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RUARI MURCHISON - SET & COSTUME DESIGNER

WWW.RUARIMURCHISON.COM

CREDITS INCLUDE:

THE MARRIAGE OF FIGARO

Opens June 2012

Director
Theatre

Jean Claude Auvray
Royal College of Music

OUR BROTHER DAVID

Opens April 2012

Director
Theatre

Tony Clark
Watford Palace Theatre

THE WINSLOW BOY

Opens March 2012

Director
Theatre

David Thacker
The Octagon Theatre

FAMILY BUSINESS

Director
Theatre

Matthew Lloyd
Watford Palace Theatre

KING LEAR

Director
Theatre

Ian Brown
West Yorkshire Playhouse

BETTE AND JOAN

Director
Theatre

Bill Alexander
Arts Theatre

TIME OF MY LIFE

Director
Theatre

Brigid Larmour
Watford Palace Theatre

DEEP BLUE SEA

Director
Theatre

Sarah Esdaile
West Yorkshire Playhouse

ROMEO AND JULIET

Director
Theatre

David Thacker
Octagon Theatre

LOVE ON THE DOLE

Director
Theatre

David Thacker
Octagon Theatre

MASTER CLASS

Director
Theatre

Jonathan Church
Theatre Royal Bath & UK Tour

AS YOU LIKE IT

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 Designer Costume (revival)	Director Theatres	Ian Brown Birmingham Rep. & West Yorkshire Playhouse
TARTUFFE & UK TOUR	Director Theatres	Gemma Bodinetz Liverpool Everyman & Playhouse
3 SISTERS ON HOPE STREET	Director Theatres	Lindsay Posner Hampstead Theatre, Liverpool Everyman & 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	Directors 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 only	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'ARAINNEE	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:

Michael Billington, The Guardian, Family Business: *“Ruari Murchison’s design offers a seductive vision of the Welsh hills”*

Libby Purves, The Times, King Lear: *“It is bleakly set by Ruari Murchison in a huge, skewed, stone court beneath an ominous Moon: In the storm it revolves with immense thunder to suggest a rocky outcrop on which Lear clings high above us. At last, it flattens to a receding curve, the uttermost edge of the Earth, The court is timeless, in sweeping red military greatcoats, high boots and brass buttons: any seat of power. I dwell on the setting because, despite the central star, this is a genuine ensemble, not a vehicle.”*

Dominic Cavendish, The Daily Telegraph, King Lear: *“Alarm bells might ring at the sight of Ruari Murchison’s set – monumental with a capital M. Stark and sheer slab-effect walls rise at a lopsided angle, as though thrust out of alignment by an earthquake. The aesthetic is grey and pitiless – there’s even an ominous disc of a moon that tracks across the stage as the action becomes progressively more lunatic. Yes it looks very striking.”... “Overall Brown and his company manage to honour the sense of epic scale without losing sight of the work’s intimacy and complex detail.”*

Susannah Clapp, The Observer, King Lear: *“It begins in precarious ritual: a boxed-in court, a red carpet like a stream of blood, a floor so steeply raked that the action hurtles downwards, It swings into harshness: a granite wall, a monarch perched high above the audience, flashes of lightning. It moves into emptiness: a wide bare stage over which shadows chase.”... “Ian Brown has pulled off something remarkable with his production of King Lear.”... “Brown’s production yokes the fragmentary scenes together with the help of Ruari Murchison’s slowly unfolding design and with unusual strong collaborations.”*

Paul Callan, Express, Bette and Joan: *“Ruari Murchison’s designs are clever with action taking place in adjoining changing rooms and Bill Alexander’s direction is tight and economic.”*

Lyn Gardener, The Guardian, Cling to Me Like Ivy: *“Ruari Murchison’s clever design combines kitchen sink with threatened woodland.”*

Clare Brennan, The Observer, The Secret Garden: *“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 favor 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.”*

Reviews Cont.:

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.”*

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

Ron Simpson, What’s on Stage, Tartuffe: *“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, The Grouch, 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, Uncle Vanya, 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, The Snowman, 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.”*