

## Barbara de Limburg

### Designer

*The excellent scenery of Barbara de Limburg metamorphoses naturally, enlarging or dwarfing the stage, never betraying the original dramaturgy and providing in Ford's house spaces at different levels, hiding enough for them to manoeuvre one another. In the final scene, the forest as such does not exist, but lights and shadows frame the entanglement. What was already anticipated in the second act becomes starkly evident when a reflective wall shows fleetingly to the spectators in their seats: we are all deceived.*

El País

Barbara de Limburg designs for both theatre and opera, creating sets with great style, imagination and visual beauty. Born in Brussels, she studied set design at La Cambre, Ecole Nationale Supérieure des Arts Visuels in Brussels. Initially she worked mainly in theatre and in dance, enjoying a successful collaboration with choreographer Bud Blumenthal, before expanding into opera.

Barbara enjoys a close collaboration with director Laurent Pelly; current and recent projects include *La Voyage Dans la Lune* for L'opéra Comique in Paris (2020), *Falstaff* for Teatro Real Madrid (2019), Massenet's *Cendrillon* at the Lyric Opera of Chicago (2018), Rimsky-Korsakov's *Le Coq d'Or* for La Monnaie / De Munt (2016), Teatro Real Madrid (2017), Opéra national de Lorraine (2017), also winner of the Prix de l'Europe Francophone awarded by L'Association Professionnelle de la Critique, and Berlioz's *Béatrice et Bénédicte* for the 2016 Glyndebourne Festival. Work with other directors includes Mozart's *Idomeneo* with Christophe Gayral for Opéra national du Rhin (2016) and *La traviata* (2013) and *Hänsel und Gretel* (2015) for Angers Nantes Opéra with Emmanuel Bastet, the latter revived in Nancy in 2017. Other work includes Ravel's *L'enfant et les sortilèges* with Laurent Pelly, a co-production for Glyndebourne Festival and Saito Kinen Festival Matsumoto and winner of the Best Opera Recording category of the 2014 Gramophone Awards.

Barbara's work can often be seen in revival, notably *Cendrillon* at the Royal Opera London (2011), Théâtre Royal de la Monnaie Brussels (2011), Opéra de Lille (2012), Gran Teatre del Liceu Barcelona (2013) and Metropolitan Opera New York (2018), *L'enfant et les sortilèges* at Glyndebourne Festival (2015), Teatro dell'Opera di Roma (2014) and Teatro alla Scala Milan (2016), *Hänsel und Gretel* (Laurent Pelly) at L'opéra de Lyon (2010), Teatro Real Madrid (2015) and Seattle Opera (2016).

Recent theatre work includes design for *Erik Satie - Mémoires d'un amnésique* and *Tennessee Williams - Short Stories* in Toulouse (director Agathe Mélinand) and *Sous la ceinture* for Théâtre Varia, Brussels and Théâtre national de Bordeaux (director Delphine Salkin). December 2017 saw the creation of *Vers Santeuil*, a work based on Marcel Proust's *Jean Santeuil* at Théâtre national de Toulouse, written and directed by Agathe Mélinand.

Her debut opera design was Massenet's *Cendrillon* for the Santa Fe Opera in 2006. Her collaboration with Laurent Pelly continued with Mozart's *La finta semplice* (Theater an der Wien 2007), Humperdinck's *Hänsel und Gretel* (Glyndebourne 2008, Glyndebourne Tour 2008, 2013), Janáček's *The Cunning Little Vixen* (Saito Kinen Festival Matsumoto 2008, Maggio Musicale Florence 2009), Massenet's *Don Quichotte* (la Monnaie/de Munt, Teatro Massimo, Palermo 2010) and Weill's *The Rise and Fall of the City of Mahagonny* (Théâtre du Capitole, Toulouse 2010). Work with director Laura Scozzi includes set design for Berlioz's *Benvenuto Cellini* (2008) and Rossini's *Il viaggio a Reims* for Nuremberg State Opera.