

Caroline Williams

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EDUCATION

London International School of Performance Art	2009-2011	Devising Theatre and Performance under Thomas Prattki.
Cambridge University	2003-2006	Second class honours, BA English Literature.
Marlborough College	1999-2002	3 A's at A-level in Theatre Studies, English Literature and Religious Studies.

Associate Artists at The Yard Theatre 2012- 2015

[Shakespeare's Fools](#) awarded Victoria and Albert Museum's grant to represent UK at Prague Quadrennial 2015. Invited to take part in Katie Mitchell's week-long investigation, [Woman as Artists](#), [The Young Vic 2015](#). Invited to take part in the National Theatre's director's course 2015.

DIRECTING



[Millions of Years](#) British Museum- Associate Director

A site specific flash-mob opera made with Streetwise Opera, ENO Community Chorus, Brixton Youth Theatre and Gandini Juggling. Starring principal countertenor Anthony Roth Costanzo, who sung the title role in ENO's production of [Akhmaten](#).



[Now Is The Time To Say Nothing](#) The Young Vic and Forest Fringe

Interactive experience made with a group of young Londoners and Syrian film-maker Reem Karssli. Recommissioned for 2015 at The Young Vic and with The Forest Fringe. 'Exquisitely simple and very moving' Lyn Gardner



[Fox Symphony](#) Camden People's Theatre

Supported by Arts Council England and performed by video and lip-sync live artist Isolde Godfrey. A show exploring notions of identity and community through multiple voices of different Londoners. 'Terrific' **** SCOTSMAN **** HERALD



[Dad Dancing](#) The Battersea Arts Centre

Second Hand Dance and BAC co-production in which three contemporary dancers dance alongside their real dads, including a supporting cast of dads and their children. 'Sparkily touching' Lyn Gardner



[Le Malade Imaginaire](#) and [The Tempest](#),
Sam Wannamaker Playhouse, The Globe

A series of collaborations with The Orchestra of the Age of Enlightenment staging original scores of Baroque operas. Abridged and structured the text as well as conceiving and directing stage action.



[5 Tins](#) The Young Vic

Collaboration with playwright Stacey Gregg on a piece of autobiographical work exploring artistic identity and ownership. Performed in The Clare as part of the 5x5x5 initiative.



[PUFFBALL](#) The Yard and Battersea Arts Centre

Writer, illustrator and performer.

An autobiographical piece about PTSD conceived with Christopher Brett Bailey and Ed Dowie.

'Puffball is spellbinding. Tiny and epic, contemporary and timeless. I love this piece.' Emma Rice

RECENT DRAMATURGY:

[Collapse](#), New Movement Collective, Southbank Centre

[Nightwatching](#), Anagram, Tower of London

RECENTLY DELIVERED WORKSHOPS AND TEACHING:

[London Housing Crises](#) at the [National Theatre Studio](#) in response to Alexi Kaye Campbell's [Sunset At The Villa Thalia](#).

[History of Suffrage](#) at [The Young Vic](#) for young people eligible to vote in the next election.

['Autobiography and Performance'](#) at [The Young Vic](#) for a group of thirty young directors.

[Salon](#) a devised programme for [The Yard Theatre](#) including speakers Chris Goode and Alecky Blythe.

[Master classes on Michael Chekhov technique](#) at [The Actor's Class](#), Old Street.

ASSISTANT DIRECTING

SUNSET AT THE VILLA THALIA	JUNE 2016	directed by Simon Godwin, The National Theatre
COMEDY OF ERRORS	AUGUST 2014	directed by Blanche McIntyre, The Globe
KNIGHT OF THE BURNING PESTLE	MARCH 2014	directed by Adele Thomas, The Globe
BEAUTY AND THE BEAST The Jerwood Assistant Director Programme, Young Vic	OCTOBER 2013	directed by Phelim McDermott of Improbable, The Young Vic and on tour.

AS A THEATRE MAKER AND PERFORMER

Original member of PAPER CINEMA, performing and devising 'Night Flyer', 'The Lost World' and 'The Odyssey'. **** The Guardian

AS AN ACTOR

Under the name Caroline Williamson I worked as an actor from 2006- 2009, working in TV, film and theatre. In 2007 I performed the one-woman show 'Limbo' for Real Circumstance Theatre Company, **** The Scotsman, 'An outstanding performance.... most gripping hour.' **** British Theatre Guide