

MADELINE TAYLOR

PQ Portfolio



I'VE BEEN MEANING TO ASK YOU

Costume designer and supervisor for this joyful and powerful exchange between young people and adults

The Good Room/ Brisbane Festival

September 2018

La Boite Theatre

Photos Stephen Henry



I JUST CAME TO SAY GOODBYE

Costume supervisor for this violently vital piece of verbatim theatre

The Good Room/ Brisbane Festival

September 2017

The Block, QUT

Photos FenLan Chuang



THE TRAGEDY OF KING RICHARD III

Costume supervisor for the production

The Tragedy of King Richard III is an excavation of the play, the man and ourselves.

La Boite Theatre Company

September 2016

Photos Dylan Evans



Reviews:

"Helen Howard an articulate, elegant, fearsome creature, just as she should be. In Howard's hands, the act of lifting a chainmail sleeve from a bucket of blood and putting it on, blood dripping down her flesh and soaking into the fabric of her dress, becomes a fine art, pure (horrifying, mesmerising) seduction" - Xanthe Coward

"The technically ambitious design is captivating in its realisation, full of powerful visual imagery... The stage is filled with blood and water in nightly ruin of its stunning costumes." Meredith Walker



BRIGHT LIGHTS, BIG CITY

Costume Designer

The UK premier of this rock musical, set in
New York of the 1980s.

This Stage Limited
Full credits [here](#)

November 2010
Hoxton Hall, London





PREHISTORIC

Costume design and realisation

A blistering punk-rock encounter, Prehistoric immerses the audience in the Brisbane of the late 1970s, following four young people as they discover the thrills - and the lessons - of self-expression under a corrupt and intolerant government. Set in the eleventh year of the Bjelke-Petersen administration, specifically around clashes between police and young people at independent music gigs, Prehistoric takes us to a time when Brisbane began to take the direction we're on today.

[Elbow Room](#) - Full credits [here](#)

July 2013
The Basement, Metro Arts



September 2014
The Loft, Brisbane

Photos Darren Thomas





THE RAT TRAP

Design Assistant

Your invited to The Rat Trap, a technicolour tiki bar where the doors are locked but the drinks are flowing. Curfew is lifted and the guest list includes the high flying King of Burlesque, a body adorned Samoan chief, a hot brown bitch, a fabulous femme fatale and a seven-foot Islander drag offender. The Rat Trap is a unique blend of dance, aerials, circus, and melodramatic theatricality where the traditions of the Pacific, the guts of physical performance and the crimes of pop-culture collide.

Queensland Theatre Company/ Polytoxic
[Full credits here](#)

May 2012
Billie Brown Studios
[More info...](#)

Photos Sean Young





BOOM BAH!

My role was as the wardrobe coordinator and headwear realiser.

Windmill Theatre Company
Full credits [here](#)

Designed by Jonathon Oxlade and directed by Rosemary Myers Boom Bah! is based on a book and aimed at 1-3 year olds. About a group of farm animals who form a band this show was lots of fun, despite the fact that the designer, costume workshop and rehearsal space were all 1000 kms from each other. The trick was to turn the actors into the animals while not scaring the kids, and in costumes that would tour and stand up to several performances a day.

2008 - 2011
Various venues



THAT FACE

Costume Coordination and making

This contemporary play produced by Queensland Theatre Company was a mix of made and bought costumes.

Queensland Theatre Company
Full credits [here](#)

March - April 2009

Billie Brown Studio



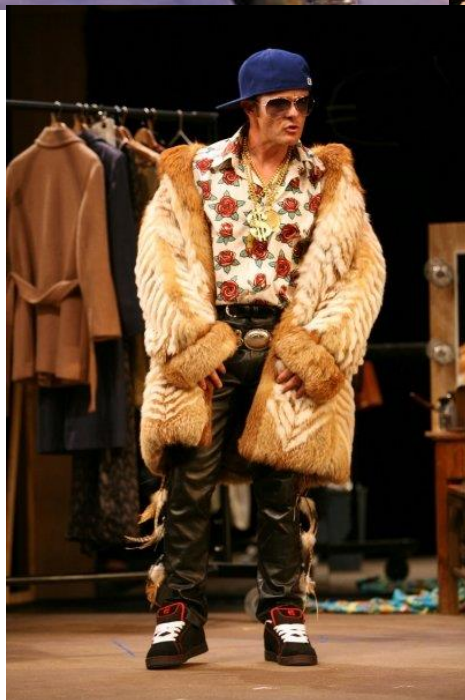
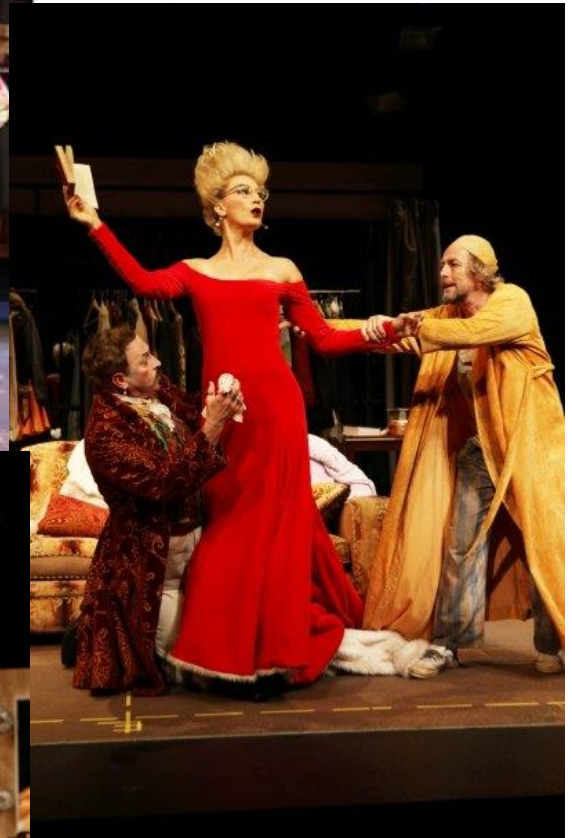
THE ALCHEMIST

For this project I was involved in the costume coordination and making.

A Queensland Theatre Company and Bell Shakespeare co-production, *The Alchemist* sees a deceitful trio of London's bottom scrapers dexterously swindle lawyers, widows, sex addicts and power hungry preachers.

Queensland Theatre Company
Full credits [here](#)

Feb - March 2009
Playhouse - QPAC





THE LITTLE GREEN ROAD TO FAIRYLAND

Production Assistant and Costumer. I was involved with the millinery and costume making during production, and then acted as production assistant/dresser and costume maintenance during performance.

Queensland Music Festival

A vintage Australian children's book, long out of print, has been brought back to life through a magical new composition by Elena Kats-Chernin and dance theatre work by Rosetta Cook. The tale is set against an Australian bush backdrop and tells of a fairy questing to return from the mortal world to Fairyland after relinquishing fairyhood for human form.

Director / Choreographer Rosetta Cook
Composer Elena Kats-Chernin
Designer Jonathon Oxlade
Design Interpretation Maria Cleary
Lighting Designer Dan Black

Photos Sean Young





A CHRISTMAS CAROL

Working as millinery supervisor I devised the design realisation and structure of the skull caps, as well as the larger headwear elements.

Queensland Theatre Company
Full credits [here](#)

Charles Dickens' classic Christmas story is brought to life on the stage. The inspiring tale of the redemption of the miserly Ebenezer Scrooge has become one of the most loved Christmas stories ever. A powerful moral fable, filled with ghosts and dark shadows, but also heart and humour, reminds us all of the spirit of Christmas.

November - December 2005
Cremorne Theatre - QPAC





MIRACLE IN BRISBANE

Co-costume designer and Wardrobe Coordination. I worked as the co-costume designer and wardrobe coordinator for the production, which included a cast of 30 with multiple costume changes, a marching band and a chicken

Brisbane Festival
Full credits [here](#)



An outstanding Aboriginal and Torres Strait Islander cast, including Aaron Fa'Aoso, Deborah Mailman, Djakapurra Munyarrayan and Casey Donovan, brings to life an opera composed by Giorgio Battistelli and directed by one of Australia's most accomplished directors, Rhoda Roberts.

October 2009
Judith Wright Centre





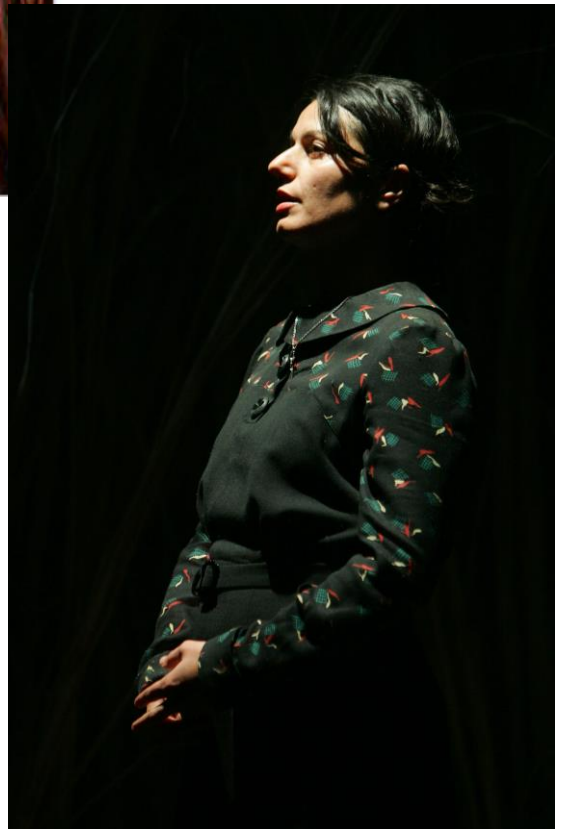
MANO NERA

Costume maker and art finishing

Winner of the Premier's Drama Award, Adam Grossetti's play reveals the extraordinary, largely untold, story of the violent reign of La Mano Nera (The Black Hand) among the Italian immigrants in Far North Queensland in the 1930s. It is a sweeping tale of the hopes, dreams, fear and prejudice that accompany the immigrant experience.

Queensland Theatre Company
Full credits [here](#)

June - July 2005
Billie Brown Studio





RABBITHOLE

For this project I worked at a costume buyer, helping with pregnancy bellies and costume alterations.

Queensland Theatre Company
Full credits [here](#)

April - May 2008
Cremorne Theatre - QPAC



MADELINE TAYLOR



PROFILE

I am an experienced costume technician, teacher and researcher in the creative arts. At a tertiary level I have taught into multiple disciplines, including theatre, technical production, fashion and design. My teaching responsibilities have involved creating learning resources, planning and delivering lectures, seminars and studio classes, as well as marking and feedback. This teaching experience draws on 15 years of industry practice, primarily in performance costume design and production, along with capabilities gained through my involvement in several national and international research projects over the last seven years. I am co-director of *the stitchery collective*, a fashion and performance ARI, and from this have extensive community engagement experience.

QUALIFICATIONS

Feb 2017 – Ongoing

Victorian College of the Arts, The University of Melbourne

PhD Candidate

Creatives in Collaboration: Technician, designer and the costume realisation process

This qualitative research program will use observation and interviews to investigate the collaborative relationship between costume technicians and designers in Australian theatre. It is focused on the translation of 2D design into 3D object, and how the designer and technician develop a shared aesthetic language.

2011

Queensland University of Technology

Bachelor of Fine Arts, Honors (IIA - 83%)

Thesis: Can't you just buy it online? Changing methods of costume generation in Brisbane

2006–2009

Queensland University of Technology

Bachelor of Creative Industries (Distinction GPA: 5.58) Majors: Arts Management, Literature and Fashion Theory

2003 - 2004

Brisbane North Institute of TAFE

Certificate II and III in Millinery

2003

Harvey Bay Institute of TAFE

Certificate II in Entertainment (Costume)

PROFESSIONAL COSTUME EXPERIENCE

With over 15 years' experience as a costume technician and designer, I have divided my CV by my skillsets, and used just a few productions to talk to my experience. More details and images of my work can be found on my [portfolio website](#).

2008 – 2018

Costume supervision

As a freelance costume supervisor, I have worked on a range of independent and mainstage productions, and am in demand for my extensive experience and broad range of skills. For almost all of the works I have supervised I have also worked as a costume cutter and maker, to bring the designer's vision into reality. I excel at managing budgets and production schedules, delivering to deadlines and interpreting a design. Recent productions I have supervised and help create include *I Just Came to Say Goodbye* – The Good Room / Brisbane

Festival (2017), a physical piece of verbatim theatre exploring forgiveness and guilt; *The Tragedy of Richard III* for La Boite Theatre (2016), a visceral work of meta-theatre that required me to negotiate blood, mud, rain, ink and child performers; and *PreHistoric*, a play about Brisbane's punk scene and politics in the late 1970s, which was produced by Elbow Room and Metro Arts (2013) and subsequently returned for a season at Brisbane Festival and Melbourne Fringe (2014).

2003 – 2018

Costume construction

As a costume cutter and maker, I have worked for all the major performing arts companies in Brisbane. I have made costumes for ballet (Queensland Ballet 2004 – 2008), cut and made costumes for opera (Opera Queensland 2004 – 2005, Brisbane Festival 2009, Griffith Conservatorium 2009, 2011, 2017) and circus (QPAC 2009, Brisbane Powerhouse 2012). My most extensive area of expertise for costume is for theatre, predominantly with Queensland Theatre, with whom I started my costume career in 2003 as costume trainee. For the next 4 years they were my primary employer, and I worked as a freelance costume maker and cutter on an average of 4 productions a year with the company. This included period dramas, pantomimes and contemporary works. While working for them as Head Cutter I was responsible for pattern making and draping for major costumes, as well as providing direction and work for a team of makers.

2003 – 2017

Dressing/ Wigs/ Maintenance

As a dresser I have worked for large touring musicals (*Jersey Boys* 2013), arena spectaculars (*Boy From Oz* 2006, *Lifelike Touring* 2016), opera (Queensland Opera 2004, Griffith Conservatorium 2009), ballet (Queensland Ballet 2004 - 2007) and theatre (Queensland Theatre 2004 - 2007, Queensland Music Festival 2012, Brisbane Powerhouse 2011 - 2016). I am a proficient wig dresser and can apply SFX makeup for performance. I have dressed on chorus and principle artists and am adept at quick changes, emergency repairs and writing dressing plots. I have experience dressing period costumes and costume maintenance for both short and long seasons.

2004 – 2017

Millinery

I have completed 2 years of training in millinery and have worked as a milliner for performance since then. Hat-making highlights in my career have been working as Head Milliner for *Puss in Boots* at Queensland Theatre (2006), a pantomime that required both shaped and sewn headwear, completing millinery for a production of *Far Away* (Queensland Theatre, 2004) that required over 50 hats, and the hats I made for Jodie Foster to wear in the movie *Nim's Island* (Warner Brothers Studios, 2007). I also devised my own technique for making close fitting felt hair caps for Queensland Theatre's production of *A Christmas Carol* (2005), which the designer loved so much he has used it extensively since.

2009 – 2018

Designer

While I work primarily in costume production, I am developing a portfolio as a designer for performance. The scale and nature of these productions has meant that I have also been responsible for the show's costume supervision and making. Recent credits include costume design for *I've Been Meaning to Ask You* (The Good Room / Brisbane Festival 2018), costume design for roving performers in *ARCADIA* (Brisbane Festival 2016), designer (set and costume) for *Prehistoric* (Elbow Room and Metro Arts, 2013, 2014), design assistant for *The Rat Trap* (Polytoxic Theatre 2012) and costume designer for the rock musical *Bright Lights, Big City* in London (2010).

2004 – 2015

Props and set construction

I have developed a solid body of work as a soft props maker for works such as *Boat* (QPAC, 2007) and soft set constructor (Queensland Music Festival 2011, 2015, 2016, Imaginary Theatre 2013, 2015). A particular highlight in this arena was my work for Queensland Theatre for *Elizabeth – almost by chance a woman* (2012), for which I devised the set construction method to replicate the designers model, and supervised a team of 4 in the making

of wings, backdrops and headers that reached 13 meters high, and used 600 meters of fabric.

2008 – 2009

Queensland Theatre Company

Costume Coordinator / Head Cutter (Fulltime)

- Assisted Head of Wardrobe with organisation of all aspects of wardrobe department and the production of costumes for a variety of plays and education shows.
- Supervised staff, confidently managing and leading teams of up to 12 people through the successful completion of a production.

2005 – 2007

Expressions Dance Company

Costume supervisor (Seasonal contract)

- For these three years I was the costume supervisor for this award winning contemporary dance company, working closely with the artistic director, designers and dance ensemble in the creation of new works.
- I was responsible for the pattern making, fitting, making and finishing of all costumes for the 6 dancers for 2 to 3 new productions each year, as well as repairs and remaking of the costumes for any remounts or tours.
- This has given me experience of the requirements of costumes for dance and physical performance, including fitting needs, fabric selection and construction.

2003

Queensland Theatre Company

Wardrobe Trainee (Full time)

Successfully completed wardrobe traineeship with training in costume making, millinery, wigs and makeup, art finishing and dressing.

AWARDS & GRANTS

QUT Sessional Teaching and Reflection Showcase 2017 Grand Finalist

QUT Vice Chancellors Award for Excellence Partnerships and Engagement 2013

Team award to *The Stitchery Collective* (\$10,000).

Queensland Gambling Community Benefit Fund Grant 2013 for *the stitchery collective* (\$9,000)

Arts Queensland Development and Presentation Grant 2012 for *the stitchery collective* (\$36,000)

Art Queensland Artist Run Initiative Grant 2011 for *the stitchery collective* (\$25,000)

Joint funding from Australia Council and Arts Queensland for *the stitchery collective* to represent Australia at the 3rd International Children's Carnival, Venice, Italy 2011

MEMBERSHIPS

Fellow – The Higher Education Academy (Ref: PR132533)

Member – Australasian Theatre, Drama and Performance Studies

PUBLICATIONS

Taylor, Madeline. 2017. Review: The Art and Practice of Costume Design. *Studies in Costume and Performance*, 2 (2), In press.

Taylor, Madeline. 2017. Shopping their wardrobe: Changing costume practices in Australian theatre. [Behind the Scenes: Journal of Theatre Production Practice](#), 1(1), Aug 2017. pp 16 – 31.

Taylor, Madeline. 2016. Putting Hamlet in a hoodie: Critical issues in contemporising Shakespeare through costume design. In [Resilience: Revive, Restore, Reconnect, Australasian Association for Drama Theatre & Performance Studies \(ADSA\) 2016 Conference Proceedings](#). Artsworx, Toowoomba, Qld, pp. 98-114.

Taylor, Madeline. 2014. Reference Book Entries: "The Comedy of Errors", "Oedipus Rex", "The Exile Trilogy", "Dead Heart", "A Room of One's Own", "Stolen", "Cloudstreet", "The Empty Lunch-tin", "Billy Budd", "Sydney Olympics 2000 Opening Ceremony", "The Memory Museum", "The Red Tree", "The Cunning Little Vixen", "Black Medea". In

[World Scenography 1990 - 2005](#). Eds McKinnon, Peter and Eric Fielding. Taipei: OISTAT

Ferrero-Regis, Tiziana & **Madeline Taylor**. 2014 The Hollywood effect: a comparative study of costume in Australia and the Proposition. In James, Robert & Vallis, Roy (Eds.) [Hollywood and the World](#). Inter-Disciplinary Press, Oxford, United Kingdom, pp. 23-31.

PRESENTATIONS

Taylor, Madeline. "Us" and "them" in production: how belonging is negotiated and displayed in technical theatre culture. Presented at *Language, Culture, and Belonging Symposium - Griffith Centre for Social and Cultural Research*. Brisbane, September 2018.

Taylor, Madeline. [Collaboration, hierarchies and emotional intelligence in costume's community of practice](#). Presented at *Critical Costume 2018*. Guildford, UK, September 2018.

Taylor, Madeline and Kelli Zezulka. The creative landscapes of performance design: A collaborative presentation on collaboration. Presented at *TaPRA 2018*. Aberystwyth, UK, September 2018.

Taylor, Madeline. Acting in Collaboration: Actors, Costumes and Discoveries in the Fitting Room. Presented at *Acting in the 21st Century: Australasian Theatre, Drama and Performance Studies (ADSA) Conference*, Melbourne, June 2018.

Taylor, Madeline. Cyclic interpretation and co-designing: Technicians and designers in collaboration. Presented at *QUT Fashion Research Seminar*. Brisbane, November 2017.

Taylor, Madeline. Postmodern Aesthetics: Costume from the Archive. Presented at *Performance Studies Melbourne Spring 2017*. Melbourne, Australia, September 2017.

Taylor, Madeline. The mechanics of creative collaboration: Technician, designer and the costume realisation process. Presented at *Scenofest: Thinking Costume - World Stage Design 2017*. Taipei, Taiwan, July 2017.

Taylor, Madeline. Performing Belonging Backstage: Behind the Scenes Collaboration. Presented at *Performing Belonging in the 21st Century: Australasian Theatre, Drama and Performance Studies (ADSA) Conference*, Auckland, New Zealand, June 2017.

Kiara Bulley, **Madeline Taylor**, Dr. Sarah Winter. "Under the Skin: Designing contemporary experiences in fashion display". Presented at *Cumulus Hong Kong 2016*, Hong Kong, China, November 2016.

Bianca Bulley, Kiara Bulley, **Madeline Taylor** and Dr. Sarah Winter. "Material skins: Creating interactive fashion installations for memory and meaning". Presented at *Global parallels: Production and Craft in fashion, interior and industrial design industries*, Brisbane, Queensland, November 2015.

Taylor, Madeline. "Navigating New Territory in Contemporary Costume Practices: A Brisbane Based Study." Presented at *Compass Points: The locations, landscapes and coordinates of identities: Australasian Association for Theatre, Drama and Performance Studies Conference*, Brisbane, Queensland, July 2012.

TEACHING EXPERIENCE

2012 - 2017

Queensland University of Technology, Brisbane

Sessional lecturer, tutor, mentor and studio technician

For the last 6 years I have worked as a sessional academic at QUT, primarily in Technical Production and Fashion, but also within the wider Design faculty courses. As part of my experience I have created teaching resources and designed learning activities for a wide range of situations, from standard lectures and tutorials, to 3-hour hands on seminars or practical workshops in sewing studios. As well as classroom based engagement I

have experience working with students one-on-one, as a mentor for costume design and as an academic supervisor for Workplace Integrated Learning. I have further experience in assessing student learning, providing feedback and marking essays, reports, creative performances, orals and other written submissions. I am consistently invited back for all units that I am involved with due to quality of my teaching and the level of engagement students have with my material and delivery style. A full listing of my experience can be found in my Teaching Portfolio.

OTHER RELEVANT EXPERIENCE

2011 – Ongoing

The Stitchery Collective, Brisbane

Collective Co-director

My practice has been developed by my role as a co-director of the stitchery collective, a fashion and design ARI. Alongside our creative practice we focus on a public education program in the form of workshops, classes, events and installations. These varied programs are aimed at community groups ranging from Italian school children to teenagers with learning disabilities, refugee women from Iran to families at GOMA.