

Summer Opera Festivals

Three world premieres, three American premieres, and several new operatic productions grace the 1983 summer opera season. Opera's growth is evident by the increasing number of summer opera companies and festivals and by the diversity of the repertoire being presented across the country. Here are highlights of the next two months:

New York City Opera is expanding its fall season into the summer, opening July 7. During July and August, the company will embark on its Puccini Festival, presenting six of the Italian master's works. *Turandot*, which was unfinished at Puccini's death, opens the season and will feature the American premiere of the opera's planned ending, as realized by Franco Alfano. Other performances include *Die Fledermaus*, *Lucia di Lammermoor*, *La Fanciulla del West*, *Candide*, *La Bohème*, *The Mikado*, *Carmen*, *La Rondine*, and *The Magic Flute*.

In commemoration of the

centenary of Wagner's death, Seattle Opera presents *Der Ring des Nibelungen*. The German version of the cycle will be presented in July, and the English version, scheduled for August, will be the only complete English production in the world this year.

The Wolf Trap Opera Company in Vienna, Virginia, has produced Cavalli's *La Calisto*, Donizetti's *The Tutor's Dilemma*, and a cabaret program of Kurt Weill's *Mahagonny Songspiel*. John Dankworth's *Sweeney Agonistes* will be presented in August. The company also will perform the Gertrude Stein and Virgil Thomson opera, *The Mother of Us All*, in a new production by Stanley Silverman.

The world premiere of a new American comic opera will highlight the twenty-second season of the Lake George Opera Festival. *The Adventures of Friar Tuck* will premiere at the Saratoga Performing Arts Center. Other productions include *Kiss Me*

Kate, and Donizetti's *Lucia di Lammermoor*.

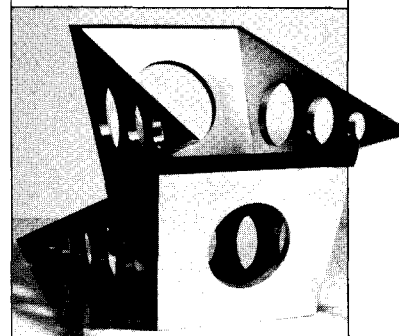
The Santa Fe Opera's open-air theater will host five new productions, including the American premiere of Raymond Leppard's realization of Cavalli's *L'Orione*, as well as *Orpheus in the Underworld*, *Don Pasquale*, *Arabella*, and *The Turn of the Screw*.

In Colorado's Central City, a historically preserved gold-mining town in the Rockies, the Opera House Association will present productions of *La Traviata* and *The Elixir of Love*. The Colorado Opera Festival will open the new Pikes Peak Center with *Carmen* and *The Barber of Seville*.

The Cincinnati Opera, which has the oldest summer opera festival in the U.S., opened its season in late June with the U.S. premiere in English of Franco Alfano's *Resurrection*, based on the Tolstoy novel. In July, the company presents Wagner's *Die Meistersinger*, Puccini's *Manon Lescaut*, and Mozart's *Così fan tutte*. □

"Scott Burton Chairs"

In 1973, the New York-based artist Scott Burton began creating objects with a dual identity: though recognizable as tables, chairs, benches, and stools, his works are sculpture as well as furniture. By creating objects familiar to any observer, he disputes attitudes that isolate art from human experience. Burton extends this philosophy by making his work functionally accessible; he



Aluminum Chair, Burton.

Jean-Baptiste Oudry

Jean-Baptiste Oudry (1686-1755) was one of the most prolific and versatile artists of the first half of the eighteenth century. He was immensely popular in his day, and his paintings and drawings were distributed all over Europe by the time of his death. Today they are much less familiar than those of his contemporaries.

Oudry is best known as a painter to Louis XV of dogs and of the hunt, but he was also a portraitist, a landscapist, an illustrator, a great master of illusion, and an attentive student of natural history. At the beginning of his career, Oudry learned the color method of Nicolas de Largillière, his master, to which he added an even more acute vision of nature. His greatest and most original artistic contributions lie in landscape, still life, and animal painting. Sensitivity to light—a principal feature of his renderings of forests, fields, and gardens around Paris—sets his landscapes apart from the imaginary scenes of other French painters of the time. His still lifes are masterpieces of the

study of color, and they have a direct and simple illusionism that is faintly surreal. Oudry's numerous pictures of animals and the hunt reveal a new attitude toward man's place in nature.

An exhibition of Oudry's paintings and drawings is being presented jointly by the Kimbell Art Museum, Fort Worth, the Musée de Louvre, Paris, and the Nelson-Atkins Museum of Art, Kansas City, Missouri. The catalogue accompanying the exhibition is a major contribution to the scholarly reassessment currently under way of the overlooked and misunderstood period between the Grand Siècle of Louis XIV and the Revolution. Oudry played a key role in helping to replace the elite basis of art with an appeal to a broader public. The catalogue discusses and illustrates major works from public and private collections in Europe and North America, and is the first comprehensive study in English of Oudry's art. The exhibition will be at the Nelson-Atkins Museum from July 16 to September 4. □



Dead Crane, Jean-Baptiste Oudry.

wants spectators to use his art in its objective role. Chairs are central in Burton's work. Of furniture, the chair to him is the most vital. While other furniture functions to support objects or is structurally dull, a chair supports and conforms to the human body. The chair has been used as a motif in contemporary works of art by Robert Rauschenberg, Andy Warhol, Jasper Johns, Lucas Samaras, Richard Artschwager, George Brecht, Jane Kaplowitz, Joel Shapiro, and Judy Chicago. For Burton, the chair is the essential art object. His designs are simple and clear, and through his art he addresses the issues of Realism, of the role of the observer, and of historical eclecticism.

Born in Alabama in 1939, Burton has received degrees from Columbia University and New York University. His work has been featured in individual exhibitions in New York, San Francisco, Los Angeles, and elsewhere and has been included in group exhibitions at the Guggenheim and Whitney museums. Currently he is completing sculpture commissions for the city of Seattle and for the Dallas Museum of Fine Arts. *Scott Burton Chairs*, an exhibition of his work, has been organized by the Contemporary Arts Center in Cincinnati and the Fort Worth Art Museum. The Walker Art Center in Minneapolis features the exhibit from July 10 to August 21; from there it travels to Fort Worth and Houston.

"Yō no Bi"

The first of the special exhibitions planned for this year to celebrate the Seattle Art Museum's fiftieth anniversary is *Yō no Bi: The Beauty of Japanese Folk Art*. The exhibition explores the Japanese aesthetic as expressed in commonplace objects from the fourteenth to the twentieth centuries. Included are almost 200 objects, gathered from forty-eight private and museum collections in the Seattle area. On view are paintings, sculpture, woodwork, metalwork, ceramics, basketry, lacquer, bamboo, and textiles. These express the beauty in utility, or *yō no bi*; *yō* means *function*, *bi* means *beauty*, and *no* binds *beauty* to *function*. The exhibit has started and runs to September 18.

New Art from Germany

The Saint Louis Art Museum presents the first major U.S. exhibition of the new German Abstract-Figurative Expressionism. The works of five artists in the forefront of German Expressionism have been selected for the exhibition: Georg Baselitz, Jörg Immendorff, Anselm Kiefer, Markus Lüpertz, and A.R. Penck. These artists have influenced the international art world since the late 1970s and have made important contributions to international exhibitions in Berlin, Kassel, Venice, and London. Although some of their works have been shown in

New York galleries, no substantial grouping has been assembled in the U.S. Although their messages are distinct, they collectively represent the mature foundation for much of the phenomenal surge of Expressionist activity in Germany. The exhibition picks up the work of each artist at the time he began to make a significant contribution. Several of the artists will be in St. Louis for the opening.

The more than 100 works to appear in the exhibit include paintings by each artist, large sculptures, and groups of drawings on loan mostly from

European collections. A major trade-edition catalogue is being published by Prestel Verlag in German and English. The catalogue contains fifty color plates, seventy-five black-and-white illustrations, a critical bibliography, biographies, and other material intended to make the book a standard reference for this period in art. The exhibition runs in St. Louis from June 25 to August 21 and travels to Long Island, Philadelphia, Cincinnati, Chicago, Newport Beach, California, and Washington, D.C.

Dance from France



Compagnie Karine Saporta.

The American Dance Festival in Durham, North Carolina, is in its sixth season. This year the festival features seven premieres and twenty-one outstanding companies, including five French dance companies making their U.S. debut the week of July 11 through 16. This French gathering includes Ballet Theatre de L'Arche, Compagnie Dominique Bagouet, Compagnie Karine Saporta, Compagnie de Dance L'Esquisse, and Caroline Marcade et Compagnie. Their appearance is a joint project of the American Dance Festival and the Festival of Dance at Aix-en-Provence. The companies will also appear at the

Pepsico Summerfare at Purchase, New York, the following week. These companies offer a sampling of the exciting directions in which French modern dance is developing.

Another French dance company arrives in North America for a three-city tour this summer. Roland Petit's Ballet National de Marseille began their tour with a two-week engagement at the Kennedy Center in Washington, D.C., on June 21. On July 5 the company opens a one-week appearance in Montreal, and on July 18 arrives in New York City for a two-week engagement at The Metropolitan Opera House. Natalia Makarova, Rudolf Nureyev,

Richard Cragun, and Patrick Dupond will be guests of the Ballet National during its stay in New York. This will be the first time that Makarova and Nureyev dance together in New York. The company will present three programs, including two full-length ballets, *Marcel Proust Remembered* and *Notre Dame de Paris*; the latter is based on the Victor Hugo novel *The Hunchback of Notre Dame* and has the first theatrical costumes ever designed by Yves Saint-Laurent. The program of three short ballets includes *Soiree Debussy*, *L'Arlesienne*, and *Le Jeune Homme et la Mort*.

