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RUARI MURCHISON - SET & COSTUME DESIGNER

CREDITS INCLUDE THE FOLLOWING PRODUCTIONS:

LOVE ON THE DOLE Opens October 2011	Director Theatre	David Thacker Octagon Theatre
ROMEO AND JULIET Opens February 2011	Director Theatre	David Thacker Octagon Theatre
MASTER CLASS Opens November 2010	Director Theatre	Jonathan Church Theatre Royal Bath & UK Tour
AS YOU LIKE IT Opens September 2010	Director Theatre	Ian Brown West Yorkshire Playhouse
THE GOOD SOLDIER	Director Theatre	Matthew Lloyd Theatre Royal Bath
THE CRITIC & THE REAL INSPECTOR HOUND	Director Theatre	Jonathan Church Chichester Festival Theatre
MRS REYNOLDS AND THE RUFFIAN	Director Theatre	Brigid Larmour Watford Palace Theatre
ARTHUR AND GEORGE	Director Theatres	Rachel Kavanaugh Birmingham Repertory, Nottingham Playhouse
CLING TO ME LIKE IVY	Director Theatres	Sarah Esdaile Birmingham Repertory, & UK Tour
BRUISE BLOOD	Choreog. Theatre	Shobana Jeyasingh Queen Elizabeth Hall
SECRET GARDEN	Director Theatre	Ian Brown Birmingham Repertory
HIS DARK MATERIALS	Director Theatres	Rachel Kavanaugh Birmingham Rep, WYP & UK Tour
GLAMOUR	Director Theatre	Bill Alexander Nottingham Playhouse
OTHELLO Set Designer	Director Theatres	Barrie Rutter WYP, Trafalgar Studios West End & UK Tour
THE LION THE WITCH & THE WARDROBE Set Design/Co Costume	Director Theatres	Ian Brown Birmingham Rep. & West Yorkshire Playhouse
TARTUFFE	Director Theatres	Gemma Bodinetz Liverpool Everyman and Playhouse
3 SISTERS ON HOPE STREET	Director Theatres	Lindsay Posner Hampstead Theatre, Liverpool Everyman and Playhouse
CYMBELINE Cambridge University Marlowe Society 100 th Anniversary	Director Theatre	Trevor Nunn Cambridge Arts Theatre
THE GROUCH	Director Theatre	Sarah Esdaile West Yorkshire Playhouse
INTEMPERANCE	Director Theatre	Lizzie Nunnery Liverpool Everyman Theatre

UNCLE VANYA	Director Theatre	Rachel Kavanaugh Birmingham Repertory Theatre
MACBETH	Director Theatre	Ian Brown West Yorkshire Playhouse
THE GLASS ROOM	Director Theatre	Anthony Clark Hampstead Theatre
DER FREISCHUTZ	Director Theatres	Juha Hemanus Opera Cava Festival & Finnish National Opera
PRAVDA	Director Theatres	Jonathan Church Chichester Festival & Birmingham Repertory
ON THE PISTE	Director Theatre	Paul Raffield Birmingham Repertory
HEDDA GABBLER	Director Theatres	Mathew Lloyd West Yorkshire Playhouse & Liverpool Playhouse
THE LIFE OF GALILEO A new version by David Edgar	Director Theatre	Jonathan Church Birmingham Repertory Theatre
ALICE IN WONDERLAND Co-Designer Costumes	Director Theatre	Ian Brown West Yorkshire Playhouse
THE SOLDIER'S TALE	Director Theatre	Jonathan Church Birmingham Repertory
LITTLE SWEET THING	Director Theatres	Michael Buffong New Wolsey Theatre & National Tour
DRACULA A new version by Bryony Lavery	Director Theatres	Rachel Kavanaugh Churchill Theatre, Bromley & National Tour
THE LION, THE WITCH & THE WARDROBE Set Design & Co Designer Costume	Director Theatre	Ian Brown West Yorkshire Playhouse
SOLID GOLD CADILLAC	Director Theatres	Ian Brown Yvonne Arnaud Theatre, Garrick Theatre
INSIGNIFICANCE	Director Theatre	Rupert Goold Royal Theatre, Northampton
ELECTRICITY	Director Theatre	Ian Brown West Yorkshire Playhouse
HENRY IV PART 1 & PART 2	Director Theatre	Bill Alexander Shakespeare Theatre, Washington
THE DOLL'S HOUSE	Director Theatre	Rachel Kavanaugh Birmingham Repertory Theatre / Natiko
MEDEA	Director Theatre	Femi Elufowoju Jr. West Yorkshire Playhouse
TITUS ANDRONICUS	Director Theatre	Bill Alexander Royal Shakespeare Company
THE MAGIC FLUTE	Director Theatre	Juha Hemanus Royal College of Music
THE HARE TRILOGY: RACING DEMON, THE ABSENCE OF WAR & MUMURING JUDGES	Director Theatre	Rachel Kavanaugh Jonathan Church Birmingham Repertory Theatre
TMA Theatre Awards Nomination for Best Designer 2003		
MAPPA MUNDI	Director Theatre	Bill Alexander Royal National Theatre

THE IMPORTANCE OF BEING EARNEST	Director Theatre	Bill Alexander Royal Theatre, Northampton
FROZEN	Director Theatre	Bill Alexander Royal National Theatre (Cottesloe)
AN ENEMY OF THE PEOPLE	Director Theatre	Bill Alexander Theatre Clwyd
PEGGY SUE GOT MARRIED Musical	Director Theatres	Kelly Robinson Theatre Royal, Plymouth, Shaftesbury Theatre
THE SOUND OF MUSIC Musical	Director Theatre	Kelly Robinson Stratford Festival, Ontario
HAMLET/TWELFTH NIGHT Hamlet Set Designer	Director Theatres	Bill Alexander Birmingham Repertory Theatre & National Tour, Elsinore, Denmark
THE WAITING ROOM	Director Theatre	Indhu Rubasingham Royal National Theatre (Cottesloe)
A BUSY DAY	Director Theatres	Jonathan Church Bristol Old Vic and Lyric, West End
THREEPENNY OPERA	Director Theatre	Peter Rowe Theatre Clwyd
NATIVITY	Director Theatre	Bill Alexander Birmingham Repertory Theatre
THE SNOWMAN	Director Theatre	Bill Alexander Sadlers Wells at The Peacock Theatre
WEST SIDE STORY Set Designer	Director Theatre	Kelly Robinson Stratford Festival, Ontario
THE FOUR ALICE BAKERS	Director Theatre	Bill Alexander Birmingham Repertory Theatre
PETER GRIMES Set Designer	Director Theatre	Jean-Claude Auvray Luzern Opera
THE PROTECTING VEIL	Choreog. Theatre	David Bintley Birmingham Royal Ballet
FROZEN	Director Theatre	Bill Alexander Birmingham Repertory Theatre
COSI FAN TUTTE	Director Theatre	Jean-Claude Auvray Luzern Opera
LE FESTIN DE L'ARAIGNEE	Choreog. Theatre	David Bintley Royal Ballet School at ROH
LANDSCHAFT UND ERINNERUNG	Choreog. Theatre	David Bintley Stuttgarter Ballet
THE MERCHANT OF VENICE	Director Theatres	Bill Alexander Birmingham Repertory Theatre & National Tour
THE RED BALLOON Re-designed for Royal National Theatre (Olivier)	Director Theatre	Tony Clark Birmingham Repertory Theatre
<u>NATIONALITY:</u>	British	

ADDITIONAL INFORMATION + REVIEWS

Ruari has designed productions in Washington DC (USA), Opera Cava & FNO (Finland), The Stratford Festival (Canada), Stuttgart (Germany), Luzern (Switzerland), Haarlem (Holland), Elsinore (Denmark). London work includes productions at The National Theatre, The Royal Shakespeare Company, The Royal Court, The Young Vic, Hampstead Theatre Club, The Drill Hall, Soho Theatre, and Greenwich. He has

worked in major regional theatres including, Nottingham Playhouse, Crucible Theatre, Sheffield, West Yorkshire Playhouse, Theatr Clwyd, Birmingham Rep, Bristol Old Vic

Reviews: 'Ruari Murchison's clever design combines kitchen sink with threatened woodland'

Lyn Gardener, The Guardian, *Cling to Me Like Ivy*: 'Ruari Murchison's set almost steals the show: a massive grey stone tower, encircled by curving walls. Swagged with nets, this transforms into the Indian home.'

Clare Brennan, The Observer, *The Secret Garden* 'The fine staging has a filmic quality, with swift transitions from period interiors to garden exterior. Ruari Murchison's mansion house dominates, its shifting exterior stone facade complementing the dappled shades of the garden'

Lynne Walker, Independent, *The Secret Garden* 'Ruari Murchison's set evokes gloomy mansion and garden, thankfully avoiding lots of plastic flowers and trees in favour of a highly-effective light show and lots of our imagination'

Steve Pratt, Northern Echo, *The Secret Garden* 'The designs are superb, combining instant practicality - great use of a double revolve - with moments of beauty.'

Ron Simpson, What's on Stage, *The Secret Garden* 'Ruari Murchison's design presents a forbidding dark tower, which revolves to reveal a fructuous inner core as an enchanted arbour'

The Guardian, *The Secret Garden* 'Ruari Murchison's revolving set which vividly evokes the frowning façade of Misselthwaite Manor, whipped by "wuthering" winds off the moors. For the garden, the stage is emblazoned with colour reflected in a forest of glass rods hanging from the rafters.'

PM, Daily Mail, *The Secret Garden* 'I did like the walls of smoke-enhanced downward lights while the mountain perspectives devised on an upstage cloth evoke a memory of Edward Gordon Craig's early scenic austerities, and are excellent.'

Richard Edmonds, The Stage, *His Dark Materials* 'Mesmeric sets from Ruari Murchison recreate Pullman's mystical world for the Playhouse.'

James O'Brien, Wakefield Express, *His Dark Materials* 'Ruari Murchison's set was Venice through and through, an enormous central pillar dividing a high stone balcony on one side from a series of tall slatted wooden doors on the other.'

Peter Kirwan, Shakespeare Review, *Othello* 'Ruari Murchison provides a single somber architectural setting, with useful balcony and doors.'

Ron Simpson, What's on Stage, *Othello* 'Bodinetz (*Tartuffe*) plays up the farcical elements, making terrific use of Ruari Murchison's elegant tarnished-mirror design to build comic momentum.' 'Ruari creates a faintly tongue-in-cheek period wardrobe that pitches up, according to the director, "somewhere between 17th century and Vivienne Westwood". 'It is all played in high style by the perfect cast, dressed gloriously and with a smashing set'

Lyn Gardner, The Guardian. *Tartuffe*, Liverpool Playhouse. Ruari Murchison's stunning design constantly reminds Alan - and the audience - of exactly what it is that Celia has got: a vast photograph of her hangs on the wall of her achingly minimalist London apartment, with its aggressive fuchsia sofas and a manservant who caters to every whim.

Lyn Gardner, The Guardian. *The Grouch*, West Yorkshire Playhouse, Leeds. 'Ruari Murchison's set is very today, aggressively super modernist...'

John Peters, The Sunday Times. *The Grouch*, West Yorkshire Playhouse, Leeds. 'The elegant simplicity of Kavanaugh's production is established in Ruari Murchison's evocative set, a simple interlocking wooden partition for the interior, opening onto a forest of birch trees shimmering coldly in the moonlight and the splashing rain.'

Lynne Walker, The Independent. *Uncle Vanya*, Birmingham Repertory Theatre. 'They make this *Uncle Vanya* feel modern, despite the period dress and a clever set design which incorporates a spinney of birch trunks and some peeling, high-ceilinged interiors of the country house where Sonya and her oddball family live.' wall by a gantry. There is nothing else. *Macbeth*'s world is a solid, cold place without comfort.'

Clare Brennan, The Guardian. *Macbeth*, West Yorkshire Playhouse. 'Ruari Murchison's design is one of the greatest achievements of this production-an enchanting white snow globe that comes into it's own during that trademark walk in the air'

Rich See, Curtain Up. *Henry IV, Part 2*, Shakespeare Theatre. Murchison's set consists solely of rich, dark brown wood. Beyond the wood are simply shadows that seem to signify the isolation of being king. Rising doorways imply whole rooms; while tables and chairs are constantly being rearranged to create new locales. When a huge cross emerges from the floor with a filtered reddish light glowing across it the effect is truly inspiring.'