered with sound by Yas Clarke, lights by Jo Palmer and cinematography from Kirstin McMahon, the show employs split-screen, forced perspective and intimate close ups to constantly shift between between fantasy and authenticity, humour and intimacy, on stage and on screen.

The Making of Pinocchio joyfully embraces the importance of imagination in queer worldmaking and the idea of transness as a state of possibility that can trouble fixed perspectives and inspire change.

3b. Documentation



Photo by Christa Holka

Trailer

The official trailer, directed by Yvonne Zhang, can be downloaded [here](#).

Video

Please contact jialin@artsadmin.co.uk for the full film.

3c. Access and Content Information

- Captioned for sound and text
- Audio described version available
- This show briefly talks about transphobia and sometimes explores cis people's perspective of trans people's lives and bodies. Please consider your audience and what space and care they may need at live screenings.
- Full content information for audiences [here](#).

3d. Reviews

4* from The Guardian, Mark Fisher

[Take Me Somewhere review – the wondrous trans tale of Pinocchio](#)

“a funny, clever and thoughtful two-hander, rich in playful imagery and direct-to-camera asides”

“The satire is gentle, but the politics are clear.”

“By some margin, The Making of Pinocchio is the highlight of the opening weekend of Take Me Somewhere, Glasgow’s festival of contemporary international performance.”

4* from The Scotsman, Joyce McMillan

[Theatre reviews: Edinburgh International Children’s Festival](#) | [Hindu Times](#) | [Braw Tales](#)

“The Making Of Pinocchio (****) is a clever and absorbing film, full of reflection and self-revelation, powerful visual imagery and movement, and a profound sense of the force of Pinocchio as a story about a central character striving to be what he does not at first seem to be – a “real boy”.”

Exeunt, Ben Kulvichit

[Review: The Making of Pinocchio at Take Me Somewhere \(online\)](#)

“overruns with DIY ingenuity”

“the show is moreishly pleasurable to watch. The duo hold the audience with a brand of mischievous humour that’s provocative and reassuring in equal measure.”

“what I feel invited to see beneath these complex layers of performative irony, allegory and reverie, is the beautifully commonplace reality of a relationship: turning the bedside light off; brushing your teeth together; giving up half your sandwich; two people who love each other dearly.”

3e. Other press

Changing the Frame, Indigo Korres and Leo Torre

[Ivor MacAskill and Rosana Cade: The Making of Pinocchio](#), 16 September 2022
(podcast interview with Cade & MacAskill)

BBC Radio Sussex, Kathy Caton

Out with Kathy, 5 October 2022 (radio interview with Cade & MacAskill)

The Guardian, Miriam Gillinson

[From Dracula to David Cross: a complete guide to this week's entertainment](#), 8 October 2022 (print and online, listings)

The Stage, Aaron Wright

[Going international: the UK needs to diversify its theatre ecology](#), 12 October 2022
(online opinion piece, mention of Fierce performance)

The National, Nan Spowart

[The Making of Pinocchio: Critically lauded show tells tale of gender transition](#), 16 October 2022 (print and online, interview with Cade & MacAskill)

Scene Magazine, Brian Butler

[SPOTLIGHT ON: Pinocchio's Trans Journey](#), 17 October 2022 (print and online, interview with Cade & MacAskill)

Broadway World, Stephi Wild

[Cade & MacAskill Return To Battersea Arts Centre With THE MAKING OF PINOCCHIO](#), 8 February 2023 (online, listing with mention of other positive reviews)

Theatre Quebec, Daphné Bathalon

[FTA 2023 – The Making of Pinocchio : pas fait en bois, 26 May 2023](#) (Article covering Festival TransAmériques performance)

Brisbane Times, Jocelyn Garcia

[Director's choice: Six must-see Brisbane Festival events](#), August 24 2023

3e. Other press continued

The Guardian, Steve Dow

[what happens when one person in a couple transitions? Trans people share what came next](#), 28 August 2023 (Interview with Cade & MacAskill, promoting their run at Brisbane Festival)

Theatre weekly, Greg Stewart

[Interview: Rosana Cade and Ivor MacAskil on The Making of Pinocchio](#), 8 October 2023

InQueensland, Phil Brown

[Wooden you like to have a boy like Pinocchio? Who nose how things will turn out](#), 14 September 2023

Means Happy, Gareth Johnson

[What's on in London: Theatre round-up](#), 6 October 2023 (Online article, promoting The Making of Pinocchio at Battersea Arts Centre)

Fyne Times

[The Making of Pinocchio](#), October 2023 (Online article, referencing positive reviews and promoting run at Battersea Arts Centre)

4. Tour dates

2021

21 May, Online via Take Me Somewhere Festival, Digital

2022

4 - 5 March, Online via IPAF Warehouse9 and film screening @ Warehouse9, Copenhagen, Digital

28 April, Live Art Collision, Dublin, Digital

12 - 14 May, 2022 World Premiere - Kampnagel, Hamburg, Live

20 - 21 May, Shwankhalle, Bremen, Digital

23 May, Vierte Welt, Berlin, Digital

29 June - 2 July, UK Premiere - LIFT @ Battersea Arts Centre, London, Live

29 June - 11 July, Online via LIFT festival, Digital

12 & 13 October, Fierce Festival, Birmingham, Live

19 & 20 October, Attenborough Arts Centre, Brighton, Live

28 October Tramway, Glasgow, Live

12 & 13 November, Alcantara Festival, Lisbon, Live

2023

14 - 15 April, Sophiensæle, Berlin, Live

10 - 11 May, Auawirleben Theaterfestival, Bern, Live

25 - 27 May, Festival Transamériques, Montréal, Live

1 - 2 July, Niedersächsische Staatstheater, Hannover, Live

13 - 16 September, Brisbane Festival, Brisbane, Live

27 - 28 September 2023, Künstlerhaus Mousonturm, Frankfurt, Live

24 - 25 October, SPIELART Festival, Munich, Live

1 - 10 November, Battersea Arts Centre, London

4. Tour dates

2024

22 - 23 April, Teatr Polski, Kontrapunkt Festival, Szczecin, Live
8 May, Relaxed Conversations: Creating and touring relaxed performances, Online
15-16 May 2024, Rosendal Teater, Trondheim, Live
17 May 2024, The Segal Theatre Center, New York, Digital
24-25 May 2024, Bristol Old Vic, Mayfest, Bristol, Live
6-7 September 2024, La Bâtie, Geneva, Live
27-28 September 2024, Gessnerallee, Zurich, Live
4-5 October 2024, Actoral Festival, Marseille, Live
3 November 2024, ARKEN, Copenhagen, Digital
13-14 November 2024, Moving in November Festival, Helsinki, Live
22-30 November 2024, Festival d'Automne, Paris, Live
5-9 December 2024, Théâtre Les Tanneurs, Brussels

2025

16-17 March 2025, Trafó House of Contemporary Arts, Budapest, Live
26 March 2025, Colchester Arts Centre, Colchester, Digital
3-4 September 2025, Homo Novus Festival, Latvia, Live
25-27 September 2025, Dublin Theatre Festival, Ireland, Live & Digital
6-7 October 2025, SPLOT Festival, Poland, Live
21-22 November 2025, De Singel, Belgium, Live

5. Credits

Funded by Creative Scotland, Arts Council England & Rudolf Augstein Stiftung with development support from The Work Room/Diane Torr Bursary, Scottish Sculpture Workshop, National Theatre of Scotland, Live Art Development Agency, Gessnerallee, Mousonturm, Forest Fringe, West Kowloon Cultural District & LGBT Health & Wellbeing Scotland

Created by Rosana Cade & Ivor MacAskill

Performed by Rosana Cade, Ivor MacAskill, Moa Johansson & Ray Gammon

Set, Prop & Costume Designer: Tim Spooner

Sound Designer: Yas Clarke

Cameras: Jo Hellier & Moa Johansson

Lighting Designer: Jo Palmer

Company Managers: Ray Gammon & An*dre Neely

Sound & AV technician & Operator: Yas Clarke & PJ Davy

Relighters: Meg Hodgson & Marty Langthorne

Cinematographer: Kirstin McMahon & Jo Hellier

Produced by Artsadmin

Creation produced by Mary Osborn for Artsadmin

Production Manager: Sorch Stott-Strzala

Assistant Stage Manager: Ray Gammon

Outside Eye: Nic Green

Movement advisor: Eleanor Perry

Captioning: Collective Text, Rosana Cade, Ivor MacAskill & Jamie Rea

Caption Design: Yas Clarke & Daniel Hughes

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6. About Cade & MacAskill

‘The duo holds the audience with a brand of mischievous humour
that’s provocative and reassuring in equal measure’

-Exeunt

Cade & MacAskill are Rosana Cade (they/them) and Ivor MacAskill (he/him): renowned queer artists and facilitators based in Glasgow, Scotland. Their work, together and individually, straddles the worlds of experimental contemporary theatre, live art, queer cabaret, film, children’s performance, site specific, and socially engaged practices.

Their collaboration is born from a shared love of subversive humour, experimentation with persona and text, playful theatricality, and the joy they find in improvising together. They also share a passion for LGBTQIA+ rights and culture. They create strange, rich aesthetic worlds on stage, with unique sonic elements embedded into their work due to ongoing collaboration with sound artist and designer Yas Clarke.

In 2017 they were commissioned by Fierce - Birmingham, The Marlborough - Brighton, and The Yard - London, to create Moot Moot which premiered early 2018. This was then selected as part of the British Council Showcase and the Made in Scotland Showcase at the Edinburgh Festival Fringe 2019, where it enjoyed a sell-out run at Summerhall, and they began to tour this show across Europe before the pandemic hit.



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Since 2018 they have been working on 'The Making of Pinocchio', which was supported through residencies at Gessnerallee in Zurich and Mousonturm in Frankfurt, as well as The Diane Torr Award bursary. They also regularly perform across club, music and performance contexts as their experimental concept band 'Double Pussy Clit Fuck'. Footage from these gigs has inspired the creation of two new video works during the Covid Pandemic: 'Taps Aff', and 'Presenting Our Selves'. The latter was commissioned by The Place - London for Splayed festival 2020, and selected as part of Scottish Queer International Film festival 2021.

They are both experienced facilitators and trained volunteers with LGBT Youth (Glasgow). They are currently in the process of setting up a co-operative to open a new LGBTQIA+ second-hand shop / community space in Glasgow.

Download their headshots [here](#).

Website

<https://www.cademasckill.com/>

<https://www.artsadmin.co.uk/project/the-making-of-pinocchio/>

Social media

Artists: @cademasckill

Producer: Twitter and Instagram: @artsadm, Facebook: @Artsadmin

#TheMakingOfPinocchio

Logos

Download Artsadmin and partner logos [here](#).

The Artsadmin logo is displayed in a bold, black, sans-serif font. It is centered within a bright green, irregular brushstroke-like background that has a textured, hand-painted appearance.