

# Painting the Stage

## *Artists as Stage Designers*

### The Book

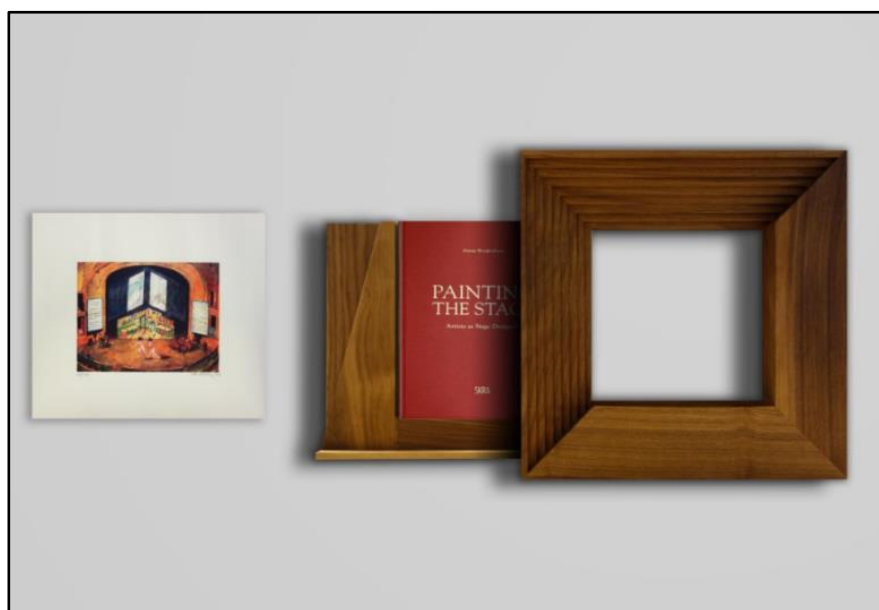
Denise Poray-Wendel takes us into the uncharted territory of the intertwining of visual and musical arts. *Painting the Stage* first examines more than 200 years of opera stage design, unravelling this rich historical tale through more than 250 illustrations, interviews, and accurate reconstructions. The most complete resource book yet on the subject, it will be of great interest to those in the fields of art as well as opera.

### The Limited edition

The exquisite wooden sculpture created and signed by architect Mario Botta, functions like a proscenium theatre framing each one of the numbered prints created exclusively for this publication by the artists William Kentridge, the Kabakovs, and Jan Fabre. A luxury cloth-covered copy of Denise Wendel-Poray's *Painting the Stage* is hidden in a sliding drawer in the back.

There are four separate and distinct versions of this limited edition, with special woods for each: an ash wood sculpture for the two William Kentridge prints, walnut for the print by the Kabakovs, and durmast for that of Jan Fabre.

Mario Botta designed the box exclusively for the project, and Riva1920 made them. All the prints have been numbered and signed by the artists. Each print is related to an opera production that was designed by the artist and that is discussed in detail in a chapter of *Painting the Stage*.



## Painting the Stage KABAKOV

**Walnut Sculpture** with a print signed and numbered from 1 to 60 by the **KABAKOVs**  
ISBN 978-88-572-4020-6

*The Flies. A Musical Phantasmagoria*

Ilya and Emilia Kabakov's stage design for *The Flies* a: 'total installation with music'. Produced for the first time at the Majestic Theatre in Brooklyn, New York, in October 1994, *The Flies* pioneered an entirely innovative approach to staging opera whereby the design itself contains all the organising principles of the spectacle. The present edition of the original water colour produced by the Münster based printmaker Mike Karstens proffers an understanding of the visual as well as the dynamic construction of the stage and action as the artists intended it.

**Botta Walnut Sculpture**  
40 x 40 x 15 cm – Print 34 x 29 cm  
Price: 4.500,00 €



## Painting the Stage FABRE

**Durmast Sculpture** with a print signed and numbered from 1 to 60 by **FABRE**  
ISBN 978-88-572-4021-3

*Helm van Tannhäuser*

Fabre's staging of Richard Wagner's opera, *Tannhäuser* in 2004, shows the artist's interest in the complexity of the human nature, focusing on the eternal battle between spiritual and physical love. The print produced by the Paris based master printer Michael Woolworth accurately duplicates the splendid watercolours and pencil lines of the original drawing. According to Jan Fabre, his preparatory drawings for theatre productions: 'function as a think chamber where I isolate myself to create my new universe'.

**Botta Durmast Sculpture**  
40 x 40 x 15 cm – Print 29 x 34 cm  
Price: 4.500,00 €



### Painting the Stage KENTRIDGE

**Ash Sculpture** with a print signed and numbered from 1 to 30 by **KENTRIDGE Alban VERSION**  
ISBN 978-88-572-4019-0

#### *Alban*

One of the greatest artists and print-makers of our time, William Kentridge has made these two works exclusively for *Painting the Stage* in his print studio in Johannesburg. In these beautiful portraits, inspired by Alban Berg's opera *Lulu*, which he staged first in Amsterdam in 2015, the artist's magisterial use of blacks and whites allows the viewer to feel the moving, tactile, and emotional genius of his art. One portrays the great Viennese composer Berg. Print run very small, only 30 copies of each.

Botta Ash Sculpture  
40 x 40 x 15 cm – Aquatint 29 x 34 cm  
Price: 4.500,00 €



### Painting the Stage KENTRIDGE

**Ash Sculpture** with a print signed and numbered from 1 to 30 by **KENTRIDGE Lulu VERSION**  
ISBN 978-88-572-4046-6

#### *Lulu*

The other portrait depicts the opera's heroine Lulu. In Alban Berg's scenario, the portrait of Lulu, is commissioned by Dr Schön from the Painter in the first scene later becoming an object-personage that reflects Lulu's social ascension and decline throughout the opera. In Kentridge's darkly sensitive rendering, Lulu seems to be the prisoner of her own image, confined within the frame of her dark mantle. Print run 30.

Botta Ash Sculpture  
40 x 40 x 15 cm – Aquatint 29 x 34 cm  
Price: 4.500,00 €



# Biographies

**Denise Wendel-Poray** is a Canadian writer, journalist and curator holding degrees from the Universities of Yale and McGill. She is the author of books and essays concerning the relationship between art, theatre and music. (*Frauen-liebe und Leben*, Hatje-Cantz, 2013; *Painting the Stage*, Skira, 2019). She has been guest curator Wilhelm Lehmbruck Museum in Duisburg Germany (2010-2012); at the Rupertinum Museum in Salzburg (William Kentridge Works for Theatre 2017); Sammlung Friedrichshof Zurland, Austria (Wahlverwandtschaften 2018); RX Galerie Marais Paris (Hermann Nitsch Paintings Only 2018); Galerie Éric Dupont Paris (Howard Hodgkin 2015, Sandro Kopp Take Time 2016, Otto Muehl 2018). As a journalist she writes for Opera Canada Magazine, ArtPress, Quotidien de l'art, and the Wiener Kurier.

**Mario Botta** (Mendrisio, 1943) is one of the most famous and appreciated architects in the world. His work encompasses many building types including schools, banks, administration buildings, libraries, museums and sacred buildings. Since the beginning of his career, his work has been recognized internationally and honoured with prestigious awards, among others: the Premio Europeo per la Cultura in 1995; the Merit Award for Excellence in Design by the AIA in 1996 for the San Francisco Museum of modern Art (MOMA) together with Hellmuth, Obata & Kassabaum, Inc; the Chevalier dans l'Ordre national de la Légion d'Honneur in 1999. His astonishing design of the new Teatro alla Scala, Milano, 2002-2004, made him particularly apt to design the wooden theatre for *Painting the Stage*.

**William Kentridge** (Johannesburg, 1955) is renowned for his ink and charcoal drawings, animated films and sculpture. He has had major exhibitions in international museums including the MoMa, New York, Philadelphia Museum of Art, Moderna Museet, Stockholm, Jeu de Paume in Paris, among others. He is also renowned as an opera and theatre director with several highly acclaimed productions to his credit including *The Magic Flute*, (2005); *The Nose* (2010); *Lulu* (2015) *Wozzeck* (2017), which have been toured world-wide. Together with composer Philip Miller he has created a number of politically charged, multi-media theatre performances combining animated drawings, singing, dance: *Refuse the Hour* (2013), *Paper Music* (2014) and *The Head and the Load* (2018).

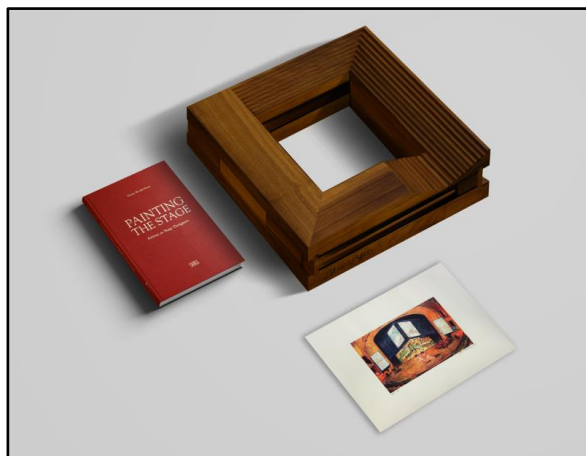
**The Kabakovs: Ilya Kabakov** (Dnipropetrovsk, 1933), Russian - American conceptual artist. He worked for thirty years in Moscow, from the 1950s until the late 1980s, moving to the West in 1987. In 1989, he began an artistic cooperation with **Emilia Kanevsky** (Dnipropetrovsk, 1945), his wife since 1992. Installation, huge immersive artworks that take the viewer into different space/time momentum, form a major part of their collaborative practice. Their most recent travelling retrospective 'Not Everyone will be Taken into the Future' which began at the Tate Modern in London in November 2017 and continued to The Tretyakov Museum in Moscow has received international acclaim. They have received numerous awards including the coveted Praemium Imperiale in 2008.

**Jan Fabre** (Antwerp, 1958) is a Belgian multidisciplinary artist known for his performances, sculpture, theater design, and drawings. He is the first living contemporary artist to have exhibited at the Louvre, and to have been invited to hold a solo show at the State Heritage Museum in Saint Petersburg. Today, his works are in the collections of the Kunstmuseum Basel, the Stedelijk Museum voor Actuele Kunst in Ghent, and the Rijksmuseum Twenthe in Enschede, among others. His work as a theatre director has resulted in



ground-breaking productions such as *Power of Theatrical Madness* (1984, reprise 2012) up to the *Mount Olympus. To glorify the cult of tragedy*, a 24-hour performance, which premiered in 2015 and is still touring.

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