

## Natalie Abrahami

### Director

Natalie Abrahami is a theatre, opera and film director.

Natalie started out at the Royal Court Theatre as a Graduate Trainee before training with the Young Vic and National Theatre Studio where she met Carrie Cracknell. Two years later they applied as a duo, to run the Gate Theatre, Notting Hill, which is where her collaborative practice began.



As joint Artistic Directors Natalie and Carrie commissioned Tom Basden, Nancy Harris, Sam Holcroft, Lucy Kirkwood, Nick Payne, and Alexandra Wood to pen radical re-interpretations of European classics. During their tenure they were awarded the Paul Hamlyn Breakthrough Fund for Creative Entrepreneurs for their cross-artform dance-theatre work.

Natalie went on to become an Associate Director at the Young Vic where she directed Juliet Stevenson in **Happy Days** and **Wings**, George Mackay in **Ah, Wilderness!** and Natalie Dormer in **After Miss Julie**.

Natalie collaborated with playwright Ella Hickson to create **Swive [Elizabeth]** for the Sam Wanamaker Playhouse at Shakespeare's Globe, and to direct **ANNA** the immersive binaural sound piece created by sound designers Ben and Max Ringham at the National Theatre.

Climate conscious practice sits at the heart of Natalie's work and was the abiding principle for **Rusalka** (Royal Ballet & Opera) and **The Trials** (Donmar Warehouse).

Recent projects include: **Abigail's Party** (Royal Exchange Theatre), **Good Grief** (online), **The Meeting** (Chichester Festival Theatre), **Machinal** (Almeida), **Queen Anne** (Royal Shakespeare Company and Theatre Royal Haymarket).

Film credits include Mayday, The Roof and Life's a Pitch.

Natalie is a regular guest lecturer for Birkbeck University's Master of Fine Arts Directing and was a judge for the Susan Smith Blackburn Prize in 2021.

## Agents

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## Credits

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### In Development

Production	Company	Notes
<b>PIN</b> 2025	Hartshorn Hook Enterprises	A new musical by Tommy Antonio and Marc Teitler
<b>THE TURN OF THE SCREW</b>	Linbury Theatre, Royal Opera House	Benjamin Britten - Composer Myfanwy Piper - Libretto 26 March - 6 April 2026

### Theatre

Production	Company	Notes
<b>ABIGAIL'S PARTY</b> 2025	Royal Exchange Theatre	By Mike Leigh. 'Abrahami and her cast bring subtle shades of light and dark to these well-worn characters' ★★★★★ The Guardian
<b>RUSALKA</b> 2023	Main Stage, Royal Opera House	Antonin Dvorák - Composer Ann Yee
<b>THE TRIALS</b> 2022	Donmar Warehouse	By Dawn King 'haunting and thought-provoking - this is the best play about our climate emergency.' ★★★★ The arts desk
<b>SWIVE</b> 2019 - 2020	Sam Wanamaker Playhouse, Globe Theatre	Created by Natalie Abrahami and Ella Hickson Writer Ella Hickson Ella Hickson has joined forces with director Natalie Abrahami, whose production shifts between grimly gleeful anachronism and historical empathy... Hugely stimulating.' ★★★★ The Independent
<b>ANNA</b> 2019	National	Created by Ella Hickson, Ben and Max Ringham 'Brilliantly unsettling. Phoebe Fox is outstanding.' ★★★★★ Daily Mail

Production	Company	Notes
<b>THE MEETING</b> 2018	Minerva, Chichester Festival Theatre	by Charlotte Jones 'Richly evocative staging from director Natalie Abrahams conjures a world of chalk and flint, beauty and privation.' ★★★★★ Daily Telegraph
<b>MACHINAL</b> 2018	Almeida	by Sophie Treadwell 'Natalie Abrahams directs an impressive, powerfully disconcerting production' ★★★★★ The Independent
<b>WINGS</b> 2017	Young Vic	by Arthur Kopit "A remarkable performance from Stevenson in Abrahams's sensitive and daring production" ★★★★★The Independent
<b>QUEEN ANNE</b> 2015 - 2017	Theatre Royal Haymarket & Swan Theatre, RSC	by Helen Edmundson 'Natalie Abrahams's fluid and confident production' ★★★★★ Evening Standard
<b>AH, WILDERNESS!</b> 2015	Young Vic	by Eugene O'Neill "Natalie Abrahams's haunting, witty production" ★★★★★ The Independent
<b>HAPPY DAYS by Samuel Beckett</b> 2015	Young Vic	"Natalie Abrahams's production is perfectly paced...Stevenson is magnificent" ★★★★★ Evening Standard
<b>HAPPY DAYS by Samuel Beckett</b> 2014	Young Vic	"Juliet Stevenson gives an extraordinary expressive performance in Natalie Abrahams's brutal and tender production." ★★★★★ Time Out
<b>AFTER MISS JULIE</b> 2012	Young Vic	by Patrick Marber
<b>YERMA</b> 2011	Gate Theatre & Hull Truck	By Lorca, in a new version by Anthony Weigh
<b>A MIDSUMMER NIGHT'S DREAM</b> 2011	Headlong	National Tour
<b>THE KREUTZER SONATA</b> 2009	Gate Theatre/LaMama, New York	by Leo Tolstoy, in an adaptation by Nancy Harris. Revived in 2012 at Gate and International Tour.
<b>VANYA</b> 2009	Gate Theatre	by Sam Holcroft, inspired by Anton Chekhov's UNCLE VANYA
<b>GUARDIANS</b> 2009	HighTide Festival	by Lucy Caldwell
<b>THE INTERNATIONALIST</b> 2008	Gate Theatre	by Anne Washburn

Production	Company	Notes
<b>THE ELEVENTH CAPITAL</b> 2007	Royal Court Theatre	by Alexandra Wood. Young Writers Festival Winner 2006 and winner of the George Devine Award 2007
<b>PLAY and NOT I by Samuel Beckett</b> 2005	Battersea Arts Centre	Winner James Menzies-Kitchin Award for Directors 2005

## Film

Production	Company	Notes
<b>THE ROOF</b> 2016	Young Vic Short Films	written by Nigel Williams.
<b>MAYDAY</b> 2014	Young Vic Short Films	written by Nancy Harris
<b>Life's a Pitch</b> 2013	Young Vic Short Films	written by Olivia Poulet

## Opera

Production	Company	Notes
<b>HOW THE WHALE BECAME</b> 2013	ROH2	Composed by Julian Phillips with libretto by Edward Kemp, based on work by Ted Hughes.

## Online

Production	Company	Notes
<b>GOOD GRIEF</b> 2021	Finite Films and Platform Presents	Online Play, created & written by Lorien Haynes 'Director Natalie Abrahams is among those helping to give online drama a new assurance.' ★★★★★ the Observer

## Other

Production	Company	Notes
<b>DESCENT</b> 2021	Audible	Audio play, Written by Alexandra Wood