

SEOLLYEON KONWITSCHNY-LEE - Stage

Seollyeon Konwitschny-Lee originally wanted to become a professional pianist, but then decided to study painting at the Ewha Woman's University of Seoul. In 2010, she completed her studies in art history and musicology at the Free University (FU) of Berlin with focus on baroque stage design and analysis of opera scores. During her student days, she completed her practical education in theatre by working as an **assistant director** for **Claus Guth, Andreas Homoki, Peter Konwitschny, Vera Nemirova** and **Keith Warner** at opera houses like **Komische Oper Berlin, Deutsche Oper Berlin, Sächsische Staatsoper Dresden** and **Hamburgische Staatsoper**. From 2010 to 2013 she collaborated with the **Korean National Opera** in Seoul, such as associate director and coordinator to Helmut Lohner's new production **FALSTAFF** by Verdi.

After a study visit in Italy supported by the DAAD-scholarship-fund she obtained a doctorate (PhD) of the FU Berlin in 2015 for her thesis on Alessandro Mauro, a Venetian stage designer of the 18th century.

Since 2015, Seollyeon Konwitschny-Lee has been working as stage director and realized productions in Germany at the **Oper Bonn**, the **Staatstheater Augsburg**, the **Opera Festival Gut Immling**, the **Theater an der Rott in Eggenfelden**, the **T-Werk Potsdam** and at the **Donaufestwochen in Strudengau** (Austria).

Due to the Covid-pandemic the **Oper Dortmund** had to cancel her production of the double-feature **DIE WITWE DES SCHMETTERLINGS** by Isang Yun together with **GIANNI SCHICCHI** by Puccini during the season 2020/21.

She holds regularly guest lectures at the universities of Leipzig and Vienna. During the winter 2018/19 she was invited as guest lecturer by the Keio University Tokyo (Theatre Studies, Department of German Literature).

During the saison 2022/23, she has worked as the **collaboration director** of **Peter Konwitschny** for the new production **LA FORZA DEL DESTINO** by Verdi at the **Landestheater Linz** in Austria. Currently, she is preparing **her new productions**, inter alia **DON CHISCIOTTE** by M. Garcia at the **Theater Hildesheim** and **RIGOLETTO** by Verdi at **Theater Neustrelitz** in Germany, such as **ACIS AND GALATEA** by Handel and **FAUST** by Gounod in Seoul.

Reviews (selected):

„In a touchingly dramatic way devised by Seollyeon Konwitschny-Lee“ (*Bewegend dramatisch erdacht von Seollyeon Konwitschny-Lee*) - The German magazine ORPHEUS, about her staging NORMA (2022)

„Clear and comprehensible (...) at the same time a very symbolic and poetical expression“ (*Klar und verständlich (...) gleichzeitig eine sehr zeichenhafte, poetische Sprache*) - Dr. Bernhard Helmich (General director of the Opera Bonn), about her staging THE EMPEROR OF ATLANTIS & PIANO SONATA 27. AVRIL 1945 (2020)

„Clever and sensitive staging“ (*Klug und sensible Regie*) - Bavarian Broadcasting (BR), about her staging WEISSE ROSE (2016)

„With the right amount of humour (...) and the mission of Enlightenment (...) just like Mozart com-posed his score“ (*Mit dem rechten Maß Humor (...) dem aufklärerischen Anliegen (...) wie Mozarts Partitur*) - The Austrian Newspaper STANDARD, about her staging LA FINTA GIARDINIERA (2015)

