

Barbara de Limburg

Designer

There's applause when the curtain rises on Barbara de Limburg's set – rightly so, with Khatouna Gadalia's pre-pubescent vandal hilariously dwarfed by giant table, chair and mother.

The Times, L'enfant et les sortilèges, Glyndebourne Festival

Barbara de Limburg designs for both theatre and opera, producing beautiful and imaginative sets that complement fully the work of the directors with whom she collaborates. Born in Brussels, she studied set design at La Cambre, Ecole Nationale Supérieure des Arts Visuels in Brussels, graduating in 1996. Initially she worked mainly in theatre and in dance, enjoying a successful collaboration with choreographer Bud Blumenthal, subsequently expanding into opera.

Current and recent work includes Massenet's *Cendrillon* for the Metropolitan Opera; *Falstaff* for Teatro Real Madrid (2019); Rimsky-Korsakov's *Le Coq d'Or* (La Monnaie / De Munt) 2016, Teatro Real Madrid 2017, Opéra national de Lorraine 2017) directed by Laurent Pelly and winner of the Prix de l'Europe Francophone awarded by L'Association Professionnelle de la Critique; Berlioz's *Béatrice et Bénédicte* also with Laurent Pelly for the 2016 Glyndebourne Festival, Mozart's *Idomeneo* with Christophe Gayral for Opéra national du Rhin (2016) and *Hänsel und Gretel* with Emmanuel Bastet for Angers Nantes Opéra (2015), revived in Nancy in 2017. Other recent 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. In 2013 Barbara designed *La traviata* for Angers Nantes Opéra (director Emmanuel Bastet).

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, directed by Laurent Pelly. This collaboration continued in 2007 with Mozart's *La finta semplice* (Theater an der Wien), Humperdinck's *Hänsel und Gretel* (Glyndebourne 2008, Glyndebourne Tour 2008, 2013), Janáček's *The Cunning Little Vixen* (Saito Kinen Festival, Japan 2008, Maggio Musicale, Florence 2009), Massenet's *Don Quichotte* (Théâtre Royal de la Monnaie, Brussels, 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 in 2011. Other projects include designs for Rossini's *Petite messe solennelle* with Jean-Philippe Delavault in Tourcoing.

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