

WORLD  
SCENOGRAPHY  
1975-1990

EDITED BY PETER MCKINNON & ERIC FIELDING

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## { INTRODUCTION }

At the Scenographer's Forum held during the 2007 Prague Quadrennial, Eric Fielding spoke on the development of the World Stage Design exhibition which had premiered in Toronto during March, 2005 and referred to the seminal influence that Professor René Hainaux's book series, *Stage Design Throughout the World*, had had on him and of his regret that no one had ever continued that important research. Peter M<sup>c</sup>Kinnon, who had assisted Fielding in the mounting of WSD 2005, was listening and immediately thought, "I can do that!" When he asked Fielding if he wanted to take on such a project together, his enthusiastic "Yes, yes, yes!" was immediate.

Like all performance-based art, stage design (whether scenery, costumes, lighting, or sound) is ephemeral. If it is not recorded, it disappears. The scenery will go to the landfill or elements of it will be broken down for reuse. The costumes will usually go to storage. The light and sound will never have had a tangible existence. And if the designs are not contextualized through scholarship, their meanings will become obscure. A stage design's meaning can be understood better through increased understanding of the culture or society, time, and place in which the design was conceived and presented. The aim of the writing accompanying the images in the books focuses on placing the stage art in the context of time and place, vis-à-vis the political, social, economic, and artistic events and movements of the time.

We believe this book—and the subsequent volumes—will fill a significant gap in the study of international stage design, and provide a foundation for future documentation of scenography. This kind of research, on a worldwide basis, has not been undertaken and published in any form since 1975 when René Hainaux's four-volume series *Stage Design Throughout the World* ended its documentation that had begun with 1935. No similar research has been published since. This new series will initially cover the periods of 1975-1990, 1990-2005, and 2005-2015. (We then hope that others will take up the torch and continue publishing additional volumes each decade.) While some works have been published on stage design and designers during the past 30-odd years, it was not until 2005, when the catalogue documenting the World Stage Design exhibition in that year was published, that an international record of contemporary scenography was undertaken. Most stage designs contained in the WSD 2005 catalogue were not accompanied by any descriptive text, and sadly that book was immediately out of print (completely selling out at the exhibition). The publication of the *World Scenography 1975-1990* will mark the resumption of publishing a scholarly record of contemporary stage design.

There are many examples of excellent research and publication that fall into three main groups: catalogues of the work of designers from a particular nation; examinations of a nation's designers and their works; and retrospective investigations or exhibits of an individual artist's work. The only truly international publications are catalogues of international exhibitions (of which there are only two, the Prague Quadrennial Exhibition of Scenography and World Stage Design).

In the first case, some countries, notably Korea and Japan, have often published survey catalogues of their artists' works. For the most part, these books provide photographs of stage designs and biographical information on the designers, without any contextualization. Examples are *Russian Stage Design* by John E. Bowlt, *Japan Stage Design 2004* by Tsuyoshi Ishii, and *Designer Shorts* by Peter M<sup>c</sup>Kinnon. Additionally, as noted above, each PQ and WSD has published a catalogue of exhibited works, with text limited to identifying the artists and shows.

In the second instance, there are some broader surveys of theatre artists and their performance design that include excellent academic research along with the photographic evidence of the works. Notable examples in this group are *Scenography in Canada* by Natalie Rewa, and *American Set Design and Looking into the Abyss: Essays on Scenography*, both by Arnold Aronson.

In the third case, other countries—notably Russia, the US, the UK, and the Czech Republic—have published monographs of individual artist's works. Examples include *The Scenography of Josef Svoboda* by Jarka Burian, *Hockney Paints the Stage* by Martin Friedman, *Miodrag Tabacki* by Gordana Popovic Vasic and Irina Subotic, and *Designs of Ming Cho Lee* by Delbert Unruh. The text in these monographs tends to be biographical, often accompanied by critical commentary that is contemporaneous with the production. Additionally, a few designers have written their own monographs. Examples are *The Theatre of Donald Oenslager* by Donald Oenslager, *30 Years of Art for the Stage* by Lee Byong-Boc, and *Julie Taymor: Playing with Fire* by Julie Taymor and Eileen Blumenthal. Many countries also mount exhibitions of individual artists' work, usually accompanied by a catalogue. For example, the Arts Council of Great Britain recently mounted an excellent retrospective exhibition of the work of Ralph Koltai, with a very good catalogue.

Since 1975, there have been no means to study and compare contemporary scenography on a worldwide scale other than by attending the Prague Quadrennial Exhibition of Scenography. But even if one has the opportunity to attend the PQ, the ability to make international comparisons has limits: the first is that the PQ tends to encompass only the five years leading up to it, and the national exhibits each tend to have a different focus (sometimes documenting only the work of a single designer), so cross-national comparisons are often difficult to make.



# 1975

Spain's dictator, Franco dies  
 The British Conservative Party chooses its first female leader, Margaret Thatcher • Oil goes over \$13.00 per barrel • The Vietnam War ends • New York City avoids bankruptcy when President Ford signs a \$2.3 billion loan • The IRA bombs London Hilton Hotel • The Suez Canal reopens for the first time since the Six-Day War • King Faisal of Saudi Arabia assassinated • Baader-Meinhof guerrillas take 11 hostages at West German embassy in Stockholm • Britain's inflation rate jumps to 25% • Beginning of 15 years of civil war in Lebanon • The UK votes to stay in the European Community • Angola gains independence from Portugal • Suriname gains independence from Netherlands • Bill Gates and Paul Allen create Microsoft • US Apollo and Soviet Soyuz 9 spacecraft link up in space • Spanish dictator Franco dies • The British Conservative Party chooses its first female leader, Margaret Thatcher • Oil goes over \$13.00 per barrel • The Vietnam War ends • New York City avoids bankruptcy when President Ford signs a \$2.3 billion loan • The IRA bombs London Hilton Hotel • The Suez Canal reopens for the first time since the Six-Day War • King Faisal of Saudi Arabia assassinated • Baader-Meinhof guerrillas take 11 hostages at West German embassy in Stockholm • Britain's inflation rate jumps to 25% • Beginning of 15 years of civil war in Lebanon • The UK votes to stay in the European Community • Angola gains independence from Portugal • Suriname gains independence from

### *The Rocky Horror Show*

Brian Thomson (Australia)  
& Sue Blane (UK)  
Set & Costume Design

*The Rocky Horror Show* began its life at the Upstairs Theatre at the Royal Court Theatre in London in 1973. Brian Thomson and Jim Sharman had already worked together on a number of productions in Australia and London, and neither of them could have anticipated the worldwide phenomenon that *Rocky* would become. Their work together precipitated an entirely new approach to design in the Australian theatre.

This was one of Sue Blane's first professional productions as a solo designer, and undoubtedly her big break. Designing for this production led her to design the US version, and later the costumes for the movie as well as the sequel. So intrinsic is her connection to the design of the show that her name is now part of the audience participation script for the production. She has since gone on to design for opera, musical, theatre and dance, returning regularly to design any new productions of *Rocky Horror* in the UK.

The work, and its outrageous costumes, has inspired many interpretations, recreations, and homages, not only in theatre, but also in fashion, make-up, and music. The success of the show and its popular design confirmed the success of the Royal Court's black box studio, the Theatre Upstairs, which had opened three years earlier.

The production has become part of popular culture, and the costume designs have played a big part in that, often recreated down to tiny details for audience participation nights and fancy dress or *Rocky Horror*-themed parties. Blane has received both an MBE and the Royal Designer for Industry award for services to theatre design.



### *Equus*

John Napier (UK)  
Set & Costume Design

*Equus* was John Napier's first production as a designer at the National Theatre, winning him an Olivier award and establishing him as one of the world's leading production designers. The play requires actors to impersonate the horses that obsess the disturbed youth at its centre. The author specifies that "any literalism which could suggest the cosy familiarity of a domestic animal — or worse, a pantomime horse — should be avoided." Napier realised Peter Shaffer's directions by creating stylised horses' heads, which were acceptable as both real animals and the horse gods of the boy's imagination. The head is a skeletal structure attached to a padded leather band that runs around the chin and sits above, rather than over, the wearer's head to increase his height. The shape is created from bands of leather and what appears to be silver wire, but is actually a type of cane covered in silver metal foil. This gives it rigidity and stability while being light for the wearer. Further height is added by the hooves, which are constructed from metal rods. The actor is clearly visible. The overall effect was, in the words of the theatre critic of *Punch* magazine, "gravely spectacular and unearthly."

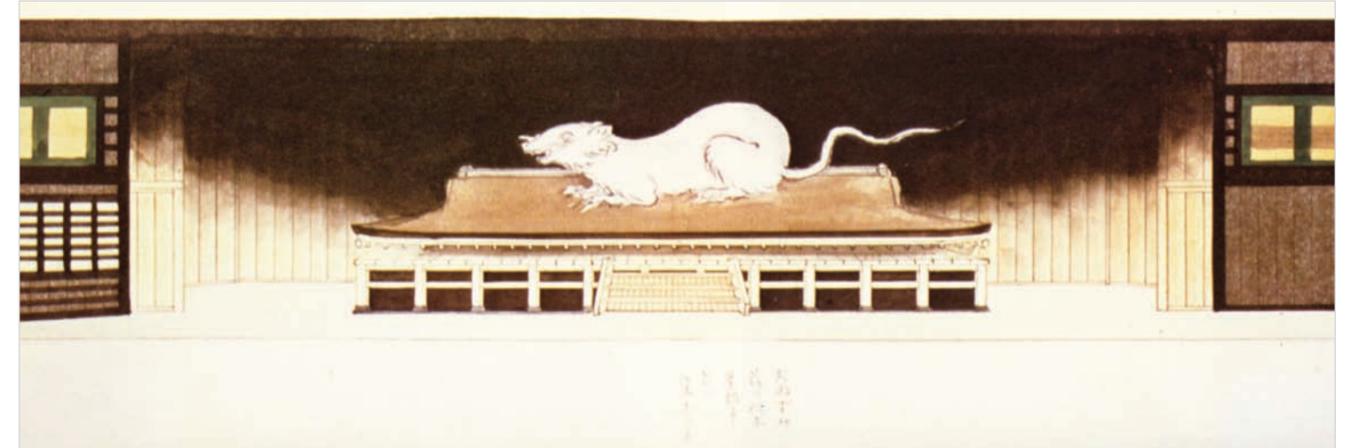


**The Passion and Death of Our Lord Jesus Christ**  
*(Passio et mors Domini Nostri Iesu Christi secundum / Pasja)*

Andrzej Majewski (Poland)  
 Set Design

Andrzej Majewski had always insisted that his stage designs were born out of the spirit of painting. His directing debut confirmed this. In this architecturally constructed setting, Majewski saw the gospel of Luke most of all through the words of the composer: "Passion is the suffering and death of Christ, but also the suffering and death of Auschwitz, the tragic experience of mid-20th-century humanity."

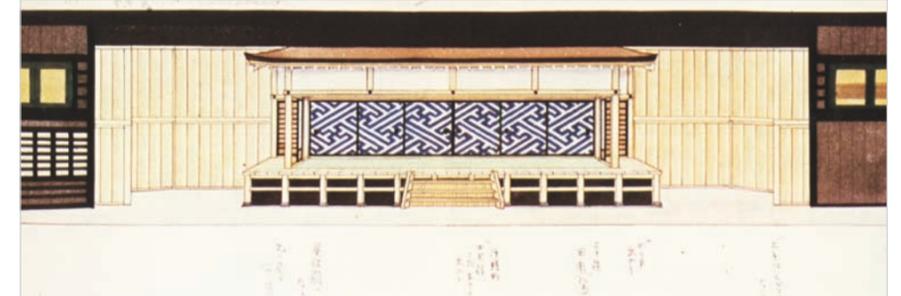
In the first scene, a platform in the shape of a Greek cross rose from the trapdoor—the symbol of martyrdom and death. A 170-member choir stood on it. Human plaster casts slowly emerged from the darkness, emphasized by a painterly use of lighting to show dynamic movement against a static setting. In the second part, the sky gradually revealed a symmetrical, filled with the remains of the tomb cross—symbol of contemporary suffering. In its upper part Majewski placed a mass of human bodies, symbolizing martyrdom in the gas chambers, while beneath it a choir sang "Pulver mortis Et in deduxisti me" ("The dust of death has enveloped me.") In the finale, darkness swallowed everything but a tormented body—the figure of Christ.



**Ten Characters of Date**

Kumaji Kugimachi (Japan)  
 Set Design

Kumaji Kugimachi is considered by some to be the original Kabuki set designer. Before him there were no set designers who were identified as such. His sets are like beautiful watercolour paintings, with sophisticated coloring and shadows. His well-honed drawing skills are inimitable. There were no theatre designers by the end of the 20th century who came close to matching him in technique.



**Chalk (Giz)**

Alvaro Apocalypse (Brazil)  
 Puppet Design

The Group Giramundo is undeniably the most important puppet theater group in Brazil and in all South America. Alvaro Apocalypse, the group's head for more than 40 years, was a great researcher in the area of puppet animation. Having trained hundreds of followers around Brazil, he left published educational material that still informs many followers of this art. His group has its headquarters in Belo Horizonte, Minas Gerais, and keeps its amazing heritage of more than 1,000 puppets in a museum open to the public. The group has taken part of dozens of international festivals, and has been honored with many awards and prizes. Alvaro died in 2003; his work was featured at the Prague Quadrennial of that year.





*Juno and Avos (Yunona i Avos)*  
**Oleg Sheintsis**  
 & **Valentina Komolova (USSR/Russia)**  
 Set & Costume Design

Aware of the need to make this rock opera large-scale and spectacular, Oleg Sheintsis came up with the original idea of dividing the stage into five slanting platforms, like a kind of stage-sized Rubik Cube that, according to director Mark Zakharov, "contained a multitude of various amusing combinations".

Part of a sail, soaring above the stage, was perceived as a full-size ship that was ceremonially launched on the glass flooring of the platforms lit from underneath. Some soulless force, engaged in insoluble conflict with the dominant lyrical theme, seemed to be hiding in the cold glitter of the metallic surfaces, the menacingly frozen folds of the drapes, the gesture of the bronze figure crowning the bow of the ship

Director Zakharov has repeatedly stressed that it took flawless taste and superb professional standards to make costumes for *Juno and Avos*. Indeed, the artist was faced with a complex task of designing a very wide spectrum of costumes: from historical and ethnic (uniforms of the 19th century Russian naval officers, Spanish garments) to the costume of a universal personality like Woman with Child. Besides, costumes for a rock-opera had to be eye-catching in movement, since many of the scenes were choreographed. Costume designer Valentina Komolova created a wonderful colour palette, using contrasting combinations of colours (green and white for the Russian officers, black and red for the Spaniards) and an intricate blend of smoky-white and pale-yellow tinges in the apparel of Conchita. The attire of Woman with Child was a mixture of pastel lilac and grey and pink.

*Juno and Avos* became a cult show in the former USSR and later in Russia. It has played to packed houses for over quarter of a century.

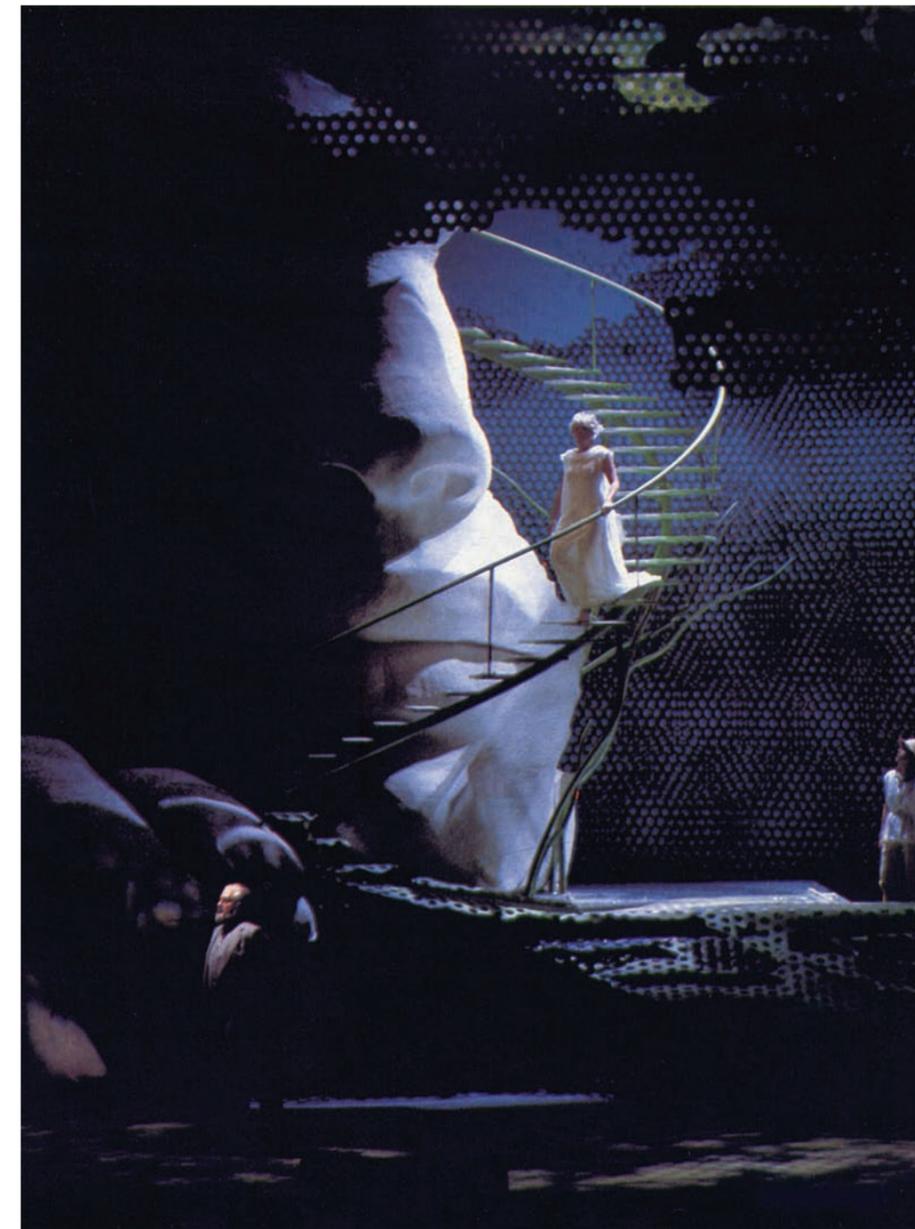


### *Don Giovanni/Donna Giovanni*

Carmen Parra (Mexico)  
& Tolita Figueroa (Mexico)  
Set Design

*Don Giovanni* was a major success of Mexican theatre that was performed and acclaimed internationally. The show later changed its title to *Donna Giovanni*. It is the only Mexican production ever to have been given a cover photograph on major world theatre magazines like *Theater Heute*. It toured through the whole world during its run of several years.

The provocative staging of the opera of a male archetype with a cast of all women was made more vivid by the fact that none of the performers was an opera singer. The very intense images on the subject of women's eroticism and the accent on the "drama giocoso" made the production so original and so theatrical that it overcame the audiences' doubts and fulfilled their musical expectations. The set and costume designs contributed largely to its success.

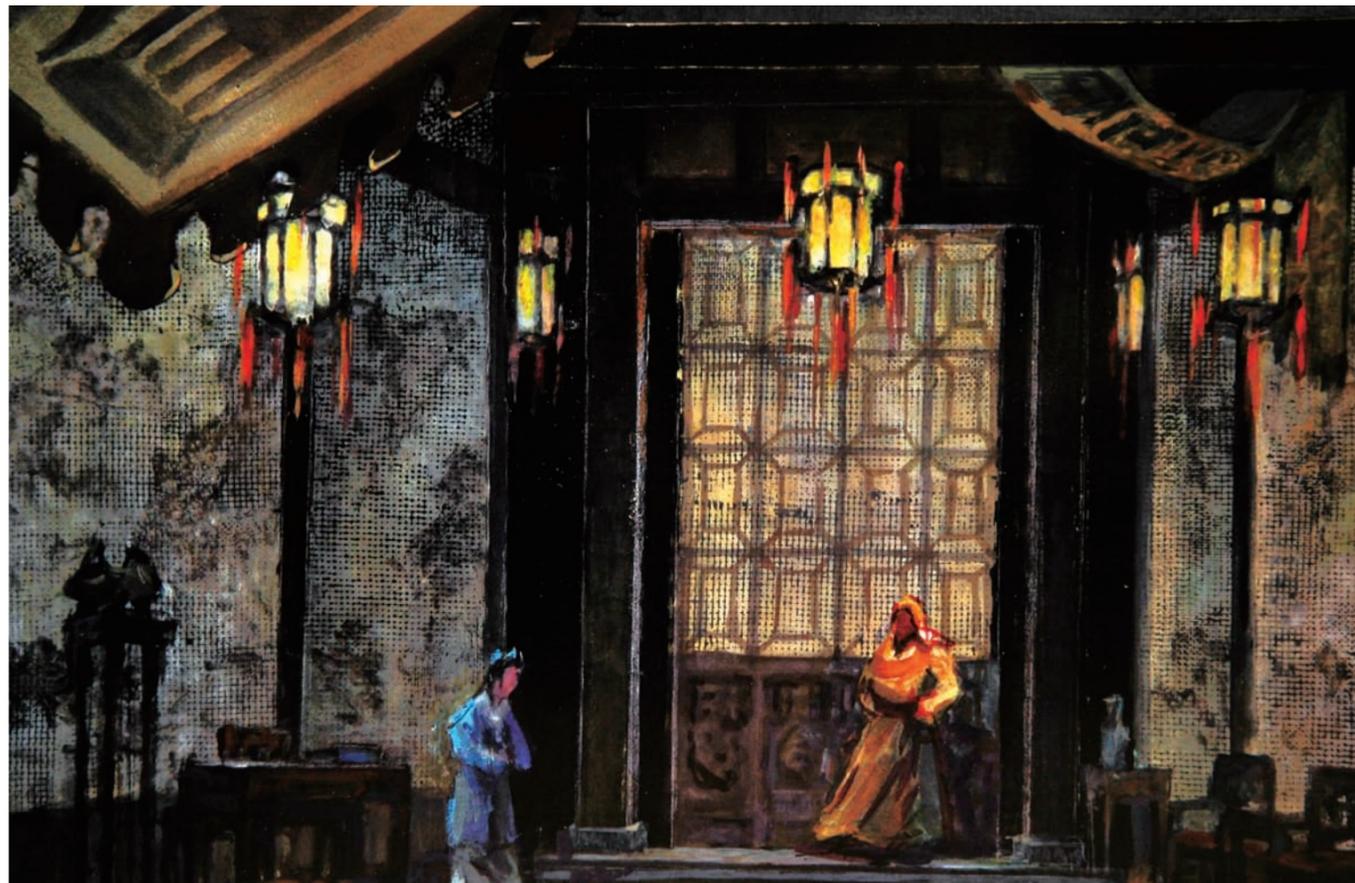


### *The Midsummer Marriage*

Robin Don (UK)  
Set & Costume Design

This memorable design is on the cover of the publication *British Theatre Design* 83-87. Its designer is quoted as saying, "There are shadows, dangers, and death in the opera, but its main song is of fruitfulness and joy. The design attempted to echo a phrase from Michael Tippett's definition of a modern composer's task: 'to create... in an age of mediocrity and shattered dreams, images of abounding, generous, exuberant beauty.'"

Robin Don's background in engineering, combined with a fine art education, has enabled him to create extraordinarily beautiful and lithe work, using often elemental materials (plaster, metal, wood) to great effect. He was part of the British team that successfully won the Golden Triga at PQ'79, and also exhibited works in 1983, 1987, and 1999. He has also worked extensively with directors such as John Copley.



### *The Spring and Autumn of the Taiping Heavenly Kingdom*

Xing Dalun (China)  
Set Design

The set's white walls, black pillars, and repeated lines created a grand and solemn architectural display. The details of the screen and the court demonstrated the luxury of the Taiping Heavenly Kingdom. A large mural painting with a landscape and battle map became a unique way for the army of the Taiping Heavenly Kingdom to show off its success. A large-scale flag placed on the proscenium indicated the "spring" and "autumn" of the Taiping Heavenly Kingdom with changing colors and lights. Scene modeling featured a multi-screen projection.



### *Mary Stuart*

Shigeki Kawamori (Japan)  
Costume Design

Shigeki Kawamori was the recipient of the gold medal for costume design at PQ'75. He mainly worked for the Haiyu-za (Actors' Theatre) Company for more than five decades after he graduated in aeronautics from the University of Tokyo. His superb costume designs are underscored by his accurate understanding of the characters.

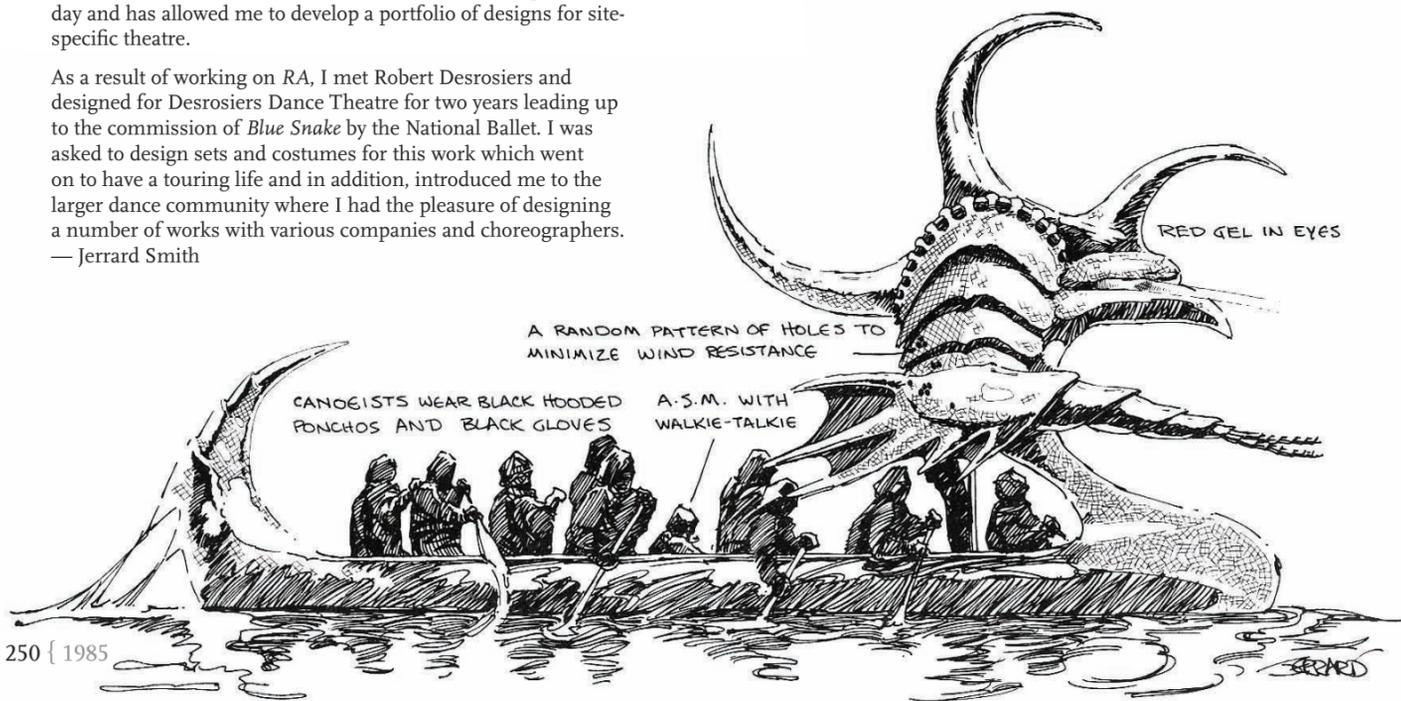


**The Princess of the Stars**

Jerrard Smith (Canada)  
Set & Costume Design

*The Princess of the Stars* by R. Murray Schafer marked my introduction to theatre design, and the success of the Qirst production in 1981 led to a continued collaboration with Schafer, including the 1983 production of *RA* at the Ontario Science Center and the 1985 remount of *The Princess of the Stars* at the Banff Centre. This collaboration has continued to the present day and has allowed me to develop a portfolio of designs for site-specific theatre.

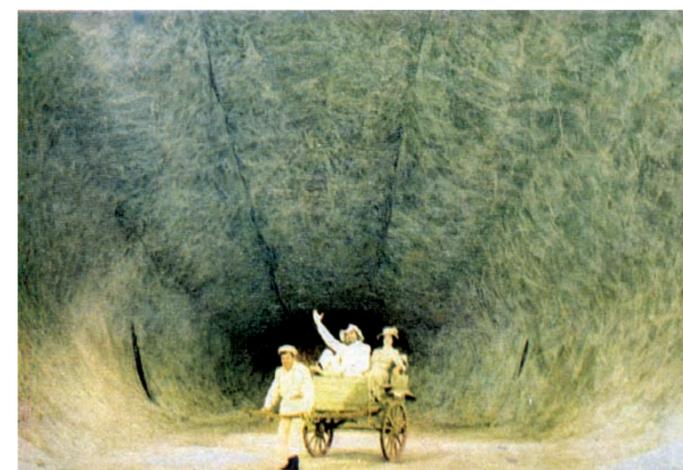
As a result of working on *RA*, I met Robert Desrosiers and designed for Desrosiers Dance Theatre for two years leading up to the commission of *Blue Snake* by the National Ballet. I was asked to design sets and costumes for this work which went on to have a touring life and in addition, introduced me to the larger dance community where I had the pleasure of designing a number of works with various companies and choreographers.  
— Jerrard Smith



**The Cherry Orchard**  
(*Livada de visini*)

Romulus Fenes (Romania)  
Set & Costume Design

On the stage was an imagined "time-tunnel," through which the characters appeared and disappeared, the whole play having been given a new existential perspective throughout.





***The Good Woman of Setzuan***  
*(Der gute Mensch von Sezuan)*

**Yan Long** (China)  
 Set & Costume Design

When *The Good Woman of Setzuan*, written by a German, was staged in China, it did not appear either to be like German versions or a traditionally oriented Chinese version, but was an unfamiliar, alien, fresh, and thought-provoking production, beyond the imagination of many in the audience. At the time, it was unique.



***The Fall of Singapore***  
**Nigel Triffitt** (Australia)  
 Set & Costume Design

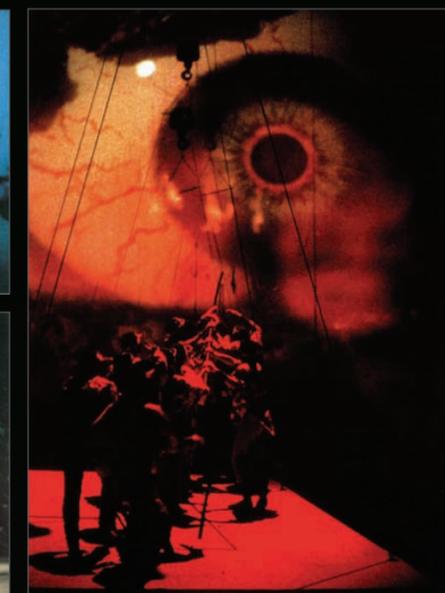
Commissioned and produced for the 1987 Melbourne Festival, this production is a powerful representation of the work of Nigel Triffitt—one of Australia's most significant theatre artists, who has had a distinguished career as a designer/director of visual theatre. The production subsequently toured to Brisbane and Sydney. *The Fall of Singapore* touched on experiences of Australian prisoners of war during World War II.



***Odysseus***

**Josef Svoboda** (Czechoslovakia/  
 Czech Republic)  
 Set & Costume Design

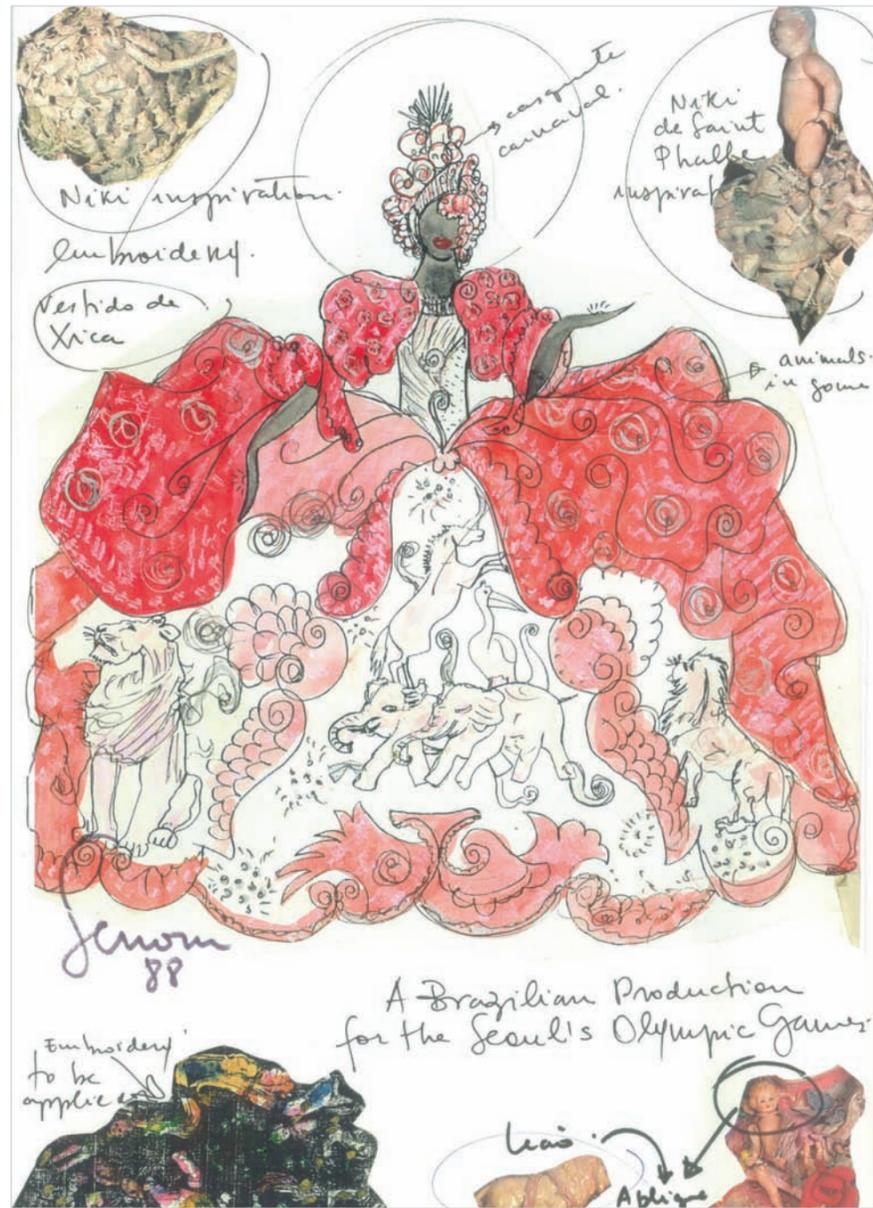
In the performance of *Odysseus*, Svoboda and his team's artistic and technical expertise crystallized to great effect on the stage of the Laterna Magika, working with that theatre's multimedia principles (a combination of projection, live stage action, and music). Svoboda even collaborated on the text of the performance based on Homer's epic, whose literary pictures inspired the creation of an impressive scenographic creation. Apart from the scenographer, the production's cameraman and creator of film sequences and the choreographer of the live action, which sometimes bordered on acrobatics, also left their mark. Even though this project has the characteristics of a piece by Svoboda, this expressive visual element can be considered a collective effort. The model of the set was part of the collection for which Svoboda received the Gold Medal for Scenography at PQ'87.



**Xica da Silva**

JC Serroni (Brazil)  
Set Design

Xica da Silva was a production from CPT—Center of Theatre Research at SESC—directed by one of Brazil's leading directors, Antunes Filho that, despite being staged in a black box, had an exuberant design made of the actors' movement, props, costume and light. This production was known for both its extraordinary visual beauty and its symbolic richness.





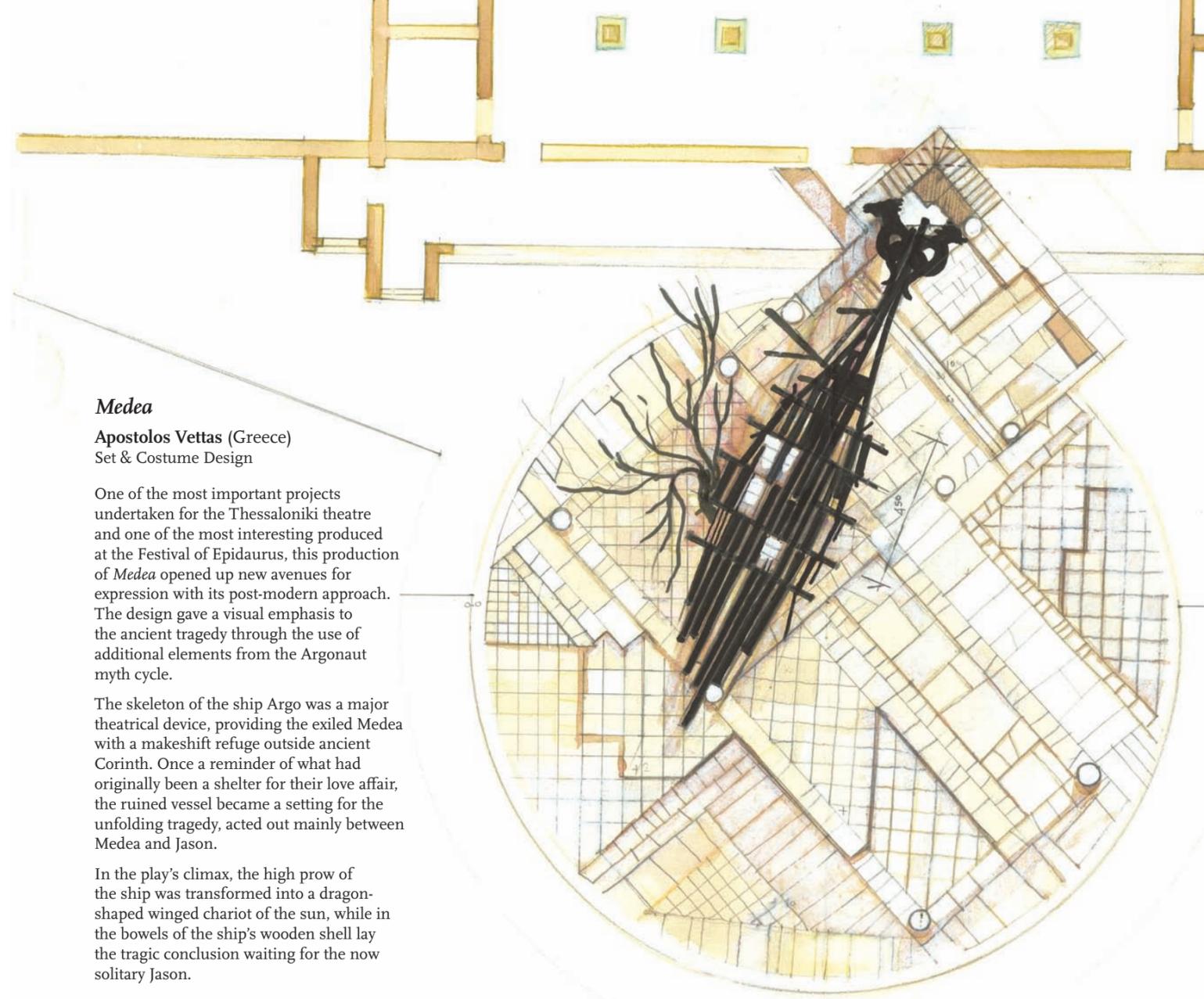
**Commonwealth Games  
Auckland 1990 Opening Ceremony:  
Cultural Display**

Joe Bleakley (New Zealand)  
Event Design

With large-scale ceremonies a rarity in New Zealand, this was an opportunity for the designer and the collaborators to work together on investigating and defining what such an event might be in New Zealand and Pacific terms. Bleakley's work has consistently explored this relationship between the spectacle and the community. Here he was able to extend the influence of his designs to an international level: expressing what it is to be a New Zealander and providing a uniquely antipodean slant on the ritualistic elements of the opening ceremony. Issues of colonialism, biculturalism, and national identity became significant features of the ceremony.

Most significantly this design was the first of its kind to use storytelling and scenography in an opening ceremony. It had a profound influence on similar event designs that followed it. The 1992 Barcelona Summer Olympics consulted with members of the creative team for the design of its own opening.

Staged only two weeks before the 150th anniversary of the signing of the Treaty of Waitangi, this event became an important moment in reconciling New Zealand's colonial and indigenous backgrounds. The event started with a traditional Maori welcome (powhiri) and continued to review New Zealand history with a ceremonial pageant that featured the arrival of the Maori seafarers from the Pacific, and the images of Captain James Cook's ships arriving on the shores of the country. This integration of the diverse elements of New Zealand culture into the ceremony allowed athletes and citizens to participate in an expression of cultural diversity and dynamic biculturalism.



**Medea**

Apostolos Vettas (Greece)  
Set & Costume Design

One of the most important projects undertaken for the Thessaloniki theatre and one of the most interesting produced at the Festival of Epidaurus, this production of *Medea* opened up new avenues for expression with its post-modern approach. The design gave a visual emphasis to the ancient tragedy through the use of additional elements from the Argonaut myth cycle.

The skeleton of the ship *Argo* was a major theatrical device, providing the exiled *Medea* with a makeshift refuge outside ancient Corinth. Once a reminder of what had originally been a shelter for their love affair, the ruined vessel became a setting for the unfolding tragedy, acted out mainly between *Medea* and *Jason*.

In the play's climax, the high prow of the ship was transformed into a dragon-shaped winged chariot of the sun, while in the bowels of the ship's wooden shell lay the tragic conclusion waiting for the now solitary *Jason*.



# { PRODUCTION CREDITS }

<sup>[16]</sup>
<i>The Rocky Horror Show</i> <b>Brian Thomson</b> (Australia) & <b>Sue Blane</b> (UK) Set & Costume Design
Company: <b>The Royal Court Theatre</b> Venue: <b>Theatre Upstairs, Royal Court</b> Location: <b>London, UK</b> Opening/First Night: <b>June 1973</b> [also Roxy Theatre, Los Angeles, March 1974; New Arts Cinema, Sydney, April 1974; Regent Palace, Melbourne, October 1975]
Author: <b>Richard O'Brien</b> Composer: <b>Richard O'Brien</b> Scenic Designer: <b>Brian Thomson</b> Costume Designer: <b>Sue Blane</b> Lighting Designer: <b>Gerry Jenkinson</b> (London), <b>Chip Monk</b> (LA), <b>John Saltzer</b> (Sydney) Director: <b>Jim Sharman</b> Conductor: <b>Richard Hartley</b> (London), <b>Roy Ritchie</b> (Sydney)
Contributing Researcher: <b>Richard Roberts &amp; Madeline Taylor</b>
Image Credits: <b>Sue Blane, John Haynes, Brian Thompson, &amp; Victoria and Albert Museum, London</b>

<sup>[17]</sup>
<i>Equus</i> <b>John Napier</b> (UK) Set & Costume Design
Company: <b>Royal National Theatre</b> Venue: <b>The Old Vic</b> Location: <b>London, UK</b> Opening/First Night: <b>17 July 1973</b>
Author: <b>Peter Shaffer</b> Scenic Designer: <b>John Napier</b> Costume Designer: <b>John Napier</b> Lighting Designer: <b>Andy Phillips</b> Director: <b>John Dexter</b> Choreographer: <b>Claude Chagrin</b> Composer: <b>Marc Wilkinson</b>
Contributing Researcher: <b>Kate Dorney</b>
Image Credit: <b>Victoria and Albert Museum, London</b>

<sup>[18]</sup>
<i>The Money Tree</i> <b>Julian Beck &amp; William Shari</b> (USA) Set Design
Company: <b>The Living Theatre</b> Venue: <b>Homestead</b> Location: <b>Pittsburgh, Pennsylvania USA</b> Opening/First Night: 1975
Author: Collective Creation, written down by <b>Julian Beck, Judith Malina, Hanon Reznikov</b> Scenic Designer: <b>Julian Beck &amp; William Shari</b> Costume Designer: <b>Julian Beck</b> Director: <b>Julian Beck, Judith Malina; collective creation by the Company</b>
Contributing Researcher: <b>Thomas Walker &amp; Eric Fielding</b>
Image Credit: <b>Judith Malina</b>

<sup>[18]</sup>
<i>Samoan Fire Knife Dance</i> ( <i>Siva Aailao</i> ) <b>Aggie Grey's Resort</b> (Western Samoa) Performance Design
Company: <b>Aggie Grey's</b> Venue: <b>Aggie Grey's Resort</b> Location: <b>Apia, Western Samoa</b> Opening/First Night: <b>1975-1990</b> , continuous performances
Author: <b>Chief Letuli Olo Misilagi</b> & others Choreographer: <b>Chief Letuli Olo Misilagi</b> & others
Contributors: <b>Tama Matua, Kinilau Tavita Lauifi</b>
Contributing Researcher: <b>Keren Chiaroni</b>
Image Credits: <b>Aggie Grey's Resort, Giovanni Rossi, Laura Wadsworth</b>

<sup>[19]</sup>
<i>A Little Night Music</i> <b>Boris Aronson</b> (Russia/USA), <b>Florence Klotz &amp; Tharon Musser</b> (USA) Set Design
Venue: <b>Shubert Theatre</b> Location: <b>New York, New York, USA</b> Opening/First Night: <b>25 February 1973</b>
Composer: <b>Stephen Sondheim</b> Lyrics: <b>Stephen Sondheim</b> Author: <b>Hugh Wheeler</b> Scenic Designer: <b>Boris Aronson</b> Costume Designer: <b>Florence Klotz</b> Lighting Designer: <b>Tharon Musser</b> Director: <b>Harold Prince</b> Choreographer: <b>Patricia Birch</b>
Contributing Researcher: <b>Eric Fielding</b>
Image Credit: <b>Martha Swope © The New York Public Library for the Performing Arts</b>

<sup>[20]</sup>
<b>Split Enz Costumes</b> <b>Noel Crombie</b> (New Zealand) Costume Design
Company: <b>Split Enz</b> Venue: <b>Various</b> Location: <b>World Tour</b> Opening/First Night: 1975
Composer: <b>Split Enz</b> Costume Designer: <b>Noel Crombie</b> Lighting Designer: <b>Raewyn Turner</b>
Contributing Researcher: <b>Sam Trubridge</b>
Image Credits: <b>Alan Wild, Noel Crombie</b>

<sup>[20]</sup>
<i>Ivanov</i> <b>Mart Kitaev</b> (Latvia) Set Design
Company: <b>Latvian Theatre for Young Spectators</b> Location: <b>Riga, Latvia</b> Opening/First Night: 1975
Author: <b>Anton Chekhov</b> Scenic Designer: <b>Mart Kitaev</b> Director: <b>Adolf Shapiro</b>
Contributing Researcher: <b>Inna Mirzoyan</b>
Image Credit: <b>Mart Kitaev</b>

<sup>[21]</sup>
<i>Romeo and Juliet</i> <b>Sergei Barkhin</b> (USSR/Russia) Set Design
Company: <b>Boris Shchukin Theatre Institute</b> Venue: <b>School Theatre</b> Location: <b>Moscow, USSR/Russia</b> Opening/First Night: 1975
Author: <b>William Shakespeare</b> Scenic Designer: <b>Sergei Barkhin</b> Director: <b>Albert Burov</b>
Contributing Researcher: <b>Inna Mirzoyan</b>
Image Credit: <b>Sergei Barkhin</b>

<sup>[22]</sup>
<i>Strider: The Story of a Horse</i> ( <i>Kholstomer</i> ) <b>Eduard Kochergin</b> (USSR/Russia) Set Design
Venue: <b>Bolshoi Drama Theatre</b> Location: <b>Leningrad (St.Petersburg), USSR/Russia</b> Opening/First Night: 1975
Author: <b>Leo Tolstoy</b> (original story) Scenic Designer: <b>Eduard Kochergin</b> Director: <b>Georgy Tovstonogov</b>
Contributing Researcher: <b>Inna Mirzoyan</b>
Image Credit: <b>Eduard Kochergin</b>

<sup>[24]</sup>
<i>The Red Eagle</i> ( <i>Al Nesr Al Ahmar</i> ) <b>Sakina Mohamed Ali</b> (Egypt) Set & Costume Design
Company: <b>The Artistic Theatre House</b> Venue: <b>Egyptian National Theatre</b> Location: <b>Cairo, Egypt</b> Opening/First Night: <b>September, 1975</b>
Author: <b>Abdel Rahman Elsharkawy</b> Scenic Designer: <b>Sakina Mohamed Ali</b> Costume Designer: <b>Sakina Mohamed Ali</b> Director: <b>Karam Metawaa</b>
Contributing Researcher: <b>Hazem Shebl</b>
Image Credit: <b>Sakina Mohamed Ali</b>

<sup>[24]</sup>
<i>The Little Square</i> ( <i>Il campiello</i> ) <b>Luciano Damiani</b> (Italy) Set & Costume Design
Company: <b>Strehler's Company</b> Venue: <b>Piccolo Teatro di Milano</b> Location: <b>Milano, Italy</b> Opening/First Night: <b>May 1975</b>
Author: <b>Carlo Goldoni</b> Scenic Designer: <b>Luciano Damiani</b> Costume Designer: <b>Luciano Damiani</b> Sound Designer: <b>Fiorenzo Carpi</b> Director: <b>Giorgio Strehler</b>
Contributing Researcher: <b>Daniela Sacco</b>
Image Credits: <b>Luigi Ciminaghi/Piccolo Teatro di Milano &amp; Teatro d'Europa</b>

<sup>[25]</sup>
<i>A Chorus Line</i> <b>Robin Wagner &amp; Tharon Musser</b> (USA) Set & Lighting Design
Company: <b>New York Shakespeare Festival</b> Venue: <b>Shubert Theatre</b> Location: <b>New York City, New York, USA</b> Opening/First Night: 25 July 1975
Author: <b>James Kirkwood &amp; Nicholas Dante</b> Composer: <b>Marvin Hamlish</b> Lyrics: <b>Edward Kleban</b> Scenic Designer: <b>Robin Wagner</b> Costume Designer: <b>Theoni V. Aldredge</b> Lighting Designer: <b>Tharon Musser</b> Sound Designer: <b>Abe Jacob</b> Director: <b>Michael Bennett</b> Choreographer: <b>Michael Bennett &amp; Bob Avian</b>
Conductor/Musical Director: <b>Donald Pippin</b> Producer: <b>Joseph Papp</b>
Contributing Researcher: <b>Delbert Unruh &amp; Eric Fielding</b>
Image Credit: <b>Martha Swope © The New York Public Library for the Performing Arts</b>

<sup>[26]</sup>
<i>Brand</i> <b>Ilmars Blumbergs</b> (Latvia) Set, Costume & Lighting Design
Company: <b>Latvian Daile Theatre</b> Venue: <b>Latvian Daile Theatre</b> Location: <b>Riga, Latvia</b> Opening/First Night: <b>25 September 1975</b>
Author: <b>Henrik Ibsen</b> Scenic Designer: <b>Ilmars Blumbergs</b> Costume Designer: <b>Ilmars Blumbergs</b> Lighting Designer: <b>Ilmars Blumbergs</b> Director: <b>Arnolds Linins</b> Choreographer: <b>Modris Tenisons</b>
Contributing Researcher: <b>Edite Tisheizere</b>
Image Credits: <b>Yuri Ikonnikov, Juris Kalnins</b>

<sup>[27]</sup>
<i>The Lady Bagdat</i> ( <i>Bağdat Khatun</i> ) <b>Refik Eren</b> (Turkey) Set Design
Company: <b>Turkish State Theatres</b> Venue: <b>Istanbul State Theatre, Venüs Stage</b> Location: <b>Istanbul, Turkey</b> Opening/First Night: <b>October 1975</b>
Author: <b>Güngör Dilmen</b> Composer: <b>Sabahattin Kalender</b> Scenic Designer: <b>Refik Eren</b> Costume Designer: <b>Hale Eren</b> Lighting Designer: <b>Nuri Özakyol</b> Director: <b>Cüneyd Gökçer</b>
Contributing Researcher: <b>Evcimen Percin</b>
Image Credit: <b>Refik Eren</b>

<sup>[27]</sup>
<i>Ivan the Terrible</i> <b>Simon Vrisaladze</b> (USSR/Russia) Set Design
Company: <b>State Academic Bolshoi Theatre</b> Location: <b>Moscow, USSR/Russia</b> Opening/First Night: 1975
Composer: <b>Sergei Prokofiev</b> Scenic Designer: <b>Simon Vrisaladze</b> Choreographer: <b>Yuri Grigorovich</b>
Contributing Researcher: <b>Inna Mirzoyan</b>
Image Credit: <b>Simon Vrisaladze</b>

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**This is the first volume in a new series of books looking at significant stage design throughout the world since 1975.** This volume, documenting 1975-1990, has been about four years in the making, and has had contributions from 100s of people in over 70 countries. Despite this range of input, it is not possible for it to be encyclopædic, much as the editors would like. Neither is the series a collection of “greatest hits,” despite the presence of many of the greatest designs of the period being examined. Instead, the object is to present designs that made a difference, designs that mattered, designs of influence. The current editors plan to do two more volumes documenting 1990-2005 and 2005-2015. They then hope that others will pick up the torch and prepare subsequent volumes each decade thereafter.

The book series is being published by OISTAT and is a project of the OISTAT Publications and Communication Commission. The International Organisation of Scenographers, Theatre Architects and Technicians (OISTAT) is a UNESCO recognised organisation. Through its member centres, and its individual and associate

members, it draws together theatre production professionals from around the world for mutual learning and benefit. Its working commissions are in the areas of scenography, theatre technology, publications and communication, history and theory, education, and architecture. Both of the editors have worked for many years to benefit theatre professionals internationally, through their activities in OISTAT.

Peter McKinnon and Eric Fielding probably met each other at the Banff School of Fine Arts in the early 1980s, when Peter was on faculty and Eric was taking Josef Svoboda’s master class there. Neither of them remembers the other. They first worked together in 1993 when Eric was the general editor of the OISTAT lexicon, *new Theatre Words*, and Peter was an English editor. They next worked together on the first World Stage Design exhibition in 2005 in Toronto, Canada, for which Eric was the director and Peter was in charge of local arrangements. This book series, their third joint undertaking, started with a remark from Eric at the Honourable Scenographers’ Forum at the Prague Quadrennial in 2007. In this case, it is particularly true that the rest is history.

**Eric Fielding** was professor of scenic design and resident set designer for the Department of Theatre and Media Arts at Brigham Young University for 28 years. He also taught theatre design at the Goodman School of Drama, the University of Texas at Austin, and the University of Utah. He received his BA in Theatre from BYU in 1974, and his MFA in Scenic Design from the Goodman School of Drama at the Art Institute of Chicago in 1976. A 30-year member of the United Scenic Artists 829 professional designers’ union, his freelance design credits include scenery and/or lighting for more than 275 plays, musicals, operas, concerts, pageants, events, films, and television productions. He is a Fellow, former Vice-President, Founders’ Award, and Lifetime Member Award recipient of USITT. He is also a 30-year member of OISTAT, the International Organisation of Scenographers, Theatre Architects and Technicians, where he served as vice-chair of the Scenography Commission, and for ten years as the commissioner of Publications and Communications. He was editor of *Theatre Design & Technology* journal from 1988-95. He served as designer for the American exhibit at the 1991 Prague Quadrennial, winning a gold medal for “Mozart in America” that featured opera designs from throughout the country. He served as the creator, project director, and catalog editor of World Stage Design, a new international theatre design exhibition that premiered in Toronto during March 2005, with subsequent events in Seoul, Korea (2009) and Cardiff, Wales (2013).

**Peter McKinnon** is professor of design and management in the Department of Theatre at York University. He has a BA in English from the University of Victoria and an MFA in directing, history and design from the University of Texas in Austin. He worked as a lighting designer on some 450 shows, principally for dance and opera. He taught for six years at the Banff School of Fine Arts. Professor McKinnon has lit the ballets of John Cranko, Brian MacDonald, William Forsyth, Sir Anthony Tudor, Reid Anderson, and John Butler, and dances of David Earle, James Kudelka, Paul Taylor, Judy Jarvis, and Robert Cohan. He has lit plays and operas across Canada and internationally, including New York, Paris, and London. He edited *new Theatre Words*, a dictionary of theatre terminology in some twenty-eight languages. In 2005, he wrote *Designer Shorts, a Brief Look at Contemporary Canadian Scenographers and Their Work*, and in 2007 he edited *One show, One Audience, One Single Space* by Jean-Guy Lecat. He was one of the organisers of the Canadian exhibit at the Prague Quadrennial in 2007. He is a past president of Associated Designers of Canada and served on the executive committee of the International Organisation of Scenographers, Theatre Architects and Technicians for 16 years. He was the founding general manager of Summer at the Roxy in Owen Sound, Front Porch Productions, and Rare Gem Productions. He has also produced shows, both off- and on-Broadway and in Edinburgh.

ISBN 978-92-990063-1-3



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