

TRACY GRANT LORD DESIGNER

S u m m a r y o f r e c e n t w o r k a t J a n u a r y 2 0 1 3

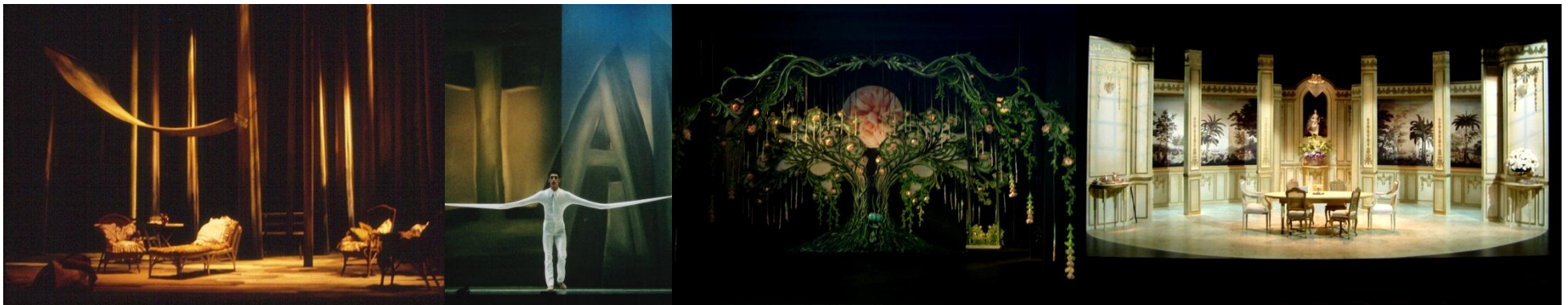
Tracy Grant Lord is a leading stage designer of theatre, opera and ballet. She has worked as a freelance designer with the major performance companies throughout Australasia including Opera Australia, The Australian Ballet, Singapore Dance Theatre, the Sydney Theatre Company, the Melbourne Theatre Company, the Auckland Theatre Company and The Royal New Zealand Ballet.

Tracy is a Winston Churchill Fellow, has a Bachelor of Spatial Design from Auckland University of Technology and her work has been chosen to represent performance design in New Zealand, at the Prague Quadrennial (Czech Republic) in 1991, 1995, 1999, 2003, 2007, 2009 and 2011. She was also selected to present her work at the World Stage Design exhibition in Toronto (Canada) in 2005. Highlights of her work include the acclaimed Royal New Zealand Ballet's 50th Anniversary production of ROMEO AND JULIET premiering at Sadlers Wells in London in 2004 and then receiving an Olivier Award nomination for Best New Dance Production in the UK. Tracy has also received two Helpmann Award Nominations for the STC production of IN THE NEXT ROOM (2011) and the MTC production of THE IMPORTANCE OF BEING EARNEST (2012).

Recent projects have included the set and costume design for Sydney Theatre Company's SEX WITH STRANGERS (2012) and QUEEN LEAR and HIS GIRL FRIDAY (2012) both for Melbourne Theatre Company. Tracy is currently working on the set and costume design for TRUE MINDS (MTC 2013) and the costume design for Queensland Ballet's new production of CINDERELLA (2013).

'When renowned theatrical designer Kristian Frederickson died in 2005, it seemed that an era of magnificent sets and costumes for the Royal New Zealand Ballet had come to an end. Not so. The mantle has been passed to another Kiwi designer, Tracy Grant Lord. Five major commissions with the ballet have already received critical acclaim, and her extraordinary work in the sell-out Cinderella, a new work by Christopher Hampson, secures her place right up with Frederickson.'

Excerpt from 'Dressed to Thrill' by Francesca Horsley
Listener (NZ)



CONTENTS

RECENT WORK

Sex with Strangers

His Girl Friday

Queen Lear

In the Next Room

The Importance of Being Earnest

The Sleeping Beauty

Le Sud

The Crucible

La Sonnambula

Cinderella

Romeo and Juliet

Electric

Ihi FreNZy and The Wedding

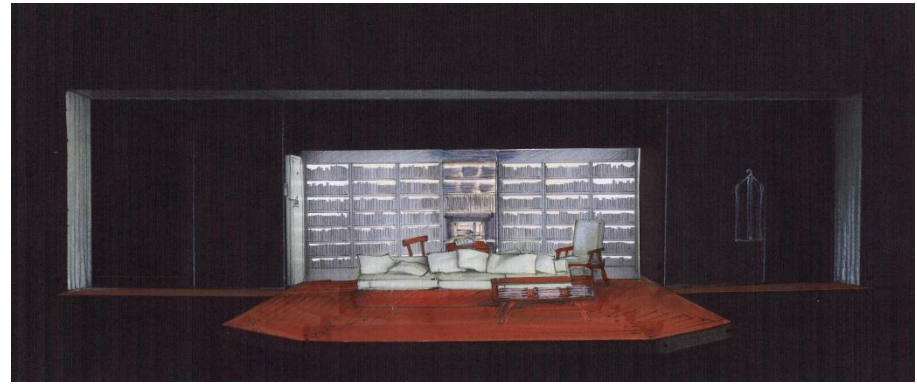
The Glass Soldier and High Society

CURRICULUM VITAE

Point of Contact:

Pamela Wright Artist Management
18A Pickens Cres, Mt Albert
Auckland 1025, New Zealand
T : +64 (0)9 849 4746
M : +64 (0)21 644 746
E : pampwam@ihug.co.nz

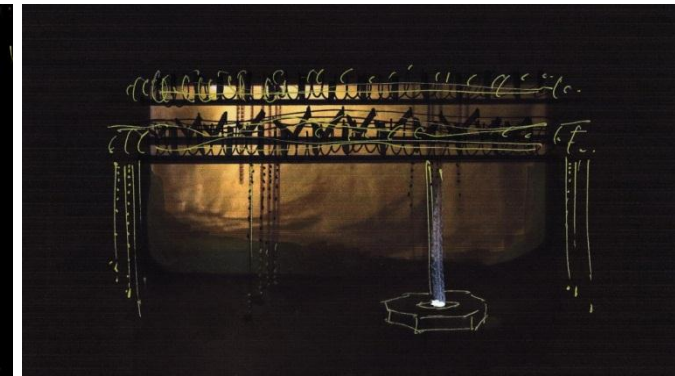
The following is a summary only. A full record of work is available in portfolio form if required.



SEX WITH STRANGERS – Laura Eason *dir. Jocelyn Moorehouse*
Sydney Theatre Company Wharf 1 Sydney



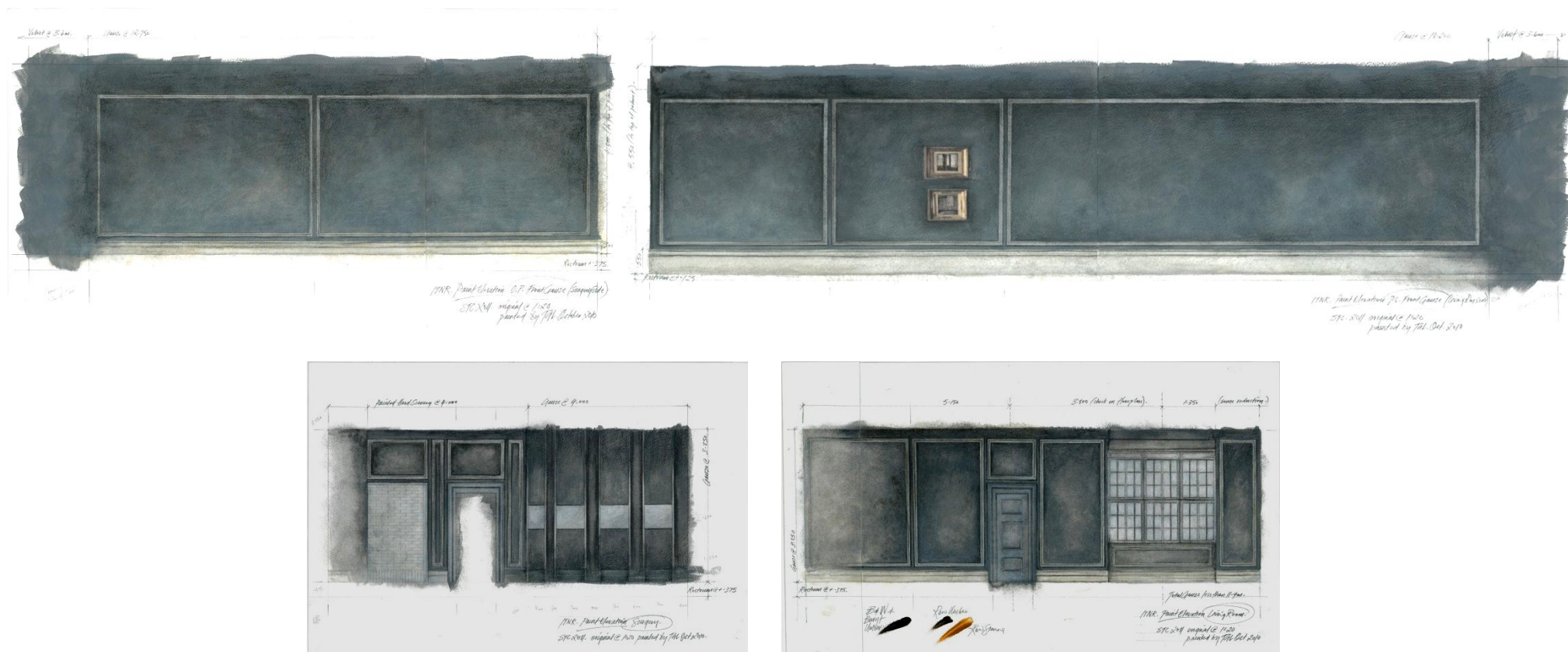
HIS GIRL FRIDAY – John Guare *dir.* Aidan Fennessey
Melbourne Theatre Company *Playhouse*, Arts centre, Melbourne



QUEEN LEAR – William Shakespeare *dir. Rachel McDonald*
Melbourne Theatre Company *Sumner Theatre, Melbourne*



IN THE NEXT ROOM – Sarah Ruhl dir. Pamela Rabe
 Sydney Theatre Company Drama Theatre, SOH Sydney and Tour 2011
Helpmann Award Nomination (Australia) 2011
Best Costume Design Nomination SYDNEY THEATRE AWARDS 2011
Best Theatre Design Nomination MELBOURNE GREEN ROOM AWARDS 2011



WHAT THE REVIEWERS SAID:

"Set and costumes (Tracy Grant Lord) are lavish in their attention to period detail. Givings's buzzing machines - heavy on ornate brass and iron - are worthy of the Victoria and Albert Museum...this is theatre of exceptional quality and broad appeal."

The Sydney Morning Herald

"Set in the 1880s, when electricity was still a daring novelty, the play takes place in the fashionably overblown living room and adjoining austere operating theatre of the Givings household (a beautifully thought-out and rendered design by Tracy Grant Lord, with lighting by Hartley TA Kemp)... ..The cast is superb Marvellous, thoughtful entertainment."

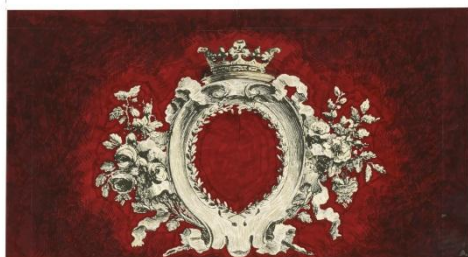
The Australian

"9/10 ...a sumptuously entertaining night in the theatre. Highly recommended."

The Sun Herald



THE IMPORTANCE OF BEING EARNEST – Oscar Wilde *dir. Simon Phillips*
 Melbourne Theatre Company *Sumner Theatre, Melbourne 2011*
(Costume Realisation after Tony Tripp)
Helpmann Award Nomination (Australia) 2012



*Floral (A), Sleeping Beauty, 2010, 2012
© 10m x 1.25m (150x45) JGL*



*Floral (A), Sleeping Beauty, 2010, 2012
© 10m x 1.25m (150x45) JGL*

*Floral (A), Sleeping Beauty, 2010, 2012
© 10m x 1.25m (150x45) JGL*

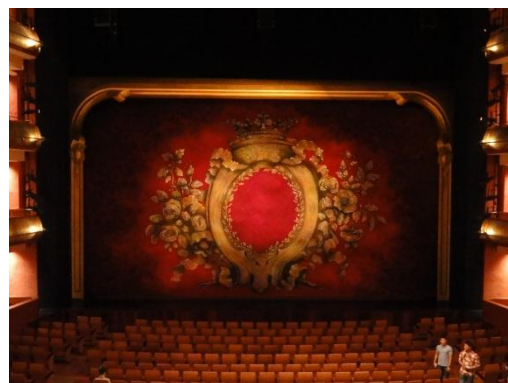
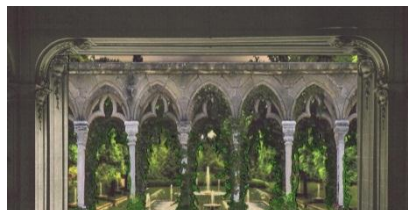
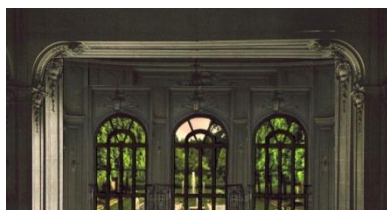
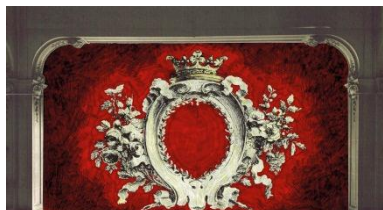


*Floral (A), Sleeping Beauty, 2010, 2012
© 10m x 1.25m (150x45) JGL*

*Floral (A), Sleeping Beauty, 2010, 2012
© 10m x 1.25m (150x45) JGL*



*Floral (A), Sleeping Beauty, 2010, 2012
© 10m x 1.25m (150x45) JGL*



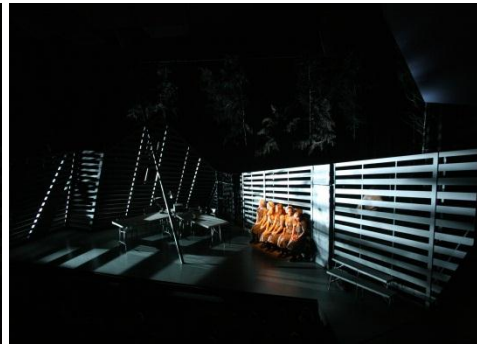
THE SLEEPING BEAUTY – Tchaikovsky Singapore Dance Theatre *Esplanade Theatre, Singapore 2010 and 2012*



LE SUD – Dave Armstrong *dir. Raymond Hawthorne*
Auckland Theatre Company *Maidment Theatre, Auckland 2010*



THE CRUCIBLE – Arthur Miller dir. Colin McColl
 Auckland Theatre Company Maidment Theatre, Auckland 2007
 Best Set Designer in Metro magazine's 2007 Best of Auckland
 Best Local Production, Auckland in the Listener's Best of 2007



WHAT THE REVIEWERS SAID:

“Arthur Miller’s The Crucible always struck me as a rather unwieldy drama of ideas. Watching Colin McColl’s thrilling and deeply emotional production, I’m now convinced of its greatness.... this closed religious community evokes a myriad of eras. The girls are in white plastic raincoats, black tights and tramping sandals; the judges in dark suits; the villagers an amorphous mix of puritan bonnets and contemporary Brethren attire; the jailers like rednecks from the South. And Tracy Grant Lord’s set – an abstract framework of a puritan dwelling, with a giant pin stabbed through its centre like the one in Mary Warren’s voodoo poppet, while macrocarpa float above it – provides a potent symbol of a grey, sterile society shutting out nature.... All the design elements enhance this intelligent production.... Just as pertinent as when it was written, this is a Crucible for our times. ”

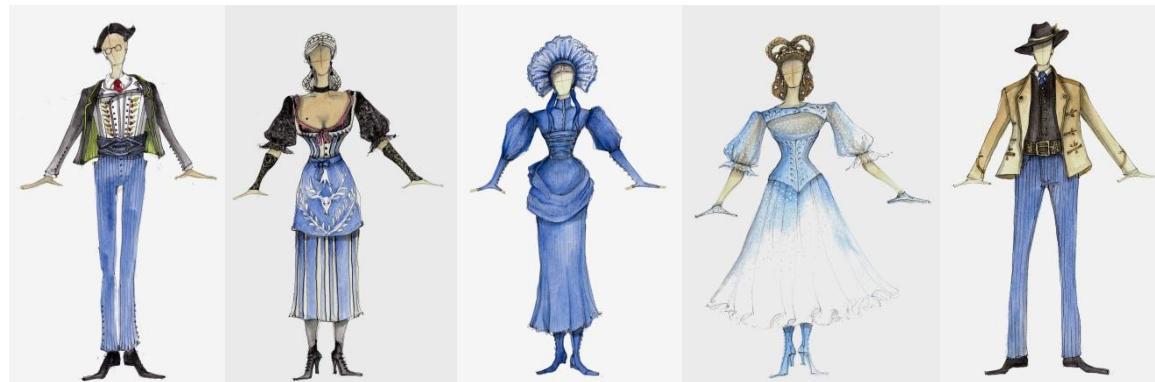
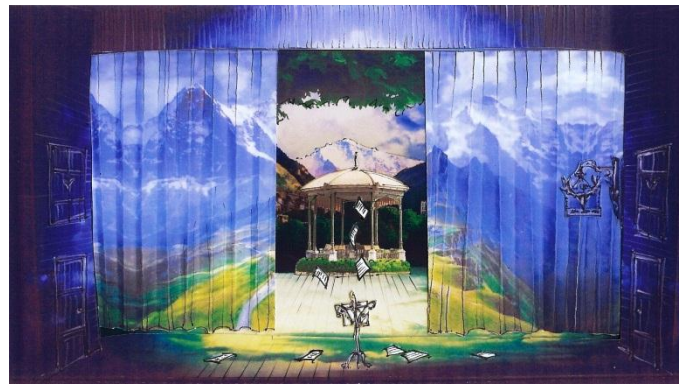
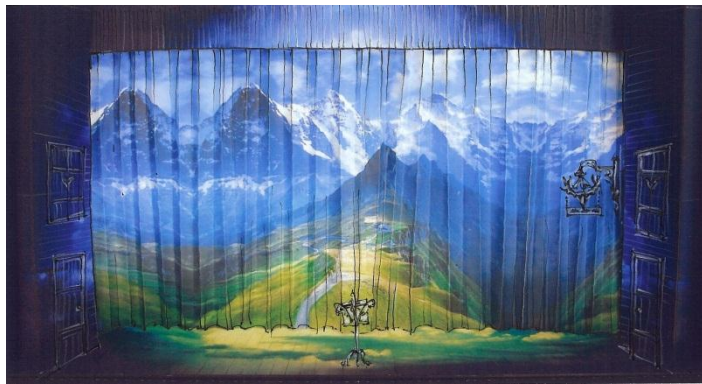
Natasha Hay
New Zealand Listener

“Best set designer. Tracy Grant Lord for The Crucible. Lord created an oppressive, threatening world with ingenious angles and lighting on a seemingly simple set that grew in complexity with the play. Dangling trees became gallows and a slanted support post transformed into an awry crucifix. A spot-on rendering of the psychological through the physical.”

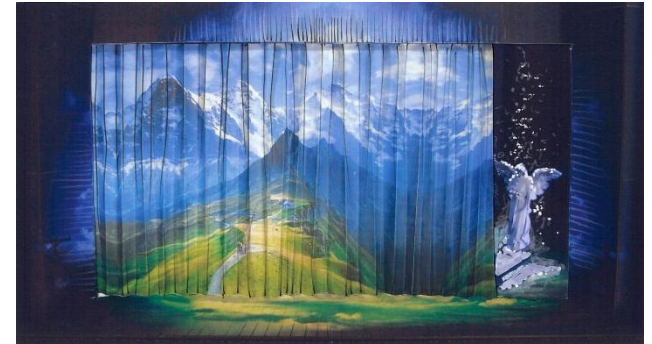
Metrolive
Best of 2007

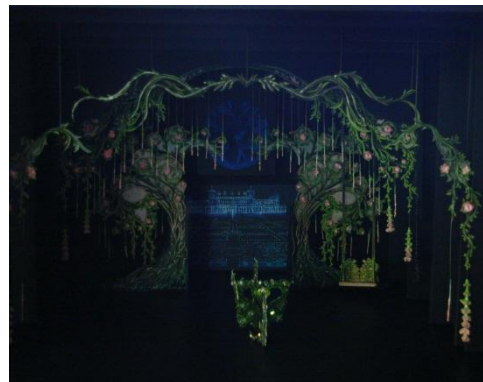
“Auckland Theatre Company's production of Arthur Miller's most popular play lands the elusive double of emotionally gripping entertainment combined with meaningful intellectual stimulation.” (The Crucible)

Paul Sime-Barton
New Zealand Herald



LA SONNAMBULA – Bellini dir. Rachel McDonald
(Pitch for Opera Conference 2010) Opera Australia





CINDERELLA Prokofiev *chor. Christopher Hampson*
 Royal New Zealand Ballet National Tour 2007 China Tour 2009 NZ Tour 2012
 Best Production (Ballet category for Dance) in the New Zealand *Listener's* Best of 2007



WHAT THE REVIEWERS HAVE SAID:

"A masterpiece... it combines the quintessential elements of expressive story-telling, lovely choreography and stunning sets... Tracy Grant Lord's set and Nick Schlieper's lighting are outstanding." (Cinderella)

Francesca Horsley New Zealand Listener

"... designer Tracy Grant Lord's costumes and sets are classy and masterful constructions. The lighting by the renowned Nick Schlieper would have graced a Vermeer painting and added both piquancy and poignancy to the production. His magical beams are worth the price of a ticket alone."

Martin van Beyen Christchurch Press

"... and a shared triumph of talents. The design of lighting (Nick Schlieper) and of stage sets and costumes (Tracy Grant Lord) are phenomenal. The moving about of huge sections of set, timed to the score, evoking the transformations of renaissance theatre, are breathtakingly beautiful."

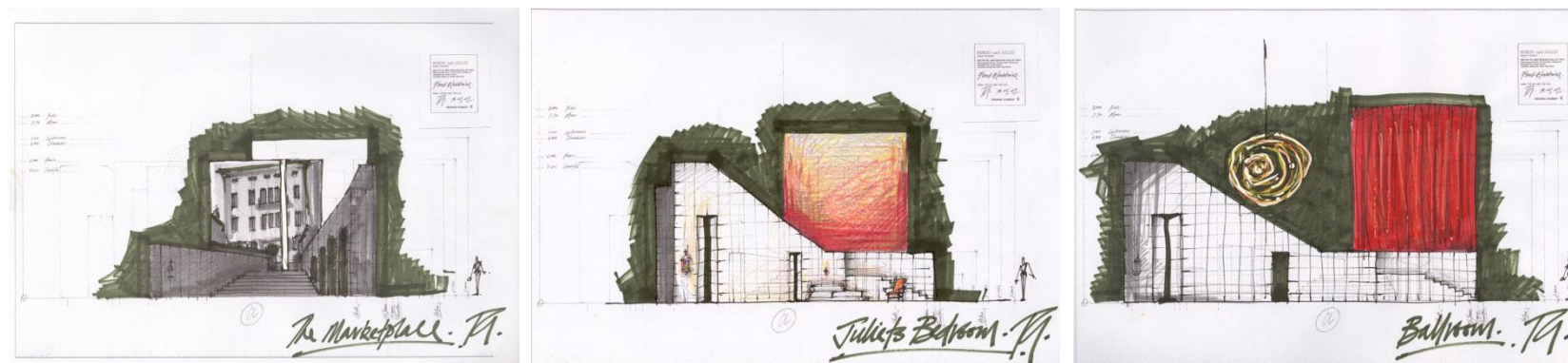
Jennifer Shennan Dominion Post

"The star of this Royal New Zealand Ballet Production of Cinderella is the design by Tracy Lord Grant. The chosen palette of each scene, the cut and style of the costumes and their relationship to the choreography and characters are all exquisitely wrought by this artist. Compliments must go to the people who have realized the scenography, particularly the stunning rose tree which grows in silhouette on the cyclorama in various scenes drawing audible gasps from the audience. "

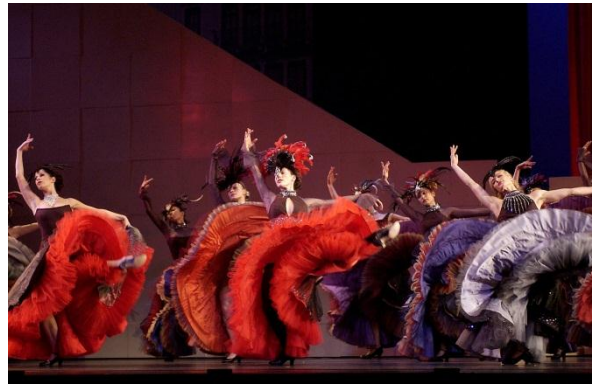
Lynn Pringle Theatreview

"The Royal New Zealand Ballet production of Cinderella attracted 44,000 people, making it the company's most successful production ever."

Francesca Horsley New Zealand Listener (NZ)



ROMEO AND JULIET Prokofiev chor. Christopher Hampson
 Royal New Zealand Ballet National Tour 2001/2008 UK Tour 2003
 Olivier Award Nomination for Best New Dance Production in the UK in 2005



WHAT THE REVIEWERS HAVE SAID:

"A ROMEO AND JULIET TO DIE FOR... If this were the only R&J I ever saw, I'd die happy."

Jenny Gilbert The Independent on Sunday (UK)

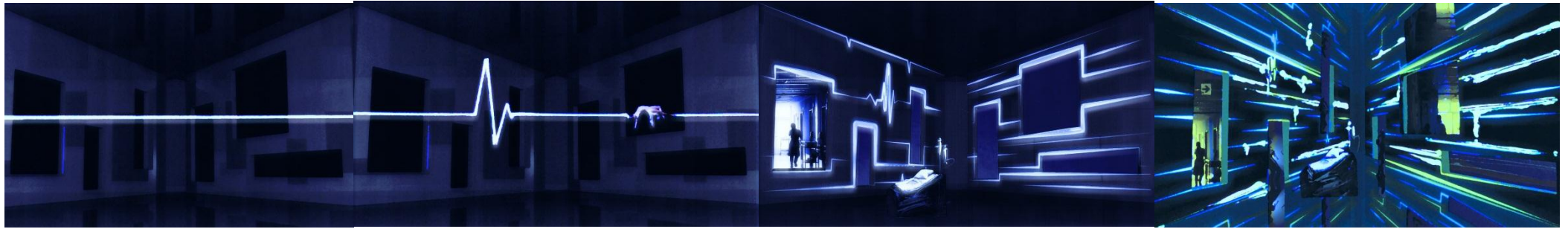
"BALLET'S BIRTHDAY SHOW A STUNNER"

This stunning production, commissioned for the Royal New Zealand Ballet in celebration of its 50th birthday is choreographed by British dance's young man-of-the moment, Christopher Hampson. Hampson has created a tightly woven ballet with robust fight sequences. The double wedding device in act two is most inventive, and the dancers' entrance down the staircase at the ball is marvellous. He is aided by the outstanding collaboration between lighting designer, John Rayment, and set and costume designer, Tracy Grant. Rayment's shadowy, mysterious lighting and Grant's sparse, sophisticated set are successful on all levels - functionally, artistically and symbolically." (Romeo and Juliet)

Ann Hunt Sunday Star-Times

"English choreographer Christopher Hampson, commissioned to revitalise Romeo and Juliet in celebration of the Royal New Zealand Ballet's 50th birthday, brings his famed fusion of classical and contemporary vocabularies to the work. And the ballet company proves once more it is fresh, lively and world class. In Tracy Grant's decoratively finished but simple mixed-era mode costumes, on her splendid stepped and smooth-tiled mobile sets (overhung at night by a lower quadrant of a huge pizza-pie moon), with excellent lighting by John Rayment, Hampson's dancers float on the music as if it were their life force and fate."

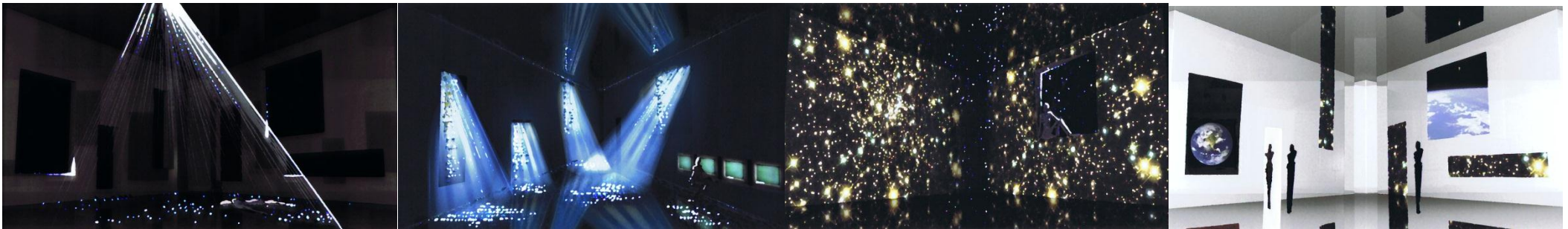
John Smythe National Business Review



1. LOVE (Ecstasy)



2. DANCE (Ketomine)



3. MATHS (LSD)

ELECTRIC – Warwick Blair *dir. Sara Brodie*

Divided into eight musical themes Electric, the opera, follows a man's moral collapse and redemption.

Based on the book 'Electric' by Chad Taylor.

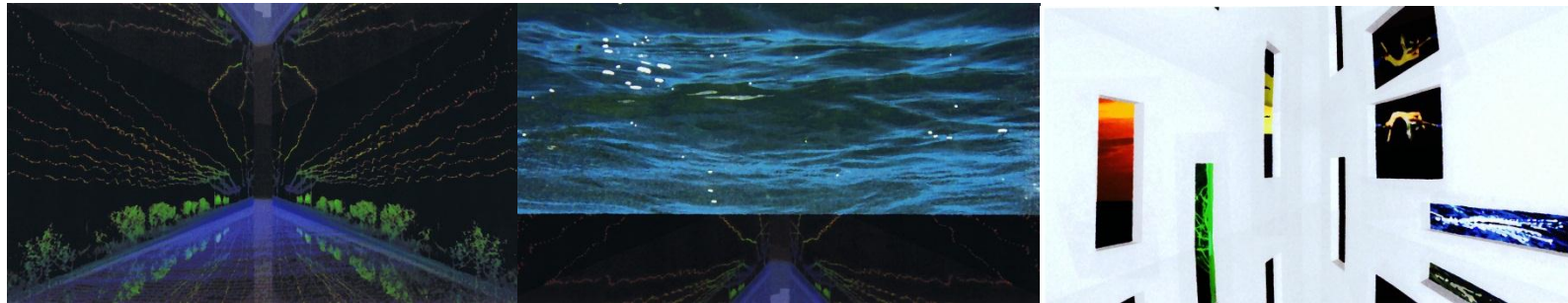
(Pitch for Festival – NZ and Australia 2010) YMB Ltd



4. JAZZ (Cocaine)

5. SEX (Amphetamine)

6. DRUGS (Morphine)



7. DEATH (Alcohol)

8. TRUTH (Sleep)

ELECTRIC DESIGN BRIEF from Warwick Blair (Composer) to Design Team :

"... It's got to be modern, we can define what that is, but essentially it is not a traditional work and in a way quite revolutionary. It is about beauty/poetry and universal truths and the music, this is where we should start, not from the angle of 'narrative' sense. It's an emotional journey not a story. Daily existence contains a chatter of narrative... the 'themes' obliterate narrative so that we become 'in the moment'... the concept of 'electric' is transcendence, so there should be no narrative sense ... Make it simple... communicate through very simple images some very complex ideas.

We do need to work on an overall shape, but there is no literal meaning as such, although it is 'meaningful'. It should be minimal and simple just as the music is, just as the 'themes' are. It might be more helpful to think of it more in terms of dance. We are describing spaces. The shape of the work will be determined by the placement of the 8 thematic 'blocks'. These blocks can be sculpted or edited by the design team working together on the material.

The relevance of place and time ... is actually not that relevant as this is a global work that talks about universality and should be more free floating. It could almost be a series of tableaux, but those places and time could be 'alluded' to, let's celebrate things not being immediately obvious.... In a funny way it is not actually about 'electric' the novel at all, but 'electric' the spiritual energy, where people are attempting to escape/transcend their mundane existence. We don't need to find a story or a 'way in', just stick to the 'themes'. As was mentioned in 'electric' meeting no 1, maybe the 'libretto' could be based on a selection of visual interpretations of the universal 'themes' too. The novel functions as a kind of attention point around which our theatre can revolve, without necessarily becoming the primary subject. This freedom will give our work an extension and richness.

It all comes back to the 8 truths, that in itself will shape the work, we don't need overt association with the different characters, the book only acts as a guide/map.

Robert Wilson says... "what should I do next?" Answer... "what is the wrong thing to do/what should I not do... then do that"... So let the 'electric' team have the confidence to create a new stunning NZ work and put it out to the 'world'.



ihi FreNZy – Split Enz chor. Mark Baldwin
Royal New Zealand Ballet National Tour 2001 New Zealand

"In Frenzy (music by Split Enz) choreographer Mark Baldwin has caught the effervescent, off-beat humour aligned to that "bottom-of-the world" feeling which is peculiar to Split Enz and Aotearoa. His fleet-footed, quirky dances are beautifully enhanced by Tracy Grant's sophisticated design and the evocative; misty lighting by the masterly John Rayment. Both hint at memory and innocence lost, or perhaps misplaced."

Anne Hunt Sunday Star Times



THE WEDDING Farr chor. Mark Baldwin
Royal New Zealand Ballet National Tour 2006 New Zealand

WHAT THE REVIEWERS HAVE SAID:

"BIG BOUQUET FOR WEDDING OF THE SEASON... Brave new work marries classical and modern in flamboyant fashion. The Wedding is a winner... how could it not be with all that creative nous behind it... It is sumptuously set and dressed by designer Tracy Grant...Grant's set is simple but gorgeously sophisticated... The opening night performance received a genuine standing ovation... It augers well for the future of this big, bold commission by a brave and daring RNZB."

Bernadette Rae New Zealand Herald

"A HAPPY MARRIAGE OF TALENTS BRINGS TRUE KIWI TALE TO LIFE.

From the opening bars of Gareth Farr's magical score to the final nuptial tableaux, this production from the Royal New Zealand Ballet is a stunning success... Among a star studded production team of wedding planners, who should get top billing? Choreographer Mark Baldwin, writer Witi Ihimaera, composer Farr, designer Tracy Grant and lighting designer John Rayment all deserve equal credit for their contribution to this metaphorical tale which is at times funny, sensuous, inventive, beautiful and exciting... .. This wedding is a match made in heaven."

Marianne Shultz Sunday Star Times



THE GLASS SOLDIER – Hannie Rayson *dir. Simon Phillips*
Melbourne Theatre Company 2007 Victorian Arts Centre, Melbourne (Costume only)



HIGH SOCIETY – adaptation by Carolyn Burns *dir. Raymond Hawthorne*
Auckland Theatre Company 2005 Skycity Theatre, Auckland

WHAT THE REVIEWERS HAVE SAID:

“For its final show of the year Auckland Theatre company has pulled out all the stops for an evening of inspired singing and acting with its version of High Society... It is a stylish production with sets and costumes designed by Tracy Grant worthy of grand opera.”

John Daly-Peoples The National Business Review

“High Society is a big bold night out.... .. and set and costumes by Tracy Grant that redefine lush.”

Gilbert Wong Sunday Star Times

CURRICULUM VITAE

DRAMA PRODUCTIONS (NB * denotes set and costume design otherwise costume or as stated)

2012	<p>*QUEEN LEAR - William Shakespeare <i>dir. Rachel MacDonald</i> Melbourne Theatre Company, <i>Sumner Theatre, Melbourne</i></p> <p>*HIS GIRL FRIDAY – John Guare <i>dir. Aidan Fennessey</i> Melbourne Theatre Company, <i>Playhouse, The Arts Centre, Melbourne</i></p> <p>*SEX WITH STRANGERS – Laura Eason <i>dir. Jocelyn Moorehouse</i> Sydney Theatre Co, <i>Wharf 1, Sydney</i></p>
2011	<p>THE IMPORTANCE OF BEING EARNEST (Costume Realiser after Tony Tripp) – Oscar Wilde <i>dir. Simon Phillips</i> Melbourne Theatre Company, <i>Sumner Theatre, Melbourne</i> Best Costume Design Nomination HELPMANN AWARDS 2012 (Australia)</p> <p>*IN THE NEXT ROOM – Sarah Ruhl <i>dir. Pamela Rabe</i> Sydney Theatre Co <i>Drama Theatre, Sydney Opera House</i> Best Costume Design Nomination HELPMANN AWARDS 2011 (Australia) Best Costume Design Nomination SYDNEY THEATRE AWARDS 2011 (Australia) Best Theatre Design Nomination MELBOURNE GREEN ROOM AWARDS 2011 (Australia)</p> <p>POOR BOY (Set Design) – Matt Cameron and Tim Finn <i>dir. Raymond Hawthorne</i> Auckland Theatre Company <i>Maidment Theatre, Auckland</i></p>
2010	<p>*LE SUD – Dave Armstrong <i>dir. Raymond Hawthorne</i> Auckland Theatre Company <i>Maidment Theatre, Auckland</i></p>
2009	<p>*FOUR FLAT WHITES IN ITALY - Roger Hall <i>dir. Janice Finn</i> Auckland Theatre Company <i>Maidment Theatre, Auckland and National Tour</i></p>
2008	<p>ROCK'N'ROLL - Tom Stoppard <i>dir. Simon Phillips</i> Melbourne Theatre Company, <i>The Arts Centre, Melbourne</i> Sydney Theatre Company <i>Sydney Theatre, Sydney</i></p> <p>*FEMALE OF THE SPECIES – Joanna Murray-Smith <i>dir. Colin McColl</i> Auckland Theatre Company <i>Maidment Theatre, Auckland</i></p>
2007	<p>*THE CRUCIBLE – Arthur Miller <i>dir. Colin McColl</i> Auckland Theatre Company <i>Maidment Theatre, Auckland</i> Best Set Designer in Metro magazine's 2007 Best of Auckland Best Local Production, Auckland in the Listener's Best of 2007</p>
2007	<p>THE GLASS SOLDIER – Hannie Rayson <i>dir. Simon Phillips</i> Melbourne Theatre Company <i>Victorian Arts Centre, Melbourne</i></p>
2005	<p>*HIGH SOCIETY – adaptation by Carolyn Burns <i>dir. Raymond Hawthorne</i> Auckland Theatre Company <i>Skycity Theatre, Auckland</i></p>
2005	<p>THE MISER – Molière <i>dir. Jean-Pierre Mignon</i> Sydney Theatre Company <i>Drama Theatre, Sydney Opera House</i></p>

DRAMA PRODUCTIONS continued (NB * denotes set and costume design otherwise costume or as stated)

2004	LES LIAISONS DANGEREUSES – Christopher Hampton <i>dir. Simon Phillips</i> Melbourne Theatre Company <i>Victorian Arts Centre, Melbourne</i>
2003	THE BLUE ROOM – David Hare <i>dir. Simon Phillips</i> Melbourne Theatre Company <i>Victorian Arts Centre, Melbourne</i>
	INHERITANCE – Hannie Rayson <i>dir. Simon Phillips</i> Melbourne Theatre Company <i>Victorian Arts Centre, Melbourne</i> Sydney Theatre Company <i>Sydney Theatre, Sydney</i> Best Play, HELPMANN AWARDS 2004 (Australia)
	*THE GRADUATE – Terry Johnson <i>dir. Simon Prast</i> Auckland Theatre Company <i>Maidment Theatre, Auckland</i>
2002	*TRAVESTIES – Tom Stoppard <i>dir. Raymond Hawthorne</i> Auckland Theatre Company <i>Maidment Theatre, Auckland</i>
	*TAKE A CHANCE ON ME – Roger Hall <i>dir. Janice Finn</i> Auckland Theatre Company <i>Bruce Mason Centre, Auckland</i>
2001	*TAKE A CHANCE ON ME – Roger Hall <i>dir. Janice Finn</i> Auckland Theatre Company <i>Maidment Theatre, Auckland</i>
2001	*A STREETCAR NAMED DESIRE – Tennessee Williams <i>dir. Simon Prast</i> Auckland Theatre Company <i>Maidment Theatre, Auckland</i>
2000	*THE JUDAS KISS – David Hare <i>dir. Simon Prast</i> Auckland Theatre Company <i>Maidment Theatre, Auckland</i>
	*WIT – Margaret Edson <i>dir. Simon Prast</i> Auckland Theatre Company <i>Maidment Theatre, Auckland</i>
	MEASURE FOR MEASURE – William Shakespeare <i>dir. Simon Phillips</i> Melbourne Theatre Company <i>Victorian Arts Centre, Melbourne</i>
	*COLLECTED STORIES – Donald Margulies <i>dir. Miranda Harcourt</i> Auckland Theatre Company <i>Herald Theatre, Auckland</i>
1999	*LES LIAISONS DANGEREUSES – Christopher Hampton <i>Unitec School of Performing Arts Graduation Production</i>
1998	*VITA AND VIRGINIA - Eileen Aitkins <i>dir. Sarah Peirse</i> Auckland Theatre Company <i>Maidment Theatre, Auckland</i>
	*THE HERBAL BED - Peter Whelan <i>dir. Raymond Hawthorne</i> Auckland Theatre Company <i>Maidment Theatre, Auckland</i>
	THE HERBAL BED - Peter Whelan <i>dir. Simon Phillips</i> Melbourne Theatre Company <i>Victorian Arts Centre, Melbourne</i>

DRAMA PRODUCTIONS continued (NB * denotes set and costume design otherwise costume or as stated)

- 1997 *MASTERCLASS - Terence McNally *dir. Sarah Peirse*
Auckland Theatre Company *Herald Theatre, Auckland*
*ARCADIA - Tom Stoppard *dir. Simon Phillips*
Auckland Theatre Company *Maidment Theatre, Auckland*
- 1995 *DANCING AT LUGHNASA - Brian Friel *dir. Sarah Peirse*
Auckland Theatre Company *Herald Theatre, Auckland*
ARCADIA - Tom Stoppard *dir. Simon Phillips*
Melbourne Theatre Company *Victorian Arts Centre, Melbourne*
- 1994 HYSTERIA - Terry Johnson *dir. Simon Phillips*
Melbourne Theatre Company *Victorian Arts Centre, Melbourne*
*BY DEGREES - Roger Hall *dir. Alison Quigan*
Auckland Theatre Company *Herald Theatre, Auckland*
- 1993 *THINK OF A GARDEN - John Knubuhl *dir. Nathaniel Lees*
July Productions *Watershed Theatre, Auckland*

All following drama productions at *Mercury Theatre Auckland*

- 1991 *LADIES NIGHT - Sinclair/ McCarten *dir. Paul Minifie*
1990 CAT ON A HOT TIN ROOF - Williams *dir. Jan Prettejohns*
*HAMLET- Shakespeare *dir. Raymond Hawthorne*
1988 *LADIES NIGHT - Sinclair/ McCarten *dir. David Coddington (World Premiere)*
1987 *ROMEO AND JULIET - Shakespeare *dir. Paul Minifie*
*SQUATTER - Stuart Hoare *dir. Sarah Peirse (World Premiere)*
1986 *THE NORMAL HEART - Larry Kramer
1985 *CAMILLE - Pam Gems
*THE WIDOWING OF MRS HOLROYD – DH Lawrence
*WILD HONEY- Anton Chekhov
*HAYFEVER - Noel Coward
1984 *LOVING WOMEN -Pam Gems
*SUMMIT CONFERENCE - R McDonald
*SUMMER - Edward Bond
*NIGHT MOTHER - Marsha Norman

BALLET PRODUCTIONS (NB * denotes set and costume design otherwise costume only)

- 2012 *THE SLEEPING BEAUTY
(return season) Singapore Dance Theatre
- *CINDERELLA *chor. Christopher Hampson*
(NZ Tour return season) Royal New Zealand Ballet
- 2010 *THE SLEEPING BEAUTY
Singapore Dance Theatre
- *ROMEO AND JULIET *chor. Christopher Hampson*
(Australian Tour) Royal New Zealand Ballet
- 2009 *CINDERELLA *chor. Christopher Hampson*
(China Tour) Royal New Zealand Ballet

BALLET PRODUCTIONS continued (NB * denotes set and costume design otherwise costume only)

2008	<i>*ABHISHEKA chor. Adrian Burnett</i> (return season) Royal New Zealand Ballet
	<i>*ROMEO AND JULIET chor. Christopher Hampson</i> (return season) Royal New Zealand Ballet
2007	<i>*CINDERELLA chor. Christopher Hampson</i> Royal New Zealand Ballet Best Production (Ballet category for Dance) in the New Zealand Listener's Best of 2007.
2006	<i>*THE WEDDING chor. Mark Baldwin</i> Royal New Zealand Ballet
2005	<i>*RELIC chor. Adrian Burnett</i> Australian Ballet
2004	<i>*ABHISHEKA chor. Adrian Burnett</i> Royal New Zealand Ballet
2003	<i>*ROMEO AND JULIET chor. Christopher Hampson</i> Royal New Zealand Ballet
2001	<i>*ihi FreNZy – Split Enz chor. Mark Baldwin</i> Royal New Zealand Ballet National Tour New Zealand

OPERA PRODUCTIONS (NB * denotes set and costume design otherwise costume only)

2010	ELECTRIC – Warwick Blair <i>dir. Sara Brodie</i> (Pitch for Festival) YMB Ltd
2009	<i>*LA SONNAMBULA – Bellini dir. Rachel McDonald</i> (Pitch for Opera Conference) Opera Australia
2000	<i>*DIE FLEDERMAUS – Johann Strauss dir. Jonathan Hardy</i> NBR NZ Opera St James, Wellington and Aotea Centre, Auckland
1999	<i>*LA TRAVIATA - Verdi dir. Raymond Hawthorne</i> Geneve Productions (Alan Smythe Special Events) North Shore Events Stadium, Auckland
1998	<i>*CARMEN - Bizet dir. Raymond Hawthorne with Sally Burgess</i> Geneve Productions (Alan Smythe Special Events) North Shore Events Stadium, Auckland
1997	IL TROVATORE - Verdi <i>dir. Jonathan Alver</i> Opera New Zealand Aotea Centre, Auckland
1996	DON GIOVANNI - Mozart <i>dir. Simon Phillips with Dame Kiri Te Kanawa</i> IMG/ Opera New Zealand Aotea Centre, Auckland and Victorian Arts Centre, Melbourne
1995 - 1997	FALSTAFF - Verdi <i>dir. Simon Phillips</i> Opera Australia Adelaide, Perth, Sydney, Melbourne, Brisbane

OPERA PRODUCTIONS (NB * denotes set and costume design otherwise costume only)

1994	*THE PEARLFISHERS - Bizet <i>dir. Robert Chuter</i> Victoria State Opera <i>Touring Production</i>
1993	THE MAGIC FLUTE - Mozart <i>dir. Simon Phillips</i> Auckland Opera Aotea Centre, Auckland and Lyric Theatre, Brisbane (1995)
1992	THE FLYING DUTCHMAN - Wagner <i>dir. Karen Stone with Sir Donald McIntyre</i> Auckland Opera Aotea Centre, Auckland
1991	*THE MARRAIGE OF FIGARO - Mozart <i>dir. Raymond Hawthorne</i> Mercury/ Metropolitan Opera co-production Aotea Centre, Auckland

All following productions at *Mercury Theatre Auckland* and directed by *Raymond Hawthorne*

1990	*TURANDOT - Puccini
1989	*DON GIOVANNI - Mozart
	*FAUST - Gounod
1988	*LUCIA DI LAMMERMOOR - Donizetti
1986	*LA TRAVIATA - Verdi
1985	*CARMEN - Bizet

MUSICAL PRODUCTIONS (NB * denotes set and costume design otherwise costume only)

2009	*OLIVER! – Lionel Bart <i>dir. Raymond Hawthorne</i> Auckland Theatre Company <i>Sky City Theatre, Auckland</i>
2005	*HIGH SOCIETY – adaptation by Carolyn Burns <i>dir. Raymond Hawthorne</i> Auckland Theatre Company <i>Sky City Theatre, Auckland</i>
1998	*WIND IN THE WILLOWS - Alan Bennet <i>dir. Raymond Hawthorne</i> Auckland Theatre Company <i>Sky City Theatre, Auckland</i>
1994	THE THREEPENNY OPERA - Brecht <i>dir. Simon Phillips</i> Sydney Theatre Company <i>Drama Theatre, Sydney Opera House</i>
1992	*MY FAIR LADY - Lerner and Lowe <i>dir. Raymond Hawthorne</i> Aotea Productions <i>Aotea Centre, Auckland</i>
1991	*LET'S DO IT - Cole Porter <i>dir. Raymond Hawthorne</i> <i>Mercury Theatre, Auckland and Downstage Theatre, Wellington (1992)</i>

All following productions at *Mercury Theatre Auckland*

1990	*A SLICE OF SATURDAY NIGHT - Heather <i>dir. Paul Minifie</i>
1989	*A MARVELLOUS PARTY - Noel Coward <i>dir. Paul Minifie</i>
1988	*SOUTH PACIFIC - Rogers & Hammerstein <i>dir. Raymond Hawthorne</i>
1986	*PETER PAN THE MUSICAL - JM Barrie <i>dir. Paul Minifie</i>
	*WEST SIDE STORY - Leonard Bernstein <i>dir. Raymond Hawthorne</i>
	*STEPPING OUT - Richard Harris <i>dir. Jan Prettejohns</i>
1984	*THE PACK OF WOMEN - Pam Gems <i>dir. Richard Mudford</i>

FULLTIME APPOINTMENTS

1991 - 2012	Freelance Designer
1987 - 1990	Head of Design/ Associate Director <i>Mercury Theatre, Auckland NZ</i>
1983 - 1986	Resident Designer <i>Mercury Theatre, Auckland NZ</i>
1981 - 1982	Stage Manager <i>Centrepont Theatre, Palmerston Nth NZ</i>

QUALIFICATIONS

1997	Bachelor of Spatial Design <i>Auckland Institute of Technology Te Whare Takiura o Tamaki Makau Rau</i>
------	--

AWARDS

2012	Helpman Award Nomination (Australia)
2011	Helpman Award Nomination (Australia), Green Room Award Nominee (Australia), Sydney Theatre Award Nominee.
2006	Alumna Merita, Diocesan School for Girls Auckland
2005	Lawrence Olivier Award Nomination, Best New Dance Production 2004 (UK)
2003	Jury Award (NZ exhibit), Prague Quadrennial
1999	UNESCO Prize for Emerging Artists (NZ exhibit), Prague Quadrennial
1999	Best Production Design for "Possum" (short film), St Kilda Film Festival, Melbourne.
1987	Winston Churchill Memorial Fellow

EXHIBITIONS

2011	THE CRUCIBLE <i>Prague Quadrennial, Czech Republic</i>
2009	THE ENCHANTED FOREST Exhibition <i>New Dowse Museum, Wellington</i>
2008	KRISTIAN FREDERICKSON SCHOLARSHIP Exhibition <i>The Arts Centre, Melbourne</i>
2007	THE WEDDING <i>Prague Quadrennial, Czech Republic</i>
2005	ROMEO & JULIET <i>World Stage Design, Toronto, Canada</i>
2003	IHI FRENZY & LA TRAVIATA <i>Prague Quadrennial, Czech Republic</i>
1999	CARMEN <i>Prague Quadrennial, Czech Republic</i>
1995	DANCING AT LUGHNASA <i>Degree Show, Auckland Institute of Technology</i>
1991	DON GIOVANNI & TURANDOT <i>Prague Quadrennial, Czechoslovakia</i>

TUTORING

2012	Design Tutor, <i>School of Performing and Screen UNITEC</i>
2000 - 2005	Theatre Design Tutor <i>Writers and Directors, School of Performing and Screen UNITEC</i>
1995 - 2002	Theatre Design Tutor <i>Bachelor of Spatial Design, School of Art & Design, AUT</i>
1993 - 1995	Design Tutor <i>Diocesan School for Girls, Auckland NZ</i>
1992	'Having Designs on the Stage' <i>Workshop for Young Adults, Aotea Centre, Auckland NZ</i>
1992	Design Tutor <i>Hawkes Bay Youth Drama School NZ</i>
1987 - 1991	Stage Design Tutor <i>Diploma of Drama, Auckland University NZ</i>

CONFERENCES

1994	Production Designer <i>Opening Ceremony CEPsi, Christchurch Town Hall</i>
1993	Member of Design Panel <i>NZATT Conference, Aotea Centre, Auckland</i>
1989	Attended OISTAT Conference <i>Sydney</i>
1986	Guest Designer <i>Aus/ NZ Dance Conference, Christchurch</i>
1986	Attended NZATT Inaugural National Conference <i>Wellington</i>
1985	Attended Design Masterclass - Hadyn Griffen <i>QEII Arts Council, Auckland</i>
1983	Attended Theatre Corporate Summer School <i>Hawkes Bay NZ</i>

FILM, TELEVISION and CONCERTS

1996	Production Designer <i>POSSUM Trevor Haysom Productions</i>
1993	KIRI AT THE MISSION <i>IMG/ Auckland Opera Mission Vineyard, Hawkes Bay</i>
1992	PLACIDO DOMINGO AT WESTERN SPRINGS <i>IMG/ Auckland Opera</i>
1990 - 1995	Freelance Costume Designer <i>Television Commercials</i>
1990	Production Designer <i>THE AUNTIES ABC</i>

REVIEWS

"The Auckland Theatre Company have obviously lavished on the musical Oliver! the sort of time, money and effort that Oliver the hungry orphan can only dream of. The musicians; the revolving set; the abundance of actors continually changing their elaborate costumes - all add up to an impressive spectacle."

Janet McAllister
New Zealand Herald

"A spectacular highlight is the richly evocative set design by Tracy Grant Lord, also credited for the extensive and eclectic costume design..... .. has all the makings of a milestone in the large-scale classic musical production history of the venerable ATC; sufficiently magnificent to assuage my usual dismay as to why we habitually pass over our own stories for these oft-reproduced foreign works."

Nik Smythe
Theatreview

"The action, which unfolds on a delicious set by Tracy Grant Lord, builds from an almost naturalistic beginning...."
(Female of the Species)

Frances Edmond
New Zealand Listener

"DESIGN STRONG IN DIE FLEDERMAUS

The costumes would not be out of place at the Theater an der Wien. Tracy Grant's designs for both sets and costumes are the strength of this production. Every garment and accessory is in complete accord with every other aspect of design... The dollhouse design of the first scene, very David Hockney with a touch of Salad Days... "

Laurence Jenkins
The Dominion

"This Wind in the Willows is a spectacular success, showcasing the cream of Auckland's acting talent in a production that is as polished as it is heartfelt, a glorious romp through the best of childhood dreams. Auckland theatre gets no better than this."

Leonie Reynolds
New Zealand Herald

"This production was not only an extravagant spectacle of mammoth proportions, fully utilising a set that covered the entire length of a rugby field, but it was an artistic triumph. The combination of imaginative staging and lighting... and vivid costumes all added up to a visual feast." (Carmen)

Tara Werner
New Zealand Herald

"The production was a marvellous spectacle of grand dimensions. It is rare to see a good cast and magnificent sets on such a scale." (Carmen)

John Daly-Peoples
The National Business Review

"... and a subtle and sexy design by Tracy Grant - that bursts into brilliant flower for one incandescently effective moment - this Masterclass is rich and ravishing."

Bernadette Rae
New Zealand Herald

"Tracy Grant's set is stunning; spare and elegant, it breathes Arcadian bliss."

Leonie Reynolds
Listener

"... a magnificent spectacle and an artistic tour de force." (Falstaff).

Naomi Millett
The Bulletin

"Phillips and his mainly NZ based collaborators have succeeded in suggesting a place and period without pointless distortions or unnecessary detail... Tracy Grant's costumes are splendid." (Falstaff).

Roger Covell
Sydney Morning Herald

REVIEWS continued

“The production delivered many fine things... The colour-coded costumes and lighting – reds for the tavern, pastoral greens for the market place, warm yellows for Ford’s house – were a triumph for the designers...” (Falstaff).

Meurig Bowen
Opera Now

“The combined imaginations of Iain Aitken and Tracy Grant were displayed to us in their earlier work on the sets and costumes of Auckland Opera’s THE FLYING DUTCHMAN. But they surpassed themselves with this MAGIC FLUTE.”

Peter Shaw
Metro Magazine

“Tracy Grant’s costumes included a dazzling queen, society ladies, dowdy masons, brilliant bird persons. The team that has been responsible for the superb Flying Dutchman designs last year covered the stage with glory again. Their wit and imagination were counterpoint to Phillip’s (director).”

Nicholas Tarling,
Australia Opera in Review/ November

MEDIA http://www.listener.co.nz/issue/3522/artsbooks/9945/dressed_to_thrill.html

When renowned theatrical designer Kristian Frederickson died in 2005, it seemed that an era of magnificent sets and costumes for the Royal New Zealand Ballet had come to an end. Not so. The mantle has been passed to another Kiwi designer, Tracy Grant Lord. Five major commissions with the ballet have already received critical acclaim, and her extraordinary work in the sell-out Cinderella, a new work by Christopher Hampson, secures her place right up with Frederickson. She first made an impression in 2001 with zany ‘Split Enz’ costumes for Ihi FrENZy that included corrugated iron-like grey pleated tutus. When then artistic director, Matz Skoog, invited her to work with the company, Grant Lord worried that with her background in theatre and opera, she had left it too late for ballet. With his reassurance, she went ahead and loved it. Next came young English choreographer Hampson’s production of Romeo and Juliet in 2003 where her clever set design used a cantilevered platform to shift from colonnaded street, grand staircase, to Juliet’s bedroom. It was also the first glimpse of her striking colours and eclectic costume designs. In 2004 she created a permeable silky pavilion for Abhisheka, and last year her slick and witty style tempered the flamboyance of The Wedding.

An interview with Grant Lord is not unlike her designs – she is expansive, generous and fun. Her house which she shares with husband David and two friendly Cornish Rex cats, is tucked away in a quiet, wooded street in Manurewa. After graduating in design, her expertise can be attributed to her ten year apprenticeship with Auckland’s Mercury Theatre. Painting scenery, drafting, making special effects or hats, she slowly graduated to the main stage, becoming associate director. A latecomer to ballet, she says she is still learning. Theatre and opera rely on tailoring and structure to create weight and presence to enhance the performer. Ballet is different. “I have to reveal the body, as well as costume it and create character. I have to strip back yet provide information to the audience without reducing it to painted leotards. It’s about delicacy and refinement, to go both beyond and with the movement; enhancing the beauty, extending the story. I have such extraordinary bodies to work with.” she says. A hallmark of Grant Lord’s work is her eclectic use of periods to create mood. “I use a whole mishmash of references, especially the 20th century for class, society, circumstance, politics, geography. You can point to a major art movement, designer or look that automatically evokes a piece of story. You go ‘ok we’ll put that over there’ and immediately define a character to an audience.”

Set design is Grant Lord’s first love, but she has many costume commissions, especially in Australia. Ideally, designing a set and costumes is about creating a whole world. “There’s always a balance; sometimes the set or costuming is greater, or as in Cinderella, everything is full on”. Grant Lord says a designer always creates the choreographer’s vision. Good friends with Hampson, they worked together on Romeo and Juliet and toured to England. She was totally entranced when Hampson sat her down to tell her his story of Cinderella, complete with his magical vision of the rose garden and a very English romantic rambling world. “He wanted the garden to look as if it had grown naturally, so we married this with a design form. The magical quality can be seen as completely art nouveau.” The overarching brief for Cinderella was ‘beautiful’ - it took her five versions to achieve his ideal. She considers Australian lighting designer Nick Schlieper is an intrinsic part of Cinderella’s success. “He made the total production look divine. It’s an extraordinary call to light everything so magnificently.” Although she would love more commissions overseas she feels her knowledge of Kiwi audiences is an essential ingredient of her expertise. She is very aware of who they are, what they see and don’t see, here and abroad. “I want to give them something which blows them away, to be excited about going to the theatre, to have a good time. I want them to experience something they can’t experience anywhere else. I want to thrill an audience.”

SEE ALSO

<http://www.nzhouseandgarden.co.nz/Articles/TracyGrantLordsMoment.asp>

<http://www.nzhouseandgarden.co.nz/Articles/AWorldOfItsOwn.asp>