

Internationally acclaimed as a designer of sets and costumes, Giovanni Agostinucci has rapidly emerged also as a leading stage director in his own right.

Originally from Parma, Italy, he received a doctorate in architecture 110/110 cum laude from the University of Rome. For his dissertation he presented a study "Centro Culturale Teatrale" as well as a research on "The light in Churches of the Mannerist Style".

He began his professional career under the guidance of some of the most eminent figures in the world of theatre, working on more than 200 productions with such renowned directors as Marcel Carne, Giorgio De Lullo, Gian-Carlo Menotti, Jean-Pierre Ponnelle, Luca Ronconi, Luigi Squarzina, Jean Vilar and Franco Zeffirelli. Agostinucci has won several prizes for his work, most recently the 2001 Opera Award as best artist for his production of **Murder in the Cathedral** by Pizzetti at the Teatro Regio in Torino.

For the spoken theatre, Giovanni Agostinucci has designed and directed productions of both classical and contemporary plays, including Aristophanes' **La Pace** and Aeschylus' **I Sette Contro Tebe**, both for the Teatro Olimpico in Vicenza.

With Shakespeare, Agostinucci has an ongoing relationship, including three different productions of **Hamlet**, one for the Roman Theatre in Taormina, as well as productions of **Othello**, **Macbeth**, **Julius Caesar** and **Titus Andronicus**. Other dramatic productions include Schiller's **Don Carlos** and **I Masnadieri** (the latter was chosen to represent Italy in the Mannheim Schiller Festival), Sophocles' **Oedipus Rex**, Goethe's **Stella**, Racine's **Britannicus**, Moliere's **Le Malade Imaginaire**, Dostoevsky's **Il Sogno di un Uomo Ridicolo**, Rostand's **Cyrano de Bergerac**, Von Kleist's **Anfitrone**, Harwood's **The Dresser**, Carlo Goldoni's **La Locandiera** and Pirandello's **Non Si Sa Come**.

His formidable record of operatic successes includes Mozart's **Così Fan Tutti** and Verdi's **I Masnadieri** for the Festival of Two Worlds in Spoleto. His production of **La Clemenza di Tito** for Jean-Pierre Ponnelle was later made into a film. He opened the season in Rome with Donizetti's **Fausta** and Landi's **Saint Alessio** for the Rome Baroque Festival. Other productions include Verdi's **Il Trovatore** for the Teatro Municipale in Piacenza, Rossini's **Il Barbiere di Siviglia** for the Paris Opera-Comique, and Verdi's **I Lombardi alla Prima Crociata** for Teatro alla Scala, Milan. The latter was a major success; it also represented Italy at the 1987 Canada Expo and was later made into a film.

Other Italian productions include Donizetti's **Maria Stuarda** for the Teatro Petruzzelli in Bari, **Hernani** by Victor Hugo and **Ernani** by Giuseppe Verdi – both at the celebrated Teatro Olimpico in Sabbioneta, and Vivaldi's **Il Farnace** for the Piccola Scala in Milan. For the Festival Arena di Verona, he created Puccini's **Tosca**, Mascagni's **Cavalleria Rusticana** and Leoncavallo's **Pagliacci**. He made his debut at the Rossini Opera Festival in Pesaro with a double bill: **Die Schuldigkeit des Ersten Gebots**, which was Mozart's first opera and was produced in Pesaro as an homage to Mozart on the bicentennial of his death, and the **Cambiale di Matrimonio**, Rossini's first opera. He opened the Rossini Opera Festival the following year with **Il Barbiere di Siviglia**, celebrating the bicentennial of Rossini's birth. He made his debut at the Montecarlo Opera with Menotti's **The Consul** and opened the following season with Mascagni's **Cavalleria Rusticana** and Leoncavallo's **I Pagliacci**.

In Greece, he made his debut at the Megaron in Athens with Mozart's **Don Giovanni**. He returned to the Rossini Opera Festival with **Edipo a Colono** and again in 1997 with **Il Barbiere di Siviglia**.

He made his American debut with of **La Traviata** for the Washington National Opera, a production which The New York Times praised as "a main event" and The Washington Post called "memorable." In 1998, he achieved great critical success when he opened the Wexford Festival Opera with Carlos Gomes' **Fosca**. All of the European and American press were unanimous in paying tribute to the great importance of this production, recognizing its originality and innovation. This production was followed by Pizzetti's **Murder in the Cathedral**, which won recognition as the best production of 2001. In Russia, he inaugurated the 218th season at the Mariinsky in Saint Petersburg with **Tales of Hoffmann**, a work that opened immediately afterwards at the Washington National Opera and the Los Angeles Opera. For L'Anno Verdiano, he created Luisa Miller.

In Japan, Agostinucci's production of **The Barber of Seville** was presented in both Kyoto and Tokyo.

He opened the Macerata Opera Festival with **Rigoletto** and opened the season in Montecarlo with **Don Carlos**. His production of Puccini's **Tosca** opened the season in Ancona – a production that was immediately chosen for presentation at the Teatro Filarmonico di Verona. He opened 2004 season on October 8th with **Fidelio** by Ludwig van Beethoven at the Teatro dell'Opera di Roma, receiving for his work as a director and designer a standing ovation by the audience. His production of **La Traviata** has recently been presented in Hong Kong and in China. His production of **Rigoletto** played at the Rome Opera and will be making an extensive tour through Japan this 2006 September. His new production of **Die Schuldigkeit des Ersten Gebots** Mozart's first opera celebrating the 250 anniversary of Mozart's birth was produced this summer to sold out audience at the Rossini Opera Festival in Pesaro. His **Traviata** just opened the season at Los Angeles Opera and is being taped by Decca for a DVD release.

As for the cinema, he has collaborated on more than 20 films, among them **Il Principe di Homburg**, **Boomerang** with Vanessa Redgrave, **Il Giovanni Toscanini** by Franco Zeffirelli, and **Orlando Furioso** by Luca Ronconi.