

BARBARA DE LIMBURG

SET DESIGNER

‘The excellent scenery of Barbara de Limburg metamorphoses naturally, enlarging or dwarfing the stage, never betraying the original dramaturgy’

El País, Falstaff, Teatro Real

Barbara de Limburg designs for both theatre and opera, creating sets with style, imagination, wit and elegance. Trained at La Cambre in Brussels, she began her career in theatre and dance before establishing an international reputation in opera. She creates worlds that are both theatrically inventive and emotionally resonant, bringing new life to classic and contemporary repertoire.

Current projects include set design for a new production of Gounod’s *Mireille* with director Bruno Ravella for Opéra de Lausanne and Opéra de Marseille; Stephen Sondheim’s *Company* with director James Bonas for Génération Opéra (created and toured in France during 2024–26 and in revival this season at Grand Théâtre de Genève and Théâtre du Châtelet in Paris); a new work based on *Alice in Wonderland* with director/authors wearelusi.com, premiered in a spiegel tent in Milan; and revivals of productions including *Falstaff* (director Laurent Pelly) at Teatre del Liceu Barcelona and Teatro San Carlo in Naples.

De Limburg enjoys a longstanding collaboration with director Laurent Pelly. Productions together include Offenbach’s *Le Voyage dans la Lune* for L’Opéra Comique in Paris/Greek National Opera/Volksooper Wien; Verdi’s *Falstaff* for Teatro Real Madrid/La Monnaie/De Munt/Nikikai Opera Foundation; Rimsky-Korsakov’s *Le Coq d’Or* for La Monnaie/De Munt/Teatro Real Madrid/Opéra national de Lorraine (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 Glyndebourne Festival. Other projects with Pelly include Massenet’s *Cendrillon* (Santa Fe Opera), *La finta semplice* (Theater an der Wien), Humperdinck’s *Hänsel und Gretel* (Glyndebourne Festival), 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).

Her work is often 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, National Theatre Taichung and Opera Australia; Ravel’s *L’enfant et les sortilèges* at Glyndebourne Festival, Teatro dell’Opera di Roma and Teatro alla Scala Milan; and Humperdinck’s *Hänsel und Gretel* (Laurent Pelly) at Glyndebourne Festival, Opéra de Lyon, Teatro Real Madrid and Seattle Opera.

Continued ...

MAESTRO_{ARTS}

Work with director Laura Scozzi includes Berlioz's *Benvenuto Cellini* and Rossini's *Il viaggio a Reims* for Nuremberg State Opera. Work with other directors includes Mozart's *Idomeno* with Christophe Gayral for Opéra national du Rhin and *La traviata* and *Hänsel und Gretel* for Angers Nantes Opéra with Emmanuel Bastet.

Theatre productions include set design for Erik Satie – *Mémoires d'un amnésique*, Tennessee Williams – *Short Stories* and *Vers Santeuil*, a work based on Marcel Proust's *Jean Santeuil*, in Toulouse (director Agathe Mélinand) and *Sous la ceinture* for Théâtre Varia, Brussels and Théâtre national de Bordeaux (director Delphine Salkin).