

Putting *Hamlet* in a hoodie: Critical issues in contemporising Shakespeare through costume design

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Context, argument and approach

It is now rare to see a Shakespearean production in Australia performed in doublet and hose. Constantly revived and adapted, over the past few decades these plays have become increasingly likely to be set some time in the 20th or 21st century or in a purposefully vague 'now'. The reverence with which these texts are treated often means that the scenography carries the burden of conveying the updated time, with costuming frequently bearing the brunt of this weight. In justifying the programming of these revivals this design and directional decision is consistently connected to ideas about universal accessibility, currency and relevancy to contemporary audiences.

This paper adds to the longstanding industry and academic debate that surrounds staging Shakespeare and his contemporaries, and which has been written about since at least the 1920s.¹ Each time one of these plays is revived the choice of time setting and location must be made by the creative team, usually the director and set and costume designer/s. A costume design that uses contemporary references or clothing is often justified as allowing

audiences to connect with the narrative despite the unfamiliar language and often challenging text.² This paper argues that often creative teams unwittingly use postmodern aesthetics in their efforts to contemporise classic text. In turn, there is a lack of consideration about the contradiction caused between the aim of presenting vital, relevant productions of timeless stories, and postmodernity's philosophical principles which include a loss of universal stories and the destruction of grand narratives.

Using the definitions of John Storey³ and Arnold Aronson⁴ to determine the theory and aesthetics of postmodernism, this paper will firstly outline the context and rhetoric that surrounds these revivals. It will then use two recent productions as case studies to illustrate and investigate this dissonance. They are *Julius Caesar*, written by William Shakespeare, produced in 2011 by La Boite Theatre Company; and *The Alchemist*, by Ben Jonson, produced in 2009 by Queensland Theatre Company and Bell Shakespeare. While these cases were produced a few years ago the writer has firsthand knowledge of both which gives a deeper understanding of the design and production process invaluable in this discussion.

Producing Shakespeare in Australia

This year marks 400 years since Shakespeare's death and around the country this is being marked with festivals, productions and talks.⁵ Despite it being several centuries since they were first performed the plays of William Shakespeare and his contemporaries are produced in Australia at an incredible rate. In 2014, every state theatre company except Melbourne Theatre Company produced a Shakespearean play as part of their mainstage season. Including these, there were 76 separate works of Shakespeare produced around the country that year,⁶ and this figure does not include the many student and amateur productions presumably staged. In Bell Shakespeare Company we have a nationally recognised production house dedicated to "Shakespeare and the great writers of our past",⁷ such as Christopher Marlowe, Molière (Jean-Baptiste Poquelin) and Ben Jonson. Every summer, parks across the country are filled with performances of *A Midsummer Night's Dream* or *Romeo and Juliet*. This prolific programming is in part due to the cultural position held by these texts, with AusStage stating of Shakespeare "...he is widely regarded as the greatest writer in the English language and the

world's pre-eminent dramatist".⁸ Arguably it is also due to their excellent market penetration and brand recognition.

This recognition, and subsequent encouragement to program, is supported by their inclusion in Australian school English curricula, which provides a large and reliable audience. It is also a legacy of British Empire building and Australia's colonial history, which in this country has led to consistent deference to English cultural products.⁹ All of these factors combine to support ongoing revivals and adaptations of these texts. In part the plays perceived resilience could be considered a self-fulfilling prophecy, in that each iteration adds further weight to their perceived cultural value.

This widely regarded cultural value is an important consideration, as in Australia, which prizes its reputation for egalitarianism, the production of 'high culture' is rife with ideological tension¹⁰ and theatre is usually included on the 'high' side of this binary. There is an ongoing debate in theatre surrounding the issue of access. This is reinforced by funding bodies such as the Australia Council for the Arts Co, which encourage (or require) companies to produce work explicitly inclusive and accessible to a broad audience.¹¹ While connected to ticket prices and performance location, key to accessibility are artistic and programming decisions.

Accessible artistic product is generally considered intrinsically tied to the play's relevancy to the audience. The rhetoric surrounding the repeated programming of Shakespeare and his ilk consistently makes reference to the idea of these plays being timeless or universal stories with continued relevance to modern audiences. Examples of this are discussed in the case studies.

Aesthetic approaches to Shakespeare

Deciding how to stage Shakespeare seems to have grown increasingly problematic over time, and many texts address this issue.¹² Within costuming the spectrum ranges from the 'Original Practices' approach used at The Globe Theatre under Jenny Tiramani,¹³ to using contemporary clothing sourced from chain retailers, to anything in between. The adaptation of the plays to many different settings, times and locations is often given as further evidence of their resilience, with this often translated or understood as "brilliance".

The decision to update the text to a contemporary period is often justified as a way of making the plays relevant to local audiences, as according to Kristen Anderson and Imogen Ross, by updating the imagery associated with a classic script, a design can contemporise and illuminate themes, revitalising its relevance to the modern audience.¹⁴ Within these plays the unfamiliar language, archaic social mores, centuries' old references and idioms and "otherness" of setting all encourage this choice. This process is seen to be transformative, making familiar and explicitly universal an already known story.

Arnold Aronson states that "...the attempt to embrace the classics on the modern stage ... requires theatre artists to 'make them of today'".¹⁵ This process of "making them of today" or contemporising is usually done by shifting the setting or time to one that is familiar. This updated imagery is usually the set, costumes or both, making use of what Michael Holt calls "the dramatic function of costume", which immediately conveys our point in time and social context.¹⁶ Using this theoretically, designers can immediately get the audience to view the characters as recognisable and as current personalities, collapsing the distance perceived between our era and that of the writer.

The purported resilience of Shakespeare is also worth considering here. Translated across forms into dance, film, clowning and continually appropriated or alluded to in popular culture, there is a widely held belief that the text can be manipulated to serve many purposes. Its resilience is understood to be elastic, and there is an ever expanding body of work that uses his stories as a starting point. While in many instances the texts are edited or rewritten to allow flexibility, the reverence with which Shakespeare's writing is viewed means that many artists (and their critics) have issue with this.¹⁷ Thus often the visual or scenographic choices are the only method used to convey the new setting or era, and this is frequently justified as honouring or giving the text pre-eminence.

This updating can take a few different forms. In one, the character's costumes represent current fashions. This allows the audience to read the character's position and personality as they would people they encounter daily, making use of audience's existing visual literacy. State Theatre Company of South Australia's *The Comedy of Errors* (2013) made use of this strategy in its costume design, with the cast dressed as if they were clubbing in King's Cross. The second situates the play in a different (non-contemporary) period. This method attempts

to emphasise the universality of the story or themes, and make its case for timeless relevancy. A recent example of this was *Henry V* (2014) by Bell Shakespeare Company, which was set in London during World War II. Thirdly, the play is disconnected from specific time or place, with the costume elements either a vague “now” or a mix of time periods and styles. Along with the two case study productions, Sydney Theatre Company’s recent *King Lear* (2015) falls into this category. Talking about the design aesthetic of the production in the program notes, director Neil Armfield discusses the idea of creating “the perfect void”,¹⁸ aiming to detach the production from time and location. In this work the women’s costumes seemed to range from the 1950s through to the 2000s, including a 1980s evening gown reminiscent of Jerry Hall’s best. It is this third approach this paper considers problematic, as the resulting aesthetic seems to default to postmodernist iconography and imagery, without reflection of what this means.

Postmodern scenographic design

John Storey draws on the work of several theorists to define the visual language of postmodernism as eclectic, double-coded, nostalgic and pastiche.¹⁹ ‘Double-coding’ means there are two levels of understanding, usually at critical and popular frameworks.²⁰ ‘Pastiche’ is attributed with two meanings: a mix or jumble of elements; or an imitation of a previous style.²¹ Storey further explains that an ideological underpinning of postmodernism is the “collapse or widespread rejection of all overarching and totalizing frameworks (“metanarratives”), which seek to tell universalist stories about the world in which we live”.²² This rejection directly contradicts the universalising aims of programming Shakespeare and his contemporaries and producing these works as discussed previously, which clarifies the argument that there is a conflict between the form and the function of these plays today.

Aronson’s discussion of postmodern theatre design agrees with and expands upon Storey’s, further describing it as discordant, ugly and juxtaposed.²³ His writing identifies the aesthetic values of postmodernism mainly through its opposition to modernism, which results in a seemingly vulgar and alienating collage of styles, periods and references.²⁴ These references are to other productions, works of art and to a nondramatic world, and include the introduction of icons of contemporary society into the world of the classical production.²⁵ The increasingly visual culture of the contemporary world means that these references are most

often visual, or set and costume based. While there is no singular postmodern aesthetic, and indeed Aronson suggests that unity in approach might only be derived from the presence of a stage, what connects these strategies is a perspective of the world as a multiplicity of competing, often incongruous and conflicting elements.²⁶ This, he states is supported by the idea that there is no a single view of the world and artwork.²⁷ This paper does not argue against the use of applying postmodern aesthetics to classic plays. Many remounts or adaptations of Shakespeare's plays successfully make use of postmodern design to investigate, critique or play with the texts through rewriting or staging choices, as the aesthetic and the aim of the production are in harmony. It is when these aesthetics are applied without consideration that this paper argues against their use.

Case Studies

The Alchemist

The first example that this paper examines is the 2009 Queensland Theatre Company (QTC) and Bell Shakespeare co-production of *The Alchemist*. Written in 1610 by Ben Jonson, it is a comedy of three con-artists who try to outwit and profit from their gullible customers, and are eventually caught in their own tangled web.²⁸ Combining the resources of their costume stores to create a "hotchpotch of eras",²⁹ in an online video director, John Bell discussed his vision for the production:

I didn't want anything too naturalistic... since the play is about acting and dressing up and improvising. I said to my designer ... let the actors choose their own costumes. Rather than devise clever character statements, let the actors loose in the wardrobe choose any bits of costume they think express their character. Doesn't matter what period it is, you'll have an 18th century hat, 20th century pants, and 17th century shoes. It doesn't matter where they come from, as long as they express your character.³⁰

He immediately begins to discuss the play's relevance to a modern audience, illustrating the intrinsic link in theatre ideology between design and an audience's ability to relate to a production. Despite the seemingly free and easy approach to costume sourcing implied here, from personal observation the author can report that most costumes were selected by the

designer and actor in collaboration, from a designer curated collection of items from both companies' costume stores. While one or two actors used John Bell's strategy, and resisted any contribution from the designer or wardrobe team, several preferred a more traditional approach with the designer taking the lead on costuming decisions, and for others it was a collaboration to find the "right" garments. Further, quite a few costume elements worn in the show were replicas of ones chosen from the archive, recreated in order to either fit the actor better or survive the long touring season. Whole costumes were also constructed, such as the matador outfit for Surly's disguise as a Spaniard (see Photo 1), and Sir Epicure Mammon's multilayered costume, which was custom made from the fat suit up (Photo 2).

The design includes Amy Winehouse-esque beehives, captain's uniforms and actors dressed as Amish evangelists, along with costume items drawn from previous shows set from the 1400s through to the 1800s, and then every decade of the 1900s. A key part of the set was two large costume racks, which provided some of the onstage costume changes (see Photos 1 - 4). Despite this, the show was not staged as if set in the battered backstage of a theatre, but an undisclosed limbo land. This eclectic collaged design approach³¹ matches both the postmodern aesthetic and purpose discussed previously. While the over-the-top costuming suited the comedic tone of the work, the grab bag costumes were visually alienating, as few outfits bore any relationship to clothing codes as understood in wider society. Equally importantly, often there was no consistency within the individual costumes or in relation to other characters on stage. While naturalistic costumes are not necessary for an audience to understand characters, or their position in the on-stage world, a consistent visual language helps viewers identify power relationships and connections, as discussed by Smalley, who states that integration of all of the elements into a unified whole" helps "create dramatic meaning and thus engage an audience".³² The production's lack of internal logic and disconnection would not have supported the audience's ability to understand and relate to the characters, or the play as a whole.

The idea of transformation is the central motif of the production, as the con-artists persuade their victims to trust them and their alchemy, and this is echoed by the action of the script, which requires many costume changes for all of the performers. The recycling of the costumes in the play echoes both this metaphor, and provides another layer of postmodern

intertextuality. Long-standing subscribers were potentially able to recognise some of the costumes from previous productions by the company, such as the hat worn by Dame Pliant, used in *The Importance of Being Ernest* the year before, or the red dress worn by Dol to seduce Mammon, used in *Richard the Second* several years earlier (see Photos 1 and 2).

More generally accessible is the high / low culture divide made visible in some of the costumes. Co-opting street clothes and pop culture symbols the double coded design brings us back to Storey's definition of the postmodern visual language. Immediately recognisable references include the Amy Winehouse hairstyle wig worn by Dol (Photo 3), and the heightened urban gangster costume of Kastril (Photo 4). This costume consisted of extravagant mink fur coat, oversized trainers and baseball cap and heavy gold chains. Not only does the costume replicate the stereotypical 'gangsta' outfit, underneath these elements the leather trousers and garish rose print shirt that completed the costume seem to pay homage to Catharine Martin's designs for the Capulet and Montague boys in Baz Lurhman's film version of *Romeo + Juliet*. These visual allusions to other plays, films, performers and adaptations of Shakespeare provide multiple reference points for the viewer, further consolidating its postmodern aesthetic credentials.

The emphasis placed on making the classics, with their unfamiliar language and writing styles, relatable and marketable can be seen in the careful selection of two quotes from reviews later used for promotional purposes. Both of these included the word "accessible",³³ and this is reinforced when one of the quotes reappears in the show's summation in QTC's 2009 annual report.³⁴ This repeated emphasis by the company illustrates the perceived importance of this "accessibility" to an audience's attendance and enjoyment of a production by the industry. As discussed earlier, if the play text is not adapted, the design is relied on to provide this access. Both Queensland Theatre Company and Bell Shakespeare have an avowed interest in universal stories, as per their company charter or mission statements³⁵. While this production attempted to serve this aim, and was positioned as achieving it using the quotes mentioned above, the postmodern conceptual and design approach employed intrinsically contradicts these intentions.

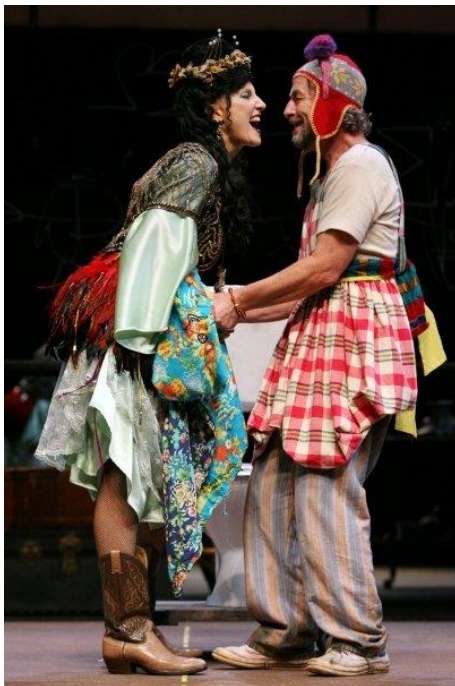
The Alchemist Photographs: Photographer Rob Maccoll



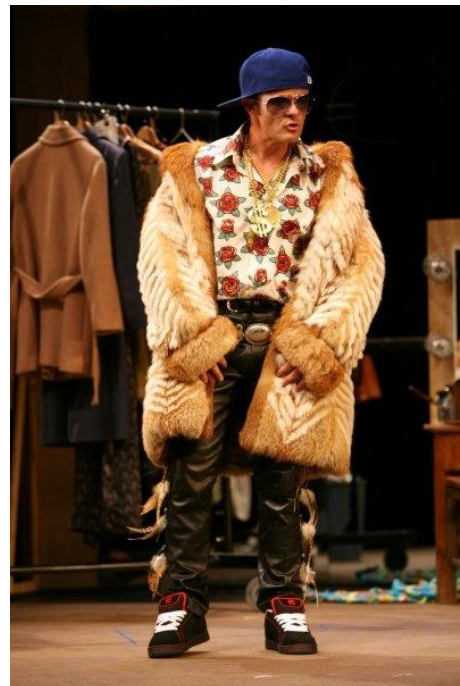
The Alchemist Photo 1: Actors Liz Skitch, Sandro Colarelli.



The Alchemist Photo 2: Actors David Whitney, Georgina Symes.



The Alchemist Photo 3: Actors Georgina Symes, Patrick Dickson.



The Alchemist Photo 4: Actor Scott Witt.

Julius Caesar

La Boite's 2011 production of William Shakespeare's *Julius Caesar* was directed by David Berthold and designed by Greg Clarke, and clearly made use of postmodern aesthetics, which were then used to promote the work as relevant and exploring universal themes. Explicitly contemporised, in a press release about the production, director David Berthold states:

We've done a really exciting version of the play that underscores how contemporary this story of conspiracy and betrayal is. This production might be set in the here and now, but the strange happenings remain. We are obsessed with backroom deals, faceless men, and taps on the shoulders of our political leaders. Motives are mixed in this play as they are in real life...³⁶

This desire to contemporise could clearly be seen in the costume design. The clothing the performers wore was all sourced retail fashion, consisting of skinny jeans, hoodies and trainers, with stylish suits for Caesar, and modern tousled hair (see Photos 1-6). In writing about costume design Marcia Jory warns against the idea that costume alone, without conceptual and directorial leadership, can update a production,³⁷ and this criticism was levelled multiple times at this production.³⁸ The production cleverly made use of La Boite's in-the-round theatre arrangement for some scenes set in the Roman senate, which had a similar architecture³⁹, but shadowy landscape that comprised the most of the design was not tied to any particular location or explicit time. The costumes were similarly vague. Rather than character details, the emphasis was on uniformity across groups of similar characters, such as the Roman Senate clothed in shades of grey (see Photo 1), black hood for the conspirators (Photo 2), or the paramilitary green and black of the soldiers (Photo 3). This use of 'basics' also allowed for easier transitions between the many roles each actor was required to perform.⁴⁰ One of the few individually designed characters is the Soothsayer (see Photo 4). Played by the sound designer, and dressed as a clichéd rocker in black jeans and a fake fur jacket over a bare chest, the sung lines, lighting choices and hairstyle encouraged a visual connection to the carefully staged reality TV talent shows currently popular. The glamorous spectacle used by such programs was also evident in the back drops and setting for Julius Caesar's speeches (Photo 5). While making clear references to elements of popular culture, and allowing the work the intertextuality requisite for postmodern design, the result seemed

to produce the alienating effect already discussed by Aronson. These elements further confirm the production's postmodern design credentials.

Continuing this is the element of pastiche evident in the opening scene. As the play starts a debauched and drug-filled party is taking place, and the cast is primarily dressed in cheap poly-cotton togas, worn with sports shorts and trainers and combined with plastic gladiator armour found at a novelty shop (Photo 6). Amusingly incongruous, this scene and its costumes provides another element of disjuncture for the audience, especially when compared with the muted tones and conservative approach of the costumes that come later, and work against the rest of the design, and the audience's ability to relate to the work.

Similar to *The Alchemist*, the promotional material produced by the theatre company for *Julius Caesar* emphasised the contemporary-ness, and therefore, the accessibility of the production. This conflating of contemporary with relevance or accessibility is seen consistently in the writing about the production from both the producing company⁴¹ and reviewers,⁴² and illustrates the pervasiveness of this belief in the industry. Despite this positioning, the postmodern design wasn't considered successful by reviewer Bree Hadley, who stated:

“the contemporarisation seems to function mainly as a fashionable overlay, making it feel like an update based more on style than substance. If there is a message or a meaning behind the modernisation of the characters, it remains unclear, limiting the impact, if not the enjoyability, of the piece.”⁴³

This quote encapsulates the previously discussed way in which the design of these works is considered integral to the accessibility, and connection an audience might feel to a work, by the wider theatre industry. That Hadley considered it unsuccessful further emphasises the need to reconsider how the design aesthetic operates, and the need for a unity between purpose of the work, and the scenographic approach used.

Julius Caesar Photographs: Photographer Al Caeiro



Julius Caesar Photo 1: Actors Paul Bishop, Emily Tomlins.



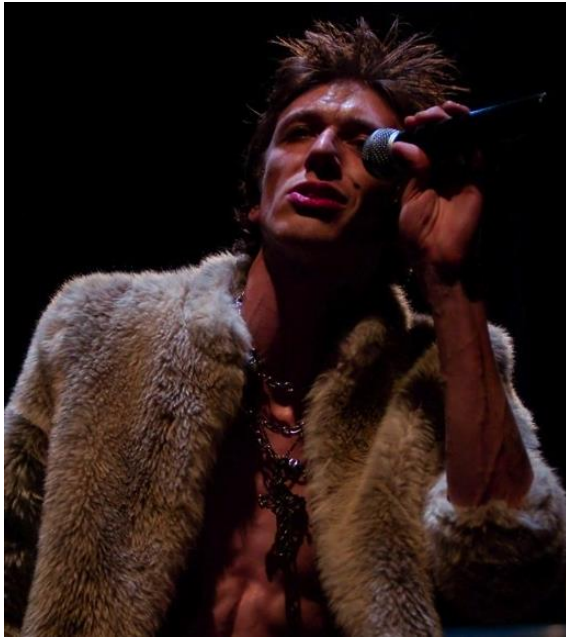
Julius Caesar Photo 2: Actors Emily Tomlins, Anna McGahan, Ross Balbuziente.



Julius Caesar Photo 3: Actors Ross Balbuziente, Anna McGahan, Thomas Larkin.



Julius Caesar Photo 4: Actor Hugh Parker.



Julius Caesar Photo 5: Actor Steve Toulmin.



Julius Caesar Photo 6: Actors Ross Balbuziente, Anna McGahan, Thomas Larkin.

Conclusions

As can be seen from the case studies there is a pervasive belief that the playwrights of the 1600s can be revived for modern audiences through design and staging choices. Without changing or manipulating the text, which many artists are reluctant to consider due to the cultural weight given to the play scripts, scenographic decisions are the key element tying a play to company policies of ‘accessible theatre’. In deciding on a conceptual approach, many creative teams are applying the aesthetic of postmodernity without considering the underlying concepts of this movement. With this choice they unwittingly undermine the purpose of mounting the play.

This is not to say that Shakespeare’s plays no longer have relevance to our culture. These texts are often successfully revived and connected to current events and the Australian psyche. The revivals identified above as problematic are ones in which the text is delivered without adaptation, with the design choices presumed enough to allow the audiences to connect with the characters and the story. Costumes are not a magic bullet – dressing the characters in

clothes found at the local shopping mall will not immediately, or of itself, make the play relevant to any local audience.

Experiencing a theatre production is an intensely personal experience, and it is impossible to decipher how the design alone influences that experience. As such it is difficult to assess what effect the tension identified by this paper between the postmodern aesthetic and the artistic aims of the work has on a viewer, and on the audience as a whole. Despite this, the debate and emphasis that surrounds these revival production's success or failure to relate and be accessible to contemporary audiences suggests that the tension is apparent. This is supported by the visual analysis and discussion of the case studies above, which highlights the ways in which the costumes disconnect the viewer from the play.

This paper suggests that when considering the costume design for historical plays, more consideration is needed about the purpose and meaning of the design approach, and the aim of the work. These need to be in synchronicity to overcome the risk that the rejection of universal metanarratives inherent in postmodernism also leads to audience alienation. Without a meaningful depth of connection to current audiences or a modern context the play is wasted – and these wasted resources are to the detriment of the industry as a whole.

Photo Credits:

The Alchemist Production Photographs, Rob Maccoll, 2009

Julius Caesar Production Photos, Al Caeiro, 2011

NOTES

¹ Clinton H Collester, 'Round Table: A Modern-Costume Venture into Shakespeare' *The English Journal* 17.8 (1928): 669. Online: www.jstor.org/stable/803106 Viewed 20 December 2015; Lucy Barton, 'Why Not Costume Shakespeare According to Shakespeare?' *Educational Theatre Journal* 19.3 (1967): 349. Online: <http://www.jstor.org/stable/3205244> Viewed 5 February 2016

² Although not everyone agrees. See Rupert Christiansen, 'Modernising classic plays is a cheap and patronising trick'. Online: <http://www.telegraph.co.uk/culture/theatre/theatre-features/11447162/Modernising-classic-plays-is-a-cheap-and-patronising-trick.html> Viewed 15 May 2016

³ John Storey, 'Postmodernism' in Tony Bennett, Lawrence Grossberg, and Meaghan Morris, ed., *New Keywords: A Revised Vocabulary of Culture and Society* (Carlton: Blackwell Publishing, 2005)

⁴ Arnold Aronson, 'Postmodern Design', in Jane Collins and Andrew Nisbet, (Eds.), *Theatre and Performance Design: A Reader in Scenography* (New York: Routledge, 2010)

⁵ See <http://shakespeare400.unimelb.edu.au/events/> and <http://shakespeare400.com.au/> as two such examples. Viewed 15 May 2016

⁶ AusStage. 'William Shakespeare'. Online: <https://www.ausstage.edu.au/pages/contributor/54> Viewed 10 Feb 2016

⁷ Bell Shakespeare – Vision, mission and Artistic Goals. Online: <https://www.bellshakespeare.com.au/about-us/vision/> Viewed 25th March 2016

⁸ AusStage. William Shakespeare.

⁹ Elizabeth Schafer and Susan Bradley Smith, Introduction in *Playing Australia: Australian Theatre and the International Stage* (Amsterdam, New York: Rodopi, 2003) 3; Timothy Daly, 'Act locally, think globally,' Online: <http://www.theage.com.au/it-pro/act-locally-think-globally-20110603-1fkqf.html> Viewed 25th March 2016

¹⁰ Peter Goodall, *High Culture, Popular Culture: The Long Debate* (St. Leonards, N.S.W: Allen & Unwin, 1995) xviii.

¹¹ John Gardiner-Garden, 'Commonwealth arts policy and administration.' Online: <https://www.aph.gov.au/binaries/library/pubs/bn/2008-09/artspolicy.pdf> Viewed 9 December 2015

¹² Some recent examples of this are Patricia Lennox, *Shakespeare and Costume* (London: Bloomsbury Arden Shakespeare, 2015); Bridget Escolme and Stuart Hampton-Reeves (Eds.), *Shakespeare and the Making of Theatre* (London: Palgrave Macmillan, 2012); and Farah Karim Cooper and Tiffany Stern (eds), *Shakespeare's Theatres and the Effects of Performance* (London: Bloomsbury Arden Shakespeare, 2013).

¹³ Ali MacLaurin and Aoife Monks, 'An Interview with Jenny Tiramani' in *Costume: Readings in Theatre Practice* (London: Palgrave, 2015) 22.

¹⁴ Kristen Anderson and Imogen Ross, *Performance Design in Australia* (Sydney: Craftsman House, 2001) 55.

¹⁵ Aronson, 'Postmodern Design' 149.

¹⁶ Michael Holt, *Costume and Make Up* 2nd ed. (London: Phaidon Press, 1993) 7.

¹⁷ See interview with director Mark Thomson by Aoife Monks as typical of this attitude in Ali MacLaurin and Aoife Monks, *Costume: Readings in Theatre Practice* (London: Palgrave, 2015) 32.

¹⁸ Veronica Hannon, 'Review: King Lear' Online: <http://gaynewsnetwork.com.au/entertainment/theatre/review-king-lear-19826.html> Viewed 15 May 2016

¹⁹ Storey, 'Postmodernism' 270.

²⁰ *Ibid*

²¹ *Ibid*

²² *Ibid*

²³ Aronson, 'Postmodern Design', 146.

²⁴ *Ibid* 149.

²⁵ *Ibid* 151.

²⁶ *Ibid* 149.

²⁷ *Ibid* 146.

²⁸ Diana Simmonds, 'The Alchemist Review' Online: <http://www.stagenoise.com/review/2009/the-chemist> Viewed 1 February 2016

²⁹ Melissa Bellanta, 'A review of *The Alchemist* (a Bell Shakespeare/QTC production @ the Brisbane Playhouse)' (*The Vapour Trail*, 1 March 2009). Online: <http://bellanta.wordpress.com/2009/03/01/a-review-of-the-chemist-a-bell-shakespeareqtc-production-the-brisbane-playhouse/> Viewed 1 February 2016

³⁰ Bell Shakespeare, 'John Bell talks about *The Alchemist* (2009)' (YouTube, 22 April 2009). Online: <http://youtu.be/rdINQO17MrA> Viewed 1 February 2016

³¹ Simmonds; Baz McAlister, 'The Alchemist Review' Online: http://www.timeoff.com.au/html/index.php?option=com_content&view=article&id=1742:the-chemist&catid=22:theatre-reviews&Itemid=59 Viewed 11 January 2016

³² Michael Smalley, 'Unity, Contrast and Topology as the Three Coordinates of Scenography' in *Compass Points: The Locations, Landscapes and Coordinates of Identities in Contemporary Performance Making*, Australasian Association for Drama Theatre & Performance Studies (ADSA) 2012 Conference Proceedings, ed. Bree Hadley and Caroline Heim, Queensland University of Technology, 2012 Online: <http://www.adsa2012.qut.edu.au/collection/miseenscen/unitycontra.jsp> Viewed 15 May 2016

³³ Australian Stage, '*The Alchemist* | Bell Shakespeare/QTC' Online: http://australianstage.com.au/index.php?option=com_jevents&task=icalrepeat_detail&evid=16677&Itemid=98&year=2009&month=05&day=18&title=the-chemist--bell-shakespeareqtc&uid=1245664352evt4552+1245664352recur&catids=181|187 Viewed 4 June 2011

³⁴ Queensland Theatre Company. *Annual Report 2009 – Queensland Theatre Company*, 16. Online: http://www.queenslandtheatre.com.au/files//2011/04/AR-2009_WEB.pdf Viewed 1 May 2016

³⁵ Bell Shakespeare, Vision, Mission and Artistic Goals Online: <https://www.bellshakespeare.com.au/about-us/vision/> Viewed 15 May 2016; Queensland Theatre Company, Annual Report 2015 Online: http://www.queenslandtheatre.com.au/~media/allpdf/2016/AnnualReport2015_QTC_WEB.pdf Viewed 15 May 2016

³⁶ David Berthold, '*Julius Caesar* Press Release Wednesday 19th January.' Online: http://www.laboite.com.au/dbase_upl/Julius_Caesar_Media_Release_19JAN11.pdf Viewed 11 February 2016

³⁷ Marcia Jory, *The Ingénue in White: Reflections of a Costume Designer*. (Hanover: Smith and Kraus, 2003) 73.

³⁸ See Bree Hadley, *Contemporary take on Caesar a triumph of style over substance* Online: <http://www.theaustralian.com.au/arts/contemporary-take-on-caesar-a-triumph-of-style-over->

[substance/story-e6frg8n6-1226009054908](#) Viewed 9 April 2016; Kate Foy, *Review: Julius Caesar – La Boite Theatre* <http://actorsgreenroom.net/archives/4592> Viewed 9 April 2016

³⁹ Catherine Edwards, *SPQR: A History of Ancient Rome by Mary Beard review – a wonderfully lucid analysis* Online: <http://www.theguardian.com/books/2015/oct/28/spqr-history-ancient-rome-mary-beard> Viewed 15 May 2016

⁴⁰ The shrinking cast sizes found in Australian productions is a topic that is regularly debated, and it must be noted that the economic imperatives that encourage these smaller casts are often the same ones that impel a contemporary rather than period (with its associated higher cost) rendering of costumes.

⁴¹ Berthold.

⁴² Matthew Kopelke, 'REVIEW: *Julius Caesar* | Roundhouse Theatre, Brisbane' Online: <http://blogs.crikey.com.au/curtaincall/2011/03/08/review-julius-caesar-roundhouse-theatre-brisbane/> Viewed 5 February 2016

⁴³ Hadley, *Contemporary take*.