

The Making of an Exhibition – Frida Parmeggiani Textile Artefacts

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Exhibitions

Salzburg

Former Barockmuseum, Galerie im Mirabellgarten, Holzpavillon Mirabell
July 21 – September 3, 2016

Merano

Kunst Meran:

TEXTILE ARTEFACTS

September 17, 2016 – January 8, 2017

Palais Mamming:

HOW TO BECOME FRIDA

GETTING CLOSE TO FRIDA

WORKING WITH FRIDA - Elisabeth Hölzl

September 17 – November 20, 2016

FRIDA PARMEGGIANI – TEXTILE ARTEFACTS

On the occasion of the seventieth birthday of the Merano costume designer Frida Parmeggiani, the Salzburger Mozarteum and Merano Arte presented a comprehensive Frida Parmeggiani exhibition entitled “Textile Artefacts”.

From 1978 to 2008, Frida Parmeggiani was Europe's most sought-after costume designer. She worked with such legendary producers as Rainer Werner Fassbinder, Samuel Beckett, André Heller, and others, and as early as 1979, she did the designs for Wagner's “Lohengrin” at the Bayreuth Festival. For the Salzburg Festival, she designed the striking and fantastic costumes for “Expectations/Bluebeard's Castle”, “Pelléas et Melisande”, “Mitridate”, and “Danton's Death”. She also outfitted “Madame Butterfly” in 1993 in Paris as well as “Lohengrin” at the Metropolitan Opera House in New York 1998. For Wagner's entire four-part opera cycle, she designed the costumes for the performances at the Opernhaus Zürich from 2000 to 2008 and at the Théâtre du Châtelet in Paris in 2005. From 1987 on, Parmeggiani almost exclusively designed the costumes for the productions of the American theater magician Robert Wilson. The cooperation between Wilson and Parmeggiani led to numerous unforgettable productions in Hamburg, Zürich, Berlin, Salzburg, Paris, Madrid, and New York, and as for costumes and light, it set new standards in the international theater and opera history. For this project, Parmeggiani for the first time worked without a dramatic composition, singers, or actors, so she can apply her minimalist design vocabulary in a static-sculptural manner. Precious fabrics combined with metal elements or set pieces from nature amount to highly aesthetic *Kleidergeschöpfe* (garment artefacts) as Elfriede Jelinek calls them. The exhibition spans nine new costumes, some of which comprise several parts. In these artefacts, Parmeggiani explores the tension between space, form, and fabric. Their fragile starkness is breath-taking. They show us a diversity of techniques with which material can be shaped and sculpturally de-familiarized. Apart from these formal aspects, the designs are also autobiographical in nature, summarizing the experiences and dreams of their creator. Thus the costume becomes a work of art that takes on different forms from costume design, clothing and fashion.



Fig. 1:
Folder of the exhibitions

Reference

Wilson, Robert, Elfriede Jelinek, C. Bernd Sucher, Ursula Schnitzer, and Silke Geppert 2016. *Frida Parmeggiani: Kostümabstraktionen*. Vienna: Schlebrügge Editor.