

**FIONA MCKEON**  
**PRODUCTION DESIGNER**

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# CLOUD 9

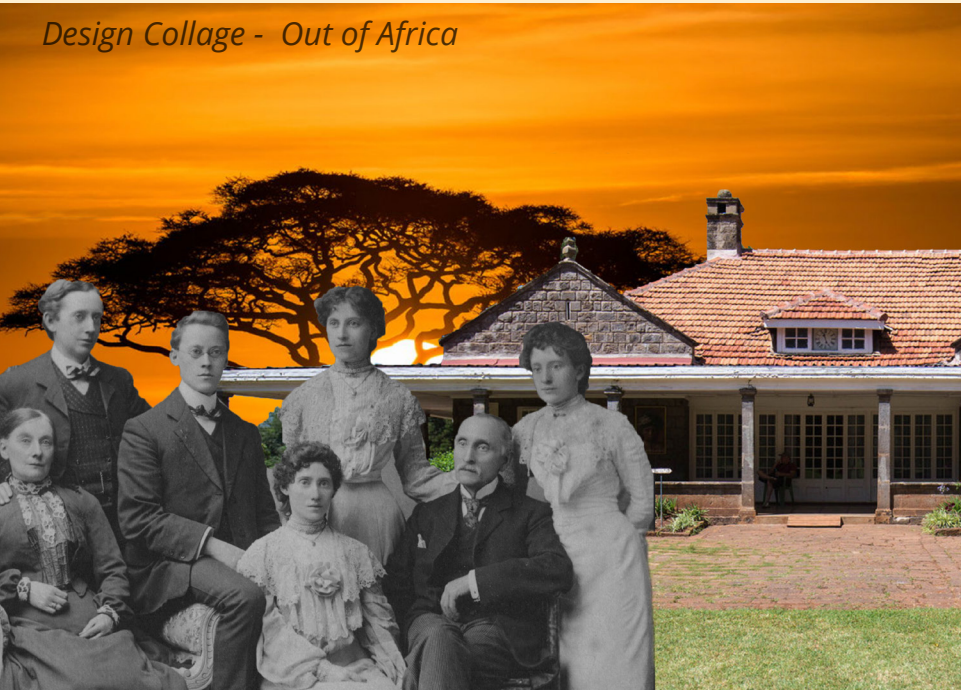
DIRECTOR: BECKS GRANGER

PRODUCTION DESIGNER: FIONA MCKEON

CONCEPT FOR BRISTOL OLD VIC THEATRE, 2022



*Design Collage - Out of Africa*



“Through our father we love our Queen and our God.”

The first act follows Clive, and his family as he upholds the British colonies in Africa during the Victorian era. Men and women play opposite genders; and a white man plays a black man.

The second act follows the same family 25 years later but 100 years in the future in London. Exploring the changes and opportunities for all people.



*Design Storyboard - Clive's Kingdom, British Africa*

## PRODUCTION INTENT

- Stay true to the satirical intent of the original text
- Stay true to advances of equality amongst all persons in 2022

### JOSHUA



CLOUD 9

We decided that rather than swapping gender or ethnicity of character that these roles would be double cast. This still demonstrates the duality of these characters and also respects individual gender and ethnic identities.

## BETTY



CLOUD 9

SAMMY & THE SEA MORGANS



DIRECTOR: LIZ FELTON

ASSISTANT DIRECTOR: YUXUAN LIU

SET, PROPS AND PUPPETRY DESIGN: FIONA MCKEON

COSTUME CO-DESIGN: FIONA MCKEON AND GEORGINA VASEY

NBS STUDIO, TIE LIVE STREAM, 2022

"These waters here are full to the gunwales of many a strange and curious tale.

Of ancient treasures and souls lost and fearsome creatures of the deep, known to all those who call themselves mariners."



Puppets - Sammy and Sea Dog meet the Bristol Giants





Photography by Ed Felton

# THE THREEPENNY OPERA



DIRECTOR: JACK FURNESS

PRODUCTION DESIGNER: FIONA MCKEON

CONCEPT FOR SUSIE SAINSBURY THEATRE, 2022



# The Threepenny Opera

ACT I: 1837



*"You are about to hear an opera for beggars. Since this opera was intended to be as splendid as only beggars can imagine, and yet cheap enough for beggars to be able to watch, it is called the Threepenny Opera."*

Design Storyboard - Peachum's Emporium for the Less Deserving



Brecht and Weill's work and social commentary is still relevant to today's society. We used the three acts to move the story from its setting to current society to demonstrate this.

*The Threepenny Opera*

ACT II: 1927



*The Threepenny Opera*

ACT III: 2017



# HAMILET



DIRECTOR: YUXUAN LIU  
PRODUCTION DESIGNER: FIONA MCKEON  
WARDROBE THEATRE, 2022



Photography by Craig Fuller

5 actors, 9 characters, 1 hour.

This version of Hamlet presents Shakespeare's tragedy through the minds of Hamlet and Ophelia. Using the combined language of text, movement and music to explore how one person's choices affect more than just themselves...



“Oh, what a noble mind is here o’erthrown !  
The courtier’s, soldier’s, scholar’s, eye, tongue, sword;  
The expectancy and rose of the fair state,  
The glass of fashion, and the mould of form,  
The observed of all observers, quite, quite down!”

# THE CITY



Storyboard - Descent into Nightmares

"I was convinced that in order to be a writer I'd simply have to travel to this city - the one inside of me - and write down what I discovered there.

But when I reached it found it had been destroyed. The houses had been destroyed. I looked for inhabitants to write about, but there were no inhabitants, just dust.

So I invented characters. But they wouldn't come alive. They lived a little - but only the way a sick bird tortured by a cat lives in a shoebox."

DIRECTOR: AARON FINNEGAN  
PRODUCTION DESIGNER: FIONA MCKEON  
SCENIC ART: FIONA MCKEON  
WARDROBE THEATRE, 2022




Storyboard - Distorted reality



Photography by Craig Fuller

# GREAT EXPECTATIONS



DIRECTORS: JENNY STEPHENS & RACHEL WALSH  
PRODUCTION DESIGNER: FIONA MCKEON  
BACKWELL PLAYHOUSE, WEST COUNTRY TOUR, 2022



Costume Drawings - Londoners

*Great Expectations*  
2022



Storyboard - Satis House





*"PIP: Each night I dream of the dark house, the gloomy house. The desolate house. The house where time stood still. The house which formed my memories."*

