



Ireland

PQ07

IN MEMORIAM

PATRICK MURRAY 1938 – 2006
SET AND COSTUME DESIGNER

RUPERT MURRAY 1951 – 2006
LIGHTING DESIGNER

Irrelant

PQ07

PUBLISHED BY: IRELAND PQ07

© IRELAND PQ07 | C/O IRISH THEATRE INSTITUTE

IRISH THEATRE INSTITUTE | 7 SOUTH GREAT GEORGE'S STREET | DUBLIN 2 | IRELAND

TELEPHONE: +353 [0]1 670 4906 FAX: +353 [0]1 670 4908

EMAIL: IRELANDPQ2007@IRISHTHEATREINSTITUTE.IE | ADMIN@IRISHTHEATREINSTITUTE.IE

WEBSITE: WWW.IRISHTHEATREINSTITUTE.IE

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, or otherwise without the permission of the copyright holder.

COMPILED BY: LIAN BELL

GRAPHIC DESIGN: ALPHABET SOUP LIMITED

Contents

FUNDING BODIES	04
IRELAND PQ07	05
IRISH THEATRE INSTITUTE	05
CONNECTING AND CONNECTED DR. CATHY LEENEY	06
FÁILTE! VÍTEJTE! WELCOME! JOHN COMISKEY	08
THE SPACES BETWEEN WORDS HELEN MEANY	10
NATIONAL EXHIBITION	16
NATIONAL EXHIBITION IMAGE CREDITS	63
SOUND DESIGN	66
ARCHITECTURE	68
SOLSTICE ARTS CENTRE	72
ONE – HEALING WITH THEATRE	74
THE SOURCE ARTS CENTRE AND LIBRARY	76
SCENOFEST	78
COLLEGES, COURSES AND PROGRAMMES	94
SCENOFEST CREDITS	96
DESIGNERS' BIOGRAPHIES	97
INDEX	124
OF FEATURED DESIGNERS	124
OF COMPANIES	126
OF PHOTOGRAPHERS	127
OF WEBSITES	128

THE BOARD OF IRELAND PQ07 BEGAN WORK IN NOVEMBER 2004 TO ENSURE IRELAND'S PARTICIPATION AT THE NEXT PRAGUE QUADRENNIAL. IN FEBRUARY 2005, THROUGH THE IRISH THEATRE INSTITUTE, WORK BEGAN ON THE TASK OF SECURING THE FUNDING NECESSARY TO MAKE IRELAND'S PARTICIPATION AT PQ07 A REALITY. THE SUPPORT AND COMMITMENT OF THE TWO KEY AGENCIES, **CULTURE IRELAND** AND **THE ARTS COUNCIL/AN CHOMHAIRLE EALAÍON** ENSURED THAT FOR THE FIRST TIME IN THE HISTORY OF PQ, IRELAND IS PARTICIPATING IN ALL THREE EXHIBITION SECTIONS WHICH, WE HOPE, IS THE BEGINNING OF A LONG IRISH ASSOCIATION WITH PQ.

WE WOULD LIKE TO PAY SPECIAL THANKS TO:

EACH OF THE BOARD MEMBERS OF **CULTURE IRELAND** AND TO ITS EXECUTIVE, **EUGENE DOWNES** AND **CHRISTINE SISK** AND TO THE **ARTS COUNCIL** AND TO ITS EXECUTIVE **MARY CLOAKE**, **JOHN O'KANE**, **ENID REID WHYTE**, **UNA MCCARTHY**, **STEPHANIE O'CALLAGHAN** AND TO FORMER INTERNATIONAL ARTS DEVELOPMENT MANAGER, **DIEGO FASCIATI**

MANY OTHER INDIVIDUALS AND ORGANISATIONS HAVE ASSISTED US IN THE PROJECT:

HIS EXCELLENCY DONAL HAMILL IRISH AMBASSADOR TO THE CZECH REPUBLIC

DANIELA PAŘÍZKOVÁ PQ07 CO-ORDINATOR

DON NIXON CZECH THEATRE INSTITUTE

IAN DEVINE CULTURAL ATTACHÉ, EMBASSY OF IRELAND, PRAGUE

BELINDA QUIRKE SOLSTICE ARTS CENTRE

NAVAN TOWN COUNCIL CO. MEATH

DECLAN COLLIER DUBLIN AIRPORT AUTHORITY

SIOBHÁN BOURKE, **CAROLINE WILLIAMS**, **JEN COPPINGER**

AND **THE BOARD OF IRISH THEATRE INSTITUTE**

DERMOT McLAUGHLIN TEMPLE BAR CULTURAL TRUST, DUBLIN

HELEN MEANY IRISH THEATRE MAGAZINE

JIM BUTLER AT REPRO 35 FOR PHOTOGRAPHIC PRINTING

SIOBHÁN GRIFFIN ALPHABET SOUP

STEVEN GOVE PRAGUE FRINGE FESTIVAL

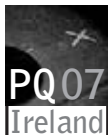
DR. ONDREJ PILNY DIRECTOR OF IRISH STUDIES, CHARLES UNIVERSITY, PRAGUE

MARKETA PUZMAN

MAIREAD DELANEY, ABBEY THEATRE ARCHIVES



comhairle bhaile na huaimhe
navan town council



IRELAND PQ07 BOARD:

DR ENRICA CERQUONI LECTURER IN DRAMA STUDIES, UNIVERSITY COLLEGE DUBLIN SCHOOL OF ENGLISH & DRAMA

MR PHELIM DONLON ARTS MANAGEMENT CONSULTANT & FORMER DRAMA OFFICER AT THE ARTS COUNCIL [IRELAND]

DR CATHY LEENEY [CHAIR] HEAD OF DRAMA STUDIES, UNIVERSITY COLLEGE DUBLIN SCHOOL OF ENGLISH & DRAMA

MR DENIS LOOBY DIP ARCH. MR IA, PARTNER IN SHEEHAN & BARRY ARCHITECTS, DUBLIN

DR COLM Ó BRIAIN DIRECTOR OF THE NATIONAL COLLEGE OF ART AND DESIGN, DUBLIN

MS LYNNE PARKER ARTISTIC DIRECTOR OF ROUGH MAGIC THEATRE COMPANY, DUBLIN

NATIONAL CURATOR: JOHN COMISKEY THEATRE LIGHTING AND SET DESIGNER; TELEVISION AND FILM DIRECTOR

IRELAND PQ 2007 WISHES TO THANK THE PRAGUE QUADRENNIAL FOR ITS EXCEPTIONAL WORK IN ORGANISING THIS EXTRAORDINARY EVENT AND INVALUABLE ASSISTANCE.

WE ALSO WISH TO THANK THE FOLLOWING FOR THEIR SUPPORT AND ENCOURAGEMENT IN BRINGING THE PROJECT OF IRELAND'S PARTICIPATION TO FULFILMENT: IRISH THEATRE INSTITUTE; JOE VANĚK; ERIC ALEXANDER; JARMILA GABRIELOVA; MIRIAM GROTE-GANSEY; MONICA FRAWLEY; FIACH MAC CONGHAIL; PROFESSOR ANDREW CARPENTER, UNIVERSITY COLLEGE DUBLIN; GERRY DONNELLY; FRANK CONWAY; WENDY SHEA; BRIEN VAHEY; ALAN FARQUHARSON; BRIAN SINGLETON; CHISATO YOSHIMI; CONLETH WHITE; PAT MOLLOY; LIAM DOONA; FINOLA CRONIN; FIONNUALLA CONWAY AND PRIME CUT PRODUCTIONS.

A SPECIAL THANKS IS DUE TO ALL THE DESIGNERS, PHOTOGRAPHERS, PRODUCTION COMPANIES & COURSE DIRECTORS WHO HAVE GIVEN THEIR VALUABLE TIME AND SUPPORT TO HELP US CREATE THE IRISH EXHIBITIONS FOR PQ07.



IRISH THEATRE INSTITUTE

creating opportunities abroad strengthening resources at home

IRELAND PQ07 IS MANAGED BY IRISH THEATRE INSTITUTE

EXECUTIVE PRODUCER: JANE DALY

EXHIBITION COORDINATOR: LIAN BELL

ADMINISTRATION [DUBLIN]: JEN COPPINGER

PRODUCTION MANAGER: MARIE BREEN

PRESS AND MEDIA: MARY FOLAN

EXHIBITION CONSTRUCTION: ALAN CLARKE

EXHIBITION TECHNICIAN: AIDAN WALLACE

GRAPHIC DESIGN: ALPHABET SOUP

DESIGN ASSISTANT: DEIRDRE DWYER

TECHNICAL DRAWINGS: CHRIS WHELAN BSC ARCHS

INVIGILATORS: DEIRDRE DWYER | SARAH JANE SHEILS

CONTACT DETAILS:

IRELAND PQ 07

C/O IRISH THEATRE INSTITUTE

7 SOUTH GREAT GEORGE'S STREET

DUBLIN 2 | IRELAND

EMAIL: IRELANDPQ2007@IRISHTHEATREINSTITUTE.IE

TELEPHONE: +353 1 6704906

FAX: +353 1 6704908

C O N N E C T I N G A N D

SINCE ITS INITIATION FORTY YEARS AGO, THE PRAGUE QUADRENNIAL EXHIBITION HAS BEEN THE SITE WHERE WORLD THEATRE DOES NOT STAND STILL, BUT RATHER CONCENTRATES ITS ESSENTIAL LIVENESS, AS IT WERE, FOR SOME DAYS, AMIDST THE EXQUISITE BEAUTY OF PRAGUE.

THE VISUAL AND CONCEPTUAL CURRENCIES OF PERFORMANCE WORLDWIDE ARE HELD IN VIEW MOMENTARILY. THE SENSE OF PLEASURE, CONFIDENCE AND CULTURAL VALUE IN PERFORMANCE THAT THE PQ CREATES IS INVIGORATING, HUMBLING, AND INSPIRING. LIKE AN ORGANISM OF IMAGINATION IN THEATRE AND PERFORMANCE, IN ITS VISUAL MEMBRANE OF BUILDING AND SCENOGRAPHY, THE PQ THREADS CONNECTION, ACROSS DISPARATE VISIONS AND CULTURES, INTO AN OPEN WEB OF CREATIVE WORLDS. IN 2007 IRELAND IS, AT LAST, A PART OF THIS.

LIKE THE THING ONE HAS KNOWN ALL ALONG, BUT HAS SOMEHOW NOT RECOGNISED, ONCE WE LOOKED FOR SUPPORT TO ESTABLISH AND DEVELOP A STRUCTURE FOR IRELAND'S PARTICIPATION IN THE PQ, EVERYONE SAW IMMEDIATELY THAT THIS MUST BE DONE. IRISH THEATRE AND PERFORMANCE HAS A VISUAL AND DESIGN HISTORY THAT HAS BEEN SERIOUSLY NEGLECTED. THE POWERFUL MYTH OF A LITERARY THEATRE TRADITION OBSCURES THE WORK OF DESIGNERS AND ARTISTS IN IRISH THEATRE THROUGHOUT THE TWENTIETH CENTURY. INCREASINGLY NOW, THEATRE DESIGNERS AND ARTISTS BASED IN IRELAND ARE RECOGNISED AS KEY TO THE VITALITY AND SUCCESS OF THE ART FORM. THE ACADEMY HAS BEGUN TO PAY ATTENTION TO SPACE AND DESIGN IN IRISH THEATRE AS NEVER BEFORE. THIS IS AN OPPORTUNITY FOR CELEBRATION, AND FOR CONSOLIDATION, AS THEATRE DESIGNERS ASSERT THEIR COMMON INTERESTS AND THE VALUE OF THEIR CONTRIBUTIONS.

C O N N E C T E D

IRELAND IS CHANGING FAST. IT IS SUBJECT TO ALL THE CONTRADICTORY IMPACTS OF GLOBALISATION. THERE IS ALWAYS THE QUESTION WHETHER THEATRE REFLECTS, RESISTS, OR CREATES CHANGE. IN A RECENT ESSAY, SEAMUS HEANEY, NOBEL LAUREATE, REFERS TO THE IDEA THAT THE FUNCTION OF DRAMA IS ANALOGOUS TO THE IMMUNE SYSTEM IN THE BODY, AN IMAGE HE BORROWS FROM THE CONTROVERSIAL POET MIROSLAV HOLUB. THIS IMAGE IMPLIES RESISTANCE TO PATHOLOGICAL FORCES, AND THE POWER OF THEATRE ART TO SUSTAIN UNDER ATTACK, TO IMAGINE OTHERWISE. THEATRE CAN WORK AS A HOLDING SPACE WHERE POTENTIALS, VALUES AND TRADITIONS ARE MATERIALISED, TESTED AND REMOULDED. DESIGNERS ENGAGED IN RE-CONCEIVING CANONICAL THEATRE WORLDS ARE PERHAPS TESTING A SENSE OF CONNECTION AND HOMELINESS, WHILE WITH NEW WORK THEY ARE PROPOSING NEW IMAGES, NARRATIVES, IDENTITIES AND POSSIBILITIES. IRELAND'S EXHIBITION BRINGS THESE RELATED AXES TOGETHER.

IRELAND'S PARTICIPATION IN PQ 2007 CONTRIBUTES TO THE CONSOLIDATION OF THE ACHIEVEMENT OF CURRENT IRISH SCENOGRAPHY, AND IT IS OUR HOPE THAT IT WILL ENHANCE THE PROFILE OF SCENOGRAPHY AS A THEATRE ART, AND AS A PROFESSION IN IRELAND IN THE NEW MILLENNIUM. WE KNOW TOO THAT IRISH SCENOGRAPHERS, PRACTITIONERS, AND STUDENTS WILL BE STIMULATED AND INSPIRED BY THE PQ EXHIBITION AND PROGRAMME OF EVENTS.

DR. CATHY LEENEY CHAIR OF THE IRELAND PQ07 BOARD, HEAD OF DRAMA STUDIES, UNIVERSITY COLLEGE DUBLIN SCHOOL OF ENGLISH & DRAMA

FÁILTE! VÍTEJTE!

VÍTEJTE V HISTORICKY PRVNÍ EXPOZICI IRSKA NA PRAŽSKÉM QUADRIENALE

WHEN ASKED TO CURATE IRELAND PQ07 I FELT HONOURED AND IMMEDIATELY CHALLENGED. EACH OF THE THREE SECTIONS OF THE PRAGUE QUADRENNIAL – THE NATIONAL EXHIBITION, THEATRE ARCHITECTURE AND TECHNOLOGY AND SCENOFEST HAS ITS DISTINCT FUNCTION AND FLAVOUR. EACH HAS A THEME, REFLECTING THE CURATOR'S VIEW OF SIGNIFICANT TRENDS IN EACH RESPECTIVE AREA. EACH SHOWS A SELECTION OF THE BEST WORK OF THE PAST FOUR YEARS. ALL NEW TERRITORY AND SERIOUS CHOICES TO BE MADE!

IN THE NATIONAL EXHIBITION THE APPROACH I HAVE TAKEN TO THIS FIRST PARTICIPATION AT THE PRAGUE QUADRENNIAL IS A COMPREHENSIVE ONE. FROM NATIONAL STAGE TO POCKET OPERA, I HAVE SOUGHT TO PROVIDE AN INTRODUCTION TO THE BEST OF IRISH SCENOGRAPHY TO THOSE WHO DO NOT KNOW IT AND AN AFFIRMATION OF RECENT ACHIEVEMENTS TO THOSE WHO DO. I HAVE ATTEMPTED TO DO JUSTICE TO THE TALENT AND ENERGY OF THE COMMUNITY OF IRISH DESIGNERS REFLECTING BOTH STRONG TRADITION AND INNOVATION. IT IS A RICH COMMUNITY OF COLLABORATING ARTISTS IN STAGE, COSTUME, MAKE-UP, LIGHTING AND SOUND DESIGN AND MY PURPOSE HAS BEEN TO CONVEY A SENSE OF THE VIBRANCY AND DIVERSITY OF THAT COMMUNITY. IT IS AN INTERNATIONAL COMMUNITY TOO – WE ARE AN ISLAND IN GEOGRAPHY ONLY.

THE PRESENCE OF ARCHITECTURE IN THE PRAGUE QUADRENNIAL IS ONE OF ITS MOST IMPORTANT ASPECTS. IT IS A FORUM FOR DIALOGUE BETWEEN ARCHITECTS AND THOSE WHO KNOW THEIR BUILDINGS MOST

W E L C O M E !

WELCOME TO IRELAND'S FIRST PARTICIPATION IN THE PRAGUE QUADRENNIAL

INTIMATELY TO THE BENEFIT AND INSPIRATION OF BOTH. FOR THIS PQ I HAVE CHOSEN THREE PROJECTS REFLECTING EXPLORATIONS OF THEATRE SPACE AND COMMUNITY.

FROM THE OUTSET, PARTICIPATION IN SCENOFEST SEEMED TO BE ONE OF THE MOST IMPORTANT WAYS PQ07 COULD FEED BACK INTO IRISH THEATRE AND THE RESPONSE FROM COLLEGES, EDUCATORS AND STUDENTS HAS BEEN MOST ENTHUSIASTIC. THERE ARE STILL NO FULL-TIME COURSES IN THEATRE DESIGN IN IRISH EDUCATION. PRESENTING THE WORK OF TALENTED STUDENTS, RECENT GRADUATES AND TRAINEES IN AN INTERNATIONAL CONTEXT AND THEIR PARTICIPATION IN THE ACTIVE SECTIONS OF SCENOFEST WILL, I HOPE, OPEN A DEBATE ON HOW BEST TO NOURISH TALENT AND DEVELOP EDUCATION IN THIS SECTOR.

IN ALL RESPECTS, THIS FIRST PARTICIPATION IS NOT JUST THE PRESENTATION OF STATIC EXHIBITS. IT IS THE BEGINNING OF A DYNAMIC PROCESS THAT WILL ENRICH IRISH THEATRE IN THE DECADES TO COME.

TÁ FÁILTE ROMHAIBH, AGUS BAINEIGI TAITHNEAMH AS AN TAISPEÁNTAS SEO!

JOHN COMISKEY CURATOR AND DESIGNER PQ07 IRELAND

THE S P

IF THE SELECTION PROCESS FOR THE IRISH NATIONAL EXHIBIT INEVITABLY INVOLVED SOME AGONISING CURATORIAL DECISIONS, THE REQUIREMENT TO PRESENT WORK FROM A FOUR-YEAR PERIOD ONLY WAS SURELY HARDER STILL. FOR IRELAND'S FIRST REPRESENTATION AT THE PRAGUE QUADRENNIAL, THERE MIGHT HAVE BEEN AN UNDERSTANDABLE IMPULSE TO INCLUDE AS MUCH MATERIAL AS POSSIBLE, BURROWING DEEP INTO THEATRICAL MEMORIES TO TRACE THE DEVELOPMENT OF IRISH STAGE DESIGN OVER DECADES. INSTEAD, THE CONCENTRATED CHOICE OF SCENOGRAPHIC WORK FROM 2003-2006 CARRIES AN EMBLEMATIC WEIGHT; THE RANGE OF TALENT ON DISPLAY HERE TESTIFIES TO A CUMULATIVE ACQUISITION OF EXPERTISE AND CONFIDENCE, ALLIED TO ARTISTIC VISION AND IMAGINATION. THE LONG-CELEBRATED LITERARY TRADITION OF IRISH THEATRE HAS BEEN INFUSED WITH A NEW UNDERSTANDING OF WHAT IT IS POSSIBLE TO CREATE IN A PERFORMANCE SPACE – AND OF WHAT CONSTITUTES A PERFORMANCE SPACE.

SEARCHING FOR INFLUENCES AND ORIGINS IN THE PERFORMING ARTS CAN BE A DECEPTIVE AND SLIPPERY BUSINESS; THE FURTHER BACK WE GO, THE MORE THE PAST SEEMS TO RECEDE, PARTICULARLY AS THE FOUNDING THEATRE ARTISTS OF THE IRISH LITERARY REVIVAL CONSCIOUSLY LOOKED TO ANCIENT MODELS, WHETHER FROM CLASSICAL GREECE OR IRELAND'S 'CELTIC' INHERITANCE. BUT CERTAIN PATTERNS RECUR: IRISH THEATRE HAS HISTORICALLY, FAMOUSLY, EXPORTED ITS WRITERS, WHILE TAKING ITS VISUAL AND SCENOGRAPHIC INFLUENCES FROM ABROAD. THE WORK IN THIS EXHIBITION BY DYNAMIC THEATRE ARTISTS WHO HAVE COME TO IRELAND FROM ELSEWHERE – SUCH AS ANNIE RYAN, WHOSE COMPANY, THE CORN EXCHANGE, USES A

A C E S BETWEEN WORDS

HYBRID FORM OF *COMMEDIA DELL' ARTE* STYLES, AND DESIGNERS FRANCIS O'CONNOR AND SABINE DARGENT – SHOWS THAT THIS PATTERN CONTINUES.

OUR RECEIVED MEMORIES CAN BE UNRELIABLE TOO, AND THERE IS A DANGER THAT THE THIRST FOR NOVELTY AND CULT OF YOUTH IN CONTEMPORARY CULTURAL LIFE BLINDS US TO THE INNOVATIONS OF THE PAST. WHILE IRISH LITERARY THEATRE IS USUALLY ASSOCIATED WITH NATURALISTIC SETTINGS AND A CERTAIN LITERAL-MINDEDNESS – WITH EVERYTHING FROM THE COTTAGE DOOR TO THE TEACUPS ON THE DRESSER DEPICTED IN GRAPHIC DETAIL – THE REALITY IS MORE DIFFUSE. ESPECIALLY SO IN THE CASE OF THE EARLY GATE THEATRE PRODUCTIONS IN DUBLIN BY THE REMARKABLE CREATIVE TEAM OF MICHEÁL MACLIAMMÓIR AND HILTON EDWARDS – THE TWO MULTI-TALENTED ENGLISHMEN WHO LEARNED FROM GERMAN

DUBLIN BY LAMPLIGHT The Corn Exchange 2004. Photo © Paul McCarthy





DRUIDSYNGE Druid 2005, Photo © Keith Pattison

EXPRESSIONISM AND PRODUCED SOME GREAT STAGING EXPERIMENTS, SUCH AS DENIS JOHNSTON'S **THE OLD LADY SAYS NO** [1929]. LIKEWISE THE IDEA THAT THE 1950S WERE A THEATRICAL DESERT, WHEN IN FACT THE PIKE THEATRE WAS STAGING RADICAL NEW WORK, INCLUDING THE IRISH PREMIERE OF **WAITING FOR GODOT**, AND THE TIRELESS ACTOR-MANAGER ANEW MCMASTER WAS TOURING THE COUNTRY TOWNS OF IRELAND WITH HIS MUCH-LOVED SHAKESPEARE PRODUCTIONS. [TOURING PRODUCTIONS OF SHAKESPEARE WOULD BE VERY WELCOME TODAY.]

THE DIFFERENCE IN RECENT DECADES IS THAT DEVELOPMENTS IN DESIGN, DRAMATURGY AND STAGECRAFT HAVE LIBERATED IRISH PLAYWRIGHTS' IMAGINATIONS; THEIR CONCEPTIONS OF PLACE AND TIME HAVE BECOME AS PROTEAN AS THE MOST INNOVATIVE SET, LIGHTING OR SOUND DESIGNER COULD DESIRE. FROM FRANK MCGUINNESS'S PLAYS OF THE 1980S, **OBSERVE THE SONS OF ULSTER MARCHING TOWARDS THE SOMME** [DESIGNED BY FRANK

HALLINAN FLOOD] AND **INNOCENCE** [DESIGNED BY JOE VANĚK], TO THOMAS KILROY'S **THE SECRET FALL OF CONSTANCE WILDE** [JOE VANĚK], VINCENT WOODS' **AT THE BLACK PIG'S DYKE** [MONICA FRAWLEY] AND MARINA CARR'S **BY THE BOG OF CATS** [MONICA FRAWLEY] THE BEST IRISH PLAYWRIGHTS HAVE SEIZED ON THE PSYCHOLOGICAL, SYMBOLIC AND AESTHETIC POSSIBILITIES OF FLUID STAGE DESIGN, ALLOWING THEM TO WRITE SCENES WITH OVERLAPPING LOCALES, TIME PERIODS AND STATES OF CONSCIOUSNESS.

AND THIS NOT ONLY APPLIES TO NEW WRITING: IT IS NOW HARD TO THINK OF **DRUIDSYNGE**, THE COMPLETE CYCLE OF J.M. SYNGE'S PLAYS DIRECTED IN 2005 BY GARRY HYNES FOR DRUID, WITHOUT THE STAGE IMAGERY OF FRANCIS O'CONNOR [SETS] AND DAVY CUNNINGHAM [LIGHTING]. THIS CREATIVE TEAM HAS EVOLVED TOGETHER AND BECOME SYNONYMOUS, AS MONICA FRAWLEY'S DESIGNS HAVE FOR DIRECTOR LYNNE PARKER.

WE ALL HAVE OUR EYE-OPENING MOMENTS, WHEN THE MYRIAD ELEMENTS OF PERFORMANCE COALESCE: IN MY MEMORY, PATRICK MASON'S PRODUCTION OF TOM MACINTYRE'S **THE GREAT HUNGER** [1983], BASED ON PATRICK KAVANAGH'S LONG POEM AND DESIGNED BY BRONWEN CASSON, SIGNALLLED TO A NEW GENERATION THAT IT WAS POSSIBLE FOR INFLUENCES FROM CINEMA, PAINTING, SCULPTURE, MUSIC

THE TAMING OF THE SHREW Rough Magic Theatre Company 2006. Photo © Patrick Redmond



AND DANCE TO ENRICH THE TEXTS OF PLAYWRIGHTS AND POETS, AND THAT THERE WERE DESIGNERS AND DIRECTORS IN IRELAND WHO WANTED TO GIVE THEM PHYSICAL EXPRESSION.

DECADES EARLIER, W.B. YEATS HAD DREAMED OF THIS TOO, OF COURSE: A FASCINATION WITH 'PLAYERS AND THE PAINTED STAGE' DROVE HIS DESIRE TO CREATE A NATIONAL THEATRE FOR IRELAND. A POET WITH A CHOREOGRAPHER'S EYE, HE EMBRACED THE INFLUENCES OF JAPANESE NOH DRAMA, AS WELL AS COLLABORATING WITH LEADING EUROPEAN STAGE INNOVATORS OF HIS DAY SUCH AS EDWARD GORDON CRAIG. WHILE THE ABBEY THEATRE HE CO-FOUNDED IN 1904 WAS CERTAINLY NOT ALWAYS SO OUTWARD-LOOKING OR EXPERIMENTAL, IRISH THEATRE'S CAPACITY TO ASSIMILATE INTERNATIONAL INFLUENCES HAS ENDURED. AT TIMES, THESE ENCOUNTERS WITH OTHER CULTURAL TRADITIONS HAVE BEEN SEMINAL: IN THE EARLY 1980S THE CATALAN STREET THEATRE GROUP, ELS COMEDIANTS, WERE THE SPARK THAT GAVE RISE TO MACNAS, THE PERFORMANCE GROUP FROM GALWAY WHOSE STREET SPECTACLES AND PARADES REINTERPRETED THE EUROPEAN CARNIVAL TRADITION FOR IRELAND AND SPAWNED A NEW INTEREST IN SITE-SPECIFIC PERFORMANCE AND EVEN A POPULAR VERSION OF THOSE YEATSIAN STAPLES OF MASKS, PUPPETRY AND RITUAL.

NOW STREETS, SQUARES, EMPTY WAREHOUSES AND PARKING LOTS COULD BECOME THE PLAYING GROUND – OR MORE OFTEN, THE PLAYGROUND. LIKE MACNAS'S DESIGNER, TOM CONROY, YOUNG PEOPLE WERE DRAWN INTO THEATRE FROM ART COLLEGES, ENTHUSED BY THE GLEEFUL INVENTIVENESS AND INFORMALITY OF THIS WORK, WHOSE INFLUENCE MAY BE SEEN IN IRISH COMPANIES TODAY, INCLUDING CORCADORCA, SEMPER FI AND THE PERFORMANCE CORPORATION. WITH THEM CAME A NEW AESTHETIC AND A NEW CRITICAL LANGUAGE: PETER BROOK'S NOTION OF 'THE EMPTY SPACE' HAD BECOME THE 'FOUND SPACE' FAVOURED BY VISUAL ARTISTS. PERFORMANCE HAD BECOME AN 'INTERVENTION'.



INTERVENTIONS OF ANOTHER KIND HAVE

SPAWNED THE DEVELOPMENT OF PURPOSE-BUILT ARTS CENTRES AND VENUES AROUND IRELAND SINCE THE 1990S, REFLECTING A NEW POLITICAL WILL TO SUPPORT CULTURAL LIFE IN A VERY TANGIBLE WAY. IRONICALLY, THEY COME AT A TIME WHEN IRISH THEATRE ARTISTS ARE REACTING AGAINST THE REIFICATION OF THE CONCEPT OF PERFORMANCE SPACE, ABANDONING THE PERMANENCE OF THE STAGE FOR EPHEMERAL SETTINGS. ONE SUCH IS ANDREW CLANCY'S INTRICATE ARCHITECTURAL CONSTRUCTION FOR PAN PAN'S PROJECT, **ONE – HEALING WITH THEATRE**, COMPRISING 100 DELICATELY LIT ROOMS, EACH WITH ONE ACTOR WITHIN, LOCATED WITHIN DUBLIN'S DIGITAL HUB INDUSTRIAL WAREHOUSE [2005].

THE PUBLIC RESPONDS WITH EXCITEMENT TO THESE TEMPORARY SETTINGS, TRAVELLING THROUGH THE RAIN TO A CAVE ON A CO. KERRY ISLAND, VALENTIA, TO WATCH PERGOLESI'S **STABAT MATER** DESIGNED FOR OPERA THEATRE COMPANY BY THE ARTIST DOROTHY CROSS [2004]. FOR AUDIENCES INURED TO THE EASE OF MULTI-MEDIA IMAGERY, THESE AMBITIOUS JUXTAPOSITIONS PROVIDE THE IMAGINATIVE JOLT THAT THEY SEEK FROM LIVE PERFORMANCE. LUCKILY, THEY NOW HAVE THE SCENOGRAPHIC ARTISTS WHO CAN FULFIL THEIR EXPECTATIONS. **HELEN MEANY** MAY 2007



National

PQ07



Exhibition

T H E M E : F I R I N G T H E C A N O N ; M A S

THE GREAT TRADITION OF IRISH THEATRE IS A LITERARY TRADITION. FROM FARQUHAR TO FRIEL BY SHERIDAN, WILDE, SHAW, O'CASEY, BECKETT, A VAST AND INTERNATIONALLY SIGNIFICANT BODY OF WORK. A VIBRANT AND LIVING TRADITION TOO, WITH STRONG NEW VOICES CONTINUING TO SOUND ON THE IRISH STAGE. THIS IS THE WORK FOR WHICH IRISH THEATRE IS BEST KNOWN.

BUT THE NEW MILLENNIUM HAS SEEN A REMARKABLE SURGE IN THE PERFORMANCE OF WORKS FROM THE OTHER GREAT HISTORICAL TRADITIONS OF THEATRE. FROM THE GREEKS TO THE JAPANESE, WORKS SELDOM OR NEVER BEFORE SEEN IN IRELAND ARE BEING STAGED. THE LATE 20TH CENTURY SAW THE GREAT CANON OF EUROPEAN THEATRE MOSTLY UNPERFORMED, WITH THE SIGNIFICANT EXCEPTIONS OF IBSEN AND CHEKHOV. EVEN SHAKESPEARE HAD SURPRISINGLY FEW PROFESSIONAL PRODUCTIONS.

IT SEEMS AS IF IRELAND IS ONLY NOW CLAIMING THE RICH HERITAGE OF WORLD THEATRE AS ITS OWN.

THIS EXPLORATION HAS BEEN OF GREAT SIGNIFICANCE TO IRISH SCENOGRAPHY, AS THE TRADITIONAL FORM OF IRISH THEATRE HAS BEEN NATURALISM. IN STAGING WORKS FROM OTHER TRADITIONS, THERE HAS BEEN A FREER APPROACH, FROM RE-INVENTION IN AN IRISH CONTEXT TO TOTAL DE-CONSTRUCTION. AND THIS HAS NOT BEEN MERELY A REACTION TO PREVIOUS

TERWORKS REVISITED IN MODERN IRELAND

STYLES OF PERFORMANCE OR SCENOGRAPHY – MANY OF THESE PRODUCTIONS HAVE HAD NO PRECEDENT IN IRELAND AT ALL.

INEVITABLY THIS EXPERIMENTATION HAS FED BACK INTO THE MAINSTREAM, AND SOME OF THE MOST SIGNIFICANT WORK OF THE PAST FIVE YEARS HAS INVOLVED A RE-EXAMINATION OF THE IRISH CANON, BEING, IN SOME CASES, A RE-INVIGORATION OF PLAYS THAT HAD ATROPHIED THROUGH OVER-FAMILIARITY. NEW APPROACHES IN SCENOGRAPHY HAVE BEEN PARTICULARLY SIGNIFICANT HERE.

ONE MAY SPECULATE ON REASONS FOR ALL THIS – THE EMERGENCE OF THE FIRST GENERATION OF THEATRE PRACTITIONERS FROM THE DRAMA SCHOOLS; THE SUDDEN GROWTH IN THE NUMBER OF THEATRES AND COMPANIES; INCREASED CONTACT WITH OTHER FORMS OF THEATRE; POLITICAL AND SOCIAL CHANGE.

AN INTRODUCTION SUCH AS THIS IS GIVEN TO SWEEPING, CONTESTABLE GENERALISATIONS. VISITORS TO THE EXHIBIT – IRELAND'S FIRST EVER AT PQ – WILL OBSERVE, COMMENT, CRITICISE AND REACH THEIR OWN CONCLUSIONS.

A SMALL SELECTION OF WORK OUTSIDE THE THEME IS ALSO PRESENTED TO PROVIDE A CONTEXT FOR THE THEME ITSELF AND TO GIVE A WIDER VIEW OF CONTEMPORARY IRISH SCENOGRAPHY. **JOHN COMISKEY** CURATOR





































































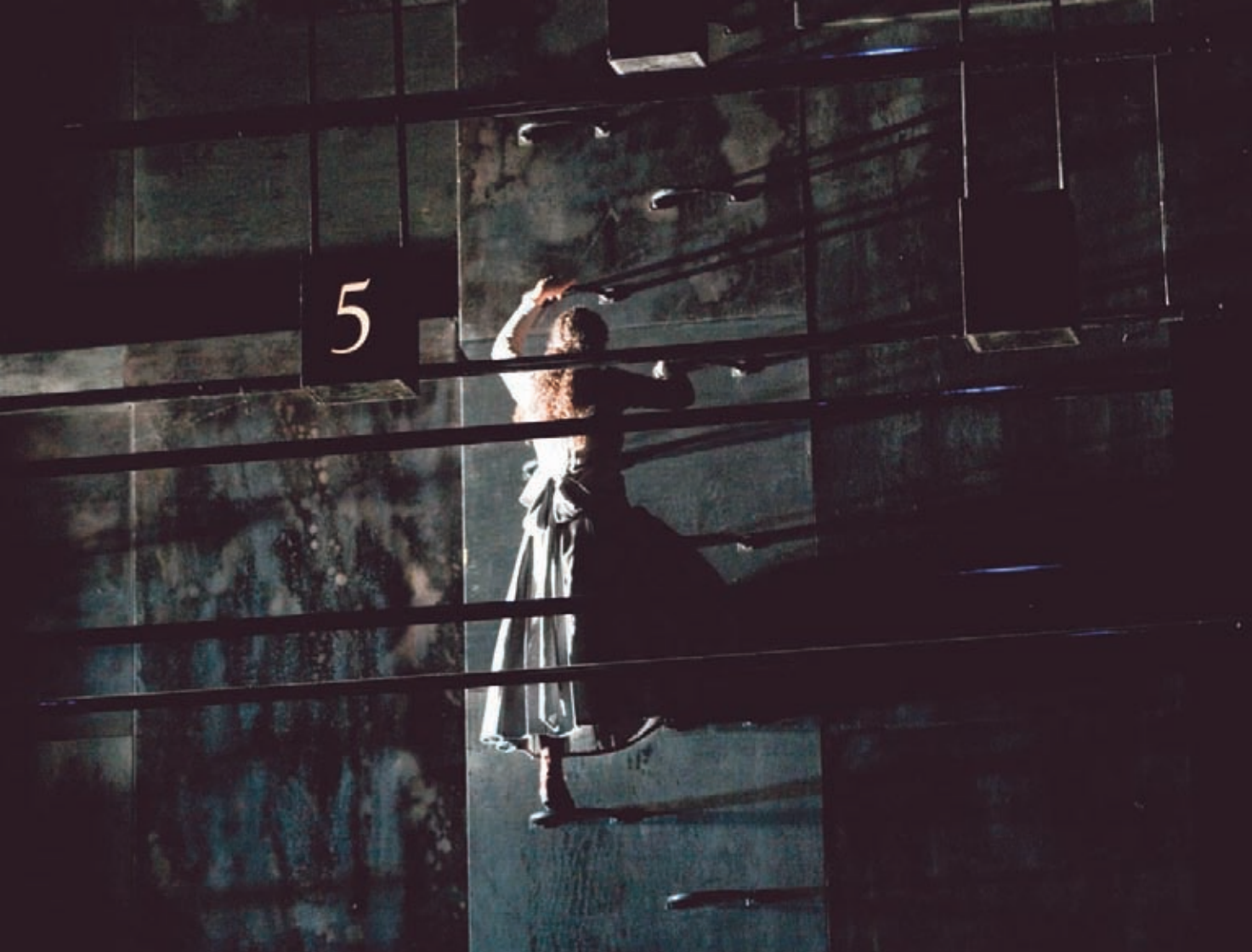


















AMADEUS | 20

BY PETER SHAFFER

SET DESIGN FERDIA MURPHY
COSTUME DESIGN SINÉAD CUTHBERT
LIGHTING DESIGN PAUL KEOGAN
 Ouborboros Theatre [Ireland] 2004
 Samuel Beckett Theatre, Dublin
 Photo © Patrick Redmond

ANTIGONE | 21

BY SOPHOCLES, IN A NEW VERSION BY CONALL MORRISON

SET DESIGN SABINE DARGENT
COSTUME DESIGN CATHERINE FAY
LIGHTING DESIGN PAUL KEOGAN
 Storytellers Theatre Company 2003
 Town Hall Theatre, Galway
 Photo © Ros Kavanagh

AS A MATTER OF FACT | 22

BY ROBERT CONNOR & LORETTA YURICK

COSTUME DESIGN SINÉAD CUTHBERT
LIGHTING DESIGN SINÉAD MCKENNA
VIDEO/PROJECTION DESIGN TENTEKI
 Dance Theatre of Ireland 2003
 Pavilion Theatre, Dun Laoghaire
 Photo © Kieran Harnett

THE BULL | 23

BY MICHAEL KEEGAN DOLAN

SET & COSTUME DESIGNS MERLE HENSEL
LIGHTING DESIGN ADAM SILVERMAN
 Fabulous Beast Dance Theatre 2005
 O'Reilly Theatre, Dublin
 Photo © Ros Kavanagh

THE BURIAL AT THEBES | 24

SOPHOCLES' ANTIGONE TRANSLATED BY SEAMUS HEANEY

SET DESIGN CARL FILLION
COSTUME DESIGN JOAN O'CLERY
HAIR & MAKE-UP DESIGN PATSY GILES
LIGHTING DESIGN PAUL KEOGAN
 The Abbey Theatre 2004
 Dublin
 Photo © Tom Lawlor

CARMEN | 25

BY GEORGES BIZET

SET & COSTUME DESIGNS DAVID CRAIG
LIGHTING DESIGN PATRICK MCLAUGHLIN
 Castleward Opera 2005
 Castle Ward, Downpatrick
 Photo © David Craig

THE DANDY DOLLS/RIDERS TO THE SEA/PURGATORY | 26

BY GEORGE FITZMAURICE/J.M. SYNGE/W.B. YEATS

SET DESIGN BLÁITHÍN SHEERIN
COSTUME DESIGN JOAN O'CLERY
HAIR & MAKE-UP DESIGN PATSY GILES
LIGHTING DESIGN PAUL KEOGAN
 The Abbey Theatre 2004
 Dublin
 Photo © Kip Carroll

THE DREAM OF A SUMMER DAY | 27

BY LIAM HALLIGAN

SET & LIGHTING DESIGNS MARCUS COSTELLO
COSTUME DESIGN CHISATO YOSHIMI
 Storytellers Theatre Company 2005
 Civic Theatre, Dublin
 Photo © Ros Kavanagh

DRUIDSYNGE | 28

BY JOHN MILLINGTON SYNGE

SET DESIGN FRANCIS O'CONNOR
COSTUME DESIGN KATHY STRACHAN
HAIR & MAKE-UP DESIGN VAL SHERLOCK
LIGHTING DESIGN DAVY CUNNINGHAM
 Druid 2005
 Town Hall Theatre, Galway
 Photo © Keith Pattison

DUBLIN BY LAMPLIGHT | 29

BY MICHAEL WEST

SET DESIGN KRIS STONE
COSTUME DESIGN SINÉAD CUTHBERT
MAKE-UP DESIGN ANNIE RYAN AND THE COMPANY
LIGHTING DESIGN MATT FREY
 The Corn Exchange 2004
 Project Arts Centre, Dublin
 Photo © Paul McCarthy

GHOSTS | 30

BY HENRIK IBSEN; ADAPTATION BY CONALL MORRISON

SET DESIGN SABINE DARGENT
COSTUME DESIGN CATHERINE FAY
LIGHTING DESIGN PAUL KEOGAN
 Lyric Theatre 2003
 Belfast
 Photo © Chris Hill

GISELLE | 31

BY MICHAEL KEEGAN DOLAN

SET & COSTUME DESIGNS SOPHIE CHARALAMBOUS
LIGHTING DESIGN ADAM SILVERMAN
 Fabulous Beast Dance Theatre 2003
 Project Arts Centre, Dublin
 Photo © John T. Erickson

GISELLE RELOADED | 32

SET DESIGN CONOR MURPHY

COSTUME DESIGN MARCUS MAAS
LIGHTING DESIGN LUTZ DEPPE
 Donlon Dance Company 2006
 Saarländisches Staatstheater, Saarbrücken, Germany
 Photo © Conor Murphy

HEAVENLY BODIES | 33

BY STEWART PARKER

SET & COSTUME DESIGN MONICA FRAWLEY
HAIR & MAKE-UP DESIGN PATSY GILES
LIGHTING DESIGN PAUL KEOGAN
 The Abbey Theatre 2004
 The Peacock Theatre, Dublin
 Photo © Patrick Redmond

HERE LIES | 34

BY THE COMPANY AFTER THE WORK
 AND EXPERIENCES OF ANTONIN ARTAUD

SET & LIGHTING DESIGNS PAUL KEOGAN
COSTUME DESIGN NIAMH LUNNY
HAIR & MAKE-UP DESIGN VAL SHERLOCK
 Operating Theatre 2005
 Galway Arts Festival
 Photo © Ros Kavanagh

IMENEO

BY GEORGE FRIDERIC HANDEL

SET & COSTUME DESIGNS MONICA FRAWLEY
HAIR & MAKE-UP DESIGN PATSY GILES
LIGHTING DESIGN LUCY CARTER
Opera Ireland 2006
Gaiety Theatre, Dublin
Photo © Patrick Redmond

THE IMPORTANCE OF BEING EARNEST

BY OSCAR WILDE

SET DESIGN SABINE DARGENT
COSTUME DESIGN JOAN O'CLERY
HAIR & MAKE-UP DESIGN PATSY GILES
LIGHTING DESIGN BEN ORMEROD
The Abbey Theatre 2005
Dublin
Photo © Ros Kavanagh

IMPROBABLE FREQUENCY

BY ARTHUR RIORDAN & BELL HELICOPTER

SET DESIGN ALAN FARQUHARSON
COSTUME DESIGN KATHY STRACHAN
HAIR & MAKE-UP DESIGN VAL SHERLOCK
LIGHTING DESIGN SINÉAD MCKENNA
Rough Magic Theatre Company 2004
The O'Reilly Theatre, Dublin
Photo © Alan Farquharson

KING LEAR

BY WILLIAM SHAKESPEARE

SET DESIGN ALAN STANFORD & LINDA KEATING
COSTUME DESIGN SINÉAD CUTHBERT
LIGHTING DESIGN EAMON FOX
Second Age Theatre Company 2005
SFX, Dublin
Photo © Patrick Redmond

KING UBU

BY ALFRED JARRY, IN A NEW VERSION BY VINCENT WOODS

SET & COSTUME DESIGNS MONICA FRAWLEY
LIGHTING DESIGN TINA MACHUGH
HAIR & MAKE-UP DESIGN PATSY GILES
Fineswine Productions and Galway Arts Festival 2006
Town Hall Theatre, Galway
Photo © Colm Hogan

KNOTS

BY LIAM STEEL, AFTER THE WRITINGS OF R.D. LAING

SET & COSTUME DESIGNS FERDIA MURPHY
LIGHTING DESIGN IAN SCOTT
CoisCéim Dance Theatre 2005
Samuel Beckett Theatre, Dublin
Photo © Patrick Redmond

LA RONDINE

BY GIACOMO PUCCINI

SET DESIGN DAVID CRAIG
COSTUME DESIGN PETER RICE
LIGHTING DESIGN PATRICK MCLAUGHLIN
Castleward Opera 2003
Castle Ward, Downpatrick
Photo © David Craig

LADY WINDERMERE'S FAN

BY OSCAR WILDE

SET DESIGN EILEEN DISS
COSTUME DESIGN PETER O'BRIEN
HAIR DESIGN ANNE DUNNE
MAKE-UP DESIGN CHRISTINE LUCIGNANO
LIGHTING DESIGN DAVY CUNNINGHAM
The Gate Theatre 2005
Dublin
Photo © Tom Lawlor

THE LITTLE MERMAID

BY ZOÉ SEATON & PAUL BOYD

SET DESIGN STUART MARSHALL
COSTUME & INFLATABLE DESIGNS WHIRLIGIG COSTUME
LIGHTING DESIGN CONLETH WHITE
Big Telly Theatre Company 2005
Lagan Valley LeisurePlex, Lisburn
Photo © Vladimir Miloradovic

MAC-BETH 7

BY WILLIAM SHAKESPEARE

SET DESIGN ANDREW CLANCY
COSTUME DESIGN SUZANNE CAVE
LIGHTING DESIGN BY AEOÍN COSGROVE
Pan Pan 2004
Project Arts Centre, Dublin
Photo © Joe Redmond

MAKING HISTORY

BY BRIAN FRIEL

SET DESIGN FERDIA MURPHY
COSTUME DESIGN SINÉAD CUTHBERT
LIGHTING DESIGN BY LIZZIE POWELL
Ouroboros Theatre [Ireland] 2005
Samuel Beckett Theatre, Dublin
Photo © Ferdia Murphy

MYRMIDONS

BY MIKE POULTON

SET DESIGN MARCUS COSTELLO
COSTUME DESIGN SINÉAD CUTHBERT
LIGHTING DESIGN KEVIN MCFADDEN
Ouroboros Theatre [Ireland] 2006
Samuel Beckett Theatre, Dublin
Photo © Kevin McFadden

OEDIPUS LOVES YOU

BY SIMON DOYLE & GAVIN QUINN, AFTER SOPHOCLES

SET DESIGN ANDREW CLANCY
COSTUME DESIGN HELEN MCCUSKER
LIGHTING DESIGN AEOÍN COSGROVE
Pan Pan 2006
Smock Alley Studio, Dublin
Photo © Ros Kavanagh

ORFEO ED EURIDICE

BY CHRISTOPH W. GLUCK

SET & COSTUME DESIGNS MONICA FRAWLEY
LIGHTING DESIGN NICK MALBON
HAIR & MAKE-UP DESIGN PATSY GILES
Opera Ireland 2004
Gaiety Theatre, Dublin
Photo © Patrick Redmond

PERFORMANCES

BY BRIAN FRIEL

SET & COSTUME DESIGNS BY JOE VANĚK

LIGHTING DESIGN PAUL KEOGAN

The Gate Theatre 2003

Dublin

Photo © Tom Lawlor

THE PLAYBOY OF THE WESTERN WORLD

BY JOHN MILLINGTON SYNGE

SET, LIGHTING & COSTUME DESIGNS AÉDÍN COSGROVE

Pan Pan 2006

The Oriental Theatre, Beijing, China

Photo © Ros Kavanagh

RHINOCEROS

BY EUGENE IONESCO; ADAPTATION BY MARTIN MOONEY

SET & COSTUME DESIGNS DIEGO PITARCH

LIGHTING DESIGN AMY SMYTH

Kabosh 2003

Old Museum Arts Centre, Belfast

Photo © Chris Hill

THE SCHOOL FOR SCANDAL

BY RICHARD BRINSLEY SHERIDAN

SET DESIGN FERDIA MURPHY

COSTUME DESIGN LEONORE MCDONAGH

HAIR & MAKE-UP DESIGN PATSY GILES

LIGHTING DESIGN PAUL KEOGAN

The Abbey Theatre 2006

Dublin

Photo © Ros Kavanagh

SOMMERNACHTSTRAUM SUMMER NIGHT'S DREAM

ADAPTED FROM WILLIAM SHAKESPEARE

SET & COSTUME DESIGNS CONOR MURPHY

LIGHTING DESIGN LUCY CARTER

Donlon Dance Company 2004

Saarländisches Staatstheater, Saarbrücken, Germany

Photo © Conor Murphy

STABAT MATER

BY GIOVANNI BATTISTA PERGOLESI

DESIGN DOROTHY CROSS

Opera Theatre Company 2004

Valentia Island

Photo © Loring McAlpin

THE TAMING OF THE SHREW

BY WILLIAM SHAKESPEARE

SET & COSTUME DESIGNS MONICA FRAWLEY

HAIR & MAKE-UP DESIGN VAL SHERLOCK

LIGHTING DESIGN RUPERT MURRAY

Rough Magic Theatre Company 2006

Project Arts Centre, Dublin

Photo © Patrick Redmond

THE TEMPEST

BY WILLIAM SHAKESPEARE

SET DESIGN ROMA PATEL

COSTUME DESIGN JOAN HICKSON

LIGHTING DESIGN PAUL DENBY

Corcadorca Theatre Company 2006

Old Distillery, Cork City Courthouse & St.Francis Church, Cork

Photo © Roma Patel

TITUS ANDRONICUS

BY WILLIAM SHAKESPEARE

SET DESIGN JEAN GUY LECAT

COSTUME DESIGN MONICA FRAWLEY

LIGHTING DESIGN PAUL KEOGAN

Siren Productions 2005

Project Arts Centre, Dublin

Photo © Ros Kavanagh

TRANSFORMATIONS

BY CONRAD SUSA

SET & COSTUME DESIGNS JOE VANĚK

LIGHTING DESIGN PAUL KEOGAN

Wexford Festival Opera 2006

The Theatre Royal, Wexford

Photo © Derek Speirs

THE TURN OF THE SCREW

BY BENJAMIN BRITTEN

SET & COSTUME DESIGNS CONOR MURPHY

LIGHTING DESIGN GIUSEPPE DI IORIO

Nationale Reïsoera 2002/2006

Stadsschouwburg Amsterdam, The Netherlands

Photo © Marco Borggreve

WHAT HAPPENED BRIDGIE CLEARY

BY TOM MACINTYRE

SET & COSTUME DESIGNS JOE VANĚK

HAIR & MAKE-UP DESIGN PATSY GILES

LIGHTING DESIGN KEVIN MCFADDEN

The Abbey Theatre 2005

The Peacock Theatre, Dublin

Photo © Patrick Redmond

THE YEAR OF THE HIKER

BY JOHN B. KEANE

SET DESIGN FRANCIS O'CONNOR

COSTUME DESIGN KATHY STRACHAN

HAIR & MAKE-UP DESIGN VAL SHERLOCK

LIGHTING DESIGN DAVY CUNNINGHAM

Druid 2006

Town Hall Theatre, Galway

Photo © Keith Pattison

THE YOKOHAMA DELEGATION

BY TOM SWIFT

SET DESIGN SINÉAD O'HANLON

COSTUME DESIGN SUZANNE KEOGH

LIGHTING DESIGN KEVIN TREACY

The Performance Corporation 2005

Kilkenny Arts Festival

Photo © Colm Hogan

SOUND DESIGNS

ALL THAT FALL

BY SAMUEL BECKETT

SOUND DESIGN KEVIN MCCULLAGH

Prime Cut Productions 2006

Waterfront Hall, Belfast

COLD COMFORT

BY OWEN MCCAFFERTY

SOUND DESIGN KEVIN MCCULLAGH

Prime Cut Productions 2005

Old Museum Arts Centre, Belfast

CORALINE

ADAPTED FROM THE BOOK BY NEIL GAIMAN

SOUND DESIGN SLAVEK KWI

Púca Puppets 2006

Eigse Arts Festival, Carlow

THE DREAM OF A SUMMER DAY

BY LIAM HALLIGAN

ORIGINAL MUSIC & SOUND DESIGN DENIS CLOHESSY

Storytellers Theatre Company 2005

Civic Theatre, Dublin

DRUIDSYNGE

BY JOHN MILLINGTON SYNGE

ORIGINAL MUSIC SAM JACKSON

Druid 2005

Town Hall Theatre, Galway

EVERYBODY INTO THE POOL

SOUND DESIGN HUGH O'NEILL

Catapult Dance and Hugh O'Neill 2004

Project Arts Centre, Dublin

FAR AWAY

BY CARYL CHURCHILL

SOUND DESIGN IVAN BIRTHISTLE & VINCENT DOHERTY

Bedrock Productions 2004

Project Arts Centre, Dublin

GISELLE

BY MICHAEL KEEGAN DOLAN

ORIGINAL MUSIC PHILIP FEENEY

Fabulous Beast Dance Theatre 2003

Project Arts Centre, Dublin

HERE LIES

BY THE COMPANY, AFTER THE WORK
AND EXPERIENCES OF ANTONIN ARTAUD

ORIGINAL MUSIC & SOUND DESIGN ROGER DOYLE

Operating Theatre 2005
Galway Arts Festival

HIS N HERS

BY RAYMOND SCANNELL AND MARIA MCMANUS

SOUND DESIGN KEVIN MCCULLAGH

Replay Productions 2005
Old Museum Arts Centre, Belfast

MERMAIDS

BY DAVID BOLGER

SOUND DESIGN PAUL GROOTHUIS

ORIGINAL MUSIC CONOR LINEHAN

CoisCéim Dance Theatre 2003
Project Arts Centre, Dublin

MONGED

BY GARY DUGGAN

SOUND DESIGN IVAN BIRTHISTLE & VINCENT DOHERTY

Fishamble Theatre Company 2005
Project Arts Centre, Dublin

SLAUGHTER

BY HEINER MÜLLER

SOUND DESIGN IVAN BIRTHISTLE & VINCENT DOHERTY

Semper Fi 2003
Dublin International Theatre Symposium

TITUS ANDRONICUS

BY WILLIAM SHAKESPEARE

ORIGINAL MUSIC & SOUND DESIGN DENIS CLOHESSY

Siren Productions 2005
Project Arts Centre, Dublin

WATERMARK

BY ROBERT CONNOR AND LORETTA YURICK

ORIGINAL MUSIC BY RORY PIERCE

SOUND SCULPTURE LINDA O'KEEFE

Dance Theatre of Ireland 2005
Tanzwochen, Dresden, Germany

YOU ARE HERE

SOUND DESIGN HUGH O'NEILL

Catapult Dance and Hugh O'Neill 2006
St. Anne's Church, Shandon, Cork



Architecture and

PQ07

Technology

THEME: SMALL IS BEAUTIFUL

THE DEMOGRAPHY OF IRELAND HAS CHANGED DRAMATICALLY IN THE LAST TEN YEARS WITH THE CREATION OF NEW COMMUNITIES ACROSS THE COUNTRY AND THE RAPID EXPANSION OF SMALL TOWNS AND SUBURBS. ONE RESULT OF THIS POPULATION CHANGE HAS BEEN A RISE IN CULTURAL ACTIVITIES AND THE CONSTRUCTION OF NEW VENUES TO HOUSE THEM, OFTEN IN PLACES WHERE NO ARTS OR PERFORMANCE FACILITIES EXISTED BEFORE.

IRELAND'S PARTICIPATION IN THE ARCHITECTURAL SECTION OF PQ07 WILL FOCUS ON TWO SMALLER THEATRES BUILT IN THE LAST FOUR YEARS, BOTH INCORPORATED INTO MULTI-FUNCTIONAL DEVELOPMENTS: **THE SOURCE ARTS CENTRE AND LIBRARY**, THURLES, A 240-SEAT THEATRE IN A NEW ARTS CENTRE THAT INCLUDES A LIBRARY, AN EXHIBITION SPACE AND A CAFÉ/BAR, AND **SOLSTICE ARTS CENTRE**, NAVAN, A 320-SEAT THEATRE IN A NEW ARTS CENTRE INCLUDING THREE GALLERIES, A MULTI-PURPOSE STUDIO AND CAFÉ.

THE THIRD EXHIBIT IS A UNIQUE VENUE CREATED FOR PAN PAN'S **ONE – HEALING WITH THEATRE** WITH AN "AUDITORIUM" CONSISTING OF 100 ROOMS, EACH HOUSING A SINGLE ACTOR AND AUDIENCE MEMBER. THIS RADICAL RE-ORGANISATION OF THE PERFORMANCE RELATIONSHIP CHALLENGES CONVENTIONAL IDEAS OF THEATRE AS A COMMUNAL EXPERIENCE IN A COMMUNAL SPACE.

JOHN COMISKEY CURATOR



SOLSTICE ARTS CENTRE NAVAN, CO. MEATH

OPENED: APRIL 2006

CLIENT: MEATH COUNTY COUNCIL

GRAFTON ARCHITECTS:

SHELLEY MCNAMARA

YVONNE FARRELL

GER CARTY

EMMETT SCANLON

PHILLIPPE O'SULLIVAN

AOIBHEANN NÍ MHEARÁIN

QUANTITY SURVEYORS: MULCAHY MCDONAGH AND PARTNERS

STRUCTURAL ENGINEERS: ROUGHAN O'DONOVAN

SERVICES ENGINEERS: BURO HAPPOLD

THEATRE CONSULTANT: BARRY MCKINNEY

GRAPHICS: ZERO-G

MAIN CONTRACTOR: BENNETT CONSTRUCTION

PHOTO © ROS KAVANAGH

A strong pivotal form was the way of making this new cultural anchor register its arrival in what was once the historic market centre of the town. We used the term 'interior landscape' in designing the theatre space, which echoes the natural slope of the site. The resultant organic contoured floor engenders a sense of intimacy between actors and audience and this was our prime ambition. The continuous glass wall of the foyer which wraps around the theatre, was designed like a 'curtain' with varying levels of opacity and transparency, revealing the activity behind, but not fully, attracting attention by day and especially in the evenings when it will read like a ribbon of light suspended over the pavement. On the ground level the spaces are organic and adapt to the geometry of the site. At roof level the world of the gallery occupies what feels like a walled garden in the air, with its sky courts and roof lights. **SHELLEY MCNAMARA** GRAFTON ARCHITECTS



ONE – HEALING WITH THEATRE TEMPORARY PERFORMANCE SPACE

DESIGNED BY ANDREW CLANCY FOR PAN PAN

FUNDED BY CULTURE 2000 AND THE ARTS COUNCIL OF IRELAND

OPENED: JULY 2005 [ONE WEEK]

PHOTO © ROS KAVANAGH

Built in the main trading space of a disused Cash & Carry warehouse by the Guinness factory in Dublin's city centre, the 100-room temporary structure for Pan Pan's **One – healing with theatre** was in use for just one week. Although the original plans had been for a structure the shape of a three-story ziggurat, the final performance takes place in an epic, sweeping horseshoe of small rooms that curves around the building's existing pillars.

The journey starts in a separate foyer spacious and low-lit, where each audience member is given a number at random and passes into the main space to find their allocated room. Each room houses one actor, a bed, a chair and a lamp. Inside, the actor strives to make the audience member as comfortable as possible, telling their own story and acting out their first audition. The performance ends in a specially constructed bar where the 100 actors are applauded as they appear behind a red velvet curtain, then spill off the stage to have a 'post-show' drink with their audience member. Subtitled 'Healing with theatre', the result of this one-to-one meeting between actor and audience is intended to evolve naturally to a state of healing. A triumph of personal warmth and vitality between two people.

In a performance situation the audience and actor are anonymous to one another. This project creates a different form of encounter, an intimate meeting under more personal circumstances. It attempts to enact a strong, lasting, vibrant quality of contact and exchange between actor and audience on an individual basis. With each room playing host to its own intimate performance, the space glimmers with coloured light filtering through the rows of opaque plastic doors and the low murmurs of voices and music.

Information on sculptor Andrew Clancy can be found in the Designer's Biographies page 99.



THE SOURCE ARTS CENTRE AND LIBRARY THURLES, CO. TIPPERARY

OPENED: OCTOBER 2006

CLIENT: NORTH TIPPERARY COUNTY COUNCIL AND COUNTY TIPPERARY JOINT LIBRARIES COMMITTEE

MCCULLOUGH MULVIN ARCHITECTS:

NIALL MCCULLOUGH

VALERIE MULVIN

RUTH O'HERLIHY

QUANTITY SURVEYORS: MULCAHY MCDONAGH AND PARTNERS

STRUCTURAL ENGINEERS: O'CONNOR SUTTON CRONIN

SERVICES ENGINEERS: HOMAN O'BRIEN

FIRE CONSULTANT: MICHAEL SLATTERY & ASSOCIATES

MAIN CONTRACTOR: TOM HAYES LTD.

PHOTO © CHRISTIAN RICHTERS

This building's geometries arise out of its very particular location – crouched like a cat at the medieval gate of Thurles and stretched around a bend in the river Suir. A singular folded roof encloses very different volumes, rising and falling like a small mountain range from a strong base – the boardwalk extended over the river. Crisp zinc planes define the library/media zone from the arts and theatre spaces, the entire building cranking to face the river with sheer planes of glass. Folded between these peaks of activity is an upper terrace – focus of daytime community activity and an evening bar/café.

Throughout the building, colour is used to code and focus – red for information, orange for vertical circulation, white and black for concentration and relaxation. Seen from across the river these coloured zones resolve themselves into large scale gestures of connection in the case of tubes of orange stairs rising diagonally behind glass, intense dots of red marking out information areas, calm white zones of research and introspection, spots of black indicating more expansive night uses. Externally the boardwalk floats towards the river over a sunken car park, closed off with a slatted cedar screen. A new civic space beyond the building opening to the river can be used for garage sales, craft fairs and farmers markets.



PQ07

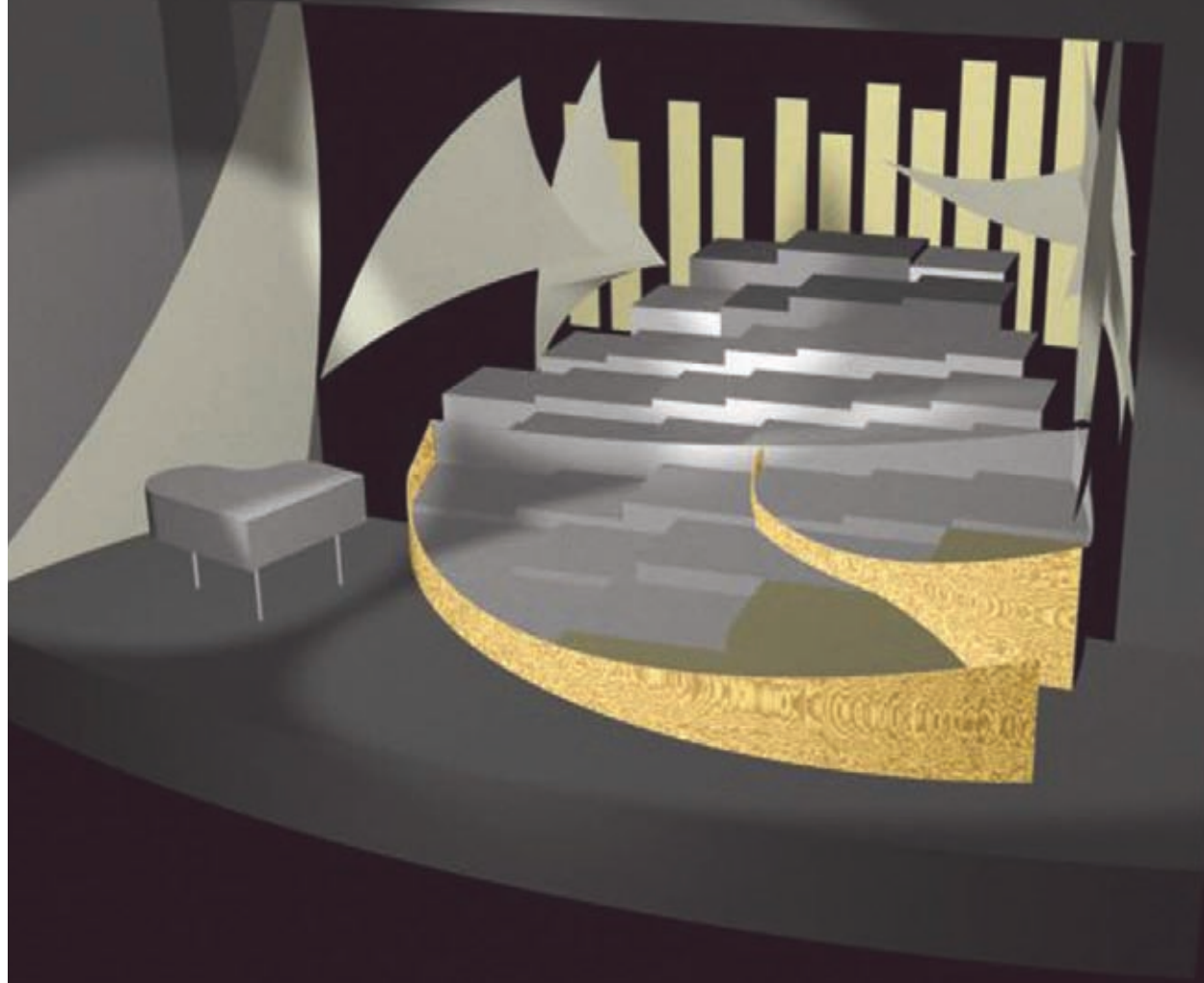
Scenofest

T H E M E : C R O S S C U R R E N T S

THERE ARE NO COURSES IN IRELAND DEVOTED EXCLUSIVELY TO THEATRE DESIGN. THE RESULT OF THIS IS THAT IRELAND'S DESIGNERS ARE EDUCATED IN A VARIETY OF PLACES: DRAMA STUDIES DEPARTMENTS OF UNIVERSITIES; ARCHITECTURAL COLLEGES; FINE ART AND SCULPTURE COURSES AT ART COLLEGES; ANIMATION COURSES; SOUND ENGINEERING COURSES; FASHION COURSES; FILM SCHOOLS AND ON-THE-GROUND THEATRE APPRENTICESHIPS. MANY THEN SEEK FURTHER EDUCATION AND TRAINING IN DESIGN AT COLLEGES ABROAD.

THE IRISH EXHIBITION AT THE STUDENT SECTION OF SCENOFEST EXPLORES THE CROSS-FERTILISATION THAT RESULTS FROM THIS DIVERSITY OF EDUCATIONAL CONTEXTS AND SHOWS WORK FROM THOSE DISCIPLINES INTERACTING WITH THE ARTS OF THEATRE AS WELL AS DEDICATED THEATRE DESIGN MODULES. IN ADDITION, TWO STUDENTS ARE EXHIBITING IN THE CRITIQUED INTERNATIONAL EXHIBITION OF THE BIRDS.

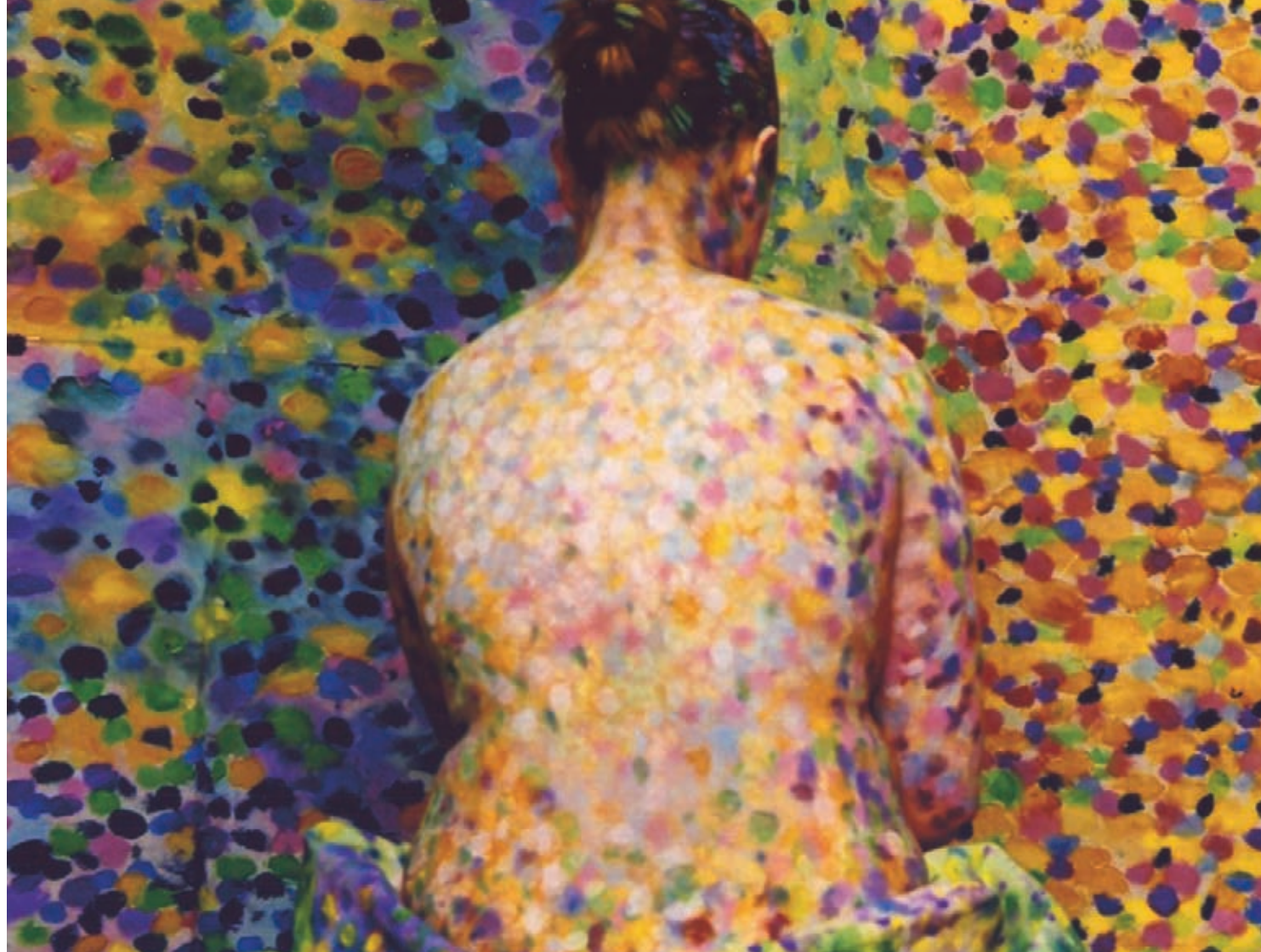
SCENOFEST IS MORE THAN EXHIBITIONS, HOWEVER. IT IS A LIVING, INTERACTIVE SPACE AND AN IMPORTANT PART OF IRELAND'S PARTICIPATION THIS YEAR IS A VIBRANT GROUP OF STUDENTS TAKING PART IN THE WORKSHOPS, LECTURES AND OTHER ACTIVITIES IN PRAGUE. **JOHN COMISKEY** CURATOR

























STUDENTS AND GRADUATES OF THE FOLLOWING COLLEGES, COURSES AND

DUN LAOGHAIRE INSTITUTE OF ART, DESIGN & TECHNOLOGY [IADT]

BA [Honours] Production Design and Art Direction

BA Modelmaking for Film and Media

Higher Certificate Make-up for Film, TV and Theatre

School of Creative Arts

Kill Avenue, Dun Laoghaire, Co. Dublin, Ireland

Phone: +353 1 214 4600

Head of Department: Donald Taylor Black MA

Course Coordinator: Patrick Molloy MA

Dun Laoghaire Institute of Art, Design & Technology [IADT] opened on April 1st 1997. On that day, Dun Laoghaire College of Art and Design, with its 450 students, was incorporated in the new institute and has developed since as our School of Creative Arts. IADT is unique in Ireland. It is one of 14 Institutes of Technology throughout the country but is the only Institute of Art, Design & Technology. It is also the leader in programmes for visual and media arts, digital media and technology, and the business and cultural sectors.

INCHICORE COLLEGE OF FURTHER EDUCATION

Certificate/Higher National Diploma in Technical Theatre

Advanced Certificate Costume Design and Make-up

Emmet Road, Inchicore, Dublin 8, Ireland

Phone: +353 1 453 5358

Head of Department: Colm O'Driscoll

Vocational adult education centre.

NATIONAL COLLEGE OF ART AND DESIGN

100 Thomas Street, Dublin 8, Ireland

Phone: +353 1 636 4200

The National College of Art and Design occupies a unique position in art and design education in Ireland. It offers the largest range of art and design degrees in the State at undergraduate and postgraduate level.

In the past many of the most important Irish artists, designers and art teachers have studied or taught in the College. Many designers for theatre currently practicing in Ireland are also graduates of NCAD.

ROUGH MAGIC THEATRE COMPANY SEEDS PROGRAMME

Rough Magic Theatre Company

5-6 South Great George's Street, Dublin 2, Ireland

Phone: +353 1 671 9278

SEEDS Coordinator/Associate Director: Tom Creed

SEEDS is a structured development initiative for emerging theatre practitioners. Now in its third cycle, SEEDS is a two-year programme of placements, masterclasses and international theatre visits curated around the individual needs of a group of emerging playwrights, directors, designers and producers.

PROGRAMMES HAVE WORK INCLUDED IN IRELAND'S SCENOFEST EXHIBIT:

TRINITY COLLEGE DUBLIN

BA Drama Studies

Department of Drama

College Green, Dublin 2, Ireland

Phone: +353 1 896 1239/2266

Head of Department: Professor Brian Singleton

Undergraduate degree programme with specialist courses in Set, Lighting and Costume Design. Lecturers in Design are also acclaimed professional designers.

TRINITY COLLEGE DUBLIN

M.Phil. in Music and Media Technologies

Department of Electronic and Electrical Engineering

Trinity College, Dublin 2, Ireland

Phone: +353 1 896 2506

Web: www.mee.tcd.ie/mmt/

Course Director: Fionnuala Conway

The Music and Media Technologies programme [a joint initiative of the Department of Electronic and Electrical Engineering and the School of Music, Trinity College Dublin] provides an exposure to a broad spectrum of music technology related subjects ranging from computer music and new media, through to audio engineering and production. The primary objective of the course is to encourage creative musical and audio activities through the medium of digital technologies. The course seeks to encourage the development of creative individuals who will be as equally at home with the technological aspects of music and new media production as they will be with issues in music composition, arrangement and performance.

UNIVERSITY COLLEGE DUBLIN

School of English and Drama

Drama Studies Centre, UCD Blackrock Campus

Carysfort Avenue, Blackrock, County Dublin, Ireland

Phone: +353 1 716 8964

Head of Department: Dr. Cathy Leeney

University College Dublin is the largest college of the National University of Ireland. It has a long tradition in the teaching of Drama and alumni writers include James Joyce, Marina Carr, Frank McGuinness and Conor McPherson. The Drama Studies Centre is the specialised Centre for the teaching of Drama at UCD with undergraduate and postgraduate programmes, including an M.A. in Drama and Performance Studies and a Masters in Directing for Theatre, the only programme of its kind in Ireland. We also have a vibrant PhD community researching Irish theatre, and contemporary theatre and performance. The Centre espouses the complementarity of theory and practice in drama and the study of Scenography is a research specialism in postgraduate programmes.

IADT PRODUCTION DESIGN

GRACE DINAN

THE BIRDS

CLYDE DOYLE [GRADUATE]

*IL GUSTO**NO STRINGS ATTACHED [2006]*

SINEAD FLYNN

THE BIRDS

MARK MAHER

*THE BIRDS**FRANKENSTEIN*

NENA ZOMA MCNAMEE

*THE BIRDS**project exhibited in the international critiqued exhibition**THE HUT OF BABA YAGA**THE FALL OF THE HOUSE OF USHER [2006]*

DAVID MULREANY

*THE BIRDS**project exhibited in the international critiqued exhibition*

IADT MODEL-MAKING FOR FILM AND MEDIA

FIRST YEAR STUDENTS [2005/6]

TONY THE CATERPILLAR

SARAH COOKE

LAURA MORICIO

CILLIAN O'SHEA

ERIN PETROVIC

DONNA SAVAGE

JAZZ PUPPETS

MICHAEL HAYDEN

ELAINE MCNABB

SIMON MURPHY

EUROPEAN STREET

DAN LEHANE

KAGEMUSHA

FIONNUALA WILLIAMSON [3rd YEAR 2006/7]

TOWER OF BABEL

IADT MAKE-UP FOR FILM, TV AND THEATRE

SHARON BOURKE

SUE CORRIGAN

KATE DONNELLY

CATHERINE FOX

SIOBHAN FURLONG

KARA KELLY

NADIA MACARI

HAYLEY MCGOWAN

JESSICA PIERC

MALOU SCHOTT

SAMMI SHEEHAN

INCHICORE COLLEGE TECHNICAL
THEATRE LIGHTING DESIGN

CAROLYN JOHNSON

THE TEMPEST [2007]

EMMA-LOUISE O'DONNELL

DREAM PLAY [2006]

LIAM QUINN

DAVID TIERNAN

AS YOU LIKE IT [2006]

INCHICORE COLLEGE COSTUME DESIGN

PAULINE MCCAUL

RED VELVET DRESS FROM 1876

ARRAN MURPHY

JENI RODDY

*[CURRENTLY STUDYING IN THE LONDON COLLEGE OF FASHION]**FAR AWAY, BEDROCK PRODUCTIONS [2004]*

Photo © Ros Kavanagh

NCAD MA IN TEXTILES

SHARON FERGUSON

*CINDERELLA'S CAGE**THE RAVISHMENT OF CINDERELLA [2006]*

ROUGH MAGIC SEEDS

DEIRDRE DWYER

COSTUME FOR: THE WHITE QUADRANGLE [2005]

LAURA HOWE

SET FOR: WOYZECK [2005]

Photo © Doireann Wallace

LILLIOM [2005]

SARAH-JANE SHEILS

*[ALSO TCD DRAMA AND THEATRE STUDIES GRADUATE]**LIGHTING FOR: THE GHOST SONATA**THE PLAYBOY OF THE WESTERN WORLD [2006]*

TCD DRAMA AND THEATRE

ANNA CUNNINGHAM

ANDREW LENNON

PHAEDRA [2007]

ANNA CUNNINGHAM

EMMA HOUGH

PLAYBOY OF THE WESTERN WORLD [2006]

DEMIAN FOX

REBECCA FRERE

MARINA KROMENNACKER

WAITING FOR GODOT [2004]

KATIE LITTLETON-SAUNDERS

MARINA KROMMENACKER

A MIDSUMMER NIGHT'S DREAM [2004]

CIARAN O'MELIA

ENDGAME [2007]

TCD MPHIL MUSIC AND MEDIA

KATE MCKEON

VOICEBOX [2006]

UCD MA DRAMA AND PERFORMANCE

RUTH KENNEDY

THE CHERRY ORCHARD [2006]

PQ07

Biographies

IVAN BIRTHISTLE AND VINCENT DOHERTY

Ivan Birthistle and Vincent Doherty work on an ongoing collaborative basis as sound designers/composers for theatre. Past joint work includes **Saved**, **The Alice Trilogy** and **True West** [Abbey Theatre], **This is Not a Life**, **Beckett's Ghosts**, **Shooting Gallery**, **Far Away** and **The Massacre @ Paris** [Bedrock Productions], **God's Grace**, **Adrenalin** and **Slaughter** [Semper Fi], **Noah** and **the Tower Flower**, **The Gist of It**, **Monged** and **Tadgh Stray Wandered In** [Fishamble], **The Dilemma of a Ghost**, **The Kings of the Kilburn High Road**, **Once Upon a Time** and **Not So Long Ago** [Arambe Theatre Company] and productions for Jean Butler/Project Arts Centre, The Lyric Theatre, Whiplash, The Ark and Barabbas.

Vincent has been working as a freelance sound designer and composer for twelve years, and he has also been involved in a series of collaborations with, among others, Daniel Figgis. Theatre sound designs include – **Mud**, **Foley** and **Lolita** [The Corn Exchange], **Blasted** and **Night Just Before the Forest** [Bedrock], **Three Days of Rain** [Rough Magic], **Still** [Fishamble].

Ivan has been working with music in theatre for the last several years. He currently plays keyboards and guitar with Nina Hynes and The Husbands. He is also Music Director with Semper Fi and has designed for their shows **Ladies and Gents**, **Ten Monologues**, **Butterflies**, **Breakfast With Versace**, and **Within 24 Hours of Dance**. Other sound designs include: **The White Piece** [Irish Modern Dance Theatre], **The Gods Are Not To Blame** and **African Voices** [Arambe Theatre Company], **Doldrum Bay** [Peacock Theatre].

SOPHIE CHARALAMBOUS

Sophie Charalambous studied painting and later theatre design at the Motley Theatre Design Course in London.

Set and Costume designs include **Debris** by Dennis Kelly [Battersea Arts Centre and tour], **Who's Afraid of the Big Bad Book**, adapted by Jonathan Lloyd [Soho Theatre], **The Pied Piper** [Opera North Education Touring], **Orange** by Alan Harris [Chapter Arts Centre]. She has also designed the past five productions for the British American Drama Academy.

Her particular interest is theatre for and created by children. For several years she co-ran a youth theatre, writing and performing new musical theatre with local children in London. She has designed the Soho Theatre's Under 11's Playwriting Festival for the past four years and in 2006 she was artist-in-residence in a Primary school, creating artwork in collaboration with the school's music and drama departments.

She has worked on numerous community arts projects including creating work for The Thames Festival night-time carnival and The Royal Festival Hall. As well as working collaboratively she continues to create her own artwork and exhibits occasionally. She lives on a houseboat in London.

ANDREW CLANCY

Andrew Clancy is a sculptor, living and working in Dublin. He has exhibited widely and has undertaken both private and public commissioned works.

He has also designed the following theatre and opera productions:

Hansel and Gretel [2007], **Bug Off!!!** [2004], **Hamelin** [2003] and **The Magic Flute** [2001] for Opera Theatre Company, **Oedipus Loves You** [2006], **One – healing with theatre** [2005], **Mac-Beth 7** and **Deflowerfucked** [2001] for Pan Pan, **The System** [2006] for RAW Productions, **Chasing The Whale's Tale** [2006] for Sticky Fingers Early Years Art and **Triangles** [2002] for the National Youth Theatre for the Deaf.

Andrew's design for a 100-room temporary performance space that was constructed for Pan Pan's **One – healing with theatre** features in Ireland's Architectural section.

DENIS CLOHESSY

Denis Clohessy has composed music and sound for more than fifty theatre and dance productions. This comprises work for Ireland's national theatre, the Abbey Theatre [Shakespeare's **Julius Caesar**], work for Dublin's historic Gate Theatre [David Eldridge's dramatisation of **Festen**] and work for Ireland's leading independent theatre company Rough Magic [Mike Poulton's adaptation of Schiller's **Don Carlos**].

Many of the productions Denis has been involved with have won honours at the Irish Theatre Awards including Siren Productions' staging of Shakespeare's **Titus Andronicus** and b*spoke's production of Fermin Cabal's **Tejas Verdes**. Future plans include the Abbey Theatre's forthcoming production of Arthur Miller's **The Crucible** and an Irish/Danish co-production of a devised work **Same same but different**.

Denis has also composed for a number of short films including the European Academy Award-winning **Undressing my Mother** and **Useless Dog** [Venom Films] for which he won Best Soundtrack at the 2005 European Short Film Biennale.

AEDÍN COSGROVE

As well as being a founder and co-artistic director of Dublin-based theatre company Pan Pan, Aedín Cosgrove also designs for their productions, including **A Bronze Twist of your Serpent Muscles** [Best Overall Production Dublin Fringe Festival 1995], **Standoffish**, **Cartoon** [which toured to Poland, Holland, Germany and South Korea], and most recently lighting for **Mac-Beth 7, One – healing with theatre**, **Oedipus Loves You** [which toured to Canada, Germany and UK] and set, lighting and costume for **The Playboy of the Western World** in Beijing.

Aedín also works as a freelance designer in all areas of professional theatre production. From 1994 – 1996 she enjoyed a close working collaboration with writer Enda Walsh and director Pat Kiernan, designing all aspects of the original productions of **Disco Pigs**, **Misterman** and **Sucking Dublin**. Later she continued working with Pat Kiernan designing a large-scale site-specific production of **Phadrea's Love** by Sarah Kane. During this time she also designed lighting for the Abbey Theatre's production of **The Mai** by Marina Carr [winner of the Dublin Theatre Festival Critics' Award] and was co-artistic director of the **Pan Pan International Theatre Symposium**.

Aedín's work for opera and dance includes **Four Note Opera**, **Cinderella**, **Marriage of Figaro** and **Hamelin**, **A Chamber Opera**, [Opera Theatre Company], **Giselle** and **Delicious Death** [Fluxus Dance], and **Beat Box Bingo** [Catapult Dance]. Aedín also works as designer for the Crash Ensemble, most recently for Gavin Bryars with Gavin Friday, the Steve Reich Marathon in Dublin and **Grá agus Bás** by Donnacha Dennehy, in Merkin Hall, New York.

MARCUS COSTELLO

Marcus has a BA [Hons] in Drama and Theatre Studies from Trinity College Dublin. He works as a freelance set designer/scenographer, lighting designer and production manager.

Recently, Marcus was production designer for **Native Tongue** for Icebox Films, he lit and designed **Two Rooms** for Focus Theatre and designed **Eugene Onegin** for Something Different, **Myrmidons** for Ouroboros and **Father Matthew** for Yew Tree Theatre.

For Storytellers, Marcus was lighting designer on **Rashomon** and both lit and designed **Mushroom**, **The Red Hot Runaways** and **The Dream of a Summer Day**, for which he was nominated for an Irish Times Theatre Award 2006. With Quare Hawks, Marcus was production designer for **Speaking in Tongues**, **Leaving**, **Cracked**, **Winter Came Down** and **The Undertaking**.

Other work as designer includes **Songs in her Suitcase** for Púca Puppets, **Mixing it on the Mountain** for Calypso Productions, **St. Oscar** for Tall Tales and **No Place Like Home** for Tinderbox. As lighting designer he has worked on **A Splendid Mess** for Locus, **The Playboy of the Western World** for Big Telly, **Strokehaulin** for Barabbas and **Venus and Adonis** for Theatreworks.

As a production manager Marcus has worked with many of Ireland's leading theatre companies including Storytellers, Calypso Productions, Quare Hawks, Big Telly, Yew Tree, Ouroboros, Dance Theatre of Ireland and Upstate Theatre Project. He is production manager for the Dublin Fringe Festival, a multi-disciplinary arts festival of over 100 shows taking place over 16 days.

DAVID CRAIG

David Craig studied Fine Art at Bristol and Theatre Design at Central School of Speech and Drama before becoming Resident Designer in Norwich. David has since based himself in Ireland. His recent theatre designs have included, **Pirates** for Partisan Productions, **Heroes With Their Hands in the Air** at The Playhouse, **Cold Comfort** for Prime Cut Productions, **The Biggest Adventure in the World** for Barnstorm Theatre, **Limbo** for Sneaky Productions, **A Very Weird Manner** at the Lyric Theatre, Belfast, **Megs Head** and **New Kid** for Replay Productions and **The History of The Troubles [according to my da]** at the Belfast Opera House.

Most recent opera designs have included, **La Bohème** [Best Production nomination, Irish Times Theatre Awards], **Bohemian Girl**, **Carmen**, **The Magic Flute** and **Albert Herring** for Castleward Opera, and **L'Ocassione Fa Il Ladro**, **Dr Miracle** and **The Medium** at Wexford Festival Opera.

Previous opera work has included **Rigoletto** [Best Production nomination, Irish Times Theatre Awards], **Tosca**, **La Rondine** [Best Design nomination, Irish Times Theatre Awards], **Lucia Di Lammermoor**, **La Belle Hélène** and **Madame Butterfly** for Castleward Opera, and **Alexander's House** for Opera Theatre Company.

David recently designed **Bel's Boys**, a 26-episode drama series for children currently on ITV, and the **Brendan Courtney Show** for TV3. Last year David designed his first feature film **Kings** shot in Belfast, Dublin and London, produced by New Grange Pictures.

Upcoming work includes **The Barber of Seville** for Opera Theatre Company, **A Night in November** and **The Interrogation of Ambrose Fogarty** for GBL Productions at the Grand Opera House, Belfast.

DOROTHY CROSS

Dorothy Cross is one of Ireland's most internationally recognised visual artists, and works in a variety of media including sculpture, photography, video and installation. She has been exhibiting regularly since the mid-1980s and her witty and inventive investigations of contemporary sexual mores and politics tend to be produced in series. During the 1990s she produced two extended series of sculptural works, using cured cowhide and stuffed snakes respectively, which drew on these animals' rich store of symbolic associations across cultures to investigate the construction of sexuality and subjectivity.

Over the past few years Cross has devoted increasing amounts of time to the development of large-scale public events and projects, most memorably the award-winning **Ghost Ship**, an ethereally illuminated light-ship which haunted Dublin Bay for a few weeks in 1998.

Cross has participated in numerous group shows internationally including the 1993 Venice Biennial, the 1997 Istanbul Biennial and the 1998 Liverpool Biennial. Her work is included in the collections of the Irish Museum of Modern Art, the Norton Collection, Santa Monica, Art Pace Foundation, Texas, the Goldman Sachs Collection, London and the Tate Modern, London, among others. A major retrospective of Dorothy Cross's work took place in June 2005 at the Irish Museum of Modern Art.

DAVY CUNNINGHAM

Davy Cunningham is a Scot. He has been a freelance lighting designer since 1985, working mostly in opera and has lit over 150 opera productions in Europe, the US and Australia. These range from a production of **The Magic Flute** in a converted cinema in Reykjavik, Iceland, to a number of productions on the vast lake stage in Bregenz, Austria, as well as **Julius Caesar** in Sydney Opera House and **Romeo and Juliet** at the Metropolitan Opera, New York. Since 2000 he has also been lighting for theatre in Ireland, working with Garry Hynes at the Druid Theatre Company in Galway and at the Abbey Theatre in Dublin. In 2005 he lit **DruidSynge**, which subsequently toured the Edinburgh Festival, the new Guthrie Theatre in Minneapolis and the Lincoln Plaza Festival in New York.

Other work in Ireland includes the **Beckett** season at the Gate Theatre, Dublin and the Barbican, London. In January 2007 he lit **Translations** by Brian Friel at the Biltmore Theatre on Broadway.

SINÉAD CUTHBERT

Sinéad Cuthbert was born in Dublin where she lives and works. Sinéad's costume designs for theatre include: **Making History** [winner of Best Costume Design, Irish Times Theatre Awards 2005], **Myrmidons**, **Amadeus** [Ouroboros], **Cavalcadors**, **The Bacchae of Baghdad** [Abbey Theatre], **Dublin By Lamplight** [The Corn Exchange – nominated Best Costume Design, Irish Times Theatre Awards 2004], **Macbeth** [Theatreworks/Second Age], **Mutability** [winner of Best Costume Design, Irish Times Theatre Awards 2000], **Tales from Ovid** and **Richard III** [Theatreworks], **Father Matthew** [Yew Tree Theatre], **ART** [Everyman Palace], **Hanging on by a Thread**, **Chamber Made** [CoisCéim Dance Theatre], **How Many Miles To Babylon** [winner of Best Costume Design, Irish Times Theatre Awards 2005], **King Lear** and **Hamlet** [Second Age], **Rudolf The Red**, **Pass The Parcel** [The Ark], **The Woman Who Walked Into Doors** [Upbeat Theatre Company], **Midden** [Rough Magic Theatre Company], **Bread And Circus**, **Over The Rainbow** and **Blush** [Rex Levitates Dance Company].

Sinéad was the Costume Designer for the Opening Ceremony of Ireland's hosting of the Ryder Cup 2006. She is the Costume Co-ordinator in the Department of Drama in Trinity College Dublin.

SABINE DARGENT

Sabine Dargent is a French set designer living in Ireland. She trained in art school since the age of 14, did a Masters on the subject of “passages”, and started work as an assistant designer in various theatres in Paris, specifically Théâtre de l’Épée de Bois, Cartoucherie de Vincennes, and Théâtre de Chatillon.

Living in Dublin for many years, she is a freelance designer and has worked with various directors: Conall Morrison [**Ghosts**, **Antigone**, **Hard to Believe**, **The Bacchae of Baghdad** and **The Importance of Being Earnest**], Mikel Murfi [**Lonesome West** and **Walworth Farce**], Jim Culleton [**Tadgh Stray Wandered In**, **Monged**], Pat Talbot [**Frozen**, **Dublin Carol**], David Parnell [**How Many Miles to Babylon**], Paula McFetridge [**To Have and to Hold**, **Henry and Harriet**], and also with Thomas de Burges Mallet, Martin Murphy and Loveday Ingram.

She was twice awarded Best Set Design in the Irish Times Theatre Awards in 2003 and 2006, first for **Ghosts** and then for **Walworth Farce** and **Hysteria**.

Sabine has also designed for films and exhibitions, and specifically loves physical and avant-garde theatre.

ROGER DOYLE

Roger Doyle was born in Dublin, and studied composition on scholarships at the Royal Irish Academy of Music, the Institute of Sonology at the University of Utrecht and the Finnish Radio Experimental Music Studio.

He has worked extensively in theatre, film and dance, in particular with the music-theatre company Operating Theatre, which he co-founded with actress Olwen Fouéré. **Babel**, his magnum opus, was begun in 1990 and had its first public showing in an entire wing of the Irish Museum of Modern Art in 1992 as a dance piece. Subsequent sections were composed during residencies at the University of Washington in Seattle, the Banff Centre for the Arts in Canada, the EMS studios in Stockholm and at the Royal Conservatory of Music in The Hague. A five-CD box set, **Babel**, was released to celebrate the work’s completion and the composer’s fiftieth birthday in 1999.

Other works include the score for Dublin’s Gate Theatre production of **Salomé**, directed by Steven Berkoff, which played in Dublin, London’s West End and on three world tours. This music was released on CD in 2000, as was the CD **Under the Green Time**, a collaboration with the Netherlands Wind Ensemble. A new large-scale electronic work **Passades** has been released on three CDs.

Awards include the Programme Music prize at Bourges International Electro-acoustic Music Competition in France [1997] and the Irish Arts Council’s Marten Toonder Award [2000] for his innovative work as a composer. Roger Doyle is a member of Aosdána, Ireland’s state-sponsored academy of creative artists.

ALAN FARQUHARSON

Alan Farquharson studied at the National College of Art and Design in Dublin, specialising in Design for Theatre, Television and Film. After a brief period as design assistant at the Abbey Theatre, Dublin, he joined the Design Department of RTÉ, Ireland's national television station.

During his career in RTÉ he designed for every aspect of television production and many of RTÉ's major film productions. He was also responsible for the Production Design of the **Eurovision Song Contest** in Millstreet, County Cork, in 1993 and again at the Point Theatre, Dublin, in 1995. Whilst still with RTÉ he worked frequently in the theatre, most notably designing **Borstal Boy** [Gaiety Theatre], **A Life, Bugsy Malone** [Olympia Theatre] and **An Solas Dearg** [Peacock Theatre].

Since leaving RTÉ in 1996 he has designed several film and television productions including **Kongen Jubileum** [a birthday celebration for the King and Queen of Norway], **The Nobel Peace Prize Concert** in Oslo 1999 and 2000 [NRK], and the **Ryder Cup Opening Ceremony 2006** [Longroad Productions/Platinum One].

Theatre work includes **Pericles** [Dublin Youth Theatre], **The Well, The Wiremen** [Abhann Productions], **Take Me Away, Words of Advice for Young People, Improbable Frequency, The Life of Galileo, The Bonefire** [Rough Magic], **Sinbad** [Gaiety Theatre], **Run for your Wife, Rent** [Olympia Theatre], **Deathtrap** [Red Kettle], **Luca, Cyrano** [Barabbas], **Celtic Woman** [US Tour], **The Trestle at Pope Lick Creek** [Prime Cut Productions], **The Shape of Metal** [co-designed with John Comiskey], **Doubt, The Cavaliers** [Abbey Theatre].

PHILIP FEENEY

Philip Feeney studied composition at Cambridge, and subsequently at the Accademia di Santa Cecilia in Rome. Most noted for his work in ballet and dance, he has worked as a pianist with many companies, including Northern Ballet Theatre, Birmingham Royal Ballet, Rambert Dance Company, White Oak Project and the Martha Graham Company.

His long-standing association with Northern Ballet Theatre has resulted in scores for eight ballets, including four full-length productions, most notably Christopher Gable's **Dracula**. Collaborations with choreographer Didy Veldman have produced **Greymatter** [Rambert Dance Company], **I Remember Red** [Cullberg Ballet], **Track** [Scottish Dance Theatre] and **Outsight** [Gulbenkian Ballet]. Other works include **Manoeuvres** for English National Ballet, and Adam Cooper's **Les Liaisons Dangereuses** [Tokyo, 2005] and, following the success of his score for Michael Keegan-Dolan's critically acclaimed **Giselle** for the Dublin Theatre Festival [2003], he has recently written the music for Fabulous Beast's triumphant Barbican season of **The Bull**.

EAMON FOX

Eamon Fox studied lighting design in The Samuel Beckett Centre, Trinity College Dublin. Since graduating he has worked freelance as a lighting designer.

Designs include: **Talking To Terrorists**, **I Have Before me...**, **Five Kinds of Silence**, **Master Harold and The Boys** and **Stolen Child** [Calypso Theatre Company], **Underneath the Lintel** [Landmark Productions], **Macbeth**, **King Lear** and **Hamlet** [Second Age Theatre Company], **Moonlight Mickeys** [Calipo Productions], **Yerma** [Queens University Belfast], **The Half** [Ransom Productions], **Bailegangaire** and **An Triail** [Aisling Ghéar], **Faith Angels** and **The Cripple of Inishmaan** [Dublin Youth Theatre], **Foley** [The Corn Exchange], **Die Fledermaus** [Co-Opera], **Hades** and **The Green Fool** [Upstate Theatre Company], **Top Girls** [Live Theatre, Newcastle]

Designs for dance include **RRR Kill to Infinity...** and **Fall and Recover** for Irish Modern Dance Theatre; **Boxes** for CoisCéim Dance Theatre; **Tearmann and Vespers** for choreographer Fearghus O'Conchuir and **Trigger** for Project Arts Centre.

MONICA FRAWLEY

Monica Frawley was born in Dublin and is one of Ireland's best-known theatre designers. In her work she tries to create a visual theatre landscape, often interior, using traditional theatre crafts to push the boundaries of contemporary stage design.

She studied at the National College of Art and Design in Dublin and the Central School of Art in London and has worked in theatre in Ireland and Britain for more than 25 years. She has worked extensively for the Abbey Theatre, Druid, Opera Ireland and for many independent companies around Ireland. Her design work includes Tom Murphy's **The Gigli Concert** and Marina Carr's **By the Bog of Cats** [Abbey Theatre], **At The Black Pig's Dyke** by Vincent Woods [Druid] and **The Taming of the Shrew** [Rough Magic Theatre Company]. She has won the Irish Times/ESB Theatre Awards for Best Design and Best Costume Design, a Time Out design award in London and a Guardian design award at the Edinburgh Festival. She has worked at the Guthrie Theatre in Minneapolis, the Royal National Theatre and the Royal Court in London. Opera designs include **Orfeo ed Euridice**, **Imenoe** and **A Streetcar Named Desire** for Opera Ireland. She designed David Bolger's dance piece **Out of Harm's Way** for Theater Freiburg in Germany. She was Design Consultant on the **Special Olympics Opening Ceremony** in 2003. Last year [2006] she designed and directed a new version of Jarry's **King Ubu** at the Galway Arts Festival.

PATSY GILES

Patsy Giles has worked as a designer for make-up and hair over the past 18-20 years. Having successfully run her own hair and beauty salon for a number of years, she attended the Dun Laoghaire College of Art and Design as a mature student. Work from her graduation exhibition there was seen by the Abbey Theatre and paved the way for the beginning of a career as a hair and make-up designer in theatre.

Patsy also currently works freelance for film, television and commercials, as well as having designed for many of the major theatre companies in Ireland, including the Gate Theatre and Druid. She has been associated with the Abbey and Peacock Theatres since 1996, and has worked on most of their productions during that time. She has also designed for Opera Ireland for the past five years. Patsy designed the hair and make-up for the opening ceremonies of the **Ryder Cup** in 2006, and the **Special Olympics**, Ireland 2003. Also in 2003 she was nominated for an Irish Film and Television Award for the feature film **Spin The Bottle**.

PAUL GROOTHUIS

Paul Groothuis moved to the United Kingdom from the Netherlands, where he originally trained as a Fine Mechanical Instrument Maker. In 1984 he joined the Sound Department of the Royal National Theatre in London. During his time there he has designed sound for over 140 productions across the National's three auditoria. He has also designed in the West End, Broadway and other theatres around the world.

Paul is now a freelance Sound Designer/Consultant, with a close working relationship with the Royal National Theatre.

He is also Sound Consultant on the Creative Team for a new Rose Theatre project in Kingston upon Thames, put together by Sir Peter Hall to provide a suitable home for his company of actors.

MERLE HENSEL

Merle Hensel was born in Germany and trained as a theatre designer in London at Central St. Martins College of Art and Design and the Slade School of Fine Art. Since then she has produced a wide range of work for theatre and film.

Recent theatre credits include: **The Bull** and **Flowerbed** [Fabulous Beast Dance Theatre, Barbican], **Justitia** and **Park** [Jasmin Vardimon Dance Company, Sadler's Wells], **Before The Wolf** [Open Air Festivals Newcastle and Falkirk], **Ippolit** [Sophiensaal, Berlin; Schauspielhaus Zürich; Münchner Kammerspiele], **Der Verlorene** [Sophiensaal, Berlin], **Kupsch** [Deutsches Theater, Göttingen], **Maria Stuarda** [Vereinigte Bühnen, Mönchengladbach/Krefeld], **Der Vetter aus Dingsda** [Oper Graz, Austria], **Die Katze** [Tollhaus, Karlsruhe], **Münchausen, Herr der Lügen** [Neuköllner Oper, Berlin].

Recent film credits include: **Baby** and **Die Flucht** [directed by Phillip Stölzl].

Merle is also a lecturer at Central St. Martins College of Art and Design, and Rose Bruford College.

SAM JACKSON

A classically trained pianist, Sam Jackson has been playing music for over twenty years. He now works in a variety of musical styles and has composed for almost every genre of the arts. He frequently works with Tony Award winning director, Garry Hynes and tours as keyboard player for Moya Brennan of **Clannad**. As a performer, he has appeared on several albums and played across most of Europe, Canada and the USA.

His critically acclaimed work with **Druid** has been part of productions staged in the Lincoln Centre Festival New York, Tokyo International Arts Festival, Perth Arts Festival, Edinburgh International Festival, The Guthrie Centre Minneapolis, Galway and Kilkenny Arts Festivals, Dublin Theatre Festival and The Royal Court in London. 2007 marked the Broadway debut of his work for the highly praised production of **Translations** at the Biltmore Theatre.

He has been involved with new work by award winning writers such as Lucy Caldwell, Alex Johnston [Bedrock], Stuart Carolan, Tom Swift [The Performance Corporation] and Susie Lamb.

His compositions feature classical, jazz, contemporary and traditional music, new technology and electronica. He regularly works with musicians from all disciplines and has produced music for documentary, film and performance art. While studying music in Dublin he was winner of the Walton Memorial Ensemble Prize 2001 [with Eilish Keogh, voice]. He was also awarded the Walton Memorial scholarship that same year and was winner of the Roland Piano Prize 1999.

PAUL KEOGAN

Paul Keogan is a prolific lighting designer, working freelance from Dublin, and has worked extensively with many major Irish companies, notably the Abbey Theatre, Wexford Festival Opera, Operating Theatre and Siren Productions. He also designs sets, and has been nominated as both Best Set and Best Lighting Designer in the Irish Times Theatre Awards. Paul is an Associate Artist of the Abbey Theatre.

Lighting designs include: **The School for Scandal**, **Julius Caesar**, **The Electrocutation of Children**, **Amazing Grace**, **Living Quarters**, **Making History**, **Mrs Warren's Profession**, **Bailegangaire**, **Down the Line**, **Eden**, **The Wild Duck**, **The Cherry Orchard**, **Portia Coughlan**, **Heavenly Bodies** [Abbey and Peacock Theatres], **Harvest** [Royal Court Theatre], **Blue/Orange** [Crucible Theatre, Sheffield], **Born Bad**, **In Arabia We'd All Be Kings** [Hampstead Theatre], **Too Late for Logic** [Edinburgh International Festival], **Shimmer**, **Olga** [Traverse Theatre], **Antigone** [Storytellers], **Quay West**, **Blasted**, **Far Away** [Bedrock], **Down onto Blue**, **Danti Dan**, **Olga** [Rough Magic], **The Silver Tassie** [Almeida Theatre], **The Tempest** [Theatre Royal Plymouth, UK tour], **Festen**, **Performances**, **The Gates of Gold** [Gate Theatre, Dublin], **La Musica**, **Shutter**, **Titus Andronicus** [Siren Productions], **The Makropulos Case**, **Un Ballo in Maschera**, **Der Fliegende Holländer** [Opera Zuid, Netherlands], **The Queen of Spades**, **Madama Butterfly**, **Lady Macbeth of Mtensk**, **The Silver Tassie** [Opera Ireland], **The Lighthouse** [Opera Theatre Company], **Don Gregorio**, **Transformations**, **Pénélope**, **Susannah** [Wexford Festival Opera].

Set and lighting designs include: **Homeland** [Abbey], **Ballads**, **The Rite of Spring** [CoisCéim], **The Massacre at Paris** [Bedrock], **Chair**, **Angel Babel**, **Here Lies** [Operating Theatre], **Shutter** [Siren Productions], **Trad** [Galway Arts Festival], **The Sugar Wife** [Rough Magic], **Family Stories**, **Tejas Verdes** [b*spoke].

SUZANNE KEOGH

Originally hailing from London, Suzanne Keogh has been working in Ireland as a costume designer since 2003. Since designing the costumes on her first production, **Candide**, the multi-award winning show for The Performance Corporation, she has been invited to design the costumes for over 20 theatre productions in Ireland and the UK.

In 2005, Suzanne took a year out from designing to study tailoring, although she did design the costumes for one site-specific show, **The Yokohama Delegation**, for which she is exhibiting this year at the Quadrennial. Other design work includes costuming over 150 performers for the **Parable of The Plums Centenary Bloomday's Parade** in 2004, and designing for the **Festival of World Cultures**, an annual international arts and culture festival in Dun Laoghaire, Co. Dublin. In 2006, Suzanne was invited to teach a series of workshops on design at The Ark, Europe's first custom-built Children's Cultural Centre, introducing children aged 10-12 years old to working in professional theatre. In 2007, Suzanne has just completed design on her first television production **The Third Policeman's Ball**, for TV3 and a short film, **Frankie**, to be shown at 19th Galway Film Fleadh, in July this year.

SLAVEK KWI

Slavek Kwi is a sound artist, composer and researcher whose main interest lies in the phenomena of perception as the fundamental determinant of relations with Reality.

He has been fascinated by sound environments for the last 25 years, focusing on electroacoustic sound-paintings. These complex audio-situations are created mainly from site-specific recordings, resulting in subjective reports for radio broadcast, cinema for ears performed on multiple speakers, sound installations integrated into the environment and performances. He is interested also in free-music research as part of social investigation and employing the space and any objects it contains as musical instruments. His works oscillates between purely sound-based and multidisciplinary projects.

Since the early 1990s, Slavek has operated under the name **Artificial Memory Trace**. He has published eleven CD/LP-albums and contributed to numerous international compilations. **AMT** works are performed, distributed and/or broadcast across Europe, North America, Australia and Mexico. A collaboration piece realised with Eric La Casa "**Vibratility.Mosaic**" recently received a prize in the Electroacoustic Sonic Art Category in the 29th International Competition of Electroacoustic Music and Sound Art, Bourges 2002 in France.

He facilitates experimental sound workshops with autistic children and those with learning disabilities. The workshop technique places emphasis on extensive listening and the stimulation of creativity through observation and the support of natural tendencies. Currently he works in St.Brendan's Psychiatric Hospital and for The National Concert Hall in Dublin.

Slavek Kwi was born in ex-Czechoslovakia, lived for 14 years in Belgium and is based in Ireland since 2000. In 2000/1 he was in an artist's residency program in Arthouse and 2001/2 in the Irish Museum of Modern Art in Dublin.

CONOR LINEHAN

Conor Linehan has composed scores for theatre, dance and film throughout Ireland and Britain. Short films include **Before Sunrise**, **Silver Lining** [Trinity Films], **The Last Escape** [67 Films]. Theatre work includes **Gentlemen of Verona**, **Edward the Third**, **Loveplay**, **Luminosity** and **Macbeth** [RSC], **Peer Gynt**, **The Playboy of the Western World** [National Theatre], **The Wake**, **Saint Joan**, **The Colleen Bawn**, **Love in the Title**, **The Tempest**, **She Stoops to Conquer**, **The Cherry Orchard**, **Homeland**, **The School for Scandal** [Abbey Theatre], **American Buffalo**, **A View From The Bridge**, **Long Day's Journey Into Night** [Gate Theatre, Dublin], **Dublin By Lamplight**, **Everyday** [The Corn Exchange], **Antigone**, **The Crock of Gold** [Storytellers], **Mermaids** [CoisCéim Dance Theatre], **Rebecca** [David Pugh Ltd.], **Rosencrantz and Guildenstern are Dead**, **Four Knights At Knaresborough** [West Yorkshire Playhouse], **The Mayor of Zalamea**, **The Mollusc** [Liverpool Playhouse and Everyman], **Carthaginians**, **A Doll's House** [Lyric Theatre, Belfast], **Twelfth Night** [Thelma Holt Productions].

In addition, he works extensively as a concert pianist, and has performed with all of Ireland's major orchestras and premiered concertos by Ronan Guilfoyle and Don Ray as well as performing extensive solo and chamber music repertoire. He has recently composed the music for **The King With Horses Ears** with the RTÉ Concert Orchestra for RTÉ Radio 1 and has written a piano concerto for the RIAM Big Band and Therese Fahy, which premiered in Dublin in March 2006 and was subsequently performed in Merkin Hall, New York and at the Brooklyn School of Music.

NICK MALBON

Nick Malbon's work has been seen all over the world, including Singapore, Korea, North America and throughout Europe. He has designed shows for the Latvian National Opera, Fat Boy Slim, The Gogmagogs, Opera Ireland, Mary Black, Wexford Festival Opera, Mundy and many other strange and wonderful people.

Currently he is working on creating visuals for a series of shows by Renato Zero in Italy.

KEVIN MCCULLAGH

Kevin is a traditional fiddle player, sound designer and optimist. He began his musical career on the streets of Belfast, lifting the hearts of shoppers and commuters and whoever else happened to be in earshot.

His first break as sound designer came when he went to Italy to take up a residency at the prestigious FABRICA institute in Treviso [2004]. Here he worked on a number of creative projects including a piece of musical theatre **Credo**, several pieces for TV and an interactive sound installation.

Since returning to Belfast, he has worked on several plays for Prime Cut including Owen McCafferty's **Cold Comfort** (2005), Samuel Beckett's **All That Fall** (2005), Vasily Sigarev's **Black Milk** (2006) and Naomi Wallace's **The Trestle at Pope Lick Creek** (2007). He has also done work for Replay Productions **His n Hers**, (2005) and more recently branched into sound design for animation (Crucible Productions, 2007). In addition to this, Kevin teaches on the Music Technology program at the Belfast Metropolitan College.

LÉONORE MCDONAGH

Léonore McDonagh is a freelance costume designer. She studied Fashion Design at Limerick School of Art and Design and has a Masters in History of Art and Design from the National College of Art and Design, Dublin.

She has designed costumes for over a hundred shows including theatre, dance, opera, pantomime and street theatre in Ireland, the West End and UK, Belgium, Luxembourg, Denmark and Poland.

Design work includes **The Mayor of Casterbridge** [awarded the Irish Times/ESB Award for Best Costume Design], **Emma**, **Wuthering Heights**, **Esther Waters** [Storytellers Theatre Company], **The Ash Fire**, **Jack Ketch**, **The Flesh Addict**, **Buffalo Bill**, **The Y2K Festival**, **The Buddhist of Castleknock**, **Pilgrims in the Park** [Pigsback/Fishamble Theatre Company], **"I Doubt it"** says **Pauline**, **One Hell of a Do** [D'Unbelieveables/Jon Kenny and Pat Shortt], **Hamlet**, **King Lear**, **Othello**, two productions of both **The Merchant of Venice** and **Romeo and Juliet** and three productions of **Macbeth** [Second Age Theatre Company], **Sam an Fad**, **Clann Lir**, **Oisín**, **Oileán** [Siamsa Tíre, National Folk Theatre of Ireland], **Sleeping Beauty**, **Cinderella**, **Jack and the Beanstalk**, **Aladdin** [Gaiety Theatre], **Goldfish in the Sun**, **Dublin Carol**, **Stone Mad** [Everyman Palace], **The School for Scandal** [Abbey Theatre – Irish Times Theatre Award nomination for Best Costume Design], **American Buffalo**, **Ohio Impromptu**, **Rockaby**, **Come and Go** [Irish Times Theatre Award nomination for Best Costume Design], **Footfalls**, **Catastrophe**, **Play and Eh Joe** for the **Beckett Centenary Festival**, in Dublin and London, **A View From The Bridge**, **Many Happy Returns** and **Jane Eyre** [Gate Theatre, Dublin].

KEVIN MCFADDEN

Kevin McFadden is employed as the Head of Lighting at the Abbey Theatre in Dublin, where his recent design credits include the Irish premiere of **Doubt** by John Patrick Shanley, **Drama at Inish**, **The Grown-Ups**, **What Happened Bridgie Cleary**, **The Guys** and **A Quiet Life** [Peacock Theatre]. Other recent work includes the world premiere of Mike Poulten's **Myrmidons** [Ouroboros], Kevin Thornton's **Food for Life** [Dublin Theatre Festival], **Hysteria** [b*spoke Theatre Company], **Hamlet** and **Taste** [Gúna Nua Theatre Company], **Romeo and Juliet** [Northside Theatre Company], **Bloody Poetry** [Bank of Ireland Arts Centre] and **Seven Deadly Sins** [The Performance Corporation]. He has also worked as Design Associate on many Abbey productions, both national and international and toured extensively with the Abbey.

SINÉAD MCKENNA

Sinéad McKenna has been a freelance lighting designer in Ireland for about six years. Most recently she designed Jean Butler's solo dance piece **Does She Take Sugar** and **Attempts on Her Life** for Rough Magic Theatre Company. She also designed **Dream of Autumn** and **Improbable Frequency** [Winner Best Production, Irish Times Theatre Awards 2005] for Rough Magic. For Semper Fi she designed **God's Grace**, **Adrenalin** and **Ladies and Gents** for which she won the Irish Times Theatre Award for Best Lighting Design. Other recent designs include **Blackbird** [Landmark], **Othello** and **How Many Miles to Babylon** [Second Age], **Howie The Rookie** and **Finders Keepers** [National Theatre Studio], **Henceforward** [Derby Playhouse], **Shooting Gallery** [Bedrock Productions], **How High is Up** [TEAM Theatre/The Ark], **The Gist of It** [Fishamble Theatre Company], **Wunderkind** [Calipo], **The Snow Queen** and **Merry Christmas Betty Ford** [Lyric Theatre Belfast], **No Messin' With The Monkeys!** and **Rudolf The Red** [The Ark], **Boston Marriage** [b*spoke], **Hard to Believe** and **Hansel and Gretel** [Storytellers], **The Woman Who Walked into Doors** [Upbeat Productions].

For Gúna Nua she designed **Skindeep**, **Scenes from a Watercooler**, **The Real Thing** and **Dinner with Friends**. For The Performance Corporation she designed **Candide** and **The Butterfly Ranch**. She was Associate Designer for the **Beckett Festival 2006** [Play, Catastrophe, Waiting for Godot, Footfalls and Come and Go] at the Gate Theatre, Dublin and the Barbican.

Dance designs include **Swept** [CoisCéim], and **As a Matter of Fact** [Dance Theatre of Ireland], and she designed the opera **La Bohème** for Co-Opera.

CONOR MURPHY

Conor trained at Wimbledon School of Art in London gaining a first class honours degree in Theatre Design and later an MA in Scenography in Utrecht, Holland.

Opera designs include: **The Rake's Progress** [Opera Nantes/Angers], **The Turn of the Screw** [Nationale Reisopera, Holland], **Pierrot Lunaire** [Almeida Opera], **Salome** by Strauss and **Salome** by Marriotte [Opéra National de Montpellier], **Susannah** [Wexford Festival Opera], **The Fair Maid of Perth** [Buxton Festival], **Powder Her Face** [Flanders Opera, Belgium], **The Rape of Lucretia** [Flanders Opera Studio], **Greek** [Queen Elizabeth Hall and tour UK/France], **The Country of the Blind** [Aldeburgh Festival and QEH], **The Lighthouse** [Neue Oper Wien, Austria], **The Magic Flute** [Opera Northern Ireland], **The Marriage of Figaro** [Grange Park Opera], **The Barber of Seville** [Cork Opera], **La Bohème** [Augsburg, Germany], **Un Ballo in Maschera** and **The Flying Dutchman** [Opera Zuid, Holland], **Il Trovatore** [English National Opera], **Olav Tryggvasson** [Norwegian Opera] and the world premieres of **Die Versicherung** [Darmstadt, Germany] and **Facing Goya** by Michael Nyman [tour of Spain and Italy].

Theatre designs include: **Attempts on her Life** and **Dream of Autumn** [Rough Magic Theatre Company], **The Birthday Party** [Bristol Old Vic], **Major Barbara** and **The Playboy of the Western World** [Royal Exchange, Manchester], **Salome** [Riverside Studios], **Measure for Measure** [English Touring Theatre], **Summer Begins** [Donmar Warehouse], **The Decameron** [Gate Theatre, London], **The Rivals** and **The Crucible** [Abbey Theatre].

Dance designs: **The Four Seasons** [Birmingham Royal Ballet], **Attempting Beauty** [Munich], **Giselle**, **A Midsummer Night's Dream** and **Carmen** [Donlon Dance Company, Saarbrücken].

FERDIA MURPHY

Born in Dublin, Ferdia Murphy studied Management at Trinity College before training in Theatre Set and Costume Design at Central St. Martins School of Art and Design in London.

He was nominated Best Set Designer at the Irish Times Theatre Awards 2006 for **The School for Scandal** and **True West** [Abbey Theatre], and in 2004 for **Amadeus** [Ouroboros] and **Dinner with Friends** [Gúna Nua].

Most recently he made his feature film debut as Production Designer on **Porcelain** [Bedoli Films].

His previous stage designs include **Don Gregorio** [Wexford Festival Opera], **Henry IV [Part I]**, **Ensuite** and **A Quiet Life** [Abbey Theatre], **Blown** [Theatre Royal, Plymouth], **Knots** [CoisCéim Dance Theatre, Fringe First Award, Edinburgh Festival 2006], **Making History** [Ouroboros], **Macbeth**, **Tales from Ovid**, **Richard III** and **Mutabilitie** [Theatreworks], **True West** and **The Blind Fiddler** [Lyric, Belfast], **Shooting Gallery** and **Blasted** [Bedrock], **Passades** [Operating Theatre], **The Chance and Dealer's Choice** [Prime Cut], **Sweeney Todd** [Bridewell, London], **In the Dark Air of a Closed Room** [Loose Canon], **Playing from the Heart** and **Rudolf the Red** [The Ark], **Devotion** and **Bumbógs and Bees** [TEAM Theatre], **Top Girls**, **Dolly West's Kitchen**, **Interludes**, **The Triumph of Love**, **The Dispute** and **Camino Royale** [Samuel Beckett Centre], **Alternative Miss Ireland VI-IX** [Olympia Theatre], **The Consul** and **Inside Out** [Cochrane Theatre, London], and he co-designed **Bluebeard's Castle** [Royal Festival Hall, London].

He teaches History of Art and Design at the Dun Laoghaire Institute of Art, Design and Technology, and is also a freelance lecturer in stage design.

RUPERT MURRAY 1951 – 2006

Rupert Murray was a lighting designer, director and producer. As a lighting designer he had over one hundred and fifty credits around the world to his name of which the best-known was **Riverdance – the Show**.

His recent work included **The Plough and the Stars**, **The Shaughraun** and **Enlightenment** for the Abbey Theatre; **Many Happy Returns**, **Poor Beast in the Rain**, **Crestfall**, **Old Times** and **Betrayal** for the Gate Theatre; **The Life of Galileo** and **The Taming of the Shrew** for Rough Magic Theatre Company; **The Good Father** for Druid; **The Secret Garden**, **The Goat**, **Skylight**, **Dandelions** for Landmark Productions; and **The Drunkard** for b*spoke.

Rupert was Festival Director of the **St. Patrick's Festival** from 1995 – 1999 and was a key member of the team which transformed Ireland's national celebrations. He was responsible for directing the opening festivities at the **Wexford Festival Opera** for the past six years and was Creative Director of the opening ceremonies of the **Special Olympics World Summer Games 2003** and the **Ryder Cup 2006**.

He is greatly missed by his colleagues.

PETER O'BRIEN

Peter O'Brien was born in London to Irish parents and educated at O'Connell's C.B.S, Dublin, and then moved to London to study at St. Martins School of Art, subsequently attending Parsons School of Design in New York.

He has worked with the Gate Theatre, Dublin on costume designs for **Lady Windermere's Fan** [2005], **The Constant Wife** [2006] and **Private Lives** [2007].

As an international fashion designer Peter has worked at Christian Dior, Givenchy, Chloe and Rochas in Paris, and in 2001 completed his own couture collection there. He is now working freelance and divides his time between Dublin, London, Paris and Tokyo.

JOAN O'CLERY

Recently Joan O'Clery's costume designs have been seen at the RSC Stratford-upon-Avon production of **Macbeth** [April 2007], and on the Coliseum Stage, London, for the hugely successful English National Opera production of **La Traviata** [2006]. Her costumes for **Big House** will appear at the Abbey Theatre in August 2007.

Joan has won two Irish Times Theatre Awards for Best Costume for **The Pinter Festival** at the Gate Theatre, Dublin and for a commedia dell'arte production of **Lolita** at the Peacock Theatre. She has also received two further nominations for **Kevin's Bed** and **The Wake**, both for the Abbey Theatre.

Joan has enjoyed a long association with the Abbey Theatre, Dublin, and has designed the costumes for numerous productions there, including world premieres by major writers including Seamus Heaney, Brian Friel, Tom Murphy, and Frank McGuinness, and has also worked with many acclaimed directors. Notable productions include **Hamlet**, **A Doll's House**, **The Dandy Dolls**, **The Shaughraun** [also West End], an all-male version of **The Importance Of Being Earnest**, **A Whistle In The Dark**, **The Burial At Thebes**, and **The Colleen Bawn**, which transferred to The Royal National Theatre's Lyttleton Stage.

Outside of her work for the Abbey, Joan has costumed dance pieces **The Rite of Spring**, **Toupees and Snaredrums** and **Swept** for CoisCéim Dance Theatre, **Peer Gynt** for the RNT Olivier Stage London, and Copenhagen and the award winning **The Sugar Wife** [Dublin and London] for Rough Magic Theatre Company.

FRANCIS O'CONNOR

Francis O'Connor designs for both set and costume. Designs for acclaimed Irish company Druid include **Leaves** [Galway and Royal Court Theatre, London], **Empress of India** [Galway and Dublin Theatre Festival], **The Year of the Hiker** [Galway, Dublin and National Irish Tour], **DruidSynge** [Galway Arts Festival, Dublin, Edinburgh International Festival and Inis Meáin 2005; Minneapolis and Lincoln Center Festival New York 2006], **The Playboy of the Western World** [Ireland and Perth], **The Well of the Saints**, **The Tinker's Wedding**, **Sharon's Grave**, **Sive**, **The Good Father**, **My Brilliant Divorce** [Galway and London], **The Beauty Queen of Leenane** [Ireland, London and Broadway], **The Lonesome West** [Ireland, London and Broadway], and **The Leenane Trilogy** [Ireland and London].

Recent designs seen in Ireland include **The Shaughraun**, **The House of Bernarda Alba**, **The Plough and The Stars**, **Communion**, **Iphigenia**, **Big Maggie**, **The House**, **Juno and the Paycock**, **Freedom of the City** at the Abbey Theatre [also New York], **The Colleen Bawn** [also London], **Tarry Flynn** [also London], **Crestfall** [Gate Theatre, Dublin].

Recent international designs include **Translations** [Biltmore Theatre, New York directed by Garry Hynes], **Sixteen Wounded** and **Mr. Peters' Connections** [New York, directed by Garry Hynes] and the Abbey Theatre's production of **The Freedom of the City** at the Lincoln Center.

Other recent productions have also been seen in London, New York and Toronto. Francis is a regular designer with the Young Vic, Royal Lyceum Edinburgh and Chichester Festival. Awards for Francis's work include Best Designer in the 1997 and 2000 Irish Times/ESB Irish Theatre Awards.

SINÉAD O'HANLON

Sinéad O'Hanlon has a Bachelor of Design in Industrial Design from the National College of Art and Design, Dublin and a postgraduate degree in Production Design for Film, Television and Theatre from Dun Laoghaire College of Art and Design, Dublin. She also studied Interior Architecture in Milan as part of an Erasmus exchange program.

After graduating, she worked as the Design Assistant in The National Theatre, Dublin [the Abbey and Peacock Theatres]. She currently designs for both theatre and television and has worked for companies such as the Abbey Theatre, TEAM Theatre Company, Fishamble Theatre Company, Gúna Nua Theatre Company, Trinity College Players, Plush Theatre Company, Cork Opera House, The Lyric Theatre, Belfast, The Kilkenny Arts Festival, and RTÉ [National Broadcaster of Ireland]. Some theatre productions include: **Free to be Me and You** [TEAM Theatre], **The Factory Girls** [The Lyric Theatre], **Candide** and **The Butterfly Ranch** [The Performance Corporation], **Noah and the Tower Flower** [Fishamble Theatre Company], **Dracula** [Trinity College Players], **The Grown-Ups** [The Abbey Theatre].

Sinéad has also worked in the National Museum of Ireland in their education department where she developed workshops for children in photography and design. She continues to give workshops in this area. Sinéad also works as a researcher and photographer and most recently had photographs published in Philip Orr's **The Field of Bones**.

LINDA O'KEEFFE

*"Recall can be assisted by the provision of retrieval cues which enable the subject to quickly access the information in memory"**

A member of the artist group FAF and based in Ireland Linda O'Keeffe has exhibited, performed and published in Canada, France, Sweden, England and China. She has recently been selected to create a public art work in the Netherlands for the Amersfoort 'Art & Archaeology' project.

Since becoming an MA graduate of Fine Art Virtual Realities from the National College of Art and Design in Dublin, O'Keeffe is constantly challenging the boundaries between experimental sound and visual art. It is through sound that she is exploring a world of languages, communication and exchange. Her work though predominantly installation based, is also created within the context of radio as art space.

She was commissioned in 2005 to create sound and music for Dance Theatre of Ireland for a performance, **Watermark**. Her sound has been published to CD for the **Deepwireless** festival in Toronto and for the **Beckett Centenary** in Ireland for Soundworks Ireland. She completed a residency at the CAMAC centre for art, science and technology in Paris, 2006. There she worked with scientists and technologists to build work based on the ideas of technological debris as artefact. O'Keeffe had her first solo show this February at the South Dublin County Council space.

*http://www-static.cc.gatech.edu/classes/cs6751_97_winter/Topics/human-cap/memory.html

HUGH O'NEILL

Hugh O'Neill is a Dublin-born composer based in Berlin. He studied with Donnacha Dennehy and Roger Doyle in Trinity College, Dublin. The main focus of his studies was on electronic, algorithmic, and found sound composition.

In sourcing musical material, real world events, human activity and speech have always been a source of inspiration. More recently, and as an extension of the principles of Musique Concrete [or found sound composition] the focus has been in the exploration of musical instruments and their sonic capability beyond the standard use of the instruments. The exploration of gesture in the performance of music coupled with an extended soundworld of the instruments provides an opportunity to explore new timbral combinations within traditional instrumental combinations.

Over the last five years he has been working with Rebecca Walter and Catapult Dance in the creation of collaborative dance/music works including **Extended Breath** [Fringe Festival Dublin 2003], **everybody into the pool** [Fringe Festival Dublin 2005, winner of Jayne Snowe Award and Bedrock Commission Award] and most recently **You are here** [Cork Midsummer Festival 2006]. They are currently working on a project for October 2007 in Project Arts Centre in Dublin that will explore the Schumann song cycle **Frauenliebe und leben** for four dancers and four musicians.

ROMA PATEL

Roma Patel comes from a traditional theatre design background but the increase in access to digital technology in recent years has had a profound impact on her work and ideas. She is mostly involved in designing sets and projection for theatre performances and collaborative digital art installations. Roma trained at Wimbledon School of Art and went on to complete an MA in Scenography at Birmingham Institute of Art and Design. She has designed sets and projections for theatre companies in UK, Ireland and Netherlands since 1998.

She is currently part of a team of UK and international curators, or Seekers, who are central to the development of the **2008 Lift [London International Festival of Theatre] New Parliament** contributing to its design, protocols and programme. **The Lift New Parliament** will be a portable and transportable structure offering a different experience of theatre for artists and audiences with a new concept in meeting and performance space.

Roma's most recent designs include sets for a site specific, promenade production of **The Tempest** [2006] and **The Merchant of Venice** [2005] for Corcadorca Theatre Company, Cork, **A Hip Hopstory** for Kompany Malakhi, Bristol [2006]. Other work includes stage projections for **Merlin and the Cave of Dreams** and **The Real Thing** for Manchester Library Theatre [2005], **Theater aan de IJssel**, Zwolle, Netherlands [2002], **The Living Image** a 3D interactive installation for **Lift** and the Dana Centre, London Science Museum [2004] in collaboration with two other artists and art direction and computer film visualisations for **Desperate Optimists** [2005].

RORY PIERCE

Rory Pierce studied Composition and Contemporary Music at the Royal Academy of Music in London for four years under Henryk Gorecki, Paul Patterson and Gyorgi Ligeti. He's a multi-instrumentalist, most at home on computers and electronics, cello, vocals, piano and flute. He's been working steadily for a decade in theatre and live performance, film and television.

Since graduating, his professional work as a composer and performer includes: composer for Dance Theatre of Ireland's critically acclaimed shows **Exodus** and **WaterMark**, composer for Northern Stage production of **Le Petit Prince**, arranger/performer in **The Divine Comedy** for several European tours, composer for CoisCéim Dance Theatre's **Chamber Made** [Edinburgh Festival Fringe First 2004], various animation soundtracks for Kavaleer Animation Productions, Dublin, composer/musical director for a Burkina Faso/England theatre exchange as part of the British Council-funded GMT Line Cultural Exchanges, sound score for Theatre Cap A Pie production of **The Pearl**, Aer Lingus commission for new advertising campaign music, musical director/composer for Northern Stage production of **Grimm Tales** at Newcastle Playhouse, composer/performer in the **Cuillin Music Ensemble**, Edinburgh, extensive tours of Europe, America and Canada, funded by Realworld and the British Council, musical director for National Theatre London production of **Burdalane**, commission for Dublin Youth Orchestra [Uilleann Pipes, Electronics and String Ensemble], original music for BBC NI series, **Personal Visions**, commissioned piece for Dublin Youth Orchestra, performed in the National Concert Hall, Dublin [1995].

DIEGO PITARCH

Diego Pitarch trained at L'Ecole Supérieure d'Arts Graphiques in Paris, gaining a BA [Hons] in Interior Design. 1999 saw Diego relocating to London to study at the Slade School of Art where he successfully completed his MA in Theatre Design. In 2001 he was selected for the Linbury Prize and his design, for **Katya Kabanova** for the Welsh National Opera, placed him amongst the finalists.

Commissions to date include: **This piece of earth** for Ransom Productions, Belfast, **Martin Guerre**, **Donkey hoo-ha**, **The Snow Queen**, **Hot Mikado**, **Twenty Thousand Leagues Under The Sea**, **The Odyssey**, **The Shed**, **The Gilded Lilies** for The Watermill, **Jungle Book**, **A Midsummer Night's Dream**, **Madame Bovary**, **The Sleeping Beauty**, **A Long Time Ago** and **Return to the Forbidden Planet** for the Northampton Royal Theatre, **Rhinoceros**, **The Waiting Room** and **Todd!** for Kabosh Theatre, Belfast, **Outlying Islands** for Island Theatre, Limerick; **The Jericho Stone** for Absolute Theatre, Kingston Jamaica, **The Prince and the Pauper** for LCB choreographed by Irek Mukhamedov and **Can't Pay? Wont Pay!**, **Henceforward** and **Arsenic and Old Lace** for Derby Playhouse.

LIZZIE POWELL

Lizzie Powell trained at the London Academy of Musical and Dramatic Arts. Some of her lighting design credits include **Travels With My Aunt** [New Wolsey Theatre Ipswich], **The Recovery Position** [National Theatre of Scotland Young Company] **Father Matthew** [Yew Tree Theatre and Cork Opera House], **Drenched** [Boiler House, Glasgow – nominated Best Design, Manchester Evening News Awards], **Oedipus** [National Theatre of Scotland Young Company], **The Foolish Man** [Grass Market Project at The Roundhouse, London], **Vanity Play** [David Gale and Fuel Productions], **Making History** [Ouroborous, Dublin], **How To Kill Your Lover** [Theatre Objectif, Glasgow], **Bones for Mama Quillo** [Leicester Haymarket and The Bush, London], **The Night Shift** [Mark Murphy, National Tour and Singapore], **Second City Trilogy** [Cork Opera House], **Crave** and **Cowboy Mouth** [Liquid Theatre, London] and for Blood in The Alley Productions she has designed **Smallone**, **This Ebony Bird** [Irish tour], **Romeo & Juliet** [Irish Tour], and **Tricky**.

She has also assisted lighting designer Rick Fisher for **Billy Elliot**, Victoria Palace Theatre London. In 2004 Lizzie won a bursary from NESTA for lighting design. She is a director of Blood In The Alley Productions.

ANNIE RYAN

Annie Ryan is the founder and Artistic Director of The Corn Exchange in Dublin. Originally from Chicago, Annie trained in acting at the Piven Theatre Workshop and New York University's Tisch School of the Arts. She was part of New Crime Productions in Chicago in the early 1990s, where she became introduced to the style of Commedia dell'Arte that has become her company's trademark. Work with The Corn Exchange includes **Car Show** [Special Judges' Award Irish Times/ESB Theatre Awards 1998], **Foley** by Michael West, **Lolita**, **Mud** by Maria Irene Fornes [Best Production Irish Times/ESB Theatre Awards 2003], **Dublin By Lamplight** [Best Ensemble, The Stage, Edinburgh] and **Everyday**, both by Michael West in collaboration with the company. Outside of The Corn Exchange, Annie directed **Rudolf the Red** for the Ark and **Come and Go** for the **Beckett Festival** at the Gate Theatre, Dublin and the Barbican.

The make-up masks the company use are derived from the work with New Crime, Chicago. Make-up was used instead of real masks because they were cheap, versatile and demanded less skill of the actors. The style of the make-up grew organically over the years from experimentation rather than formal training of any kind. The company still aspires to engage a make-up artist to assist the actors with the make-up, rather than having their director up their nose with a paint brush.

IAN SCOTT

Ian Scott is a lighting designer.

Recent theatre credits: **Futurology** [Suspect Culture], **Europe** [Barbican BITE/Dundee Rep], **The 39 Steps** [Criterion Theatre], **Flat Stanley** [West Yorkshire Playhouse], **Blasted** [Graeae], **The Wedding Dance** [Nitro], **Dysfunction** [Soho Theatre], **Sinner** [Stan Won't Dance] and **Child of the Divide** [Tamasha/Polka Theatre].

Other credits include: **Longitude** [Greenwich Theatre], **Timeless** [Suspect Culture], **Oh What a Lovely War** [National Theatre], **Observe the Sons of Ulster Marching Towards the Somme** [Abbey Theatre], **Slam Dunk** [Nitro], **Map of the Heart** [Salisbury Playhouse], **Blown** [Theatre Royal, Plymouth], **Unheimlich Spine** [David Glass Ensemble], **Shadow of a Gunman** [Lyric Theatre, Belfast], **Peeling** [Graeae], **Frogs** [Nottingham Playhouse], **Caledonia Dreaming** [7:84], **Taylor's Dummies** [Gecko], **Two Step** [Push@Almeida], **Henry IV – Part 1** [Peacock Theatre, Dublin], **Crazy Horse** [Paines Plough] and **Stalinland** [Citizens Theatre].

Ian is an Associate Artist of Suspect Culture and a regular collaborator with the pioneering theatre company, Graeae.

BLÁITHÍN SHEERIN

Bláithín Sheerin graduated in Fine Art at the National College of Art and Design in Dublin, and went on to study Theatre Design at Motley, Riverside Studios, London.

Designs for the Abbey and Peacock Theatres include **The Dandy Dolls/Riders to The Sea**, **Portia Coughlan**, **Eden**, **On Such as We**, **Drama at Inish**, **The Drawer Boy**, **The Murphy Festival** [Bailegangaire/Morning After Optimism/The Sanctuary Lamp], **Made In China** and **Love and a Bottle**.

Designs for Rough Magic [Ireland and various festivals] include **Olga**, **The Whisperers**, **The School for Scandal**, **Northern Star**, **Pentecost**, **The Way of the World**, **The Dogs**, **Digging for Fire** and **Love and a Bottle**.

Other designs include **The Beckett Festival** [composite set design] at the Gate Theatre, Dublin and John Jay Theatre, New York. In England she designed **Our Father** at the Almeida Theatre, **The Importance of Being Earnest** at the West Yorkshire Playhouse and **The Comedy of Errors** at the RSC.

VAL SHERLOCK

Val Sherlock was born in Dublin sometime in the last century. He has worked for the last twenty years as a hair/wig and make-up artist/designer for opera, ballet, dance, theatre, pantomime and theatrical installations.

Val has worked with nearly every professional theatre company in Ireland over the last twenty years, continually working with such companies as Druid, Rough Magic, Pan Pan, The Corn Exchange, Calypso, CoisCéim, Opera Ireland, Wexford Festival Opera, and Anna Livia Opera Festival, as well as working with such international companies as the Perm State Ballet, and the Russian State Ballet.

Val's work has been seen in most of Europe, from London to Edinburgh to Paris to Vienna to Venice, and further afield in such countries as Japan, China, Australia, Tasmania, North America and Canada.

ADAM SILVERMAN

Adam Silverman works as a lighting designer for opera, theatre and dance. Productions for Fabulous Beast Dance Theatre include **The Flowerbed**, **The Bull** and **Giselle** [nominated for Olivier award for Dance 2005].

Other work includes **Cyrano** and **A Tale of Two Cities** for Dublin's Gate Theatre, **Jenufa** [Olivier award for Opera 2006], **Makropulos Case** [nominated for Olivier award for Opera 2006] and **Siegfried** for English National Opera, **This is Our Youth** and **The Shape of Things** in London's West End, **Salome** for Lithuanian State Opera, **The Turn of the Screw** [winner of Golden Mask and Golden Sofit awards for Opera 2007] at the Kirov Opera's Mariinsky Theatre, **Wild East** for the Royal Court Theatre, **Das Schatzgraber** for Oper Frankfurt, **Pique Dame** for Bayerische Staatsoper, **Orfeo**, **One Touch of Venus** and the **Eight Little Greats** season at Opera North, **Imeneo** for Glimmerglass Opera, **Macbeth**, **Aida** and **The Merry Widow** for Opera Ireland, **La Traviata** for the New Israeli Opera, the premiere of the play **Five Gold Rings** for the Almeida Theatre, **Hecuba**, **Bartholomew Fair** and the premiere of the musical **Beauty and the Beast** for the Royal Shakespeare Company, **Power Plays** and **The New Bozena Off Broadway** and **A Day in the Death of Joe Egg** [TONY nomination for Best Revival 2003] on Broadway.

KATHY STRACHAN

Kathy trained at Central St. Martins College of Art and Design in London, and works as a freelance costume designer.

Theatre credits include **The Bonfire**, **Improbable Frequency**, **New Morning**, **Hidden Charges**, **Halloween Night**, **Three Days of Rain**, **Dead Funny**, **Shiver**, **The Life of Galileo** [Rough Magic Theatre Company], **The Playboy of the Western World**, **Sharon's Grave**, **Sive**, **St. Patrick's Day**, **Antigone**, **Cheapside**, **Belfry**, **The Summer House** [Druid], **The Doctor's Dilemma** [Abbey Theatre], **The Mai**, **The Patriot Game** and **Kitty O'Shea** [Peacock Theatre], **Speed-the-Plow** [Project Arts Centre], **The Shadow of a Gunman** [Gate Theatre, Dublin], **The Silver Tassie**, **The Playboy of the Western World** [Almeida], **Macbeth** [Nottingham Playhouse], **The Innocents** [Crucible, Sheffield], **Richard III**, **Frankenstein** and **No Man's Land** [Citizen's Glasgow], **Just Frank** [Traverse], **Dengang Na** [Bergen] and **The White Devil** [Stavagner].

Film and television credits include **I Went Down**, **Saltwater**, **On The Nose**, **The Closer You Get**, **Vicious Circle**, **Bachelor's Walk**, **Don't Look Down**, **Spin the Bottle**, **Six Shooter** and **Showbands**. Kathy won the Irish Film and Television Award for Best Costume Design 2003 for her work on **Spin the Bottle** and Best Costume Designer Award at the Irish Times Theatre Awards 2004 for **Improbable Frequency**.

TENTEKI

Tenteki is Michael Eberli and Tobias Peiter, a dynamic duo working in new forms of interactive design and digital graphic imagery based in Switzerland. Since its foundation in 1998, their field of work has extended continuously. They are looking for new aesthetic forms and networks of interactive installation, video animation, electronic music and graphic design. Platforms such as the Spezialmaterial label of electronic music are ideal for multi-layered inter-media experiments. They have presented numerous Real-Time-Video Performances, including the Bios Music Festival, Athens; Electric City, Glasgow; Electrip, Surich; Expo2000, Hanover and Grey Planet Festival, Zurich. They have created full-length works on video for performances and installations for Octobre 2002 and CynetArt Dresden, and their work has been published, receiving many awards throughout Europe.

Michael Eberli studied art and media art at the Kunstgewerbeschule Luzern and at the F+F Schule Für Medienkunst Zürich.

Tobias Peier explored music at the Musikakademie Basel and studied typography at the Grafische Fachschule Aarau. Both live and work in Zurich.

KEVIN TREACY

Kevin Treacy's lighting designs include **Dr. Ledbetter's Experiment** [The Performance Corporation at Edinburgh Fringe Festival 2006 and Kilkenny Arts Festival 2004 – nominated Best Production ESB/Irish Times Theatre Awards], **The Yokohama Delegation** [The Performance Corporation, Kilkenny Arts Festival 2005], **Drive-By** [The Performance Corporation, Dublin Fringe Festival 2006], **Play About My Dad** [ReadCo], **The Lost Letters of a Victorian Lady** and **Just a Little One** [Bewleys Café Theatre], **Deflowerfucked** [Pan Pan, Irish and Polish tour], **Il Barbiere di Siviglia**, **Don Giovanni**, **Rigoletto**, **Hansel & Gretel**, **Les Contes d'Hoffmann**, **Il viaggio a Reims**, **L'heure Espagnole**, **Pagliacci**, **Le Docteur Miracle**, **L'occasione fa il Ladro**, **The Medium** [Wexford Festival Opera 2002-2005], **The Little Magic Flute** [English Touring Opera and Opera Theatre Company – nominated Best Opera ESB/Irish Times Theatre Awards], **The Kiss**, **La Cenerentola** [Cinderella] and **Hansel and Gretel** [Opera Theatre Company].

JOE VANĚK

Joe Vaněk is a freelance set and costume designer. He is currently Design Associate of the Wexford Festival Opera, and is designing a 700-seater temporary opera theatre for the 2007 season.

His designs for Wexford have included **Transformations**, **La cena delle beffe**, **Don Giovanni**, **Turandot**, **The Duenna**. Elsewhere in Ireland he has designed **Don Giovanni**, **Lady Macbeth of Mtsensk**, **The Silver Tassie** [Irish Times Theatre Award 2001 Best Costume Design] and **The Queen of Spades** [Opera Ireland] and **Così fan tutte** and **The Rake's Progress** [Opera Theatre Company]. His work abroad includes **Don Pasquale**, **Ariane et Barbe Bleu** and **Caritas** [Opera North], **Rigoletto** [WNO], **Il trittico** [ENO], **The Makropulous Case** [Opera Zuid, Netherlands], **La contesa dei numi**, and **The Love for Three Oranges** [The Royal Danish Opera and Covent Garden].

Major designs for theatre have included four Brian Friel premieres, **Dancing at Lughnasa** [Abbey, RNT, Broadway – two Tony nominations for Best Design], **Wonderful Tennessee**, **Molly Sweeney** and **Performances**. In Dublin, **The Shape of Things** [Gate Theatre] and **The Goat or Who is Sylvia?** [Landmark Productions] both received Irish Times Theatre Awards nominations for Best Set Design. For dance he has designed **Legs of Fire** and **The Triumph of Death** [Flemming Flindt], **Resuscitate** [Rex Levitates] and **Nutcracker** [CoisCéim Dance Theatre].

Joe's work has appeared at the Prague Quadrennial previously in 1991, where he was part of British Team winning the Gold Triga.

CONLETH WHITE

After designing the lighting for **Drowning**, the first play of Paul Mercier's Passion Machine, Conleth White then worked with Rory Dempster on **Doublecross** [1986] for Field Day. He co-designed with Rory the lighting of **The Cure at Troy** by Seamus Heaney and designed the lighting for **Pentecost** by Stewart Parker.

Subsequent work includes **A Little Like Drowning** by Anthony Minghella [Druid], **Talbot's Box**, **Observe the Sons of Ulster**, **Bent**, and **The Boy Soldier** [Red Kettle], **Tea, Sex & Shakespeare**, **Spokesong**, and **Lady Windermere's Fan** [Rough Magic].

For the Lyric Theatre, Belfast, his designs have included **Pictures of Tomorrow**, **Factory Girls**, **The Cavalcaders**, **Observe the Sons of Ulster**, **John Bull's Other Island**, **The Lonesome West**, **1974** by Damian Gorman and most recently **Days of Wine And Roses** by Owen McCafferty.

His site-specific work includes **The Tempest** in Kilmainham Gaol [Island Theatre Company], **Binlids**, a community theatre piece on five stages produced by Dubbeljoint in West Belfast and Lower Manhattan, **Northern Star** by Stewart Parker directed by Stephen Rea in the First Presbyterian Church for Tinderbox/Field Day and **The Little Mermaid** for Big Telly which has toured to swimming pools in Taiwan, Denmark, Leicester and Belgrade.

Other productions include for the Traverse **The Juju Girl** [Edinburgh Festival 1999], **The Plough and The Stars** directed by Stephen Rea at the Gaiety Theatre, Dublin, **Blind Fiddler** by Marie Jones [Assembly Rooms, Edinburgh] and recently for Axis-Ballymun **Walking This Road** by Dermot Bolger.

Conleth teaches lighting at Inchicore College of Further Education in Dublin.

CHISATO YOSHIMI

Chisato Yoshimi studied Printed Textiles at Middlesex Polytechnic, followed by the Theatre Design course at Riverside Studios [now Motley] under the guidance of Margaret 'Percy' Harris. In 1983 she was appointed Assistant Designer at the Abbey Theatre and two years later she became their Resident Designer.

In 1988, she began her freelance career undertaking work in theatre, television and film. Her recent work includes **Cross My Heart** [TEAM Theatre Company], **The Dream of a Summer Day** [Storytellers Theatre Company] and **No Messin' With The Monkeys!** [The Ark]. She is currently a lecturer in Stage Design in the Drama Studies Department at Trinity College, Dublin.

INDEX OF FEATURED DESIGNERS

Featured designs are in bold

IVAN BIRTHISTLE AND VINCENT DOHERTY	98
FAR AWAY [Sound/Original Music]	66
MONGED [Sound/Original Music]	67
SLAUGHTER [Sound/Original Music]	67

SOPHIE CHARALAMBOUS	98
GISELLE [Set & Costume]	31

ANDREW CLANCY	99
MAC-BETH 7 [Set]	44
OEDIPUS LOVES YOU [Set]	47
ONE – HEALING WITH THEATRE [Set]	74

DENIS CLOHESSY	99
THE DREAM OF A SUMMER DAY [Sound/Original Music]	66
TITUS ANDRONICUS [Sound/Original Music]	67

AEDÍN COSGROVE	100
OEDIPUS LOVES YOU [Lighting]	47
THE PLAYBOY OF THE WESTERN WORLD [Set & Costume]	50
MAC-BETH 7 [Lighting]	

MARCUS COSTELLO	100
THE DREAM OF A SUMMER DAY [Set & Lighting]	27
MYRMIDONS [Set]	46

DAVID CRAIG	101
CARMEN [Set]	25
LA RONDINE [Set]	41

DOROTHY CROSS	101
STABAT MATER [Design]	54

DAVY CUNNINGHAM	102
DRUIDSYNGE [Lighting]	28
THE YEAR OF THE HIKER [Lighting]	61
LADY WINDERMERE’S FAN [Lighting]	

SINÉAD CUTHBERT	102
AMADEUS [Costume]	20
DUBLIN BY LAMPLIGHT [Costume]	29
MAKING HISTORY [Costume]	45
MYRMIDONS [Costume]	46
AS A MATTER OF FACT [Costume]	
KING LEAR [Costume]	

SABINE DARGENT	103
ANTIGONE [Set]	21
GHOSTS [Set]	30
THE IMPORTANCE OF BEING EARNEST [Set]	36

ROGER DOYLE	103
HERE LIES [Sound/Original Music]	67

ALAN FARQUHARSON	104
IMPROBABLE FREQUENCY [Set]	37

PHILIP FEENEY	104
GISELLE [Sound/Original Music]	66

EAMON FOX	105
KING LEAR [Lighting]	38

MONICA FRAWLEY	105
HEAVENLY BODIES [Set & Costume]	33
IMENEO [Set & Costume]	35
KING UBU [Set & Costume]	39
ORFEO ED EURIDICE [Set & Costume]	48
THE TAMING OF THE SHREW [Set & Costume]	55
TITUS ANDRONICUS [Costume]	57

PATSY GILES	106
HEAVENLY BODIES [Hair & Make-up]	33
THE IMPORTANCE OF BEING EARNEST [Hair & Make-up]	36
KING UBU [Hair & Make-up]	39
THE SCHOOL FOR SCANDAL [Hair & Make-up]	52
THE BURIAL AT THEBES [Hair & Make-up]	
THE DANDY DOLLS/RIDERS TO	
THE SEA/PURGATORY [Hair & Make-up]	
IMENEO [Hair & Make-up]	
ORFEO ED EURIDICE [Hair & Make-up]	
WHAT HAPPENED BRIDGIE CLEARY [Hair & Make up]	

PAUL GROOTIUS	106
MERMAIDS [Sound]	67

MERLE HENSEL	107
THE BULL [Set & Costume]	23

SAM JACKSON	107
DRUIDSYNGE [Original Music]	66

PAUL KEOGAN	108
AMADEUS [Lighting]	20
THE DANDY DOLLS [Lighting]	26
HERE LIES [Set & Lighting]	34
PERFORMANCES [Lighting]	49
THE SCHOOL FOR SCANDAL [Lighting]	52
TITUS ANDRONICUS [Lighting]	57
ANTIGONE [Lighting]	
THE BURIAL AT THEBES [Lighting]	
GHOSTS [Lighting]	
HEAVENLY BODIES [Lighting]	
TRANSFORMATIONS [Lighting]	

SUZANNE KEOGH	108
THE YOKOHAMA DELEGATION [Costume]	62

SLAVEK KWI	109
CORALINE [Sound/Original Music]	66

CONOR LINEHAN	109
MERMAIDS [Original Music]	67

NICK MALBON	110	FRANCIS O'CONNOR	114	VAL SHERLOCK	120
ORFEO ED EURIDICE [Lighting]	48	DRUIDSYNGE [Set]	28	DRUIDSYNGE [Hair & Make-up]	28
		THE YEAR OF THE HIKER [Set]	61	HERE LIES [Hair & Make-up]	34
KEVIN MCCULLAGH	110			IMPROBABLE FREQUENCY [Hair & Make-up]	37
ALL THAT FALL [Sound/Original Music]	66	SINÉAD O'HANLON	115	THE TAMING OF THE SHREW [Hair & Make-up]	55
COLD COMFORT [Sound/Original Music]	66	THE YOKOHAMA DELEGATION [Set]	62	THE YEAR OF THE HIKER [Hair & Make-up]	
HIS N HERS [Sound/Original Music]	67				
		LINDA O'KEEFFE	115	ADAM SILVERMAN	120
LEÓNORE MCDONAGH	110	WATERMARK [Sound Sculpture]	67	GISELLE [Lighting]	31
THE SCHOOL FOR SCANDAL [Costume]	52			THE BULL [Lighting]	
		HUGH O'NEILL	116	KATHY STRACHAN	121
KEVIN MCFADDEN	111	EVERYBODY INTO THE POOL [Sound]	66	DRUIDSYNGE [Costume]	28
MYRMIDONS [Lighting]	46	YOU ARE HERE [Sound]	67	IMPROBABLE FREQUENCY [Costume]	37
WHAT HAPPENED BRIDGIE CLEARY [Lighting]	60			THE YEAR OF THE HIKER [Costume]	61
		ROMA PATEL	116		
SINÉAD MCKENNA	111	THE TEMPEST [Set]	56	TENTEKI	121
IMPROBABLE FREQUENCY [Lighting]	37			AS A MATTER OF FACT [Projections]	22
AS A MATTER OF FACT [Lighting]					
		RORY PIERCE	117	KEVIN TREACY	122
CONOR MURPHY	112	WATERMARK [Original Music]	67	THE YOKOHAMA DELEGATION [Lighting]	62
GISELLE RELOADED [Set]	32				
SOMMERNACHTSTRAUM [Set & Costume]	53	DIEGO PITARCH	117	JOE VANĚK	122
THE TURN OF THE SCREW [Set & Costume]	59	RHINOCEROS [Set & Costume]	51	PERFORMANCES [Set & Costume]	49
				TRANSFORMATIONS [Set & Costume]	58
FERDIA MURPHY	112	LIZZIE POWELL	118	WHAT HAPPENED BRIDGIE CLEARY [Set & Costume]	60
AMADEUS [Set]	20	MAKING HISTORY [Lighting]	45		
KNOTS [Set & Costume]	40			CONLETH WHITE	123
MAKING HISTORY [Set]	45	ANNIE RYAN AND THE COMPANY	118	THE LITTLE MERMAID [Lighting]	43
THE SCHOOL FOR SCANDAL [Set]	52	DUBLIN BY LAMPLIGHT [Make-up]	29		
				CHISATO YOSHIMI	123
RUPERT MURRAY	113	IAN SCOTT	119	THE DREAM OF A SUMMER DAY [Costume]	27
THE TAMING OF THE SHREW [Lighting]	55	KNOTS [Lighting]	40		
PETER O'BRIEN	113	BLÁITHÍN SHEERIN	119		
LADY WINDERMERE'S FAN [Costume]	42	THE DANDY DOLLS [Set]	26		
JOAN O'CLERY	114				
THE BURIAL AT THEBES [Costume]	24				
THE DANDY DOLLS [Costume]	26				
THE IMPORTANCE OF BEING EARNEST [Costume]	36				

INDEX OF COMPANIES

For further information on Irish theatre companies,
including their website addresses please consult
www.irishtheatreonline.com

BEDROCK PRODUCTIONS FAR AWAY	92
BIG TELLY THEATRE COMPANY THE LITTLE MERMAID	43
CASTLEWARD OPERA CARMEN LA RONDINE	25 41
CATAPULT DANCE AND HUGH O'NEILL EVERYBODY INTO THE POOL YOU ARE HERE	66 67
COISCÉIM DANCE THEATRE KNOTS MERMAIDS	40 67
CORCADORCA THEATRE COMPANY THE TEMPEST	56
DANCE THEATRE OF IRELAND AS A MATTER OF FACT WATERMARK	22 67
DONLON DANCE COMPANY GISELLE RELOADED SOMMERNACHTSTRAUM/SUMMER NIGHT'S DREAM	32 53
DRUID DRUIDSYNGE THE YEAR OF THE HIKER	28 61

FABULOUS BEAST DANCE THEATRE GISELLE THE BULL	31 23
FINESWINE PRODUCTIONS & GALWAY ARTS FESTIVAL KING UBU	39
FISHAMBLE THEATRE COMPANY MONGED	67
KABOSH RHINOCEROS	51
LYRIC THEATRE GHOSTS	30
NATIONALE REISOPERA THE TURN OF THE SCREW	59
OPERA IRELAND IMENEO ORFEO ED EURIDICE	35 48
OPERA THEATRE COMPANY STABAT MATER	54
OPERATING THEATRE HERE LIES	34
OUROBOROS THEATRE [IRELAND] AMADEUS MAKING HISTORY MYRMIDONS	20 45 46
PAN PAN MAC-BETH 7 OEDIPUS LOVES YOU ONE – HEALING WITH THEATRE THE PLAYBOY OF THE WESTERN WORLD	44 47 74 50
PRIME CUT PRODUCTIONS ALL THAT FALL COLD COMFORT	66 66

PÚCA PUPPETS CORALINE	66
REPLAY PRODUCTIONS HIS N HERS	67
ROUGH MAGIC THEATRE COMPANY IMPROBABLE FREQUENCY THE TAMING OF THE SHREW	37 55
SECOND AGE THEATRE COMPANY KING LEAR	38
SEMPER FI SLAUGHTER	67
SIREN PRODUCTIONS TITUS ANDRONICUS	57
STORYTELLERS THEATRE COMPANY ANTIGONE THE DREAM OF A SUMMER DAY	21 27
THE ABBEY THEATRE HEAVENLY BODIES THE BURIAL AT THEBES THE DANDY DOLLS/RIDERS TO THE SEA/PURGATORY THE IMPORTANCE OF BEING EARNEST THE SCHOOL FOR SCANDAL WHAT HAPPENED BRIDGIE CLEARY	33 24 26 36 52 60
THE CORN EXCHANGE DUBLIN BY LAMPLIGHT	29
THE GATE THEATRE LADY WINDERMERE'S FAN PERFORMANCES	42 49
THE PERFORMANCE CORPORATION THE YOKOHAMA DELEGATION	62
WEXFORD FESTIVAL OPERA TRANSFORMATIONS	58

INDEX OF PHOTOGRAPHERS

MARCO BORGGREVE
THE TURN OF THE SCREW 59

KIP CARROLL
THE DANDY DOLLS/RIDERS TO THE SEA/PURGATORY 26

DAVID CRAIG
CARMEN 25
LA RONDINE 41

JOHN T. ERICKSON
GISELLE 31

ALAN FARQUHARSON
IMPROBABLE FREQUENCY 37

KIERAN HARNETT
AS A MATTER OF FACT 22

CHRIS HILL
GHOSTS 30
RHINOCEROS 51

COLM HOGAN
KING UBU 39
THE YOKOHAMA DELEGATION 62

ROS KAVANAGH
ANTIGONE 21
FAR AWAY 92
HERE LIES 34
OEDIPUS LOVES YOU 47
ONE – HEALING WITH THEATRE 74
SOLSTICE ARTS CENTRE 72
THE BULL 23
THE DREAM OF A SUMMER DAY 27
THE IMPORTANCE OF BEING EARNEST 36
THE PLAYBOY OF THE WESTERN WORLD 50
THE SCHOOL FOR SCANDAL 52
TITUS ANDRONICUS 57

TOM LAWLOR
LADY WINDERMERE'S FAN 42
PERFORMANCES 49
THE BURIAL AT THEBES 24

VLADIMIR MILORADOVIC
THE LITTLE MERMAID 43

PAUL MCCARTHY
DUBLIN BY LAMPLIGHT 29

LORING MCALPIN
STABAT MATER 54

KEVIN MCFADDEN
MYRMIDONS 46

CONOR MURPHY
SOMMERNACHTSTRAUM/SUMMER NIGHT'S DREAM 53
GISELLE RELOADED 32

FERDIA MURPHY
MAKING HISTORY 45

ROMA PATEL
THE TEMPEST 56

KEITH PATTISON
DRUIDSYNGE 28
THE YEAR OF THE HIKER 61

JOE REDMOND
MAC-BETH 7 44

PATRICK REDMOND
AMADEUS 20
HEAVENLY BODIES 33
IMENEO 35
KING LEAR 38
KNOTS 40
ORFEO ED EURIDICE 48
THE TAMING OF THE SHREW 55
WHAT HAPPENED BRIDGIE CLEARY 60

CHRISTIAN RICHTERS
SOURCE ARTS CENTRE AND LIBRARY 76

DEREK SPEIRS
TRANSFORMATIONS 58

DOIREANN WALLACE
WOYZECK 84

INDEX OF WEBSITES

*For further information
please consult the following websites:*

DESIGNERS:

ADAM SILVERMAN
WEB.MAC.COM/ADAMSILVERMAN

ALAN FARQUHARSON
INDIGO.IE/~ALANF

ANNIE RYAN/COMPANY
WWW.CORNECHANGE.IE

CONOR MURPHY
WWW.LOESJESANDERS.COM
WWW.CARLOS WAGNER.COM

DENIS CLOHESSY
WWW.DENISCLOHESSY.COM

DIEGO PITARCH
WWW.DIEGOPITARCH.COM

DOROTHY CROSS
WWW.KERLIN.IE

IAN SCOTT
WWW.AMANDA HOWARD ASSOCIATES.CO.UK

LINDA O'KEEFFE
WWW.LINDAOKEEFFE.COM
WWW.FAFARTISTS.COM

PAUL KEOGAN
WWW.PAULKEOGAN.COM

ROGER DOYLE
WWW.ROGERDOYLE.COM

ROMA PATEL
WWW.DIGITALSETDESIGN.COM

RORY PIERCE
WWW.MYSPACE.COM/RORYPIERCEMUSIC

SAM JACKSON
WWW.SAMJACKSONMUSIC.COM

SINÉAD MCKENNA
WWW.SINEADMCKENNA.COM

SLAVEK KWI
WWW.ARTIFICIALMEMORYTRACE.COM

ARCHITECTURE:

MCCULLOUGH MULVIN
WWW.MCCULLOUGHMULVIN.COM

GRAFTON ARCHITECTS
WWW.GRAFTONARCHITECTS.IE

ONE – HEALING WITH THEATRE
WWW.PANPANTHEATRE.COM

PHOTOGRAPHERS:

MARCO BORGGREVE
WWW.MARCOBORGGREVE.COM

KIP CARROLL
WWW.KIPCARROLL.COM

ROS KAVANAGH
WWW.ROSKAVANAGH.COM

KIERAN HARNETT
WWW.KIERANHARNETT.COM

COLM HOGAN
WWW.COLMHOGAN.COM

COMPANIES:

*For information on Irish theatre companies,
including their website addresses please consult
www.irishtheatreonline.com*

IN MEMORIAM

PATRICK MURRAY 1938 – 2006
SET AND COSTUME DESIGNER

RUPERT MURRAY 1951 – 2006
LIGHTING DESIGNER



Ireland

PQ07