

Mariame Clément

After her studies of literature and art history at the École Normale Supérieure in her hometown Paris, Mariame Clément lived in the U.S.A. and in Berlin, where she did her first internships at the Staatsoper Unter den Linden. She made her directing debut in 2004 with Rossini's ***Il Signor Bruschino*** and Puccini's ***Gianni Schicchi*** in Lausanne. She has worked in Athens (***Le Comte Ory***), Tel Aviv (***Il Viaggio a Reims***), Santiago de Chile (***Lulu***), Oviedo (***Il Barbiere di Siviglia***), Sevilla (***Agrippina***), Nuremberg (***Le Nozze di Figaro***), Essen (***Le Grand Macabre, Salome***), Strasbourg (***La Belle Hélène, Werther, Platée, Der Rosenkavalier, La Calisto***), Antwerp/Ghent (***Giasone, Agrippina, Armida***), Graz (***Faust, Die Zauberflöte***), at the Theater an der Wien (***Castor et Pollux, The Fairy Queen***), in Glyndebourne (***Don Pasquale, Poliuto, Il Turco in Italia***), at the Opéra national de Paris (***Hänsel und Gretel, Cendrillon***), at the Royal Opera House (***L'Étoile***), at the Théâtre des Champs-Élysées (***Il Ritorno d'Ulisse in patria***), at the Semperoper Dresden (***Die verkaufte Braut***), and at the Bregenz Festival (***Don Quichotte***). In 2014 she created Philippe Hurel's opera, ***Les Pigeons d'argile***, at the Théâtre du Capitole in Toulouse. In 2016, she staged the French premiere of Wagner's second opera, ***Das Liebesverbot***, at the Opéra national du Rhin. Her production of ***Barkouf*** in the same theatre in 2018 was the first performance since 1860 of this newly rediscovered major piece by Offenbach. Her ***Anna Bolena*** at the Grand Théâtre de Genève in October 2022 launched a Donizetti trilogy which will continue until 2024 with ***Maria Stuarda*** and ***Roberto Devereux***. Further projects will take her, among other places, to Santa Fe, Glyndebourne and Madrid.

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