

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

El País, Falstaff, Teatro Real

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 collaboration with director Laurent Pelly; current and recent projects include Offenbach's *Le Voyage dans la Lune* for L'Opéra Comique in Paris, *Falstaff* for Teatro Real Madrid, /La Monnaie/de Munt, /Opéra national de Bordeaux, /Nikai Opera Foundation, Rimsky-Korsakov's *Le Coq d'Or* for La Monnaie/de Munt/Teatro Real Madrid/Opéra national de Lorraine, also winner of the Prix de l'Europe Francophone awarded by L'Association Professionnelle de la Critique, and Berlioz's *Béatrice et Bénédict* and Ravel's *L'enfant et les sortilèges* for the Glyndebourne Festival.

In 2021-22 Barbara embarked on a new collaboration with director/authors wearelusi.com on the creation of a new piece based on *Alice in Wonderland*, performed in a spiegel tent and premiering in Milan in December 2021.

Barbara's work can often be seen in revival, notably Massenet's *Cendrillon* at Chicago Lyric Opera, Metropolitan Opera, Royal Opera London, La Monnaie/de Munt, Opéra de Lille, Gran Teatre del Liceu); *L'enfant et les sortilèges* at Glyndebourne Festival, Teatro dell'Opera di Roma and Teatro alla Scala Milan; *Hänsel und Gretel* (Laurent Pelly) at Opéra de Lyon, Teatro Real Madrid and Seattle Opera.

Theatre productions include 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. This was followed by Mozart's *La finta semplice* (Theater an der Wien, Humperdinck's *Hänsel und Gretel* (Glyndebourne, Glyndebourne Tour), Janáček's *The Cunning Little Vixen* (Saito Kainen Festival Matsumoto, Maggio Musicale Florence), Massenet's *Don Quichotte* (la Monnaie/de Munt, Teatro Massimo, Palermo) and Weill's *The Rise and Fall of the City of Mahagonny* (Théâtre du Capitole, Toulouse). Work with director Laura Scozzi includes set design for Berlioz's *Benvenuto Cellini* and Rossini's *Il viaggio a Reims* for Nuremberg State Opera. Other productions include Mozart's *Idomeno* 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.