

Patrick Kinmonth

Director, Designer, Painter, Filmmaker, Curator, Writer

Kinmonth paces his direction from the tough first, through a lively second to the turbulent third act with enormous skill. It's a celebration of theatre with great musical performances in a tasteful, technically, highly professional production that through characterisation and comic situations revive the wit of yesteryear.

Jan Brachmann, Frankfurter Allgemeine Zeitung, L'Opera seria, La Monnaie, Brussels, 2016

Patrick Kinmonth is an internationally acclaimed director, set and costume designer for opera, photography and dance. In 2008 Kinmonth made his opera-directing debut, a lauded staging of *Madama Butterfly* for Cologne Opera. Since then he has directed and designed numerous productions including *Samson et Dalila* at Deutsche Oper Berlin, *Don Giovanni* and *Rigoletto* at Theater Augsburg, *Die Gezeichneten*, voted Best Opera Production of the season at Cologne Opera, *Daphne* at Toulouse, *Solaris* at Cologne Opera, Gassmann's *L'Opera seria* at La Monnaie, Brussels and *La clemenza di Tito* at Badisches Staatstheater Karlsruhe. To open the 17-18 season at Cologne Opera, Kinmonth directed the seldom-heard Dresden version of *Tannhäuser*, conducted by François-Xavier Roth.

As a designer, Kinmonth's set and costumes for Robert Carsen's *La traviata* graced the re-opening of Teatro La Fenice, Venice in 2004 and now traditionally opens the season. His designs for Wagner's *Ring* were created for Cologne Opera and were taken to Venice and Shanghai. The production ran at Gran Teatre del Liceu, Barcelona from 2013-16. Further productions with Carsen include *Semele* and *Die Zauberflöte* in Vienna, London, Aix-en-Provence, Antwerp, Lyon and Zürich, and *The Cunning Little Vixen*, *Kát'a Kabanová* and *Jenůfa*. Kinmonth has also designed for Anish Kapoor, *Pelléas et Mélisande* for La Monnaie, Brussels, Rome and Barcelona, and Pierre Audi, *Zoroastre*, *Castor et Pollux*, *Tamerlano*, *Alcina* and *Orlando Furioso* for Stockholm, Amsterdam, Vienna, Paris, Drottningholm, Munich, Nancy and Nice. Kinmonth also designed Beckett's *Waiting for Godot* at Arcola Theatre, London, 2014. Recent and current revivals of his collaborative productions include *Elektra* with Guy Joosten at Teatro Comunale di Bologna, *Götterdämmerung* at Liceu, Barcelona, *Kát'a Kabanová* in Brno and Turin and *Jenufa* in Palermo with Robert Carsen.

Kinmonth enjoys collaborating in a director/designer capacity with such artists as choreographer Fernando Melo, including *A Guest House* and *Tending to Fall* for Gothenburg Ballet, *Fountain* for Gärtnerplatztheater, Munich, *Middle of Nowhere* for Norddans, Sweden, *Don Juan* in Lucerne and together with Pontus Lidberg, *Raymonda* for Royal Swedish Opera. Recent and current dance creations include *Jane Eyre* with choreographer Cathy Marston for Northern Ballet, *Kinder des Olymp* with Fernando Melo for Lucerne and *Don Quixote* with Aaron S. Watkin for Semperoper Ballet, Dresden. In the 17-18 he designs *Sleeping Beauty* for Greek National Ballet choreographed by Pontus Lidberg and the world premiere of *Snowblind* for San Francisco Ballet, choreographed by Cathy Marston.

Kinmonth achieved international prominence as Arts Editor of British Vogue and subsequently as curator of exhibitions of photographs by Mario Testino: *Portraits* at the National Portrait Gallery and *Diana, Princess of Wales* at Kensington Palace. He designed and curated two retrospectives of Testino's work at Today Arts Museum, Beijing, 2012 and Museum of Fine Arts, Boston, 2012-13. As part of a sequence of exhibitions, Kinmonth has designed and co-curated *Valentino: Master of Couture*, Somerset

House, London, 2012, *Making Dreams: Fendi and the Cinema*, Cinema Manzoni, Milan, 2013 featuring the film *Amphitheatre* directed by Kinmonth and Antonio Monfreda. Kinmonth and Monfreda have launched THEVISUALCLINIC.COM to provide a focus for their film and video projects. Recently Kinmonth curated *Unseen Waterloo: The Conflict Revisited* at Somerset House, London. For his role as co-director of the short film *aMANda* for Fendi, he was described as *a genius* by the Evening Standard. In 2016 Kinmonth curated *VOGUE 100: A Century of Style* at the National Portrait Gallery, London and directed the British Fashion Awards at the Royal Albert Hall. In 2017 he curated *House Style, Five Centuries of Fashion at Chatsworth*, at Chatsworth House.

Kinmonth's awards include Il Premio Abbiati for *Kát'a Kabanová*, Teatro alla Scala (2008), *Götterdämmerung*, La Fenice (2009), and Prix des Pays Francophone, *Elektra*, La Monnaie, Brussels (2010). He was nominated for an Olivier for English National Opera's *Semele* (1999), and the Gramophone Award for Best DVD for *Kát'a Kabanova*, Teatro Real, Madrid (2011). Kinmonth was awarded Wall Street Journal's 2012 Innovator of the Year Award for Design for his *unrestricted creativity and multiple talents as a set designer, director, painter, author decorator and exhibition curator*.