

# JASON DENVIR



# Kitchenn

## SET & COSTUME DESIGNER

Jason has designed productions in the UK, Japan, Singapore and New York

### LONDON/WEST-END

<b>WOLFBOY</b>	Trafalgar Studios 2010	Dir: Russell Labey
<b>WHO'S AFRAID OF VIRGINIA WOOLF</b>	Trafalgar Studios, 2009	Dir: Andrew Hall
<b>NEW BOY</b> with Nicholas Hoult	Trafalgar Studios, 2009	Dir: Russell Labey
<b>STIG OF THE DUMP</b>	Tabard Theatre, 2008	Dir: Russell Labey
<b>LIFECOACH</b> with Phill Jupitus	Trafalgar Studios, 2008	Dir: Nick Reed
<b>BLONDEL</b>	Pleasance, London, 2007	Dir: Patrick Wilde
<b>ALADDIN</b>	Pleasance, London, 2007	Dir: Russell Labey
<b>LITTLE MERMAID</b>	Arts Depot	Dir: Peter Glanville
<b>THE COUNTESS</b>	Criterion Theatre/Yvonne Arnaud	Dir: Ludovica Villar-Hauser
<b>NEW BOY</b>	London/Edinburgh/New York	Dir: Russell Labey Prod: Guy Chapman
<b>HARDCORE</b>	London/Edinburgh	Dir: Russell Labey Prod: Guy Chapman
<b>THE THREEPENNY OPERA</b>	Lyric Theatre, Hammersmith	Dir: Mark Pattenden
<b>HAPPY SAVAGES</b>	Lyric Studio	Dir: David Evans
<b>ACCOMMODATING EVA</b>	Kings Head	Dir: Tom Dulack

### REGIONAL/TOURS

<b>HONK!</b>	Royal & Derngate, Northampton, 2009	Dir: Andrew Panton
<b>CATS</b>	Arena Production, 2009	Prod: Milton Morrissey Productions
<b>WOLFBOY</b>	Edinburgh Festival, 2009	Dir: Russell Labey
<b>THE BOY WHO GREW FLOWERS</b>	Brady Centre, 2008	Prod: Kazzum Arts
<b>NOYES FLUDDE</b>	Portsmouth Cathedral	
<b>LAST CALL FOR NEFERTITI</b>	Valley of the Kings, Egypt (Arts Interactive)	
<b>MINOR IRRITATIONS</b>	Pleasance Edinburgh, 2005 Edinburgh Festival	
<b>REMEMBER TWO THINGS</b>	Queens Theatre, Barnstaple	
<b>ROBIN HOOD</b>	Polka Theatre	
<b>PINOCCHIO</b>	Kazzum at artsdepot	
<b>RISE &amp; FALL OF MAHOGANY</b>	Morley Theatre	
<b>CINDERELLA</b>	Opera House, Jersey/Alban Arena, St Albans (costumes only)	

### PERTH THEATRE

<b>MOTHER GOOSE</b>	<b>A SONG AT TWILIGHT</b>
<b>CINDERELLA</b>	<b>ANNIE</b>
<b>OKLAHOMA!</b>	<b>MISTRESS OF THE INN (and Tour)</b>
<b>THE INNOCENTS</b>	<b>CAROUSEL</b>

### INTERNATIONAL

<b>BEYOND THE DOOR</b>	Nuko Topia, Tokyo, Japan
<b>BARBER OF SEVILLE</b>	European Chamber Opera

### DRAMA COLLEGES/SCHOOLS/YOUTH THEATRE

<b>INSIDE OUT</b>	RADA
<b>TEACHERS</b>	Westminster Community School
<b>INTO THE WOODS</b>	National Youth Music Theatre
<b>THE THREEPENNY OPERA</b>	NYMT
<b>GUYS AND DOLLS</b>	NYMT
<b>TIN PAN ALI</b>	NYMT
<b>OLIVER!</b>	NYMT

Jason also lectures at RADA, Middlesex University, and Kingston University.

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*Please see overleaf for a selection of Jason's reviews:*

**Honk! at Royal & Derngate, Northampton 2009-2010**

"A superbly designed by Jason Denvir"

**The Stage**

"Jason Denvir's ingenious design allows for flying geese, dancing frogs and hatching eggs to grace the stage with equal believability and a genuine sense of fun throughout"

**Whatsonstage.com**

It's deftly done, with a design by Jason Denvir that makes a virtue of the fact that the whole thing feels a mite cramped on the Royal stage.

**The Guardian**

"The joyous energy of Panton's production is played on Jason Denvir's colourful set - its hillside implying a world elsewhere, its duck-pond filled with cracking eggs, then opening to reveal Cat's kitchen, with oversized chairs introduced later for the human home, across which Bewick and Queenie cavort. Denvir's pastel shades are enhanced through the seasons by Simon Wilkinson's luscious lighting. Both provide major contributions to ensuring the story and its human world in animal form are treated to a vigorous, colourful outing."

**Reviews gate**

"Jason Denvir's ingenious set design allows for flying geese, dancing frogs and hatching eggs to grace the stage with equal believability and a genuine sense of fun throughout. "

**Whats on stage**

"A superly designed show by Jason Denvir, with scenery and costumes by the Royal & Derngate workshops puts the icing on the cake for this really promising seasonal offering."

**The Stage**

**Who's Afraid of Virginia Woolf? at Trafalgar Studios 2009**

"Both find the lacerating edge of albee's razored dialogue: they hurl perfectly honed hate across designers Jason Denvir's smoky, shabby living room set with terrifying precision"

**Time Out**

"The emotional baggge of George and Martha's relationships reflected by the cluttered set, a convincing 1960's academic's living room /study complete with jazz records, modern art, Life magazines, and of course drinks cabinet."

**Londonist**

"Jason Denvir's design sets a suitably tawdry tone, with a worn-out animal hide splayed across the floor as a sardonic reminder of the blood sport being played out."

**Mail On Sunday**

"Jason Denvir's cluttered living room set is also a labour of love with the kind of gorgeous attention to detail you can savour at such close quarters"

**Daily Express**

"The compact nature of the smaller Trafalgar Studio contributes to the play's pungent atmosphere as the events unfold so very close to your eyes. Jason Denvir's set, depicting a 1960's bourgeois living room complete with tasteless wallpaper and chintzy drinks cabinet, also helps the evening along."

**Music OMH**

**Stig at the Tabard Theatre 2008**

"Clive King's engaging tale, about a boy who discovers a caveman living in the local chalk pit turned dump, is brought vividly to life in the tabard's imaginative production. Considering the venue's size, Jason Denvir's picturebook perfect set represents a design feat. Using raised platforms, the safe domestic world sits cosily above an impressively realised chalk pit, decorated in detail with debris and framed by suspended jam jars with fairylights. "

**The Stage**

**Lifecoach at Trafalgar Studios (May-June 2008)**

"Jason Denvir's neat white set and writer Reed's choppy direction complete the package."

**Evening Standard**

"cunningly designed with a chic minimalism by Jason Denvir"

**The Times**

"Set designer Jason Denvir has made the most of the small space available using the classic Ikea trick of hidden storage devices. Large white letters spelling out Colin's mantra 'BLT' (believe in yourself, let go of your past, take responsibility for your future) open to reveal

hidden cupboards filled with props used to create the illusion of different locations, including a white board that, over the course of the evening, becomes a schizophrenic list of Colin and Wendy's beliefs."

**Officiallondontheatre.co.uk**

"Jason Denvir's set design, predominantly made up of a wall of letters, "BLT" (Believe, Let Go, Take Control) seamlessly transformed into a white board, a desk and even an oven. It was simple and slick."

**Remotegoat**