

SELECTED PRESS MIRIAM NABARRO

I Told My Mum I was Going on an RE Trip... 20 Stories high/ Contact, Manchester

For the BBC broadcast:

"A look at abortion through a mix of humour, playfulness, matter of factness and energy... this is as far removed from a sexual health lecture as you could imagine" Sunday Times Critics Choice

"A powerful drama on abortion"**** TV Times

"You need to watch BBC Two's new programme on abortion... it's a must a see" Elle UK

For the theatre performance:

"...a vivid, clever piece that fuses tough subject matter with wicked humour and moments of pungent emotion" Lyn Gardner, The Guardian

"...a joy just to hear these women speak so openly" The Stage

"...ninety minutes of well crafted, challenging and gripping theatre" Reviews Hub

The Welcoming Party 2017–8 Manchester International Festival and Ruhr Triennale

"Why can't all interactive site-specific theatre be like The Welcoming Party?" British Theatre Guide

"Sometimes a theatrical idea and a venue come together in such a profound way as to add a whole new dimension to the piece in question. Such is the case with The Welcoming Party," – Kids in Museums

"This is, no two ways about it, an astonishing piece of theatre: a kids' show that handles immigration, both as lived experience and as bureaucratic system, with such nuance and sophistication that it teaches adults a thing or two as well"

★★★★★ WhatsOnStage

"This is all pretty grown-up stuff, and is done with the rickety swagger and invention that we've come to expect from Theatre-Rites, a company making shows for children that is right at the forefront of contemporary British theatre practice".

★★★★★

She's Leaving Home Part of Sgt Pepper 50, 20 Stories High/ Improbable

"She's Leaving Home may just be the festival highlight... what the show, which boasts an extraordinary performance by Brodie Arthur, really shares with She's Leaving Home [the original track from Sgt Pepper] is its empathy and even-handedness, its sense that that small details have the biggest emotional impact." Alexis Petridis, Guardian

"Brodie Arthur, a graduate of 20 Stories High's youth theatre, is a confident and natural young performer who brings utter believability to the role.**** The Stage

With some inventive and lyrically symbolic puppetry sequences performed by Zoe Hunter, and live music, in turn melancholic and melodic, from cellist and composer Semay Wu, this is a singular show that will keep the conversation going long after the front door has

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slammed shut for a final time." Thought-provoking immersive theatre created by, for and in the community**** The Observer

"A creation (that) prises open cracks in the ordinary... The terraced house in which we sit transforms into a magical realist world, sensitively realised under Julia Samuels's direction. Keith Saha's script catches the cadences of teenage speech, flecked with poetry."

As well as these reviews, we have had fantastic responses from our brilliant audiences too. Responses such as ...

"I think every teenage girl in L8 should see this"

"Funny, moving, heartbreaking and beautifully performed."

"Easily the most personal and immersive piece I've seen"

The Broke n Beat Collective

"This is arguably the most innovative piece of theatre to hit Liverpool since The Curious Incident of the Dog in the Nighttime stopped off at the Empire last year."

★★★★★ Liverpool Echo

"This is theatre at its best, it was raw, it was thought-provoking and it had a message that needs to be heard."North West End

"The Broke 'N' Beat Collective will touch the hearts of all that will go and see it with its beautiful storytelling told with passion and energy."★★★★★Sound and Vision

Bang Bang Bang 2011, Out of Joint,Bolton Octagon, Royal Court+ touring

'A particular mention should be made of the excellent, understated work by designer Miriam Nabarro who has herself spent time in the DRC. The details she introduces, from the beer bottles to the design of the simple living spaces, all ring perfectly true.' ****Kevin E.G. Perry, Exeunt Magazine

'Max Stafford-Clark's direction is delicate and subtle amid simple staging. It awakens you to the pity, dignity and terror of Africa.' ****Libby Purves, The Times

'Under Max Stafford-Clark's smart direction, the only clanking comes from Miriam Nabarro's astute set, its mobile metal walls as hard and cold as gun casings, and as ineffective a form of protection.' ****Nina Caplan, Time Out

"A talented international cast, complex characters and a demanding storyline... Stafford-Clark delivers a taut show and uses Andy Smith's relentless backing music to drive the production excitingly forward and maintain the atmosphere of constant peril... Wonderful writing... Orla Fitzgerald suggests that, despite her maturity and courage, Sadhbh is a damaged woman who may be using the challenges of her humanitarian work to avoid emotional engagement. It is a fearless and riveting performance... Bang Bang Bang is Stella Feehily's best work to date"

Watsonstage Dave Cunningham 7 Sept 2011 4*

"Witty, warm and human"

The Public Reviews 6 Sept 2011 4*

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The Great Game: Afghanistan Tricycle Theatre/ Public Theatre New York, Pentagon, Berkley Rep + US tour

Nominated for Outstanding Achievement in an Affiliate Theatre, Olivier Awards 2010
Nominated for Theatrical Event of the Year, Whatsonstage Awards 2010

"...a mind-blowing achievement...these plays give us the chance to make an informed judgment. And I can only salute the entire cast...and the design of Pamela Howard and Miriam Nabarro. Something remarkable is happening at the Tricycle, where Afghan history and culture are being made manifest in a uniquely challenging, theatrically exciting way."

**** The Guardian Micheal Billington

"one of the major highlights of the year ... don't miss this dramatic, often poetic, intervention in what is clearly a necessary war."**** Whatsonstage.com

"The quality of the writing, and the painstaking nature of the research are palpable throughout...Directed with precision...superbly acted...this is a challenging theatrical marathon of notable intelligence, insight, ambition and achievement."**** Daily Telegraph

"...its scope is unparalleled. It's a fine achievement."**** The TimesDominic Maxwell

"The cumulative impact, as we trace recurring patterns of interference from foreign powers, religious extremism, the opium trade and conflicts between intractable tribal chiefs, is immense ... most movingly of all...[the] beautiful painted mural backdrop is whitewashed by Taliban henchmen then collapses to give way to an uninterrupted vista of poppy fields."****Evening Standard Fiona Mountford

Dr Korczak's Example Royal Exchange Studio, Manchester

MEN Best Studio Production 2008

Korczak's legacy remains enshrined in international law as the basis for the UN Convention on the Rights of the Child, whose stipulations include the right to play, the right to an education and the right to protest. He did not specify the right to challenging, inventive and intelligent theatre, but this admirable production adds it to the list.

****Alfred Hickling, The GaurdianJune 12 2008

Miriam Nabarro's design deserves special praise. The stage furniture is made up from ingeniously employed '40s style suitcases...Minimal is the watchword for the whole production. Another example of the clever stagecraft is in Dr Korczak's occasional challenges to an unseen German soldier represented by a suspended uniform and a lighting effect.' Andrew Edwards, The British Theatre Guide

Palace of the End Royal Exchange Studio, Manchester, Galway Festival and Traverse Theatre, Edinburgh

2009 Amnesty International Freedom of Expression Award

A truly formidable piece of work- 3 absolutely stunning pieces together encompass the range of consequences of political decisions, from the individual human level right up to the stresses on society as a whole.Amnesty International UK

The minimal set leaves the cast with a blank canvas... and benefits from this sense of space.... As I leave the Traverse, a cacophony of awestruck whispers follow me out. This is a

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solemn, but intensely memorable production and a genuinely important piece of theatre.
*****Fest August 2009

Formidable theatre Scotsman, 28 August 2009

Mesmerising performances... the art of the monologue close to perfection *****Elizabeth Kirkwood, The Telegraph 17 August 2009

The Winters TaleHeadlong/ Schtanhaus/ Nuffield directed by Simon Godwin

'This is a really terrific touring production: uncluttered, good at storytelling, neatly designed with a nod to the 1930s, and full of nifty touches.' *****The Guardian, Lyn Gardner

My Name Is... Tamasha, Tron, Arcola and touring

What an amazing experience. We still haven't got our head around it. I am lost for words. When does that happen to me?" Louise Fairley, who the character 'Suzy' is based on

Front Page G2 Feature 28 April 2014[The Guardian](#)

Tamasha brings it off beautifully... My Name is.. is a love story and a fascinating portrait of migrant attitudes and cultural, familial, religious and gender differences

One.world.com

Authentic and moving East End Review

The Snow Queen, Polka Theatre, 2010–2011

Tapping the rich seam of imagery that conveys a coldly logical adult world at odds with the redemptive innocence of childhood... the glittering ice cold world of the Snow Queen is conjured through lighting, sound effects and animation... heart freezing shards of an enchanted mirror are picked out on whitewashed floorboards.. its the arresting visual tricks... that create the real drama in this snowbound story for Christmas **The Stage, 2010**

Mad Blud, edited+directed by Philip Osment, Theatre Royal Stratford East, 2011

Miriam Nabarro's powerful set commanded attention with a very real resonance by revealing the names and ages of murdered teenagers on the walls.

A Younger Theatre

SE1 9PX: Hidden Corners, National Theatre

Miriam Nabarro's remarkable pictures go behind the scenes to reveal the dramatic inner workings of the National Theatre... her photographs were taken...using obsolete [film]stock, were then crossprocessed, a technique that fills the glossy squares with lustrous colour that seems appropriately theatrical. As with the NT, there is method behind this magic, and they celebrate all of its unsung organisation

The Independent on Sunday, 15 August 2010

The theatre designer and photographer Miriam Nabarro has been skulking around the hidden corners and secret places of the National Theatre...Using a Hasselblad camera older than the theatre itself, she gives these mysterious images a gorgeously retro feel, with high contrast and saturated colour, like a 1970s movie

The Times, 20 August 2010, The Editors Choice, Visual Arts

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www.guardian.co.uk/stage/gallery/2010/aug/18/national-theatre-hidden-corners#/?picture=365867890&index=0

www.timeout.com/london/around-town/event/196362/882161/miriam-nabarro-hidden-corners

www.bahighlife.com/News-And-Blogs/UK-Blog/London-Hidden-Corners-at-the-National-Theatre.html

www.nationaltheatre.org.uk/60066/exhibitions/se1-9px-hidden-corners-national-theatre.html

www.whatsonstage.com/gossip/theatre/london/E8831280233620/NT+Exhibit+Gives+Patrons+A+Glimpse+Backstage%3F%3F%3F.html