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RUARI MURCHISON - SET & COSTUME DESIGNER

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TMA THEATRE AWARDS NOMINATION BEST DESIGNER

CREDITS INCLUDE:

ROPE	Director Theatre	Doug Rintoul Queens Theatre & New Wolsey Ipswich
ELTON JOHN'S GLASSES	Director Theatre	Psyche Stott Watford Palace Theatre
AS YOU LIKE IT & BURY FAIR	Director Theatre	Bill Alexander LAMDA & POSK
CRIME & PUNISHMENT & POSH	Director Theatre	Phillip Broom LAMDA & Greenwood Theatre
POPPY & GEORGE	Director Theatre	Jennie Darnell Watford Palace Theatre
MACBETH WINTER'S TALE	Directors Theatre	Tim Luscombe, Joanna Read LAMDA & Pleasance Theatre
THE MAGIC FLUTE	Director Theatre	Jean Claude Auvray Royal College of Music
HINDLE WAKES	Director Theatre	David Thacker Octagon Theatre
NOISES OFF	Director Theatre	David Thacker Octagon Theatre
LOVE ME DO (Musical)	Director Theatre	Brigid Larmour Watford Palace Theatre
FOURTEEN	Director Theatre	Brigid Larmour Watford Palace Theatre
AS YOU LIKE IT, MARY SHELLEY	Directors Theatre	Joanna Read, Doug Rintoul LAMDA & Pleasance Theatre
RAVEL DOUBLE BILL: L'HEURE ESPAGNOLE & L'ENFANT ET LES SORTILEGES	Director Theatre	James Bonas Royal College of Music
THE NEW ELECTRIC BALLROOM, MADAME BUTTERFLY, LOVE AND MONEY	Directors Theatre	John Haidar, Whitney Mosery, Paris Erotokritou RADA
AN INSPECTOR CALLS	Director Theatre	David Thacker Octagon Theatre
BLUE REMEMBERED HILLS	Director Theatre	Psyche Stott Northern Stage
CABARET	Director Theatre	Rob Shaw Cameron Central School of Speech & Drama
EQUALLY DIVIDED	Director Theatre	Brigit Larmour Watford Palace Theatre
CINDERELLA The Midnight Princess	Director Theatre	Rachel Kavanaugh Rose Theatre Kingston
MEDEA	Director Theatres Company	Mark Bartlett Citizens' Theatre Glasgow, Watford Palace Theatre & Tour - Headlong Theatre Company
THE DARK AT THE TOP OF THE STAIRS	Director Theatre	Lisa Forrell Belgrade Theatre Company
THE MARRIAGE OF FIGARO	Director Theatre	Jean Claude Auvray Royal College of Music
OUR BROTHER DAVID	Director Theatre	Tony Clark Watford Palace Theatre
THE WINSLOW BOY	Director Theatre	David Thacker The Octagon Theatre

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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 & UK tour
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 Theatre	Rachel Kavanaugh Birmingham Repertory & Nottingham Playhouse
CLING TO ME LIKE IVY	Director Theatre	Sarah Esdaile Birmingham Repertory & UK tour
BRUISE BLOOD	Director Theatre	Shobana Jeyasingh Queen Elizabeth Hall
SECRET GARDEN	Director Theatre	Ian Brown Birmingham Repertory
HIS DARK MATERIALS	Director Theatre	Rachel Kavanaugh Birmingham Repertory, WYP & UK tour
GLAMOUR	Director Theatre	Bill Alexander Nottingham Playhouse
OTHELLO Set Designer	Director Theatre	Barrie Rutter WYP, Trafalgar Studios West End & UK tour
THE LION THE WITCH AND THE WARDROBE Set Design & Co Designer Costume	Director Theatre	Ian Brown Birmingham Rep & West Yorkshire Playhouse
TARTUFFE & UK TOUR	Director Theatre	Gemma Bodinetz Liverpool Everyman & Playhouse
3 SISTERS ON HOPE STREET	Director Theatre	Lindsay Posner Hampstead, Liverpool Everyman & Playhouse
CYMBELINE Cambridge University Marlowe Society 100 th Anniv.	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 Theatre	Juha Hemanus Opera Cava Festival & Finnish National Opera
PRAVDA	Director Theatre	Jonathan Church Chichester Festival & Birmingham Repertory
ON THE PISTE	Director Theatre	Paul Raffield Birmingham Repertory Theatre
HEDDA GABBLER	Director Theatre	Matthew 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 Theatre
LITTLE SWEET THING	Director Theatre	Michael Buffong New Wolsey Theatre & National tour
DRACULA A new version by Bryony Lavery	Director Theatre	Rachel Kavanaugh Churchill Theatre Bromley & National tour
SOLID GOLD CADILLAC	Director Theatre	Ian Brown Yvonne Arnaud Theatre & Garrick Theatre
INSIGNIFICANCE	Director Theatre	Rupert Goad 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
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 & MURMURING JUDGES	Directors Theatre	Rachel Kavanaugh, Jonathan Church Birmingham Repertory Theatre
TMA THEATRE AWARDS NOMINATION FOR BEST DESIGNER		
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 RNT (Cottesloe) & Birmingham Repertory Theatre
AN ENEMY OF THE PEOPLE	Director Theatre	Bill Alexander Theatre Clwyd
PEGGY SUE GOT MARRIED Musical	Director Theatre	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 Theatre	Bill Alexander Birmingham Repertory Theatre, National tour & Elsinore Denmark
THE WAITING ROOM	Director Theatre	Indhu Rubasingham Royal National Theatre (Cottesloe)

A BUSY DAY	Director Theatre	Jonathan Church Bristol Old Vic & 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 EVIL	Director Theatre	David Bintley Birmingham Royal Ballet
COSI FAN TUTTE	Director Theatre	Jean-Claude Auvray Luzern Opera
LE FESTIN DE L'ARAIGNEE	Director Theatre	David Bintley Royal Ballet School at Royal Opera House
LANDSCHAFT UND ERINNERUNG	Director Theatre	David Bintley Stuttgarter Ballet
THE MERCHANT OF VENICE	Director Theatre	Bill Alexander Birmingham Repertory Theatre & National tour
THE RED BALLOON Re-designed for Royal National Theatre (Olivier)	Director Theatre	Tony Clark Birmingham Repertory Theatre

ADDITIONAL INFORMATION / NATIONALITY: British

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, Theatre Clwyd, Birmingham Rep, Bristol Old Vic .

REVIEWS

Reviews: Time Out, Cinderella: The Midnight Princess: *"Here Cinderella is a clock maker's daughter, and the theme of time is everywhere, from Charles Way's adaptation to Ruari Murchison's striking clock-tower set."*

Paul Taylor, The Independent, Cinderella: The Midnight Princess: *"A massive clock with a complicated system of whirring cogs dominates Ruari Murchison's fetching, resourceful set. It betokens how time is of the essence in Charles Way's inventive, charming...reworking of the Cinderella story."*

Dominic Cavendish, The Telegraph, The Dark at the Top of the Stairs: *"The production, beautifully designed by Ruari Murchison, pumps deep reserves of recognisable anguish to the surface."*

Kate Kellaway, The Observer, Medea: *"Full marks – a privet wreath – to designer Ruari Murchison for his command of the suburban idiom."*

Anna Burnside, The Independent, Medea: *"Ruari Murchison's design works brilliantly. A photograph of a house, blown up so far as to be slightly blurry, splits open to reveal the boxy, cheerily-coloured rooms in which the hideous tragedy plays out."*

Simon Collins, The Richmond Magazine, Medea: *"The clever set design deserves a special mention with its magically sliding flats opening and closing different views of the house."*

Michael Coveney, What's On Stage, Medea: *"And the show is immensely well served by Ruari Murchison's doll house of a split-level set, with a blindingly shiny red kitchen, two bedrooms and a staircase where Stirling chills the blood."*

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. Michael Billington, The Guardian, Family Business:* *"Ruari Murchison's design offers a seductive vision of the Welsh hills"*

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." Cont.

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.”*

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. Swaged 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.”*

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 deign 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.”*