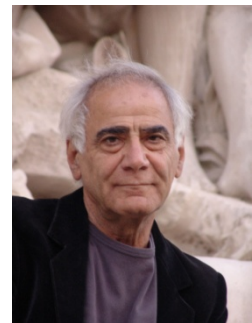


Culture-Magazine

مجله فرهنگی



سر مقاله از ناشر ، مسعود فروزش راد



زندگی در خارج کشور و از یاد بردن تدریجی ارزش هایی که در ایران بسر میبرند، ارزشهایی که سالهاست به بالا رفتن سطح هنر و فرهنگ ایران سهم بسزایی دارند .

چندی پیش خبری از یکی از دوستان دریافت نمودم که هم غم انگیز بود و هم مرا در فکر فرو برد ، با خود گفتم چه میشود که ما این هنرمندان و نوابغ عصر خود را به فراموشی سپرده و دائما برای هم طرازان خود اگر چه ممکن است برای خدمت و پیشرفت و بالا بردن روبنای عظیم کشور کار بزرگی انجام نداده اند جز وظیفه خود ، مراسم گذاشته و از آنان تجلیل مینمائیم ، البته و مطمئنا این حق آنهاست که مورد تجلیل قرار گیرند و گوشه یی از وضایف ما هم همین است. ولی آیا تنها ما روشنفکران سیاسی هستیم که همیشه باید مورد تجلیل قرار گیریم و یا ارزش های دیگری هم هستند که تمام عمر خود را وقف تولید ارزش های فرهنگی و هنری نمودند؟ در حالیکه یک انسان سیاسی میدانند و آگاهانه راهی را انتخاب کرده که به آن تعهد دارد و جز انجام وظیفه راه دیگری ندارد . حال ممکن است چنین تعهد و انتخاب راه و سرانجام به اتمام رساندن آن به ضرر پیشرفت و تکامل یک جامعه باشد کما اینکه تاریخ به ما چنین تحولات منفی را هم نشان داده . ولی علارغم همه اینها ما باز هم بر حسب آگاهی خود عمل کرده و چه بسا این آگاهی و انجام آن ما را به نا کجا آباد رساند ، درکل انتخاب هر راهی برای رسیدن به مقاصد اصلی سیاسی نمیتواند مطمئنا به ما این اعتماد را بدهد که پیروزمندان به کسب دگرگونی انقلابی برسیم.

در حالیکه یک فعال سیاسی باید و حتماً متعهد باشد ، یک هنرمند در درجه اول چنین تعهد سنگینی را نداشته و یا در اصل مانند یک شخص آگاه سیاسی چنین وظیفه‌ی بی‌به‌وی سپرده نشده است. پس وظیفه ما در قبال آنان چیست؟ آیا ما وظیفه داریم از همه هنرمندان تجلیل کنیم و یا اینکه این تجلیل کردن انتخابی است ، به نظر من این فقط انتخابی می‌باشد و چنین انتخابی حتماً آن آگاهانه است .

انتخاب آگاهانه یک هنرمند که سراسر عمر خود را گذاشته برای پیشبرد فرهنگ جامعه یکی از وظایف اصلی ما میشود و ما ناچاریم در برابر چنین انتخابی سر فرود آورده و آنان را تجلیل نمائیم. زیرا جامعه به وجود چنین ارزشهایی واقعا نیازمند است.

فعالان سیاسی همیشه از چنین هنرمندانی آموخته اند و این آموخته‌ها را برای پیشرفت کار خود بکار می‌برند و برده اند.

برای مثال ما اکثراً از سرودها و ترانه‌های هنرمندان موسیقی کلاسیک ایران استفاده کرده و دائماً ورد زبانمان بوده و هست ، مانند :

- [تو ای پری کجایی](#)
 - [امشب در سر شوری دارم \(غوغای ستارگان\)](#)
 - رسوای زمانه منم
 - افسانه شیرین
 - قصه گو
 - پیک سحری
 - یارم گره بر موزه
 - بعد از تو هم در بستر غم می‌توان خفت
 - دل پریشانم ز غم گرفته
 - آوای خسته دلان
 - باز آمدی آیا سازنده این آهنگ‌های زیبا
- زمانی که سازنده این آهنگ‌های زیبا مهندس همایون خرم دیده از این جهان بست و ما را تنها گذاشت هیچ‌گاه در خارج از کشور یاد وی کردیم ؟ و پیمای از طرف خود برای بزرگداشت وی در سایتهای خبریمان گذاشتیم؟ شاید بعضی از سایت‌ها این خبر را پخش کردند ولی من شخصاً به چشم ندیدم. در حالیکه در تهران بزرگترین مراسم را برای وی برگزار کردند و هزاران نفر به این مراسم پیوستند. که در میان آنان اکثر ارزش‌های هنری و فرهنگی و سیاسی داخل کشور حضور داشتند. احتیاجی به معرفی آنان نیست زیرا در تصاویر ذیل شاهد حضور بسیاری از آنان هستیم. باز هم برویم آهنگ [امشب در سر شوری دارم \(غوغای ستارگان\)](#) را با هم طبق معمول سر دهیم و سازنده آن : **همایون خرم** (زاده ۱۳۰۹ در بوشهر - درگذشته شامگاه ۲۸ دی ۱۳۹۱ در تهران)، نوازنده نامدار **ویولن**، **موسیقی‌دان** و **آهنگ‌ساز** موسیقی ایرانی و یکی از اعضای شورای عالیخانه موسیقی ایران را به فراموشی سپاریم !!!

قسمت دوم سر مقاله راجع به شخصی به نام “پیر بومارشه” است که با شنیدن آوازهای “ماريو تقدسی” که آهنگ گل مریم را از وی در ذیل می‌شنوید و سر آخر اجرای آریایی از روسینی در اپرای “آرایشگر شهر سویل” را خواهید شنید به یاد وی افتادم ، و فکر کردم بد نیست اگر به شخصیت کسی که فیگارو را آفرید پی برید زیرا این فیگارو شخصیت خود نویسنده یعنی بومارشه است ، که وزارت هم بر روی این داستان اپرای فیگارو را خلق کرد که از نمونه شاهکارهای وی می‌باشد. البته میدانم بسیاری از شما از این آگاهی ولی یاد آوری آن خوب است.

در مورد شخصیت بومارشه نمی‌خواهم با نوشتن وقت شما را بگیرم زیرا در ذیل به چند زبان مختلف از جمله به فارسی به خلاصه ایی از داستان وی پی خواهید برد ، چیزی که برای من مهم است مقایسه نقش وی با بعضی از شخصیت‌های سیاسی ایران مخصوصاً بعد از انقلاب بهمین می‌باشد. زیرا وی همان نقشی را داشت که بعضی از سرکردگان جمهوری اسلامی و مخصوصاً لومپنهای بازاری ، ساواکی‌ها و لات و لوطهایی جیره خوار داشتند.

بومارشه قبل از انقلاب فرانسه و سقوط باستیل یکی از جیره خواران و کارچاق‌کنهای درباری و اشراف فرانسه بود و دارای چنان قدرتی بود که حتی بعضی از درباریان از وی حساب برده و به وی باج میدادند. وی تقریباً در همه جا دارای نفوذ بود، و بیشتر از این نفوذ خود بر علیه مردمان زحمت کش استفاده کرده و دائماً در خدمت اشراف بود، ناگفته نماند که وی دارای قدرت نمایش نامه نویسی بوده و از خود آثار گرانبهایی به جای گذارده است. وی در همه زمینه‌ها از هوش و از استعداد شگرفی برخوردار بود و حتی در جنگ‌های استقلال آمریکا کمک‌های شایان توجهی کرد، زیرا یکی از دلایل برگ اسلحه بود، چیزی که حیرت‌انگیز است این است که در زمان انقلاب فرانسه با هوشیاری زیاد به انقلابیون پیوست و یکی از پیشروان انقلاب شده و بزودی حمایت مردم و انقلابیون و مخصوصاً ژاگوبین‌ها را به خود جلب نمود. قصد وی از این کار این بود که اول خود از این معرکه جان سالم بدر برد و دوم اینکه از این راه توانست جان بسیاری از دوستان خود و اشراف را نجات داده و آنان را از مرز خارج نماید.

با اینکه وی را نمیتوان با بازرگان اولین نخست وزیر ایران مقایسه نمود ولی از اینکه در زمان انقلاب مرز بازرگان معروف بود زیرامهندس بازرگان هم تقریباً همین کار را کرد میتوان کار دو نفر را با هم مقایسه کرد. مقایسه بیشتر وی با افراد ساواکی بود که خود را داخل کمیته ها کردند تا بتوانند به شغل همیشگی خود ادامه دهند. به هر جهت بومارشه در حال حاضر یکی از ارزش های ادبی و هنری فرانسه به شمار می رود و مجسمه وی در یکی از خیابانهای پاریس به نام خیابان سنت آنتونی قرار دارد و در نزدیکی میدان باستیل است .

البته همیشه در تاریخ افراد سیاسی اپورتونیست زیاد وجود داشته که خود را با جریان و فقط به نفع خود وفق داده اند مانند "تالیران" که هم در زمان ناپلئون وزیر بود و هم بعد از ناپلئون در زمان روی کار آمدن دوباره سلطنت بوریون ها وزیر شد .

و یا در حکومت های شرقی چها صد سال پیش مانند ابن خلدون ، ابن خلدون هم که یکی از ارزش های عرب در آفریقا و جنوب اسپانیا بود با علم و سیاستی که داشت قادر بود در حکومت های مختلف آنجا مقامهایی مهم از جمله شغل وزارت را کسب نماید ، تونس و مصر .

البته اشخاصی مانند تالیران و ابن خلدون در سیاست مداری قابل مقایسه با بومارشه نیستند، فقط از جهت ابناالوقت بودن و خود را با جریانات سیاسی مختلف وفق دادن است که میتوان آنان را با یکدیگر مقایسه نمود، مخصوصاً ابن خلدون که زمانی هم در آن سالها همراه با خلیفه بعدی زندانی سیاسی بوده و در زندان بود که با وی آشنا میشود ، و بعد که وی حکومت را بدست می گیرد ابن خلدون را وزیر خود می نماید .



تولد: تونس ۲۷ مه ۱۳۳۲ میلادی - مرگ: مصر ۱۹ مارس ۱۴۰۷ میلادی



فرستنده: محمد میلانی

خاکسپاری استاد همایون خرم، آخرین وداع مردم و بزرگان موسیقی ایران / تصاویر

پیکر زنده‌یاد "همایون خرم" خالق نغمه‌های ماندگار "تو ای پری کجایی" و "امشب در سر شوری دارم" یکشنبه اول بهمن‌ماه از مقابل تالار وحدت به سمت قطعه هنرمندان بهشت زهرا (س) تشییع شد. استاد همایون خرم پنجشنبه بیست و هشتم به دلیل بیماری ریوی در بیمارستان دی تهران دار فانی را وداع گفت





انوشیروان روحانی



محمد اصفهانی



فرهاد فخرالدینی و سالار عقیلی



علیرضا قربانی و محمد موسوی شوشتری





احسان خواجه امیری





همایون خرم (زاده ۱۳۰۹ در پوشهر - درگذشته شامگاه ۲۸ دی ۱۳۹۱ در تهران)، نوازنده نامدار ویولن، موسیقی‌دان و آهنگساز موسیقی ایرانی بود. او یکی از اعضای شورای عالیخانه موسیقی ایران بود.

محتویات

[۱ زندگینامه](#)

[۲ سمت‌ها](#)

[۳ آثار](#)

[۴ کتاب‌ها](#)

[۵ پیوند به بیرون](#)

[۶ منابع](#)

زندگینامه

از آنجا که مادرش از شیفتگان موسیقی اصیل ایرانی بود و از بین مقام‌های موسیقی ایرانی، به دستگاه همایون علاقه‌ای وافر داشت، نام «همایون» را برای فرزند خود انتخاب کرد.

خرم در سن ۱۱-۱۰ سالگی به مکتب استاد صبا راه یافت و چند سال بعد به عنوان نوازنده ۱۴ ساله، در رادیو به تنهایی به اجرا پرداخت. بعدها در بسیاری از برنامه‌های موسیقی رادیو، خصوصاً در برنامه گلها، به عنوان آهنگساز، سولیست ویولن و رهبر ارکستر آثاری ارزشمند ارائه داد.

ساز همایون خرم سازی پر صلابت، سنگین و عاری از " جنگولک بازی " روی سیم‌ها بود. گرچه در شیرین نوازی خرم را نمیتوان با پرویز یاحقی و حبیب‌الله بدیعی همپراز دانست با اینحال توانایی او در آفرینش آنی ملودیه‌های جاندار و جذاب، بافت تکنوازیهای او را به مراتب از کارهای دیگران خوش ساخت تر و پرمایه تر می‌سازد. از این بابت خرم و تجویدی را میتوان در یک گروه قرار داد چون قابلیت آهنگسازی این دو بر نوازندگیشان چیره بود، درست عکس آنچه در مورد بدیعی و یاحقی می‌توان گفت. نباید از قلم انداخت که خرم، همانگونه که تجویدی، آهنگسازی تجربی و منحصرا ذوقی نبود. وی بنیادهای علمی آهنگسازی را آموخته بود و بر آنها تسلط داشت. از جمله اینکه هارمونی را با فریدون فرزانه و با شیوه " سارلی " فراگرفته و در سازبندی از کورساکف متأثر بود. خوش سلیقگی و نوآوریهای خرم در تنظیم کارهایش جدا شنیدنی است. شیوه تقسیم ملودی و همراهی سازها نزد خرم بسیار حساب شده و پرداخت کار بی‌خدشه و نقص است. قدر مسلم اینکه بخش گسترده‌ای از آثار خرم حافظه موسیقایی حد اقل سه نسل از ایرانیان را در سیطره خود دارد. دشوار می‌شود ایرانی‌ای را یافت که نتواند "امشب در سر شوری دارم" را زمزمه کند. گرچه باید تاکید کرد که اعتبار خرم هرگز در ترانه‌های ساده و همه‌پسندش خلاصه نمی‌شد و نمی‌شود. کارهای ارکسترال او که غالباً جمله بندیهایی مرکب و پیچیده توأم با ضرب آهنگهای بسیار متنوع دارند نمونه‌های گاه سمفونی‌گونه‌ای از موسیقی ایرانی به دست میدهند که کمتر آهنگسازی یارای برابری با آنها داشته است. فارق از اینکه واژه " استاد" ، امروزه واژه‌ای کم‌محتوی، سست و تهی معنا است، نام همایون خرم بدون کمترین مبالغه‌ای درخورچنین پیشواژه‌ای بود.

خرم با توانترین و حرفه‌ای‌ترین خوانندگان دوران دو دهه طلایی موسیقی ایران همکاری نزدیک داشته است. حسین قوامی (فاخته‌ای)، الهه، مرضیه دلکش، شجریان، گلپایگانی و ایرج از آنانند. با اینحال نباید از یاد برد که "پروین زهرایی منفرد" تا چندین سال خواننده انحصاری آثار خرم محسوب میشد. سنگینی و بی‌پیرایگی صدای پروین قرینه سنگینی و بی‌پیرایگی ساز و نغمه خرم بود. علیرغم آنکه برخی از کارهای خرم با صدای خوانندگان دیگر بازخوانی شده است، مشکل بتوان گفت که درخشش و ظرافت بازخوانیها به پای اجراهای گذشته میرسد.

طی بیش از سه دهه تدریس، جوانان بسیاری از محضر درس خرم بهرمنند شدند که امروز امانتدار مکتب استاد خود هستند. اما خرم در مصاحبه‌ای با علی‌دهباشی در نشریه بخارا از مانی فرضی، پژمان پورزند و بابک شهرکی به عنوان زبده‌ترین شاگردان خود نام می‌برد.

وی همچنین تحصیلات دانشگاهی خود را در رشته مهندسی برق ادامه داد. در جلد سوم کتاب «موسیقی‌دان ایرانی» نوشته یژمان اکبرزاده آمده است: «پس از وقوع انقلاب اسلامی در ایران، فعالیت‌های اجرایی همایون خرم دچار وقفه‌ای چندین ساله شد. اوقات او از آن پس، بیشتر صرف تدریس خصوصی ویلن و فعالیت‌های پژوهشی درباره موسیقی ایرانی شد.»

خرم دارای درجه ۱ هنری (معادل مدرک دکترا) از شورای ارزشیابی هنرمندان ایران بود. او که در اواخر عمر به بیماری سرطان روده مبتلا شده بود و تحت شیمی‌درمانی قرار داشت، در شامگاه بیست و هشتم دیماه سال ۱۳۹۱ در بیمارستان دی تهران درگذشت.

سمت‌ها

- عضویت در شورای عالی موسیقی رادیو
- رهبری ارکستر سازهای ملی
- استاد دانشکده موسیقی ملی (هنرستان شبانه)
- آهنگساز در برنامه‌های موسیقی ایرانی و برنامه گلها

آثار

- مشهورترین آثار همایون خرم عبارت‌اند از:
- [تو ای پری کجایی](#) (سرگشته) با صدای [\[حسین قوامی\]](#)
- [امشب در سر شوری دارم](#) (غو غای ستارگان) ([اوج آسمان](#)) - خواننده: پروین
- [ساغر م شکست ای ساقی](#) (طاقم ده) - خواننده: [\[مرضیه\]](#)
- رسوای زمانه منم - خواننده: [الله](#)
- افسانه شیرین - خواننده: [هایده](#)
- آیا همه شما بی‌گناهیید (از من بگذرید) خواننده: مرضیه
- اشک من هویدا شد __ خواننده: مرضیه
- خدا کند عاشق شوم - خواننده: [دلکش](#)
- عالم تنهایی - خواننده: دلکش
- تا به کی - خواننده: پوران
- شهزاده رویا - خواننده: یاسمین
- قصه گو - خواننده: هوشمند عقیلی
- پیک سحری - خواننده: پروین
- یارم گره بر مو زده- خواننده: [الله](#)
- بعد از تو هم در بستر غم می‌توان خفت- خواننده: مهستی
- ساقی ببین خواننده: مهستی
- دل پریشانم ز غم گرفته
- آوای خسته دلان
- باز آمدی ((عهديه))

و در سال‌های اخیر: آهنگسازی آلبوم «تنها ماندم» با صدای «محمد اصفهانی» باقطعات اوج آسمان، روزی تو خواهی آمد، فریاد، تنها ماندم، مهر و ماه، پریشان و تو ای پری کجایی (۱۳۷۹)

ترانه «بوی باران» با صدای [محمد اصفهانی](#)

آهنگسازی آلبوم «رسوای زمانه» (۱۳۸۸) با صدای «علی رضا قربانی»

وی همچنین با هنرمندانی چون [جواد معروفی](#)، [جلیل شهنواز](#)، [فرهنگ شریف](#)، [مجید نجاحی](#)، [منصور صارمی](#)، [جهانگیر ملک](#) و [امیر ناصر](#) [افتتاح](#) همنازی کرده‌بود.

کتاب‌ها

۱- [غو غای ستارگان](#) (خاطرات هنری مهندس همایون خرم) انتشارات بدرقه جاویدان ۱۳۸۹

این کتاب توسط علی وکیلی که از شاگردان خرم بوده، ابتدا به صورت شفاهی روی نوار تهیه و سپس نوشته و ویرایش شده است.

۲- [ردیف اول چپ کوک](#) (نوی مهر)؛ شامل آوازها، چهارمضراب‌ها (به اهتمام بابک شهرکی) ۳- [ردیف دوم راست کوک](#)؛ شامل تعدادی از پیش درآمدها، چهارمضراب‌ها و رنگ‌ها که هم‌اکنون در حال آماده‌سازی و چاپ است.

غو غای ستارگان یا امشب در سر شوری دارم

غو غای ستارگان یا امشب در سر شوری دارم ترانه‌ای است با شعر کریم فکور و آهنگ‌سازی همایون خرم در مقام وصال. اجرای اصلی این ترانه با صدای پروین است. بعدها خوانندگانی چون محمد اصفهانی، ستار و شکبلا آن را بازخوانی کرده‌اند

ساعتی با استاد همایون خرم

<http://www.youtube.com/watch?v=zTBKLqwlHUc>

آواز استاد شجریان بر مزار استاد همایون خرم

<http://www.youtube.com/watch?v=Xc5OMq-RS-4>

غوای ستارگان پروین

<http://www.youtube.com/watch?v=5HuFzgZdLHs>

امشب در سر شوری دارم - محمد اصفهانی

<http://www.youtube.com/watch?v=Wf6gDjvXfUI>

ماریو تقدسی: خوانندگی کلاسیک در ایران با سطح اول دنیا فاصله زیادی دارد



Jane Maryam " Mario Taghadossi - Rashid Vatandust - M.R Sadeghi - Dr.M S

ترانه جان مریم با صدای زیبایی ماریو تقدسی و رشید وطن دوست

<https://www.youtube.com/watch?v=Hty8gIpEsSs>

<http://www.mariotaghadossi.de/mich.html>

<http://musiceiran.com/News/Detail/619.aspx>

ماریو تقدسی خواننده اپرا و از شاگردان پاواروتی در گفتگویی گفت: متأسفانه امروز فاصله خوانندگان کلاسیک ایران با سطح اول دنیا زیاد است چرا که این دوستان اطلاعات بهروزی ندارند

این خواننده اپرا در ادامه افزود: از روزگاری که خواننده بزرگی چون "کاروزو" فعالیت می کرد تا به امروز که "بوچلی" می خواند تکنیک‌های خوانندگی بسیار تغییر کرده و پیچیده‌تر شده است. برای اینکه ما نیز حرفی برای گفتن داشته باشیم می بایست مدام خودمان را با اطلاعات جدید تقویت کنیم. متأسفانه این اتفاق در این ایران اصلاً اتفاق نمی افتد

شاگرد پاواروتی با اشاره به اهمیت این موضوع تصریح کرد: من به خاطر دارم که خود پاواروتی نیز در اوج فعالیت‌هایش و تا پایان عمر هر چند وقت یک بار نزد پیرمردی می‌رفت تا مدام صدای او را بشنود و نکاتی را به او بگوید. البته این موضوع هم در میان هنرجویان و هم در میان معلم‌ها نیز مرسوم است. یعنی هر چند وقت یک بار معلم‌ها نیز جلساتی را با یکدیگر برگزار می کنند و اطلاعاتشان را رد و بدل می کنند. تا حرکت رو به جلویی داشته باشند

وی تأکید کرد: در ایران ما تنها با کمک یکدیگر است که می توانیم اتفاقی را در این موسیقی به وجود بیاوریم و باید به این باور برسیم که جا برای فعالیت همه هست و قرار نیست جای کسی تنگ شود. ما باید اطلاعات مان را در اختیار یکدیگر قرار دهیم و از اینکه این اطلاعات در اختیار دیگران قرار بگیرد نباید بترسیم. خود من در مستر کلاس‌هایی که برگزار می کنم سعی می کنم تمام داشته‌هایم را به سرعت به شاگردانم

. انتقال دهم تا آنها با رغبت بیشتری به فعالیت بپردازند

تقدسی که در حال حاضر مشغول برگزاری یک مسترکلاس در کشورمان است گفت: برگزاری مسترکلاس‌هایم را در ایران از 8 ماه قبل و با همکاری آموزشگاه موسیقی کرال آغاز کرده‌ام که استقبال خوبی از این کلاس‌ها انجام شده است. دور جدید این مستر کلاس‌ها از شهریور ماه شروع شده است و خوشحال هستم که بگویم تعدادی از معلم‌ها نیز در این مستر کلاس حضور دارند که نکته بسیار خوشحال‌کننده‌ای است. این مستر کلاس‌ها به صورت انفرادی برگزار می‌شود و در هر جلسه 45 دقیقه روش‌ها و متدهایی را بر اساس ساختار و توانایی‌های هنرجو . هنرجو با او کار می‌کنیم

وی در مورد نحوه ورودش به عرصه موسیقی گفت: فعالیت موسیقایی‌ام را از 10 سالگی در هنرستان عالی موسیقی تهران آغاز کردم که در این دوران ساز ویلن می‌نواختم. در یک سال آخر هنرستان آواز کلاسیک هم کار می‌کردم که از نظر اساتید آن زمان پیشرفت بسیار خوبی داشتم. پس از این دوران با یک بورس تحصیلی برای ادامه تحصیل به لس آنجلس رفتم و در دانشگاه یو ال سی کارم را ادامه دادم. در طول 4 سالی که در این دانشگاه تحصیل می‌کردم همزمان به اجرای اپرا نیز مشغول بودم و در این مدت 8 نقش مختلف اپرا را اجرا کردم. این تجربیات بسیار برایم گرانبها بود و روز به روز توانایی‌ام را بهتر می‌کرد

وی در ادامه افزود: پس از فارغ التحصیلی از دانشگاه یو ال سی عازم یکی از معتبرترین دانشگاه‌های نیویورک شدم و به مدت 6 ماه در مستر کلاس‌های آنجا شرکت کردم. من در نیویورک برای شرکت در کلاس‌های پاوروتی نیز اسم نوشتم که نوبت به من نرسید. این موضوع بسیار در روحیه‌ام تاثیر گذاشت. اما به توصیه یکی از دوستان راهی وین شدم و برای عضویت در اپرای وین امتحان دادم

این خواننده اپرا تصریح کرد: در مرحله اول این امتحانات از میان حدود 270 نفر شرکت‌کننده به جمع 24 نفر برتر راه پیدا کردم. در مرحله پایانی نیز به جمع 12 نفر اصلی راه پیدا کردم و با قرار دادی سه ساله به اپرای وین پیوستم و زیر نظر لورین مازل یکی از بهترین رهبران اپرا در دنیا مشغول فعالیت شدم. این سه سال قطعاً بهترین دوران زندگی من محسوب می‌شود و بسیار برایم سازنده بود

وی در مورد ویژگی‌های فنی خواننده اپرا گفت: اپرا فقط خوانندگی نیست؛ مسائل مهمی در این هنر نقش تعیین‌کننده دارد. مسائلی چون اشراف به تکنیک‌های تنفسی، تسلط بر زبان‌های مختلفی چون ایتالیایی، انگلیسی و آلمانی، تبحر در فنون هنرپیشگی و اجرای بسیار عالی حالت‌ها به شکلی که ناآشناها به زبان‌های دیگر نیز موضوع را به راحتی دریافت کنند

ماریو تقدسی در مورد نحوه آشنایی خود با پاوروتی گفت: در همین دوران یک روز پاوروتی برای اجرای نقش رادامس در اپرای آیدا به وین آمده بود. در زمان آنتراکت تمام شهامتم را جمع کردم و نزد پاوروتی رفتم و از او درخواست کردم تا فرصتی برای شنیدن صدایم به من بدهد و از من امتحان بگیرد. پاوروتی لحظاتی به من خیره شد و گفت تو خیلی شهامت داری که آمده‌ای اینجا و چنین درخواستی می‌کنی ولی با این وجود قبول می‌کنم و تو باید با مدیر برنامه‌هایم در این زمینه هماهنگی کنی

وی ادامه داد: به هر حال آن 10 دقیقه‌ای که از مدیر برنامه‌های پاوروتی گرفتم زمینه‌ساز دوستی و ارتباط طولانی‌ام با این خواننده بزرگ شد. قطعات بسیاری را در طول این سال‌ها با پاوروتی کار کردم و هر وقت که به وین می‌آمد مدتی را به کار و آموزش می‌پرداختیم. در حال حاضر نیز مدت 27 سال است که در آلمان به خوانندگی اپرا مشغول هستم و تا کنون حدود 37 نقش را اجرا کرده‌ام

وی همچنین در مورد محمد نوری گفت: محمد نوری بهترین خواننده کلاسیک سبک خاصی از موسیقی ایران بود و جایگاه ویژه‌ای در این موسیقی داشت. من برای اولین بار در هامبورگ محمد نوری را ملاقات کردم. من در حال ضبط اثری از کارهای محلی ایرانی بودم و ایشان نیز کنسرتی را در آلمان اجرا می‌کرد. جایگاه محمد نوری در موسیقی ایران همچون جایگاه "دیشتر فیشر دیسکاو" است که "آهنگ‌خوان" بسیار خوبی بود و من برای این مرد بزرگ همواره احترام قلبی فراوانی قائل بوده‌ام

منبع: پایگاه اطلاع‌رسانی انجمن موسیقی ایران

<http://musicairan.com/Default.aspx>

Mohammad Nouri & Negin Sarir (Avaz ba Eshgh)

1998 live performance by Mohammad Nouri in Tehran. Celebrating 50 years of his ever-lasting voice...

Avaz ba Eshgh (from "Javdaneh ba Eshgh" album)

Composer: Mohammad Sarir

Lyrics: Fereydoun Moshiri

Piano: Negin Sarir

<https://www.youtube.com/watch?v=qB4CU5hcjVo>

Jane Maryam " Mario Taghadossi - Rashid Vatandust - M.R Sadeghi - Dr.M S

ترانه جان مریم با صدای زیبایی ماریو تقدسی و رشید وطن دوست

<https://www.youtube.com/watch?v=Hty8glpEsSs>

Mohammad Noori (or Nouri), who is also the original singer of this song. Jan-e maryam is perhaps the signature piece of This performance :

Jane Maryam (My beloved Maryam)

Is an Iranian / Persian Composition by K. Mozdhehi

singers : Mario Taghadossi - Rashid Vatandust - Mohammad reza Sadeghi

Orchestra Conductor : Dr. Mohammad Sarir

Piano : Negin Sarir

Mario Taghadossi " Figaro - Barbieri di Seviglia "

ماریو تقدسی در نقش فیگارو : اپرای آرایش گر شهر سیویل اثر روسینی آهنگ ساز ایتالیایی

<https://www.youtube.com/watch?v=tqiZKPW23T4>

ماریو تقدسی در نقش فیگارو : اپرای آرایش گر شهر سیویل اثر روسینی آهنگ ساز ایتالیایی .

Arie des Figaro (Barbieri di Siviglia von Giacomo Rossini)

https://www.youtube.com/channel/UCqgU3SP6iSxi9sYAyPWJ_CA/videos

Arezuha " Mario Taghadossi & Negin Sarir & Hamed Pursai "

آرزو

<https://www.youtube.com/watch?v=Dw9Ned15-hw>

MARIO TAGHADOSI & NEGIN SARIR IN IRAN TALAR VAHDAT BE YADE OSTAD MOHAMMAD NOORI

Biografie

Mario Taghadossi was born in Tehran in 1958. He studied violin and singing in his hometown

Tehran. With his talent for music he managed to obtain a scholarship from the Iranian Opera

Company to study in Los Angeles, USA.

In Los Angeles he completed his singing education, after which he attended the famous

Juilliard School, where he took part in the "Master Classes", with "Sherill Milnes", "Renate Tebaldi" and "Luciano Pavarotti". At the age of 21, Taghadossi won the first prize in the "Artist of the Future" voice contest.

From 1983 to 1986 the Baritone was engaged at the Vienna State Opera. Following which he traveled to Germany on a contract and gave various performances in big cities e.g. Bremerhaven, Krefeld, Mönchengladbach, Oberhausen, Dortmund, Frankfurt, Wiesbaden, Düsseldorf, Kiel, Aachen, etc.

Among his foreign performances, his tour of Leningrad and Japan rate as one of the best performances. Mario Taghadossi has a large opera repertoire exceeding 36 parts. Recently

he performed the major part of Rinuccio in a musical that was composed and led by Mr. Rahbari, another Iranian artist.

The Musical was played by the Belgian Radio & Television Orchestra.

At the moment he is working on some Persian classical and folkloric songs. He has already produced a CD with some selected pieces from his present work. One of his new CD-Productions is called "WORLD HITS". This Album consists of famous Italian, English and German songs.

He also recorded the opera "La Fanciulla Del West" with the "Hessischen Rundfunk Orchestra in Frankfurt" with "Gweneth Jones" and "Marcello Viotti".

<http://www.mariotaghadossi.de/mich.html>



Statue of Beaumarchais by Louis Clausade (1895), in the IVe arrondissement of Paris

پیر بومارشه

از ویکی‌پدیا، دانشنامهٔ آزاد

پیر-آگوستن کارون دو بومارشه نام اصلی

ملیت

فرانسوی-آمریکایی

ژانویه ۱۷۳۲ میلادی ۲۴ زادروز

پاریس، فرانسه

مرگ

مه ۱۷۹۹ میلادی ۱۸

پاریس، فرانسه

در زمان حکومت

لوئی شانزدهم

رویدادهای مهم

انقلاب کبیر فرانسه

پیشه

نمایش‌نامه‌نویس، موسیقی‌دان، دیپلمات، جاسوس، ناشر، دلال اسلحه، هجونویس و انقلابی

نمایش‌نامه‌نویس، ساعت ستاره‌ای، (Pierre-Augustin Caron de Beaumarchais: پیر-آگوستن کارون دو بومارشه (به فرانسوی مخترع، موسیقی‌دان، دیپلمات، فراری، جاسوس، ناشر، دلال اسلحه، هجونویس، سرمایه‌گذار و انقلابی قرن هجدهم میلادی فرانسوی-آمریکایی)

زندگی‌نامه

پیر آگوستی کارو بومارشه درام نویس بزرگ فرانسوی در ۲۴ ژانویه ۱۷۳۲ (میلادی) در پاریس چشم به جهان گشود. او نخست شغل ساعت

سازی را برگزید و سپس به دربار راه یافت و استادی چنگ نوازی دختران شاه را بعهدہ گرفت و بعد ہا پیشرفت های زیادی کرد و بہ مقام منشی گری و سپس معاونت میرشکاری شخص شاه (لوئی شانزدهم) رسید و سرانجام از اشراف شد. او بسبب نوشتن مقالہ های تند در انتقاد از دستگاہ قضائی فرانسه بہ محاکمہ خواندہ شد و بعدہا از طرف دولت مامور رساندن اسلحہ بہ شورشیان آمریکا شد و چندی بعد پس از انقلاب فرانسه دستگیر و زندان افتاد

آثار معروف او کہ شاعرهای ادبی فرانسه است عبارتند از

(Le Mariage de Figaro) عروسی فیگارو

(Le Barbier de Seville) سلمانی سویل

مادر گناہکار

دو رفیق

بازرگانان لیون

از خدمت های شایسته دیگر او چاپ ہفتاد جلد آثار ولتر است

Nederland “ Dutch”

Pierre Beaumarchais

http://nl.wikipedia.org/wiki/Pierre_Beaumarchais

Pierre de Beaumarchais

Algemene informatie

Geboren Parijs, 24 januari 1732

Overleden Parijs, 18 mei 1799

Werk

Periode 18e eeuw

Genre(s) Theater

Stroming Verlichting

Bekende werken Le barbier de Séville, 1775; Le mariage de figaro, 1784

Franstalige schrijvers

Portaal Literatuur

Pierre-Augustin Caron de Beaumarchais (Parijs, 24 januari 1732 - aldaar, 18 mei 1799) was een Frans schrijver, wapenhandelaar, uitgever en monarchist.

Beaumarchais werd in eerste instantie beroemd door zijn avontuurlijke levenswandel. Als zoon van een horlogemaker verliet hij al snel het ouderlijk huis om zich in allerlei bezigheden te storten. Zo was hij musicus en leraar harp van de zussen van Lodewijk XVI. Samen met Pâris-Duverney hield hij zich onledig met handelszaken en financiële transacties. Hij schuwde evenmin politieke intriges.

In 1764 begeleidde hij zijn zus naar Spanje waar zij werd verleid en in de steek gelaten door een zekere Clavijo. Hij verwerkte deze gebeurtenis in het toneelstuk Eugénie (1767).

Zeer spraakmakend was de rechtszaak die de erfgenaam van zijn handelspartner Pâris-Duverney, graaf de La Blache, tegen hem aanspande. Deze laatste beschuldigde Beaumarchais van schriftvervalsing. In 1773 werd Beaumarchais in deze zaak veroordeeld. Hij gaf zich echter niet gewonnen en deed een beroep op de publieke opinie door het publiceren van vier Mémoires. Dit waren pamfletten waarin hij Goëzman, een raadsman betrokken bij het proces, beschuldigde van omkoopbaarheid. Beaumarchais haalde echter geen gelijk, zijn houding werd officieel afgekeurd en zijn Mémoires werden uit de handel gehaald. Ondertussen waren deze pamfletten een groot kassucces: van het vierde pamflet waren in drie dagen zesduizend exemplaren verkocht. Het publiek kon het spirituele karakter en de gedurfde en levendige taal van de pamfletten wel waarderen.

Beaumarchais bleef actief op de meest diverse terreinen. Hij bezorgde een uitstekende uitgave van de werken van Voltaire, hij richtte een onderneming op om wapens te leveren aan de Amerikanen en hij nam het in zijn geschriften op voor de Franse koninklijke familie. In 1788 liet hij aan de boulevard de la Porte Saint-Antoine een stadspaleis bouwen, dat in 1789 werd voltooid.

Tijdens de Franse Revolutie werd Beaumarchais verbannen. Hij zou pas in 1796 naar Frankrijk terugkeren. Drie jaar later overleed hij in zijn woning. Hij werd begraven op de beroemde Parijse begraafplaats Père-Lachaise. Zijn woning werd in 1829 afgebroken voor de aanleg van het Canal Saint-Martin en het vergroten van het Place de la Bastille. De boulevard de la Porte Saint-Antoine werd in 1831 omgedoopt in boulevard Beaumarchais.

In 1895 werd op een driehoekig pleintje aan de rue Saint Antoine een standbeeld van Beaumarchais geplaatst. Het is gemaakt door Louis Clausade (1865-1899).

Literaire reputatie

De literaire reputatie van Beaumarchais stoelt op twee toneelstukken: le Barbier de Séville (1775), een intrigekomedie en le Mariage de Figaro (1778), een onweerstaanbare en vrijpostige komedie. Dit laatste toneelstuk werd korte tijd verboden omdat het te onbeschaamd en te bedreigend was voor de gevestigde orde. Beaumarchais werd enkele dagen opgesloten in de gevangenis maar zag na zijn vrijlating zijn toneelstuk triomferen, zelfs bij de in het stuk geviseerde adel.

Het in 1792 gepubliceerde la Mère coupable, een vervolg op le Mariage de Figaro, was van minder goede makelij.

De naam van Beaumarchais blijft voor altijd verbonden met Wolfgang Amadeus Mozart en zijn librettist Lorenzo da Ponte. Deze laatste bewerkte le Mariage de Figaro tot het libretto van de opera Le nozze di Figaro van Mozart.

Ook het toneelstuk le Barbier de Séville werd als basis gebruikt voor een opera, namelijk door Paisiello (in 1780) en Rossini (in 1816).

Zie de categorie Pierre Augustin Caron de Beaumarchais van Wikimedia Commons voor meer mediabestanden.

English

Pierre-Augustin Caron de Beaumarchais

Born

24 January 1732

Paris

Died 18 May 1799

Paris

Nationality French

Period Revolutionary France

Genres Plays; comedy and drama

Notable work(s) *Le Barbier de Séville*, *Le Mariage de Figaro*, *La Mère coupable*

Pierre-Augustin Caron de Beaumarchais (French: [pjɛ̃ bomaʁʃɛ]; 24 January 1732 – 18 May^[1] 1799) was a French playwright, watchmaker, inventor, musician, diplomat, fugitive, spy, publisher, arms dealer, satirist, financier, and revolutionary (both French and American).

Born a provincial watchmaker's son, Beaumarchais rose in French society and became influential in the court of Louis XV as an inventor and music teacher. He made a number of important business and social contacts, played various roles as a diplomat and spy, and had earned a considerable fortune before a series of costly court battles jeopardized his reputation.

An early French supporter of American independence, Beaumarchais lobbied the French government on behalf of the American rebels during the American War of Independence. Beaumarchais oversaw covert aid from the French and Spanish governments to supply arms and financial assistance to the rebels in the years before France's formal entry into the war in 1778. He later struggled to recover money he had personally invested in the scheme. Beaumarchais was also a participant in the early stages of the French Revolution. He is probably best known, however, for his theatrical works, especially the three Figaro plays.

Contents

1 Early life

2 Rise to influence

2.1 Marriage and new name

2.2 Royal patronage

2.3 Visit to Madrid

3 Playwright

3.1 The Figaro plays

4 Court battles

5 American Revolution

6 The Voltaire revival

7 More court battles and the French Revolution

8 Operas

9 Private life

10 List of works

11 List of related works

12 References

13 Bibliography

13.1 Further reading

14 External links

Early life

Beaumarchais was born Pierre-Augustin Caron in the Rue Saint-Denis, Paris on 24 January 1732.^[2] He was the only boy among the six surviving children of André-Charles Caron, a watchmaker from Meaux. The family had previously been Huguenots, but had converted to Roman Catholicism in the wake of the revocation of the Edict of Nantes and the increased persecution of Protestants that followed.^[2] The family was comfortably middle-class and Beaumarchais had a peaceful and happy childhood. As the only son, he was spoiled by his parents and sisters. He took an interest in music and played several instruments.^[3] Though born a Catholic, Beaumarchais retained a sympathy for Protestants and would campaign throughout his life for their civil rights.

From the age of ten, Beaumarchais had some schooling at a "country school" where he learned some Latin.^[5] Two years later, Beaumarchais left school at twelve to work as an apprentice under his father and learn the art of watchmaking. He may have used his own experiences during these years as the inspiration for the character of Cherubino when he wrote the *Marriage of Figaro*.^[6] He generally neglected his work, and at one point was evicted by his father, only to be later allowed back after apologising for his poor behaviour.

At the time, pocket watches were commonly unreliable for timekeeping and were worn more as fashion accessories. In response to this, Beaumarchais spent nearly a year researching improvements. In July 1753, at the age of twenty one, he invented an escapement for watches that allowed them to be made substantially more accurate and compact. One of his greatest feats was a watch mounted on a ring, made for Madame de Pompadour, a mistress of Louis XV. The invention was later recognised by the Academy of Sciences, but only after a dispute with Lepaute, the royal watchmaker, who attempted to pass off the invention as his own. The affair first brought Beaumarchais to national attention and introduced him to the royal court at Versailles.

Rise to influence

Louis XV, by Maurice Quentin de La Tour, (1748)

Marriage and new name

In 1755 Beaumarchais met Madeleine-Catherine Aubertin, a widow, and married her the following year. She helped Beaumarchais secure a royal office and he gave up watchmaking. Shortly after his marriage, he adopted the name "Pierre-Augustin Caron de Beaumarchais", which he derived from "le Bois Marchais", the name of a piece of land belonging to his new wife. He believed the name sounded grander and more aristocratic and adopted at the same time an elaborate coat of arms. His wife died less than a year later, which plunged him into financial problems and he ran up large debts.

Royal patronage

Beaumarchais problems were eased when he was appointed to teach Louis XV's four daughters the harp. His role soon grew and he became a musical advisor for the royal family. In 1759, Caron met Joseph Paris Duverney, an older and wealthy entrepreneur. Beaumarchais assisted him in gaining the King's approval for the new military academy he was building, the *École Royale Militaire*, and in turn Duverney promised to help make him rich. The two became very close friends and collaborated on many business ventures. Assisted by Duverney, Beaumarchais acquired the title of Secretary-Councillor to the King in 1760–61, thereby gaining access to French nobility. This was followed by the purchase in 1763 of a second title, the office of Lieutenant General of Hunting, a position which oversaw the royal parks. Around this time, he became engaged to Pauline Le Breton, who came from a plantation-owning family from Saint-Domingue, but broke it off when he discovered she was not as wealthy as he had been led to believe.

Visit to Madrid

In April 1764, Beaumarchais began a ten-month sojourn in Madrid, ostensibly to help his sister, Lisette, who had been abandoned by her fiancé, Clavijo, an official at the Ministry of War. While in

Spain, he was mostly concerned with striking business deals for Duverney. They sought exclusive contracts for the newly acquired Spanish colony of Louisiana and attempted to gain the right to import slaves to the Spanish colonies in the Americas. Beaumarchais went to Madrid with a letter of introduction from the Duc de Choiseul, who was now his political patron. Hoping to secure Clavijo's support for his business deals by binding him by marriage, Beaumarchais initially shamed Clavijo into agreeing to marry Lisette, but when further details emerged about Clavijo's conduct, the marriage was called off.

Beaumarchais's business deals dragged on, and he spent much of his time soaking up the atmosphere of Spain, which would become a major influence on his later writings. Although he befriended important figures such as the foreign minister Grimaldi, his attempts to secure the contracts for Duverney eventually came to nothing and he went home in March 1765. Although Beaumarchais returned to France with little profit, he had managed to acquire new experience, musical ideas, and ideas for theatrical characters. Beaumarchais considered turning the affair into a play, but decided to leave it to others—including Goethe, who wrote *Clavijo* in 1774.

Playwright

Beaumarchais hoped to be made consul to Spain, but his application was rejected. Instead he concentrated on developing his business affairs and began to show an interest in writing plays. He had already experimented in writing short farces for private audiences, but he now had ambitions to write for the theatre.

His name as a writer was established with his first dramatic play, *Eugénie*, which premiered at the Comédie Française in 1767. This was followed in 1770 by another drama, *Les Deux amis*.

The Figaro plays

The original title page of *The Marriage of Figaro*

Beaumarchais's Figaro plays are *Le Barbier de Séville*, *Le Mariage de Figaro*, and *La Mère coupable*. Figaro and Count Almaviva, the two characters Beaumarchais most likely conceived in his travels in Spain, were (with Rosine, later the Countess Almaviva) the only ones present in all three plays. They are indicative of the change in social attitudes before, during, and after the French Revolution. Figaro and Almaviva first appeared in *Le Sacristain*, which he wrote around 1765 and dubbed "an interlude, imitating the Spanish style." To a lesser degree, the Figaro plays are semi-autobiographical. Don Guzman Brid'oison (*Le Mariage*) and Bégearss (*La Mère*) were caricatures of two of Beaumarchais's real-life adversaries, Gozman and Bergasse. The page Chérubin (*Le Mariage*) resembled the youthful Beaumarchais, who did contemplate suicide when his love was to marry another. Suzanne, the heroine of *Le Mariage* and *La Mère*, was modelled after Beaumarchais's third wife, Marie-Thérèse de Willer-Mawlaz. Meanwhile, some of the Count monologues reflect on the playwright's remorse over his numerous sexual exploits.[citation needed]

Le Barbier premiered in 1775. Its sequel, *Le Mariage*, was initially passed by the censor in 1781, but was soon banned from being performed by Louis XVI after a private reading. Queen Marie-Antoinette lamented the ban, as did various influential members of her entourage. Nonetheless, the King was unhappy with the play's satire on the aristocracy and overruled the Queen's entreaties to allow its performance. Over the next three years, Beaumarchais gave many private readings of the play, as well as making revisions to try to pass the censor. The King finally relented and lifted the ban in 1784. The play premiered that year and was enormously popular even with aristocratic audiences. Mozart's opera premiered just two years later. Beaumarchais's final play, *La Mère*, premiered in 1792 in Paris.

In homage to the great French playwright Molière, Beaumarchais also dubbed *La Mère* "The Other *Tartuffe*". All three Figaro plays enjoyed great success, and are still frequently performed today in theatres and opera houses.

Court battles

The death of Duverney on July 17, 1770, triggered a decade of turmoil for Beaumarchais. A few months earlier, the two had signed a statement cancelling all debts that Beaumarchais owed Duverney (about 75,000 pounds), and granting Beaumarchais the modest sum of 15,000 pounds. Duverney's sole heir, Count de la Blache, took Beaumarchais to court, claiming the signed statement was a forgery. Although the 1772 verdict favoured Beaumarchais, it was overturned on appeal the following year by a judge, a magistrate named Goezman, whom Beaumarchais tried in vain to bribe. At the same time, Beaumarchais was also involved in a dispute with the Duke de Chaulnes over the Duke's mistress, which resulted in Beaumarchais being thrown into jail from February to May, 1773. La Blache took advantage of Beaumarchais' court absence and persuaded Goezman to order Beaumarchais to repay all his debts to Duverney, plus interest and all legal expenses.

To garner public support, Beaumarchais published a four-part pamphlet entitled *Mémoires contre Goezman*. The action made Beaumarchais an instant celebrity, for the public at the time saw Beaumarchais as a champion for social justice and liberty. Goezman countered Beaumarchais's accusations by launching a law suit of his own. The verdict was equivocal. On February 26, 1774, both Beaumarchais and Mme. Goezman (who had taken the bribe from Beaumarchais) were deprived of their civil rights, while Magistrate Goezman was removed from his post. At the same time, Goezman's verdict in the La Blache case was overturned. The Goezman case was so sensational that the judges left the courtroom through a back door to avoid the large, angry mob waiting in front of the court house.

American Revolution

Further information: France in the American Revolutionary War

Before France officially entered the war in 1778, Beaumarchais played a major role in delivering French munitions, money and supplies to the American army.

To restore his civil rights, Beaumarchais pledged his services to Louis XV. He traveled to London, Amsterdam and Vienna on various secret missions. His first mission was to travel to London to destroy a pamphlet, *Les mémoires secrets d'une femme publique*, which Louis XV considered a libel of one of his mistresses, Madame du Barry. Beaumarchais was sent to London to persuade the French spy Chevalier D'Eon to return home, but while there he began gathering information on British politics and society. Britain's colonial situation was deteriorating and in 1775 fighting broke out between British troops and American rebels. Beaumarchais became a major source of information about the rebellion for the French government and sent a regular stream of reports with exaggerated rumours of the size of the success of the rebel forces blockading Boston.

Once back in France, Beaumarchais began work on a new operation. Louis XVI, who did not want to break openly with Britain,[24] allowed Beaumarchais to found a commercial enterprise, Roderigue Hortalez and Company,[10] supported by the French and Spanish crowns, that supplied the American rebels with weapons, munitions, clothes and provisions, all of which would never be paid for. This policy came to fruition in 1777 when John Burgoyne's army capitulated at Saratoga to a rebel force largely clothed and armed by the supplies Beaumarchais had been sending; it marked a personal triumph for him. Beaumarchais was injured in a carriage accident while racing into Paris with news of Saratoga.

Beaumarchais had dealt with Silas Deane, an acting member of the Committee of Secret Correspondence in the Second Continental Congress. For these services, the French Parliament reinstated Beaumarchais's civil rights in 1776. In 1778, Beaumarchais' hopes were fulfilled when French government agreed the Treaty of Alliance and entered the American War of Independence followed by Spain in 1779 and the Dutch Republic in 1780.

The Voltaire revival

Shortly after the death of Voltaire in 1778, Beaumarchais set out to publish Voltaire's complete works, many of which were banned in France. He bought the rights to most of Voltaire's many manuscripts from the publisher Charles-Joseph Panckouck in February 1779. To evade French censorship, he set up printing presses in Kehl, Germany. He bought the complete foundry of the famous English type designer John Baskerville from his widow and also purchased three paper mills. Seventy volumes were published between 1783 to 1790. While the venture proved a financial failure, Beaumarchais was instrumental in preserving many of Voltaire's later works which otherwise might have been lost.

More court battles and the French Revolution

Statue of Beaumarchais by Louis Clausade (1895), in the IV^e arrondissement of Paris

It was not long before Beaumarchais crossed paths again with the French legal system. In 1787, he became acquainted with Mme. Korman, who was implicated and imprisoned in an adultery suit, which was filed by her husband to expropriate her dowry. The matter went to court, with Beaumarchais siding with Mme. Korman, and M. Korman assisted by a celebrity lawyer, Nicolas Bergasse. On 2 April 1790, M. Korman and Bergasse were found guilty of calumny (slander), but Beaumarchais's reputation was also tarnished.

Meanwhile, the French Revolution broke out. Beaumarchais was no longer the idol he had been a few years before. He was financially successful, mainly from supplying drinking water to Paris, and had acquired ranks[clarification needed] in the French nobility. In 1791, he took up a lavish residence across from where the Bastille once stood. He spent under a week in prison during August 1792, and was released only three days before a massacre took place in the prison where he had been detained.

Nevertheless, he pledged his services to the new republic. He attempted to purchase 60,000 rifles for the French Revolutionary army from Holland, but was unable to complete the deal. While he was out of the country, Beaumarchais was declared an émigré (a loyalist of the old regime) by his enemies. He spent two and a half years in exile, mostly in Germany, before his name was removed from the list of proscribed émigrés. He returned to Paris in 1796, where he lived out the remainder of his life in relative peace. He is buried in the Père Lachaise Cemetery in Paris.

Operas

In 1786, Mozart composed an opera, *Le Nozze di Figaro*, based on *The Marriage of Figaro*, with a libretto by Lorenzo Da Ponte based on the play. Several composers including Paisiello wrote operas based on *The Barber of Seville*. Rossini's 1816 version is his most successful work and still often performed.

Private life

Beaumarchais married three times. His first wife was Madeleine-Catherine Franquet (née Aubertin), whom he married on 22 November 1756; she died under mysterious circumstances only 10 months later. He married Geneviève-Madeleine Lévêque (née Wattebled) in 1768. Again, the second Mme. de Beaumarchais died under mysterious circumstances two years later, though most scholars believed she actually suffered from tuberculosis. Before her death in 1770, she bore a son, Augustin, but he died in 1772. Beaumarchais lived with his lover, Marie-Thérèse de Willer-Mawlaz, for twelve years before she became his third wife in 1786. Together they had a daughter, Eugénie.

Beaumarchais was accused by his enemies of poisoning his first two wives in order to lay claim to their family inheritance. Beaumarchais, though having no shortage of lovers throughout his life, was known to care deeply for both his family and close friends. However, Beaumarchais also had a reputation of marrying for financial gain, and both Franquet and Lévêque had previously married into wealthy families. While there was insufficient evidence to support the accusations, whether or not the poisonings took place is still the subject of debate.

List of works

1760s – Various one-act comedies (parades) for private staging.

Les Député de la Halle et du Gros-Caillou

Colin et Colette

Les Bottes de sept lieues

Jean Bête à la foire

Œil pour œil

Laurette

1765(?) – Le Sacristain, interlude (precursor to Le Barbier de Séville)

1767 – Eugénie, drama, premiered at the Comédie Française.

1767 – L'Essai sur le genre dramatique sérieux.

1770 – Les Deux amis ou le Négociant de Lyon, drama, premiered at the Comédie Française

1773 – Le Barbier de Séville ou la Précaution inutile, comedy, premiered on 3 January 1775 at the Comédie Française

1774 – Mémoires contre Gozman

1775 – La Lettre modérée sur la chute et la critique du «Barbier de Séville»

1778 – La Folle journée ou Le Mariage de Figaro, comedy, premiered on 27 April 1784 at the Comédie Française

1784 – Préface du mariage de Figaro

1787 – Tarare, opera with music by Antonio Salieri, premiered at the Opéra de Paris (full-text)

1792 – La Mère coupable ou L'Autre Tartuffe, drama, premiered on 26 June at the Théâtre du Marais

1799 – Voltaire et Jésus-Christ, in two articles.

List of related works

Clavigo (1774), a tragedy by Johann Wolfgang von Goethe based on Beaumarchais's experiences in Spain

Il barbiere di Siviglia, ovvero La precauzione inutile (1782), music by Giovanni Paisiello, revised in 1787

Le nozze di Figaro (1786), an opera based on the title play, libretto by Lorenzo Da Ponte and music by Wolfgang Amadeus Mozart

Ta veseli dan ali Matiček se ženi (1790) by Anton Tomaž Linhart, a play adapted from Le Mariage de Figaro

Il barbiere di Siviglia (1796), an opera based on the title play, music by Nicolas Isouard

La pazza giornata, ovvero Il matrimonio di Figaro (1799), an opera based on the title play, libretto by Gaetano Rossi, and music by Marcos Portugal

Il barbiere di Siviglia (1816), an opera based on the title play, libretto by Cesare Sterbini, and music by Gioachino Rossini

I due Figaro o sia Il soggetto di una commedia (1820), an opera based on the play Les deux Figaro ou Le sujet de comédie by Honoré-Antoine Richaud Martelly, libretto by Felice Romani, and music by Michele Carafa

I due Figaro o sia Il soggetto di una commedia (1835), an opera based on the play Les deux Figaro ou Le sujet de comédie by Honoré-Antoine Richaud Martelly, libretto by Felice Romani, and music by Saverio Mercadante

Chérubin (1905), an opera based on the title role, music by Jules Massenet, libretto by Francis de Croisset and Henri Cain

Beaumarchais (1950), a comedy written by Sacha Guitry

La mère coupable (1966), opera based on the title play, music and libretto by Darius Milhaud

The Ghosts of Versailles (1991), opera based loosely on La Mère coupable, music by John Corigliano,

libretto by William M. Hoffman

Den brottsliga modern (1991), opera based on *La Mère coupable*, music by Inger Wikström, libretto by Inger Wikström and Mikael Hylin.

Beaumarchais l'insolent (1996), film based on Sacha Guitry's play, directed by Édouard Molinaro

References

He died during the evening of 17–18 May; the date 18 May is most frequently seen in sources.

a b Lever p.3-4

Lever p.4

Lever p.5

Lever p6

Lever p.6

Lever p.6-7

Lever p.7

Hugh, Thomas. *Beaumarchais in Seville: in intermezzo*. Yale University Press. 2007. pg 7

a b c d e f *Beaumarchais: The three Figaro plays*, translation and notes by David Edney, Doverhouse, 2000.

Lever p.11

Lever p.13-14

Lever p.15-16

Lever p.19-20 & p.30

a b c d e f *Beaumarchais: Le Mariage de Figaro – comédie*, with preface, biography, and annotations by Pol Gillard, Bordas, 1970.

Lever p.22

Lever p.23-24

Lever p.25-30

Lever p.24-25

Lever p.31-32

The Parlement (regional court) to which Gozman belonged was very unpopular as an attempt of king Louis XV of France and chancellor Maupeou to modernise Justice and make it less corrupt, widely and vociferously denounced as tyranny by the noblesse de robe having lost some of their privileges and their political defender (the Parlement).

Harlow Giles Unger, *Improbable Patriot: The Secret History of Monsieur de Beaumarchais, the French Playwright Who Saved the American Revolution* (University Press of New England; 2011)

Gaines p.40-42

Brian N. Morton "Beaumarchais and the American Revolution"

Schiff p.108

Schiff p.106-107

Operabase lists 15 productions of the piece worldwide in 2011, and a similar number in 2012. See 2011 and 2012 listings in Operabase.

Bibliography

Dussert, Gilles. *La machinerie Beaumarchais*, Paris, Riveneuve éditions, 2012, 853 p., ISBN : 978-2-36013-096-2.

Gaines, James R. *For Liberty and Glory: Washington, Lafayette and their Revolutions*. Norton, 2007.

Lever, Maurice. *Beaumarchais: A biography*. Farrar, Straus and Giroux, 2009.

Schiff, Stacy. *Benjamin Franklin and the Birth of America*. Bloomsbury, 2006.

Unger, Harlow Giles. *Improbable Patriot: The Secret History of Monsieur de Beaumarchais, the French Playwright Who Saved the American Revolution* (University Press of New England; 2011) 260 pages

Further reading

Jacques Barzun "From Dawn to Decadence: 500 Years of Western Cultural Life – 1500 to Present"

Lion Feuchtwanger, "Proud destiny", 1947, Viking – a novel based mainly on Beaumarchais and Benjamin Franklin, and their involvement in the American Revolution.

Benjamin Ivry's review, 2009, of English translation of biography by Maurice Lever of Beaumarchais.

Paul, Joel Richard "Unlikely Allies, How a Merchant, a Playwright, and a Spy Saved the American Revolution" (Copyright 2009, Riverhead Books, Penguin Group)

External links

Wikimedia Commons has media related to: Pierre Beaumarchais

Wikiquote has a collection of quotations related to: Pierre Beaumarchais

French Wikisource has original text related to this article:

Pierre Beaumarchais (author page)

"The Insolent"

Works by Beaumarchais at Project Gutenberg

Chisholm, Hugh, ed. (1911). "Beaumarchais, Pierre Augustin Caron de". *Encyclopædia Britannica* (11th ed.). Cambridge University Press.

"Beaumarchais, Pierre Augustin Caron de". *The New Student's Reference Work*. Chicago: F. E. Compton and Co. 1914.

Pierre Beaumarchais at Find a Grave

v t e

Pierre Beaumarchais Figaro Trilogy

The Barber of Seville

Stage

Il barbiere di Siviglia (Paisiello, 1782 opera) The Barber of Seville (Rossini, 1816 opera) Adventures of the Barber of Seville (1954 film)

Animation

Our Gang Follies of 1938 The Barber of Seville (Woody Woodpecker, 1944) Rabbit of Seville (Bugs Bunny, 1950) Magical Maestro (1952) The Cat Above and the Mouse Below (Tom and Jerry, 1964)

Music

Largo al factotum The Barber of Seville discography

The Marriage of Figaro

Stage

The Marriage of Figaro (Mozart, 1786 opera) Crazy Day or The Marriage of Figaro (2004 musical)

Related

Fantasy on Themes from Mozart's "The Marriage of Figaro" and "Don Giovanni" Il Muto

Music

Se vuol ballare "Sull'aria...che soave zeffiretto" The Marriage of Figaro discography

The Guilty Mother

Opera

La mère coupable (Milhaud, 1966 opera)

["http://en.wikipedia.org/w/index.php?title=Pierre_Beaumarchais&oldid=532330734"](http://en.wikipedia.org/w/index.php?title=Pierre_Beaumarchais&oldid=532330734)

Writers from Paris

Burials at Père Lachaise Cemetery

French dramatists and playwrights

French people of the American Revolution

1732 births

1799 deaths



Statue of Beaumarchais by Louis Clausade (1895), in the IVe arrondissement of Paris

La statue de Beaumarchais

26/05/2008 - La statue de Beaumarchais - Paris - La statue de Louis Clausade comme vous ne l'avez jamais vue... (Pour obtenir les droits d'exploitation commerciale de cette vidéo, veuillez contacter contact@wizdeo.com)

<http://www.youtube.com/watch?v=mDq6kH8STbI#>

La Place des Vosges

<http://www.youtube.com/watch?v=Ktn-SxCrPV4>

15/07/2008 - La Place des Vosges - Paris - L'une des plus anciennes places de Paris, la Place des Vosges, créée par Henri IV. Y trône notamment une somptueuse statue de Louis XIII. (Pour obtenir les droits d'exploitation commerciale de cette vidéo, veuillez contacter contact@wizdeo.com)



Louis XV, by Maurice Quentin de La Tour, (1748)

French

Pierre-Augustin Caron de Beaumarchais

Pour les articles homonymes, voir Caron et Beaumarchais (homonymie).

Pierre-Augustin Caron de Beaumarchais

Portrait de Beaumarchais par Jean-Marc Nattier (1755)

Données clés

Autres noms Beaumarchais

Activités Philosophe, Écrivain et dramaturge

Naissance 24 janvier 1732

Paris, Royaume de France

Décès 18 mai 1799 (à 67 ans)

Paris, République française

Langue d'écriture Français

Mouvement Lumières

Œuvres principales

Le Barbier de Séville ;

Le Mariage de Figaro ;

La Mère coupable.

modifier

Pierre-Augustin Caron de Beaumarchais, né le 24 janvier 1732 à Paris où il est mort le 18 mai 1799, est un écrivain, musicien, homme d'affaires et poète français, considéré comme l'une des figures emblématiques du siècle des Lumières.

Sommaire

1 Biographie

1.1 Origine et famille

1.2 La fortune et les lettres

1.3 La guerre d'indépendance des États-Unis

1.4 La Révolution française

2 Sa descendance

3 Œuvres

3.1 Théâtre

3.2 Factums

4 Œuvre (éditions)

5 Opéra

6 Cinéma

7 Notes et références

8 Voir aussi

8.1 Bibliographie

8.2 Articles connexes

8.3 Liens externes

[modifier] Biographie

[modifier] Origine et famille

Pierre-Augustin Caron de Beaumarchais est né le 24 janvier 1732 à Paris en France, où il a travaillé toute sa vie. Fils d'horloger et frère de Vincent Caron, il est l'inventeur du mécanisme de l'échappement à hampe. Il l'a expliqué au sieur Lepaute, horloger du Roi, qui s'en prétend être alors à l'origine mais Pierre-Augustin le confond en cour. Beaumarchais est également l'inventeur d'un mécanisme de perfectionnement destiné aux pédales de harpes.

Il se marie en 1756 avec Madeleine-Catherine Aubertin, veuve Franquet, de presque dix ans son aînée ; celle-ci meurt un an plus tard. On le soupçonne de l'avoir tuée et c'est l'occasion du premier de la longue suite de procès et de scandales qui devaient marquer son existence. C'est en 1756 qu'il prend le nom de Beaumarchais, nom d'une terre qui appartenait à sa première épouse.

[modifier] La fortune et les lettres

Son fort pouvoir de séduction lui permet de gagner les faveurs de la Cour.

Il devient en 1759 professeur de harpe de Mesdames, filles de Louis XV, il se lie d'amitié avec le financier de la Cour, Joseph Paris Duverney qui lui permet d'acquérir la charge qui lui confère la noblesse et lui permet d'entrer dans le monde des finances et des affaires. Il se lance dans les spéculations commerciales et déploie un tel génie en ce genre qu'en peu d'années il acquiert une grande fortune et il achète une charge de secrétaire du roi. Il devient ensuite lieutenant général des chasses et commence à écrire des petites parades pour des théâtres privés (Les Bottes de sept lieues, Zirzabelle, Jean Bête à la foire) qui jouent sur un comique de mots et de corps proche de la farce. Il est aussi à l'époque patronné par le prince de Conti.

En 1768, il épouse Geneviève-Madeleine Wattebled, veuve de Lévêque, garde général des Menus-Plaisirs, qui

meurt en 1770, à 39 ans, laissant une importante fortune. Beaumarchais est accusé de détournement d'héritage.

Les années 1770-1773 sont pour Beaumarchais des années de procès et de défaveur : outre ses démêlés avec le comte de la Blache, il est occupé par la succession testamentaire de Joseph Paris Duverney dont devait accoucher l'affaire Goëzman. Il y manifeste un art consommé des factums, allant jusqu'à renouveler le genre, mais il y perd fortune, alliés et droits civiques.

En 1774, il fait la connaissance de Marie-Thérèse Willermaulaz (1751-1816), qui devient sa troisième épouse en 1786. En mars de cette même année, il est une première fois envoyé à Londres pour négocier la suppression du libelle dirigé contre Madame Du Barry, les Mémoires secrets d'une femme publique de Théveneau de Morande, mission où il espère regagner les faveurs de la Cour.

Le 8 avril 1775, sous les conseils de Sartine, il est chargé par le nouveau souverain d'empêcher la publication d'un nouveau pamphlet, l'Avis à la branche espagnole sur ses droits à la couronne de France à défaut d'héritiers, d'un certain Angelucci, qui prétend que le roi a « l'aiguillette nouée ».

Cette mission, qui conduisit Beaumarchais en Angleterre, aux Pays-bas, dans les États allemands et en Autriche, où il fut pour un temps incarcéré sous motif d'espionnage, devient sous sa plume une aventure picaresque.

La même année, il est chargé à Londres de récupérer des documents secrets détenus par le chevalier d'Éon.

[modifier] La guerre d'indépendance des États-Unis

À partir du mois de juin 1777, il se lance dans une nouvelle aventure et il se fait l'avocat d'une intervention française dans la guerre d'indépendance des États-Unis. Il entame alors une correspondance enflammée avec le comte de Vergennes, où il défend la cause des Insurgents. Dès le mois de septembre 1775, Beaumarchais joue un rôle politique en tant qu'intermédiaire entre les Insurgents et la France, et il rencontre fréquemment Arthur Lee, député secret des Insurgents.

Le 10 juin 1777, le secrétaire d'État aux affaires étrangères lui confie une somme importante pour soutenir secrètement les Américains¹. Initié secrètement par Louis XVI et Vergennes, Beaumarchais reçoit l'autorisation de vendre poudre et munitions pour près d'un million de livres tournois sous le couvert de la compagnie portugaise Rodrigue Hortalez et Compagnie qu'il monte de toutes pièces. La société Rodrigue Hortalez et Cie, devait lui permettre, pensait-t-il, de s'enrichir en vendant armes et munitions et en envoyant une flotte privée pour soutenir les Insurgés².

Cette péripétie est le sujet central du roman historique de Lion Feuchtwanger intitulé Beaumarchais, Benjamin Franklin et la naissance des États-Unis, paru en 1946. En fin de compte, bien qu'il ait reçu plus tard les félicitations publiques du Congrès, il engagea dans cette opération une grosse somme (plus de cinq millions) dont, après d'interminables débats, ses héritiers ne purent recouvrer qu'une faible part³.

[modifier] La Révolution française

Il milite au sein de la Société des auteurs et compositeurs dramatiques, fondée en 1777 à son initiative, et obtient à la Révolution la reconnaissance des droits d'auteur. Ceux-ci sont automatiques à la création d'une œuvre. Ils garantissent à son auteur ses droits patrimoniaux et moraux (la reconnaissance de la paternité de l'œuvre notamment). Dans De la littérature industrielle, Sainte-Beuve présente l'action de Beaumarchais comme un tournant décisif de l'histoire de la littérature, car l'écrivain passe du statut de bienfaiteur, de passionné ou de mendiant (dépendant de ses mécènes) à celui d'industriel et de gestionnaire : « Beaumarchais, le grand corrupteur, commença à spéculer avec génie sur les éditions et à combiner du Law dans l'écrivain ».

En 1788, après d'importants travaux de reconstruction inachevés, il vend à Aimé Jacquot et Jean Hérissé la papeterie de Plombières-les-Bains qu'il avait acquise en 1784.

En février 1789, il cède aux frères Claude Joseph et François Grégoire Léopold Desgranges les papeteries d'Arches et Archettes dont il était propriétaire.

En 1790, il se rallie à la Révolution française, et on le nomme membre provisoire de la Commune de Paris (1792). Mais il quitte bientôt les affaires publiques pour se livrer à de nouvelles spéculations ; moins heureux cette fois, il se ruine presque en voulant fournir des armes aux troupes de la République. Il devient suspect lors de la Convention et est emprisonné à l'Abbaye sous la Terreur. Il échappe cependant à l'échafaud et se tient quelques années caché. Il s'exile à Hambourg puis revient en France en 1796. Il écrit ses Mémoires, chef-

d'œuvre de pamphlet, et meurt à Paris le 18 mai 1799 d'apoplexie. Il est enterré au cimetière du Père-Lachaise (division 28) à Paris.

[modifier] Sa descendance

De son union avec Marie Thérèse Willer-Mawlaz (1753-1816) qu'il épouse le 8 mars 1786, il eut une fille, Amélie-Eugénie de Beaumarchais (1777-1816). Elle épouse en 1796, André Toussaint Delarue (1768-1863), beau-frère du comte Mathieu Dumas, et dont elle aura trois enfants⁵. Amélie-Eugénie intente, en 1814, un procès afin d'obtenir le remboursement des sommes avancées par son père pour financer la livraison d'armes destinées à la Révolution américaine. Cette fille aura une descendance directe sous l'Empire et la Restauration via les familles Poncet, puis Roulleaux-Dugage.

Son neveu, futur héritier et exécuteur testamentaire, Charles-Edouard Delarue-Caron de Beaumarchais (1799-1878)⁶, général de brigade, obtiendra 800 000 dollars en 1835 et sa branche de la famille sera ensuite autorisée à relever le nom de Beaumarchais.

Statue de Beaumarchais par Louis Clausade, 4e arrondissement de Paris.

[modifier] Théâtre

Eugénie, drame en 5 actes en prose avec un essai sur le drame sérieux. Première représentation : 29 janvier 1767.

Les Deux Amis, ou le Négociant de Lyon, drame en 5 actes et en prose, Vve Duchesne, Paris, 1770. Première donnée à la Comédie-Française le 13 janvier 1770.

Tarare, mélodrame en 5 actes, P. de Lormel, Paris, 1787. Première donnée à l'Académie royale de musique le 8 juin 1787. Livret de Beaumarchais, musique de Salieri.

Trilogie de Figaro, ou Le Roman de la famille Almaviva, selon l'appellation donnée par Beaumarchais dans une préface de La Mère coupable :

Le Barbier de Séville ou la Précaution inutile, comédie en 4 actes, Ruault, Paris, 1775. Première donnée à la Comédie-Française le 23 février 1775 et 2e représentation du Barbier de Séville en 4 actes le 25 février 1775.

La Folle journée, ou le Mariage de Figaro, comédie en 5 actes et en prose, Ruault, Paris, 1778. Première donnée à la Comédie-Française le 27 avril 1784.

L'Autre Tartuffe, ou la Mère coupable, drame moral en 5 actes, Silvestre, Paris, 1792, an II [sic]. Première donnée le 6 juin 1792.

[modifier] Factums

Concernant l'affaire Goëzman :

Le 17 juillet 1770, le financier Pâris-Duverney meurt et les dispositions qu'il a prises dans son testament en faveur de Beaumarchais sont contestées par le comte de La Blache, son légataire universel. Un procès s'ensuit et les biens de Beaumarchais sont finalement saisis lorsqu'en 1773 il publie à propos des agissements du rapporteur à son procès, le juge Goëzman, quatre mémoires dont l'esprit et la dialectique ont un retentissement considérable et font condamner le juge, le 26 février 1774. (Michaud)

Requête d'atténuation pour le sieur Caron de Beaumarchais, A Nosseigneurs de parlement, les chambres assemblées, Knapen, Paris, 1773

Supplément au mémoire à consulter pour Pierre-Augustin Caron de Beaumarchais, Quillau, Paris, 1773.

Addition au supplément du mémoire à consulter pour Pierre-Augustin Caron de Beaumarchais (...) servant de réponse à madame Goëzman (...) au sieur Bertrand d'Airolles, (...) aux sieur Marin, (...) et Darnaud-Baculard (...), P.-D. Pierres, Paris, 1774.

Quatrième mémoire à consulter pour Pierre-Augustin Caron de Beaumarchais... contre M. Goëzman, (...) madame Goëzman et le sieur Bertrand, (...) les sieurs Marin, (...) Darnaud-Baculard (...) et consorts (...), J.-G. Clousier, Paris, 1774.

[modifier] Œuvre (éditions)

Œuvres complètes de Pierre-Augustin Caron de Beaumarchais, publiées par P.-P. Gudin de La Brenellerie, L. Collin, Paris, 1809. 7 volumes in-8° avec gravures. I-II. Théâtre ; III-IX. Mémoires ; V. Époques ; VI-VII. Correspondance.

Le Tartare à la Légion, édition établie, présentée et annotée par Marc Cheynet de Beaupré, Le Castor Astral, Collection "Les Inattendus", 1998, 232 pp. (Cet ouvrage retrace les liens entre Beaumarchais et Joseph Paris Duverney, détaillant les phases du procès qui opposa Beaumarchais au comte de La Blache, relatif à la succession du financier. Outre le texte annoté du dernier mémoire à consulter de l'affaire, il donne un éclairage intéressant sur les circonstances ayant présidé à la rédaction du Mariage de Figaro et du Barbier de Séville).

Opéra

Le Nozze di Figaro, Vienne, Burgtheater, 1er mai 1786, par Mozart, livret de Lorenzo da Ponte, d'après Le Mariage de Figaro.

Il Barbiere di Siviglia de Giovanni Paisiello, Saint-Pétersbourg, 26 septembre 1782.

Il Barbiere di Siviglia, Rome, Teatro Argentina, 1815, par Rossini. D'après Le Barbier de Séville. À noter que cet opéra portait à l'origine le titre *Almaviva*.

Ces deux pièces de Beaumarchais ont fourni le livret des plus importants opéras de Mozart et Rossini. Chacune est parfaitement adaptée au compositeur qui l'a mise en musique, et les opéras en soulignent encore davantage les différences. Le Barbier de Séville, pleine de légèreté et parfois de bouffonnerie, succession de situations invraisemblables et d'épisodes burlesques, avec un Figaro souvent pataud et toujours vantard, a bien naturellement séduit Rossini. Le Mariage de Figaro, plus fin et plus construit, véritable pièce des Lumières, avec ses six personnages plus complexes et subtils, et un Figaro plus malin et plus agile, était davantage adapté à Mozart.

Le Mariage de Figaro a été adapté pour l'opéra par Marcos Portugal, livret de Gaetano Rossi (Venise, 26 décembre 1799).

Cinéma

Parmi les pièces de Beaumarchais, Le Mariage de Figaro et Le Barbier de Séville ont fait l'objet de nombreuses adaptations cinématographiques en plusieurs langues, pour la télévision essentiellement. Le personnage historique lui-même a été porté à l'écran, notamment dans les films suivants :

Beaumarchais ou 60 000 fusils de Marcel Bluwal - Téléfilm, 1966, France. Avec Bernard Noël dans le rôle de Beaumarchais.

Beaumarchais l'insolent d'Édouard Molinaro - 1996, France, 96 minutes, Couleur. D'après une pièce de Sacha Guitry. Avec Fabrice Luchini dans le rôle de Beaumarchais.

Notes et références

↑ Louis de Loménie, dans *Beaumarchais et son temps*, a blâmé le peuple des États-Unis et leur gouvernement pour leur ingratitude et leur injustice envers Beaumarchais. L'ouvrage de Loménie a été critiqué et réfuté sur une autre phase de la vie de Beaumarchais par Paul Huot : *Beaumarchais en Allemagne*, Paris, 1869. Un autre jugement assez sévère sur Beaumarchais a été exprimé par un de ses compatriotes dans la *Revue rétrospective*, Paris, 15 mars 1870, p. 168.

↑ « Le gouvernement français se décida alors à reconnaître l'indépendance des États-Unis et à envoyer M. Gérard pour ministre auprès du Congrès. Il était temps, car l'on était très peu satisfait des secours que la France faisait parvenir par l'intermédiaire du sieur Caron de Beaumarchais. La correspondance de cet homme choquait universellement par son ton de légèreté qui ressemblait à l'insolence. J'ai conservé la copie d'une de ces lettres.

Messieurs, je crois devoir vous annoncer que le vaisseau l'Amphitrite, du port de 400 tonneaux, partira au premier bon vent pour le premier port des États-Unis qu'il pourra atteindre. La cargaison de ce vaisseau qui vous est destiné consiste en 4 000 fusils, 80 barils de poudre, 8 000 paires de souliers, 3 000 couvertures de laine ; plus quelques officiers de génie et d'artillerie, item un baron allemand, jadis un aide de camp du prince Henri de

Prusse ; je crois que vous pourrez en faire un général et suis votre serviteur, C. DE BEAUMARCHAIS.» in Mémoires (Pontgibaud)».

↑ Louis de Loménie, Beaumarchais et son temps: études sur la société en France au XVIIIe siècle)

↑ Ministère de la Culture - Base Mérimée : usine de papeterie à Plombières

↑ Deux mourront à la naissance : Palmyre (1798) et Alfred-Henri (1803).

↑ Épouse la même année Marthe Paule Roederer, la fille du baron Roederer dont il aura un fils, Raoul (1835-1900), qui sera colonel de cavalerie

[modifier] Voir aussi

Sur les autres projets Wikimedia :

Pierre-Augustin Caron de Beaumarchais, sur Wikimedia Commons Pierre-Augustin Caron de Beaumarchais, sur Wikisource Pierre-Augustin Caron de Beaumarchais, sur Wikiquote

Bibliographie

Marie-Nicolas Bouillet et Alexis Chassang (dir.), « Pierre-Augustin Caron de Beaumarchais » dans Dictionnaire universel d’histoire et de géographie, 1878 (Wikisource)

Thomas Balch, Les Français en Amérique pendant la guerre de l’Indépendance des États-Unis 1777-1783, 1872 [détail de l’édition]

Louis de Loménie, Beaumarchais et son temps, études sur la société en France au xviiiè siècle d’après des documents inédits, Michel Lévy frères, Paris, 1856.

Paul Huot, Beaumarchais en Allemagne : révélations tirées des archives d’Autriche, Paris : A. Lacroix, Verboeckhoven, 1869, 218 p. disponible sur Gallica (sur l’affaire Angelucci).

Frédéric Grendel, Beaumarchais ou la calomnie, Paris 1973, 566 p.

Gunnar von Proschwitz, Introduction à l’étude du vocabulaire de Beaumarchais, Slatkine Reprints, Genève, 1981.

René Pomeau, Beaumarchais ou la bizarre destinée, PUF, 1987, 227 p.

Jean-Pierre de Beaumarchais, Beaumarchais : Le Voltigeur des Lumières, Paris, Gallimard, 1996.

Sarah Maza, Vies privées, affaires publiques. Les causes célèbres de la France pré-révolutionnaire, Paris, Fayard, 1997, 384 p. (sur les procès et les factums).

Maurice Lever, Pierre Augustin Caron de Beaumarchais, t. I, L’Irrésistible ascension. 1732-1774, Fayard, 1999, t. II, Le Citoyen d’Amérique. 1775-1784, Fayard, 2003, t. III, Dans la tourmente. 1785-1799, Fayard, 2004.

Deutsch

Pierre Augustin Caron de Beaumarchais

Pierre-Augustin Caron de Beaumarchais [ˈpjɛʁ ogysˈtɛ̃ kaˈrɔ̃ də bomɑʁˈʃɛ] (* 24. Januar 1732 in Paris; † 18. Mai 1799 ebenda) war ein französischer Unternehmer und Schriftsteller. Er ist vor allem bekannt als der Autor von La Folle Journée ou le Mariage de Figaro „Der tolle Tag oder die Hochzeit des Figaro“, einer der meistgespielten französischen Komödien, die schon bald nach ihrer Uraufführung 1784 von Lorenzo Da Ponte und Wolfgang Amadeus Mozart zu der Oper Le nozze di Figaro „Figaros Hochzeit“ verarbeitet wurde.

Beaumarchais

Inhaltsverzeichnis

1 Leben und Schaffen

1.1 Jugendjahre und erste Erfolge

1.2 Der Aufstieg

1.3 Rückschläge und Prozesse

1.4 Geheimagent und Waffenschmuggler

1.5 Der Höhepunkt des Erfolges

1.6 Die letzten Jahre

2 Schriften

3 Darstellungen von Beaumarchais in der Kunst

4 Literatur

5 Einzelnachweise

6 Weblinks

Leben und Schaffen

Jugendjahre und erste Erfolge

Beaumarchais, wie er in Frankreich schlicht genannt wird, wurde als einziger Sohn des schöngestimmten und musikalisch interessierten Uhrmachermeisters André-Charles Caron (1697-1775)[1] geboren und erlernte zunächst das väterliche Handwerk. Seine Mutter - die Eltern waren seit dem Jahre 1722 verheiratet - war Louise Pichon (ca.1700-1758), er hatte fünf weitere Geschwister. Zugleich lernte er mehrere Instrumente spielen und machte mit seinen zwei älteren und drei jüngeren Schwestern Hausmusik. Mit zwanzig erfand er einen neuen Mechanismus für die Ankerhemmung von Taschenuhren, wodurch der Bau deutlich kleinerer und ganggenauerer Uhren möglich wurde, die so genannte Doppelkammhemmung. Nachdem er dem Hofuhrmacher Lepaute seine Erfindung gezeigt hatte, musste er erleben, dass dieser sie als seine eigene ausgab. Beaumarchais wehrte sich, indem er in der Zeitschrift *Le Mercure de France* einen geschickt und kenntnisreich argumentierenden offenen Brief an die Akademie der Wissenschaften richtete, die den Streitfall zu seinen Gunsten entschied.

Dank der Affäre wurde er so bekannt, dass er zahlreiche neue Kunden gewann, darunter König Ludwig XV. und dessen einflussreiche Mätresse Madame de Pompadour, womit er selbst den Titel Hofuhrmacher führen durfte. Als eine weitere Kundin – und damit nahm sein Leben einen gänzlich veränderten Lauf – lernte er die 34-jährige Madeleine-Catherine Franquet kennen und über sie ihren Mann, den schon ältlichen und kranken Hofbeamten, der für die Speisen des Königs zuständig war. Er gab die Uhrmacherei auf und kaufte Franquet sein Amt ab. Als dieser bald darauf starb, heiratete Beaumarchais 1756 die Witwe.[4] Naturgemäß gab es Getuschel und Gerüchte, als auch sie wenig später (1757) starb; offenbar jedoch erlag sie einer Infektion.

Der Aufstieg

In seinem Hofamt gewann Monsieur Caron de Beaumarchais, wie er sich nach dem kleinen Landsitz Beaumarchet nannte, den seine Frau in die Ehe eingebracht hatte, die Gunst der vier unverheirateten Töchter des Königs. Er avancierte zu ihrem Harfenlehrer, wobei er ein Pedalsystem für die Harfe entwickelte, Hauskonzertorganisator, Gesellschafter und Faktotum und wurde natürlich auch vom König sowie von Mme de Pompadour gekannt. Über diese erhielt er Kontakt zu ihrem Pro-forma-Gatten Lenormant d'Étioles, einem reichen und geselligen Mann, der ihn in seinen Kreis zog.

Für Lenormants Privattheater verfasste Beaumarchais in den nächsten Jahren erste Stücke, sog. Paraden (parades), heitere, gern auch derbe Sketche um das Thema Liebe, insbesondere die vor und neben der Ehe, wobei er die üblichen Gesangseinlagen selbst komponierte.

1760 nahm sein Leben wieder eine neue Wendung, als es ihm gelang, zunächst die Töchter des Königs und dann

diesen selbst zum Besuch und damit zur offiziellen Anerkennung der Offiziersschule zu bewegen, die der Bankier und Heereslieferant Pâris-Duverney errichtet und vorfinanziert hatte; denn Frankreich führte gerade an der Seite Österreichs den Siebenjährigen Krieg gegen Preußen und England. Beaumarchais wurde von dem dankbaren Geschäftsmann zum Juniorpartner gemacht und kaufte 1761 mit seiner Hilfe das sehr teure Amt eines königlichen Sekretärs, das wenig Arbeit bedeutete, aber seinen Käufer unmittelbar in den Adelsstand erhob.

1762 demonstrierte er seinen neuen Adel, indem er mit einem Kredit von Pâris-Duverney das nur Adelligen zugängliche Amt eines Richters für Jagddelikte in den Wäldern und Feldern rund um Paris erwarb, ein Amt, das er jahrzehntelang gewissenhaft ausübte. Des Weiteren kaufte er ein schönes Haus in Paris, in das er zwei seiner Schwestern aufnahm sowie seinen verwitweten Vater, den er, als nunmehr Adeliger, dazu bewegte, sein kleinbürgerliches Handwerk aufzugeben.

1764-65 weilte Beaumarchais zehn Monate in Madrid, wo er teils geschäftlich für Pâris-Duverney tätig war, teils aber auch diplomatische Aufträge des Königs erledigen sollte und in besten Kreisen verkehrte. Nebenher versuchte er vergeblich, den Verlobten seiner dort lebenden Schwester Marie, einen gewissen Clavijo, zur Einhaltung seines Eheversprechens zu zwingen. Das Verhältnis zwischen diesem und Marie gestaltete sich als eine undurchsichtige Affäre, die Beaumarchais zehn Jahre später zu einem rührenden Mini-Roman verarbeitete, aus dem Goethe 1774 sein Stück *Clavigo* machte.

Neben seinen Geschäften und Reisen blieb Beaumarchais auch literarisch tätig, wechselte aber von der heiteren Parade in die ernsthafte Gattung *drame bourgeois* „bürgerliches Trauerspiel“, die um das Jahr 1760 von Denis Diderot lanciert worden war. Sein erstes Stück dieser Art war *Eugénie*, das Anfang 1767 mit mäßigem Erfolg an der Comédie Française aufgeführt wurde. In diesem Jahr betätigte er sich auch als Theatertheoretiker im Sinne Diderots, indem er der Druckausgabe von *Eugénie* einen Essay über die ernsthafte dramatische Gattung voranstellte.

1768 heiratete er die reiche junge Witwe Geneviève-Madeleine Lévêque, welche jedoch schon Ende 1770, bald nach der Geburt eines zweiten Kindes, starb.

Anfang 1770 wurde sein nächstes, etwas eilig verfasstes Drama *Les deux amis* „Die beiden Freunde“ ein kompletter Misserfolg.

[Bearbeiten]Rückschläge und Prozesse

Im Sommer 1770 nahm sein Leben eine weitere, diesmal unglückliche Wendung: Sein Seniorpartner und Protektor Pâris-Duverney starb, ohne eine formell beglaubigte Bestätigung von Beaumarchais' Anteil (15.000 Francs) am Firmenkapital zu hinterlassen. Ein vorhandenes informelles Papier wurde von dem Urgroßneffen und Alleinerben Pâris-Duverneys, dem Grafen de la Blache, gerichtlich angefochten. Nachdem 1772 Beaumarchais Recht bekommen hatte, legte La Blache 1773 Revision vor dem Obersten Pariser Gerichtshof ein, dem Parlement. Hier lernte Beaumarchais, wie sehr ein bürgerlicher Emporkömmling, und sei er wohlhabend und geadelt, bei der Justiz gegenüber einem reichen, hochadeligen Prozessgegner im Nachteil war. Zugleich musste er feststellen, dass er sich in Paris und am Hof viele Neider und Feinde gemacht hatte, die ihm jetzt zu schaden versuchten.

La Blache hatte den Zeitpunkt für die Revision gut gewählt: Beaumarchais saß Anfang 1773 per königlichem Haftbefehl einige Monate in der Pariser Festung Fort-l'Évêque, weil er sich von einem hochadeligen Bekannten, dem Herzog von Chaulnes, in eine Rauferei wegen einer gemeinsamen Mätresse hatte verwickeln lassen.

Bei einem Freigang konnte er, wie damals üblich, nach Zahlung einer angemessenen Summe Richter Goëzman erreichen, fand aber mit seiner Sicht der Dinge kein Gehör. Ein Versuch, sich durch Geschenke an Goëzmanns Gattin eine neue Audienz zu verschaffen, scheiterte. Nachdem er April 1773 den Prozess verloren hatte und durch Pfändungen sowie die Prozesskosten finanziell ruiniert war, beschuldigte Beaumarchais Goëzman, dieser habe ihn benachteiligt und ihm überdies nur einen Teil seiner Geschenke an die Gattin zurückerstattet. Goëzman zeigte ihn wegen Bestechungsversuchs und Verleumdung an, worauf vor dem Parlement ein weiterer Prozess gegen Beaumarchais begann.

Dieser griff nun zu der Waffe, die ihm schon einmal den Sieg gebracht hatte: Er ging an die Öffentlichkeit, diesmal in der Form von Denkschriften (*mémoires*), wie sie die Anwälte der Epoche für ihre Mandanten verfassten. Zug um Zug publizierte er von September 1773 bis Februar 1774 vier solcher *Mémoires*, in denen er seine Position sowie auch seine Person geschickt zur Geltung brachte, seine Gegner dagegen ebenso versiert ins Unrecht setzte und lächerlich machte. Die *Mémoires* fanden als Broschüren gedruckt große Verbreitung, besserten Beaumarchais' Finanzen auf und gewannen vor allem ganz Paris mitsamt dem Hof und halb Europa,

z.B. auch Goethe, für seine Sache. Das Parlement widerstand aber dem Druck der öffentlichen Meinung, rügte Beaumarchais und erklärte ihn Februar 1774 seiner Ehre verlustig, d.h. für praktisch rechtlos.

Das Urteil, das mit nur knapper Mehrheit beschlossen worden war, fiel auf die Richter zurück: Goëzman war zur Witzfigur geworden und das ganze, erst kurz zuvor reformierte Gericht in Misskredit geraten. Der Rebell Beaumarchais trug damit ungewollt dazu bei, dass Ludwig XV. es wieder auflöste und darüber hinaus die gesamte, überwiegend sehr vernünftige Justizreform rückgängig machte, die er 1771 auf Drängen seines Justizministers Maupeou widerwillig erlassen hatte.

Geheimagent und Waffenschmuggler

Als Beaumarchais hiernach ankündigte, er wolle Revision einlegen, wurde er vom König gebeten, dies vorerst zu lassen und stattdessen als Geheimagent nach London zu gehen, um dort eine Schmähchrift gegen die königliche Favoritin Madame Du Barry aus dem Verkehr zu ziehen. Beaumarchais erledigte den Auftrag, fand aber bei seiner Rückkehr den König im Sterben († 10. Mai 1774) und den jungen Ludwig XVI., der ihn nicht mochte, wenig geneigt, ihn durch Wiedererlangung seiner Bürgerrechte zu entlohnen.

Glücklicherweise wusste er von einer anderen in London drohenden Schrift, die sich mit den Ursachen und den möglichen politischen Folgen der Kinderlosigkeit des neuen Königs beschäftigte. Doch entstand gleichfalls das Gerücht, Beaumarchais habe die Schrift selbst verfasst, um so schnell wie möglich rehabilitiert zu werden. Jedenfalls ließ er sich wiederum nach England schicken, um mit dem Autor der Schrift zu verhandeln. Dieser flüchtete angeblich nach Amsterdam und weiter, soll von Beaumarchais verfolgt und bei Nürnberg gestellt worden sein, wonach dieser allerdings laut eigener Angaben von Räubern überfallen und schwer verletzt worden ist, während der Kutscher behauptete, Beaumarchais müsse sich absichtlich selbst verletzt haben. Fest steht nur, dass Beaumarchais in Wien auftauchte und bei Kaiserin Maria Theresia, der Schwiegermutter Ludwigs, vorstellig wurde. Kanzler Graf Kaunitz hielt ihn indes für einen Hochstapler und ließ ihn festsetzen, bis er auf Intervention des französischen Botschafters freikam.

Zurück in Paris, widmete er sich wieder der Literatur und überarbeitete eine Komödie, die er schon 1771/2 verfasst und erfolglos der Comédie Française angeboten hatte: *La Précaution inutile ou le Barbier de Séville* „Der Barbier von Sevilla“. Es ist sein erstes Stück, in dem die Figur des Figaro als Typ des intelligenten und tüchtigen Machers kleinbürgerlicher Herkunft auftritt, der hier einem weniger tüchtigen und intelligenten verliebten jungen Adligen bei der Übertölpelung eines ältlichen Rivalen hilft. Die Uraufführung am 23. Februar 1775 war ein Misserfolg, vermutlich weil Beaumarchais den Text mit Anspielungen auf allerlei Politisches und Persönliches überfrachtet hatte. Nachdem er blitzschnell die meisten der Anspielungen gestrichen und das Stück von fünf auf vier Akte gestrafft hatte, wurde die nächste Aufführung am 26. Februar ein Triumph. Die Druckfassung kam im Juli samt dem längeren Vorwort *Lettre modérée sur la chute et la critique du Barbier de Séville* „Moderater Brief über den Misserfolg des B. de S. und über die Kritik daran“ heraus, in dem sich Beaumarchais, der soeben die Weihen als Komödienautor empfangen hatte, so witzig wie selbstbewusst über seine Kritiker mokierte.

Er selbst war inzwischen schon wieder als Agent in London, wo er einem Franzosen, der in den Besitz geheimer militärischer Planspiele für einen Angriff Frankreichs auf England gelangt war und sie aufzudecken drohte, die brisanten Papiere abkaufen sollte. Wieder war er erfolgreich und gewann hierauf die Unterstützung der Regierung zu einem erheblich größeren Unternehmen, das ihn in die Weltpolitik katapultierte: Durch seine Kontakte in London war Beaumarchais gut über die Probleme Englands in Amerika informiert, und er überzeugte Ludwig XVI., ihn verdeckt bei geheimen Waffenlieferungen an die Aufständischen zu unterstützen, um so den französischen Einfluss in den bald selbständigen Kolonien auszubauen, nachdem Frankreich im Siebenjährigen Krieg von England gedemütigt worden war und z.B. die seinerzeit besiedelten Gebiete Kanadas und Louisianas hatte abtreten müssen.

Anfang 1776 gründete Beaumarchais mit einem Startkapital der Regierung die pseudospanische Reederei *Rodrigue Hortalez & Cie* und versorgte die Aufständischen effizient und vielleicht kriegsentscheidend mit Waffen, Munition, Uniformstoffen und Stiefeln für 30.000 Männer, welche die jungen USA allerdings erst seinen Erben, und auch das nur teilweise, bezahlten. Zum Dank für seine diplomatischen Verdienste wurde er noch 1776 gerichtlich rehabilitiert.

Der Höhepunkt des Erfolges

Im selben Jahr begann Beaumarchais mit der Niederschrift seines besten und bekanntesten Werks, der Komödie *La folle journée ou Le mariage de Figaro* „Der tolle Tag oder Die Hochzeit des Figaro“. Das Stück zeigt in einer so witzigen wie turbulenten Handlung den Hochzeitstag eines jungen bürgerlichen Schlossverwalters, in den sich

der einstige Barbier Figaro verwandelt hat, dem es trotz seiner Klugheit und Tüchtigkeit nur mit Glück und Mühe gelingt, seinen Herrn, einen eher dummlichen, aber arroganten und letztlich auch mächtigen Aristokraten, davon abzuhalten, an seiner Verlobten das jus primae noctis auszuüben.

Beaumarchais selbst wurde allerdings im selben Jahr 1776 das „Opfer“ der klug eingefädelten Bemühungen einer jungen Harfenistin, Marie-Thérèse de Willermaulaz, die Anfang 1777 eine Tochter von ihm bekam und 1786 schließlich seine dritte Ehefrau wurde.

Da Beaumarchais sich über die Comédie Française ärgerte, die seinen Barbier de Séville nach 31 Aufführungen kurzerhand abgesetzt hatte, weil er ein angemessenes Honorar verlangte, gründete er im Sommer 1777 die Société des auteurs dramatiques „Gesellschaft der Theaterautoren“, deren Vorsitz er übernahm und die das erste Beispiel einer erfolgreichen Interessenvertretung von Autoren ist.

1778 lud er sich ein neues Projekt auf: eine Gesamtausgabe der Werke des am 30. Mai 1778 verstorbenen Voltaire, mit der er einer in Russland geplanten Ausgabe zuvorkommen wollte. Er gewann sogar die finanzielle Unterstützung der Regierung. Da jedoch die Schriften Voltaires in Frankreich offiziell verboten waren, installierte Beaumarchais eine Druckerei jenseits des Rheines in Kehl, gewann den Philosophen Condorcet zur Mitarbeit, sorgte für bestes Papier und kaufte Baskerville-Drucklettern in England. Die geplanten 70 Bände im Oktavformat und 90 Bände im kleineren Duodezformat erschienen zwischen 1783 und 1789, die letzten Bände pünktlich kurz vor der Französischen Revolution. Allerdings endete das Unternehmen finanziell im Minus.

Im selben Jahr 1778 war das Stück um Figaros Hochzeit fertig, doch wirkten, obwohl die Handlung vorsichtshalber nach Spanien verlegt war, viele Passagen und vor allem Figaros langer, quasi Beaumarchais' eigene schwierige Biografie resümierender Monolog im letzten Akt so revoluzzerhaft, dass Ludwig XVI. nach einer Lesung jegliche Aufführung empört verbot. „Wenn ich dieses Stück genehmigte“, soll der König sieben Jahre vor der Revolution gesagt haben, „wäre es völlig inkonsequent, nicht gleich die Bastille einzureißen“. Erst nach vielen Änderungen und jahrelangen Demarchen, bei denen er von zahlreichen Höflingen sowie der Königin unterstützt wurde, erlangte Beaumarchais die Freigabe.

Gleich die Uraufführung am 27. April 1784 war ein triumphaler Erfolg. Offensichtlich wirkte das Stück beim bürgerlichen Publikum wie eine Bestätigung seiner anti-aristokratischen Ressentiments, ohne jedoch adelige Zuschauer unnötig zu verschrecken. Der Name des Protagonisten Figaro ging ins franz. Lexikon ein als eher spaßhafte Bezeichnung eines Frisörs. Seine Figur wurde zum Prototyp eines Menschen, der an Macht zwar unterlegen, aber im Bewusstsein seines Rechtes aufsässig, dazu blitzgescheit und witzig ist. Die 1826 gegründete, damals satirische Zeitschrift und heutige Tageszeitung Le Figaro trägt seinen Namen.

Der Erfolg von *Le Mariage de Figaro* war aber auch der Eigenwerbung zu verdanken, auf die sich Beaumarchais so gut verstand. So sollte der Erlös der fünfzehnten Aufführung einer wohltätigen Einrichtung zugute kommen. Als deren Auswahl zahlreiche Epigramme provozierte, war Beaumarchais so unklug, sich mit Hilfe von Leuten zu revanchieren, die von seinen Gegnern als Feinde des Königs und der Königin denunziert werden konnten. Er wurde deshalb durch königliche Order 1785 kurz inhaftiert.

Die letzten Jahre

Beaumarchais war nun auf dem Gipfel seines Ruhmes. Auch war er inzwischen wieder reich, denn 1778 hatte er einen nochmaligen Prozess gegen La Blache gewonnen. Der Höhepunkt seiner Karriere war jedoch überschritten. Viele der zahlreichen um und nach 1780 von ihm initiierten Projekte blieben in den Kinderschuhen stecken. Andere, so die Gründung einer Firma zur Wasserversorgung von Paris 1785 oder der Versuch, die junge Frau eines Bankiers namens Kornmann vor dessen Nachstellungen zu schützen, gelangen zwar, trugen ihm aber Verleumdungskampagnen ein, bei denen sich u.a. der spätere Revolutionsredner Mirabeau profilierte. Die von ihm verfasste und von Antonio Salieri vertonte Oper *Tarare* wurde 1787 ein Erfolg, doch stießen sich zeitgenössische Kritiker an zahlreichen Schwächen des Librettos und der „ungeschliffenen“ Sprache. Ein 1787/88 nahe der Bastille erbautes prächtiges Haus mit Park brachte Beaumarchais mehr Ärger als Freude.

Die Revolution von 1789 hatte er zunächst begrüßt und den Gang der Dinge als Deputierter und Stadtverordneter zu beeinflussen versucht. Auch wurde 1792 *L'autre Tartuffe ou la Mère coupable* „Der neue Tartuff oder die schuldige Mutter“, ein neues Stück mit Figaro, ein passabler Erfolg, wenn es auch später kaum mehr gespielt werden sollte. Bald jedoch fand sich Beaumarchais, wie so viele anfängliche Sympathisanten der Revolution, auf der Verliererseite. Als er im selben Jahr versuchte, mit dem Konvent ins Geschäft zu kommen und Gewehre aus Holland zu importieren, wurde dies nicht nur ein finanzieller Misserfolg, sondern er wurde auch beschuldigt, Waffen und Getreide in seinem Haus versteckt zu halten. Obwohl bei einer Hausdurchsuchung außer einigen

Tausend unverkauften Exemplaren der Voltaire-Ausgabe nichts Verdächtiges an den Tag kam, wurde er des Verrats an der Republik beschuldigt und am 20. August 1792 inhaftiert. Zwar kam er rasch dank der Fürbitte einer Ex-Geliebten frei und konnte emigrieren, doch wurde er enteignet und lebte 1794/95 ärmlich in Holland, England und schließlich in Hamburg, ohne Kontakt zu Frau und Tochter, die zeitweise ebenfalls in Haft waren.

1796 konnte er heimkehren und wurde von der neuen Regierung, dem Direktorium (directoire), rehabilitiert und entschädigt. 1797 wurde *La Mère coupable* wieder aufgenommen und Beaumarchais noch einmal etwas gefeiert.

In den Memoiren *Mes six époques*, die er nun verfasste, schilderte er seine Leiden unter der Republik. Zwar war er nun schwerhörig und gesundheitlich angeschlagen, genoss aber endlich sein schönes Haus. Hier starb er 1799 nach einem guten Abendessen mit Freunden und der Familie nachts an einer Gehirnblutung.

Schriften

Beaumarchais war ein typisches Kind seiner Epoche: ein Spieler in einer Zeit, die sich vom Spieler in jeglicher Verkleidung gern faszinieren ließ, ein galanter Emporkömmling in einer Umgebung des fast schon herbeigesehnten Untergangs. Wie seine Zeitgenossen Cagliostro, der Graf von Saint Germain oder Giacomo Casanova benutzte er den kränkelnden Absolutismus, um – immer am Rande der Legalität – seine Chancen wahrzunehmen. Jedoch: Anders als Cagliostro war Beaumarchais kein Hochstapler, sondern ein Glücksritter; anders als Casanova wollte er nicht Wechsel um der Abwechslung willen, sondern von der Lostrommel des Schicksals in eine gesicherte bürgerliche Position gelangen. Dass ihm dies nicht auf Dauer gelang, ist die Tragik seines abenteuerlichen Lebens.

Er trat erstmals 1767 als Bühnenautor mit dem sentimental Drama *Eugénie* in Erscheinung, in dem er wesentlich aus den Begebenheiten um Clavijo schöpfte. Zwei Jahre später folgte *Les Deux Amis* ou *Le Négociant de Lyon*. Beide hatten nur moderaten Erfolg. Er war zwar als Theaterautor ein Dilettant, konzentrierte sich jedoch sehr gründlich auf seine Liebhaberei: Er wollte nicht weniger, als in der Nachfolge von Molière und Denis Diderot Lorbeeren ernten.

Kaum bekannt ist, dass Beaumarchais um 1763 für das Privattheater von Charles-Guillaume Lenormant d'Étioles (1717-1799) als Gelegenheitsarbeiten eine Reihe von parades schrieb, kurze Lustspielstücke, wie sie damals auf Jahrmärkten, aber auch bei der gelangweilten Hautevolee in Mode waren. Es handelte sich um Sketche, die in der *Commedia dell'arte* wurzelten: In rasanter Folge wurde Wortwitz der Gosse gemischt mit Sexualkomik und Zeitkritik. Hier übte er für die Stücke, die ihn später berühmt machen sollten, und entwickelte sich bereits auch das Personal von Barbier und Figaro.

Während er als Geheimagent und Schmuggelorganisator tätig war, schrieb er seine beiden berühmten Komödien. Die erste, *Le barbier de Seville* ou *La précaution inutile* „Der Barbier von Sevilla oder Die unnütze Vorsicht“, ist eine lediglich auf Verwirrung und Verwicklung aufgebaute Komödie, in der – anders als bei den Vorbildern Molière und Marivaux – die Intrigen wichtiger sind als die Charaktere, die Effekte der Bühnengegenwart signifikanter als die Motivation.

Die Intrigen, die nötig waren, um von der Zensur die Erlaubnis für seine zweite und bekanntere Komödie, *La folle journée* ou *Le mariage de Figaro* „Der verrückte Tag oder Figaros Hochzeit“, zu bekommen, sind höchst amüsant und werfen ein Licht auf den instabilen Zustand der Machtverhältnisse in Frankreich. Das Stück wurde zwar schon 1778 vollendet, aber der Widerstand vonseiten Ludwigs XVI. erst 1784 endgültig besiegt. Die Komödie brachte sofort einen beispiellosen Erfolg. Anders als im Barbier leben hier die handelnden Personen mit der Erinnerung an Vergangenes und dem Gefühl der Vergänglichkeit. Obwohl die Intrigen noch gut ausgehen, ist die Untergangsstimmung des späten *ancien régime* unterschwellig vorhanden.

Figaro, die Hauptfigur in beiden Stücken, ist eine originale Erfindung Beaumarchais'. Es ist gut möglich, dass er mit dem Namen Figaro ein Wortspiel getrieben hat: *Fils Caron* „Caron Sohn“, gespr. *FiCaro*. In der Tat porträtierte er sich hier in mancherlei Hinsicht selbst als den vielseitigen Abenteurer, der es an Intelligenz und Witz mit gutbürgerlichen bzw. adeligen Gegenspielern, in den beiden Stücken Bartolo bzw. Almaviva, leicht aufnehmen kann. Obwohl die Komödie später als Aufruf zur Revolution gewertet wurde, ist sie das nicht: Der aufmüpfige Figaro arrangiert sich – wie sein Autor im wirklichen Leben – mit den Verhältnissen und macht das Beste daraus, indem er die richtige Karte spielt. An der Unterordnung unter seinen adligen Mit- und Gegenspieler Almaviva ändert sich während der ganzen Figaro-Trilogie nichts.

Der Barbier diente 1782 als Vorlage für die Oper *Il Barbiere di Siviglia* ossia *L'inutile precauzione* „Der Barbier von Sevilla oder Die nutzlose Vorsicht“ von Giovanni Paisiello, die seinerzeit so beliebt war, dass man Gioachino Rossini vor einem drohenden Misserfolg warnte, als er sich 1816 daran machte, eine eigene Version

zu erarbeiten. Dem heutigen Publikum sind beide Stücke hauptsächlich durch die Opern-Adaptionen Mozarts (*Le Nozze di Figaro*) und Rossinis bekannt, in Frankreich behielten sie aber auch als Schauspielstücke lange ihre Popularität.

1787 verfasste Beaumarchais das Libretto zur Oper *Tarare*, das Antonio Salieri in engster Zusammenarbeit mit dem Dichter vertonte. Mit diesem außerordentlichen Werk voller satirischer Spitzen und politischer Anspielungen wollten beide ein neues Genre des Musiktheaters schaffen. Salieri entwickelte hierfür einen ganz eigenen deklamatorischen Stil, der es ihm ermöglichte, einen fließenden Übergang zwischen gesungenen und auf bestimmten Tonhöhen gesprochenen Passagen zu schaffen. Ende 1787 unter dem Titel *Axur, Re d'Ormus* durch Lorenzo da Ponte bearbeitet und von Salieri nahezu komplett neu vertont, wurde Beaumarchais' Libretto zur Grundlage einer der erfolgreichsten Opern des ausgehenden 18. Jahrhunderts.

1790 verfasste Beaumarchais noch einen Zusatz zu *Tarare*, in dem er zur neuen politischen Situation in Frankreich Stellung bezieht; *Le Couronnement de Tarare* wurde ebenfalls von Salieri vertont.

1792 wurde der letzte Teil der *Figaro-Trilogie* *L'autre Tartuffe* oder *La Mère coupable* „Der andere Tartuffe oder Die schuldige Mutter“ uraufgeführt; er ging jedoch in den Wirren der Revolution unter. Nach der Rückkehr aus dem Exil bemühte sich Beaumarchais mit hohem finanziellem Einsatz um die Wiederaufnahme. Sie wurde im Mai 1797 verwirklicht und ein Erfolg. Der Autor plante sogar zusammen mit André Grétry die Verarbeitung zu einer weiteren Oper, wozu es jedoch nicht mehr kam. Erst mit Darius Milhauds *La Mère coupable* gelangte auch das dritte *Figaro*-Stück 1966 auf die Opernbühne.

Großen Erfolg hatte Beaumarchais mit seinen *Mémoires à consulter* in der *Goëzman-Affäre*; mit diesen Pamphleten entpuppte er sich als der wortgewaltigste Polemiker seit Voltaire. Das gesamte gebildete Europa - Voltaire und Goethe eingeschlossen – bewunderte sie und amüsierte sich darüber.

In der ausführlichen Vorrede zur gedruckten Ausgabe seines Rührstücks *Eugénie* schließlich entwarf er eine eigene Theorie des bürgerlichen Dramas: Die Helden sollten nicht mehr dem blinden Zufall unterworfen sein, sondern aus eigener Entscheidung handeln können; *Figaro* – sein alter ego – demonstrierte später exakt dies auf der Bühne. Das Drama solle auch nicht mehr durch das Mitleiden des Zuschauers dessen seelische Reinigung befördern, wie ursprünglich von Aristoteles gefordert. Vielmehr hindere das Erschrecken die Teilnahme des verstörten Publikums, und von sittlicher Wirkung könne keine Rede mehr sein. Zu dieser Anschauung kehrte Beaumarchais nach den zufallsgesteuerten Abläufen in *Barbier und Figaro* in der heute weniger geschätzten *Mère coupable* zurück, und das Publikum folgte ihm darin gern. Mit seinen Forderungen ging er als Schriftsteller aus Liebhaberei noch über die der Fachleute Diderot und Lessing, den er naturgemäß nicht kannte, hinaus.

Darstellungen von Beaumarchais in der Kunst

Von und mit Fabrice Luchini erschien ein Film im Jahre 1996 *Beaumarchais l'insolent*, *Beaumarchais – Der Unverschämte*. Als Regisseur war Édouard Molinaro tätig.

[Bearbeiten]Literatur

Anton Bettelheim: *Beaumarchais*. Rütten & Loening, Frankfurt a. M. 1886

Gilles Dussert, *La machinerie Beaumarchais*, Paris, Riveneuve éditions, 2012, 853 p., ISBN : 978-2-36013-096-2.

Manfred Flügge: *Figaros Schicksal. Das Leben des Pierre-Augustin Caron de Beaumarchais*. dtv, München 2001. ISBN 3-423-24235-3. (Gut recherchiert und gut geschrieben)

Lion Feuchtwanger: *Die Füchse im Weinberg*. Aufbau-Verlag 2004 ISBN 3746656125 [5]

Heinrich Eduard Jacob: *Beaumarchais und Sonnenfels*. Schauspiel in vier Akten. Georg Müller, München 1919

Friedrich Wolf: *Beaumarchais. Die Geburt des "Figaro"*. Ein Schauspiel in 11 Bildern. Zuerst Moskau 1941; Aufbau 1946; wieder Insel, Leipzig 1954 u. ö.[6]

Wolfgang Schwarzer: P. A. C. de B., in Jan-Pieter Barbian (Red.): *Vive la littérature! Französische Literatur in deutscher Übersetzung*. Hg. & Verlag Stadtbibliothek Duisburg. ISBN 9783892796565 [7] S. 5

[Bearbeiten]Einzelnachweise

↑ Baillie, G. H.; Loomes, Brian (Edit.): Watchmakers & Clockmakers of the World. Robert Hale Ltd; Auflage: 0021 (2006)ISBN 0-7198-0330-6

↑ Genealogie der Eltern

↑ Fritz von Osterhausen: Callweys Uhrenlexikon. Callwey, München 1999, ISBN 978-3766713537, S.187.

↑ BIOGRAPHIE GRATUITE DE BEAUMARCHAIS

↑ weitere Ausgaben ebd., GW 12, 1994 ISBN 3351022123; oder ebd. 1955, 1956, 1961; Fischer TB 1995

↑ anderer Untertitel: Drama in 11 Bildern.

↑ im Titel verschrieben zu Beaumarchais

Wikiquote: Pierre Augustin Caron de Beaumarchais – Zitate

Wikisource: Pierre-Augustin Caron de Beaumarchais – Quellen und Volltexte (französisch)

Commons: Pierre Augustin Caron de Beaumarchais – Sammlung von Bildern, Videos und Audiodateien

Literatur von und über Pierre Augustin Caron de Beaumarchais im Katalog der Deutschen Nationalbibliothek

Werke von Pierre Augustin Caron de Beaumarchais. In: Zeno.org.

Artikel in „Namen, Titel und Daten der franz. Literatur, Teil 1“ (Hauptquelle für den Abschnitt „Leben und Schaffen“)

Biblioweb : Biografie, Bibliografie, Inhalt, Analyse (französisch)

Informationen zu Caron de Beaumarchais, Pierre Augustin im BAM-Portal

How to stage a revolution

Beaumarchais, the dramatist behind *The Marriage of Figaro* and *The Barber of Seville*, was more than a mere playwright - he shaped the 18th century. By Michael Billington

Michael Billington

The Guardian, Friday 6 January 2006

Servant and master: George Petean as Figaro in ROH's *The Barber of Seville*, 2005. Photograph: Tristram Kenton

Pity the poor dramatist whose work becomes a successful opera. Unless he is Shakespeare or Schiller, he will usually find that he is simply regarded as source material. So it is with Beaumarchais whose twin masterpieces, *The Barber of Seville* and *The Marriage of Figaro*, are rarely seen outside France and have been largely superseded by the more famous operas. But, with new productions of both Rossini's *Barber* and Mozart's *Figaro* at Covent Garden, it is high time we re-examined, and revived, the revolutionary writer who inspired them.

Louis XVI, with uncanny prophetic insight, said of *The Marriage of Figaro*: "For this play not to be a danger, the Bastille would have to be torn down first." Napoleon famously described it as "the Revolution in action". When people question, as they constantly do, the political potency of theatre, they should always remember the shining example of Beaumarchais.

The playwright's own bizarre life, from 1732 to 1799, would itself make a good opera. As a Parisian watchmaker, he invented a timepiece that was accurate to the second and small enough to fit inside a ring. As a litigious journalist, he took on a notoriously corrupt Paris magistrate, Goezman, whose reputation he left in tatters. As a French 007, he came to the aid of another of Louis XVI's secret agents, the Chevalier d'Eon, who

was a robustly heterosexual transvestite. And in the 1790s he financed the first complete edition of Voltaire's works and promoted a monument to Liberty on the site now occupied by the Eiffel Tower.

As if this were not enough, Beaumarchais could be said to have helped foment two of the greatest revolutions in history. He actively encouraged the French government's support of the revolt of the American colonies, and, in 1777, organised the shipment of ammunition, guns and military equipment for 25,000 men, which led to the decisive victory at Saratoga. And, as a playwright, he created with *The Marriage of Figaro* a work that decisively shaped public events in his native France. Even his earlier work, *The Barber of Seville*, written in 1775, has its own subversive charge. Indeed one opera director, William Relton, recently suggested to me that this is just as radical as *The Marriage of Figaro*.

On the simplest level, *Barber* looks like a stock commedia dell'arte plot. Old, possessive guardian (Bartholo) seeks to marry young ward (Rosine) but is defeated by the girl's wily lover (Almaviva) and his servant (Figaro). This is the standard stuff of farce, with Bartholo as the foolish Pantalone and Figaro as the nippy Arlecchino.

But what is striking about the play - far more than the Rossini opera - is the sceptical, questioning nature of the servant and the extent to which he becomes the author's mouthpiece. In sharp contrast to the later play, Almaviva and Figaro work towards the same end: the overthrow of Bartholo's authority. But, from their opening exchanges, there is not merely an implied equality but an assumption of superior wit and intelligence on the part of the servant. When the Count dismisses Figaro as idle and dissolute, the latter instantly asks: "On the basis of the virtues commonly required in a servant, does Your Excellency know many masters who would pass muster as valets?" And it is Figaro who takes the initiative in suggesting that Almaviva insinuates himself into Bartholo's house as a drunken soldier. The servant drives the plot, the master simply executes it.

It is on *The Marriage of Figaro*, however, that Beaumarchais's revolutionary reputation rests. For most people the work is chiefly familiar as transmitted through the Mozart-Da Ponte opera, a sublime social comedy in which class is clearly a crucial factor. The Count, still clinging on the residue of *droit du seigneur*, is defeated in his designs on Susanna, whose marriage to Figaro is triumphantly achieved.

What the operagoer misses, however, is the radical fervour that motors Beaumarchais's play. The dramatic Figaro has a famous incendiary speech that generalises from his own predicament. "Because you are a great nobleman," he says to the Count, "you think you are a great genius. Nobility, fortune, rank, position! How proud they make a man feel! What have you done to deserve such advantages? Put yourself to the trouble of being born - nothing more! For the rest - a very ordinary man. Whereas I, lost among the obscure crowd, have had to deploy more knowledge, more calculation and skill merely to survive than has sufficed to rule all the provinces of Spain for a century." What is clear, as John Wood's Penguin translation shows, is that this was an assault on the hereditary principle; and it was understood as such at the time. John Wells, who did a translation for a 1974 Jonathan Miller production of the play, pointed out the dangerous parallels the play offered. "The Count, having renounced his *droit du seigneur*, his absolute power over his subjects, is trying illicitly to re-establish it. Louis XVI, vacillating over the liberal reforms that Beaumarchais believed would lead to constitutional monarchy, behaved in exactly the same way." And the king was intelligent enough to get the point; which is why a play completed in 1782 had to wait two years before receiving its first public performance at the Comédie Française.

But did *The Marriage of Figaro* really help overturn the social order? Carlyle, I think, was aesthetically wrong but historically right when he wrote in *The French Revolution*: "Small substance in that Figaro: thin wire-drawn intrigues, thin wire-drawn sentiments and sarcasms; a thing lean, barren; yet which winds and whisks itself, as through a wholly mad universe, adroitly, with a high-sniffing air: wherein each, as was hinted, which is the grand secret, may see some image of himself, and of his own state and ways."

Carlyle, for all his genius, was no dramatic critic: *The Marriage of Figaro* is a very fine play. But Carlyle was spot on when he suggested it afforded everyone an image of himself. At one point, for instance, the Count complains that "the servants in this house take longer to dress than their masters" to which Figaro replies, "Because they have no servants to assist them." It is not difficult to imagine the effect of exchanges like this on the audience at the Comédie Française, where the play ran for 100 nights; and, as Carlyle says: "All France runs with it, laughing applause."

Beaumarchais can be described in many ways: as a fortune-hunting adventurer, a raffish opportunist, a calculating survivor willing to flatter the powerful when he needed their patronage. But he was, above all, an instinctive libertarian whose whole life, as Wood writes, "was an assertion of individuality against the constraints of social privilege". That is why he helped shape the 18th century and why he still speaks to us today: he realised nothing was more subversive than comedy. And, good as it is to find the Rossini and Mozart operas

he inspired back at Covent Garden, it would be even better to find his plays given their theatrical due.

· Il Barbiere di Siviglia is in rep until January 14, Le Nozze di Figaro opens on January 31, both at the Royal Opera House, London.

IN THE AIR

Art News & Gossip

JANUARY 23, 2013, 9:21 AM

Graphic Novelist Marjane Satrapi Will Debut Her Paintings in Paris This Month



Next week the acclaimed, Iranian-born graphic novelist **Marjane Satrapi** — whose celebrated 2000 graphic novel “Persepolis” was turned into an Oscar-nominated feature film that she co-directed — will show her paintings for the first time when 21 of them go on view in her solo exhibition at Paris’s **Galerie Jérôme de Noirmont**.

The paintings, primarily portraits and groups of women, bare an unmistakable resemblance to Satrapi’s distinctive drawing style, will be on view January 30-March 23, thereby overlapping with the French release of her latest directorial effort, “The Gang of the Jotas,” a live-action crime comedy that opens at cinemas throughout France on February 6.

VIDEO: Bjarke Ingels on "Evolutionary" Design and the Joys of Sustainability
<http://www.artinfo.com/news/story/859412/video-bjarke-ingels-on-evolutionary-design-and-the-joys-of>



Ultrafragola Channels

by BLOUIN ARTINFO

Published: January 23, 2013

Danish architect **Bjarke Ingels**, founder of **Bjarke Ingels Group (BIG)**, thinks that architecture can be luxurious, sustainable, and community-driven all at once. The firm is recognized for combining architectural forms into visually exciting typological hybrids, from a pyramidal residential tower in Manhattan to a polychromatic urban park in Copenhagen that celebrates diversity by uniting designed objects from around the world. Through projects such as these, Ingels attempts to create new and theoretically better ways for people to coexist with each other and the environment. Recently, he spoke with ARTINFO about what he has been up to and the thought process behind BIG's designs:

Postcard from Tehran

JANUARY 21, 2013 by Daria Kirsanova



Tehran is a strange city: a huge metropolis of 12 million people with an impressive network of highways hosting overwhelmingly unruly traffic, it is at the same time the capital of a religious state hell bent on restraining its society with the straitjacket of tradition. Contradictory and against the odds are terms that can be equally applied to Tehran as a city, Iran as a country and the Iranian contemporary art world as a social phenomenon. A multitude of difficulties – lack of funding, lack of public institutional structure, unpropitious university curricula (neither contemporary art nor related theory are welcomed as topics of academic research), have not prevented the emergence of a vibrant and diverse contemporary art scene, including a growing gallery system that aspires to the ‘professional’ status it holds in the West.



Mural on a street in Tehran

I first went to Iran in 2010, after having heard a lot about the censorship and other troubles that artists and filmmakers encounter in the country, and was surprised to discover a number of galleries showing interesting and sophisticated conceptual art works charged with a political message. It was exactly a year after the suppression of the groundbreaking 'Green Movement' uprising of 2009 and artists including Amir Mobed, Shahab Fotouhi, Barbad Golshiri, Neda Razavipour, Mahmoud Bakhshi and Rozita Sharafjahan were trying to make sense of what happened during the months of protests. It was a moment both of reflection on the events and mourning for the individual victims, though not for the Green Movement as a political force.

This freedom of expression was – and very much remains – possible because of the marginal position of the visual arts in Iran; it is pretty much a world of its own. The galleries' audience consists primarily of people involved in the arts in one way or another. Even now, the general public remains unaware of the existence of the galleries and to a large extent finds conceptual art practices unapproachable. Oddly, this position of contemporary art within the Iranian social context has been a huge advantage; it has allowed artists and galleries to work with degree of creative freedom. But things are changing.

My most recent trip to Tehran, last autumn, was my third and the longest so far. I stayed for a month and had a chance to observe the art scene in action. Though the political and economic situation in the country was noticeably more difficult, and Western media hysteria meant there were fewer foreign visitors, there was still a lot going on. In the two years since my first trip there, Tehran's gallery scene had become both more prominent and more bourgeois.



Artist talk by Anahita Razmi at Sazmanab Platform for Contemporary Arts

The artist community's response has seen a rise of not-for-profit project spaces, workshops and lively panel discussions. One of the oldest artist-run project spaces is Parking Gallery, which was founded by artist and curator Amirali Ghasemi. Since opening in 1998, it has become active internationally as well as in Iran. Another independent art space, Sazmanab, established in 2009, has developed a very strong programme of exhibitions, talks, screenings and international residencies. Its programme indicates a clear commitment to keep Tehran connected to international art networks and vice versa. One of the latest projects at the space was the exhibition 'Hidden Screenplays', put together by a young curator in residence from Turkey, Nesli Gül, with works by Kardelen Fincanci and Ismail Egler. The works specifically produced for this show were focused around the notion of obedience within different social structures, including the art world itself.



Daniel Kötter, 'state-theatre Lagos/Tehran/Berlin' (2011), installation view, Raf Gallery

The newly opened Raf gallery's second show was an exhibition by German video artist and experimental filmmaker Daniel Kötter (also an artist-in-residence at Sazmanab). His three-part film *state-theatre Lagos/Tehran/Berlin* (2011) considered the architectural structures and uneasy histories of the spectacular opera theatre buildings in these three cities. During the exhibition, the gallery also hosted a talk on the role of cultural institutions within the urban context.



Rybon International Artists' Workshop

Another fascinating collaboration, the Rybon International Artists' Workshop, saw a commercial gallery – Mohsen Gallery – assume some of the features of a public space. This initiative, organized by Rybon Art Centre in collaboration with Sazmanab, saw artists from Iran, India, China, Lebanon and South Africa work together, buttressed by a series of talks, artist presentations and open studios. All this work culminated in the final two-week show. One of the most surprising works produced during the workshop was a minimalist painting collage by a photographer Katayoun Karami who until now has worked mainly in self-portraiture. It was refreshing to witness all these events and initiatives happening in Tehran in an attempt to fill the vacuum left by the lack of appropriate institutional structure.

Any conversation about art institutions in Iran is impossible without mentioning the Tehran Museum of Contemporary Art, which holds a great collection of Western art from Post-Impressionism to 1970s Minimalism and also used to be involved in the development of contemporary art practices in the country. Inaugurated in 1977, two years before the revolution of 1979, the museum was the first purpose built contemporary art museum in the world. In recent years, however, its activities have been curtailed dramatically and at present it seems to have no interaction with the actual contemporary art scene in Iran. At the time of my visit, the museum was showing a major exhibition of Günther Uecker, organised in collaboration with the German Embassy.



Sara Asefi, installation view of the group show 'Out of Time', Azad Gallery

The gallery scene in Tehran is tremendously dynamic, with the shows changing every one or two weeks art spaces here work at a different pace comparing to their Western counterparts who rotate their exhibitions every six or eight weeks. One of the highlights of my trip was seeing a solo show by Shahla Hosseini, a female artist not widely known internationally and who doesn't show frequently even in Iran, but whose practice is fundamental to contemporary Iranian art discourse. Hosseini's mixed media paintings and Joseph Beuys-inspired collages in glass vitrines were filled with personal, even sentimental, narratives. One of the most beautiful spaces in Tehran, the Aun Gallery, had a group show entitled 'Extraterrestrial', curated by Bobak Etminani and focused on painterly and sculptural abstraction.



'Extraterrestrial', installation view, curated by Bobak Etminani, Aun Gallery

Politics is present in every aspect of the urban life in Iran and artists are constantly seeking new points of engagement with political debates. Mojtaba Amini takes as his starting point the deeper controversies of Iranian society, looking beyond the most prominent issues of gender relations, war and nuclear ambition. His first solo show, at the Aaran gallery, reflected on the current situation in the country in work charged with anxiety about the future. The Azad gallery is probably the most experimental and open-minded commercial space in Tehran. I couldn't help coming back there again to see, first, a brilliant exhibition by photographer Mehran Mohajer, whose practice is an ongoing enquiry in the possibilities of the medium. Just few hours before I left for the airport, I stopped by the gallery again to see 'Out of Time', a group show of exceptional quality by 18 recent art graduates. The exhibition asserted that the new generation of artists in Iran has a potential to take this art scene further, to develop more sophisticated language of artistic expression while keeping loyal to the social commitment. I look forward to be back in Iran to witness this happening.

About the author

Daria Kirsanova is an art historian and art theorist based in London.

Postcard from Istanbul

OCTOBER 01, 2010 by Sam Williams



A full report on last week's attacks on gallery-goers

At Istanbul's [Galeri Non](#), [Extrastruggle](#) – a collective of one – stages a chess game between political figures. In the gallery entrance is a polyester sculpture of Mustafa Kemal Atatürk, the founder of the Turkish Republic, painted as a fallen angel, standing on his head and resting on a gilded wing. The other statues are each one colour. Taken together, they spell out the Palestinian flag. In the rear corner of the gallery is a red 'Turkish Tote', an unstable stack of Atatürk heads poised on a white star. The other half of the Turkish flag, the white crescent, rests like a machete in the skull of a burka-clad figure – Atatürk's wife, perhaps? Eyes peer out all over the burka like a horde of spies in a Pink Panther film.



Upstairs, a white Lolita-ish figure lounges on a tie-died sarong, her bikini slipping off, and an F-16 planted on the sole of a pretty upturned foot. She is reading the Turkish Constitution – a reference to the referendum on September 12 which narrowly handed further powers to the Turkish government deemed 'Islamist', and opposed by the Kemalist military. Nearby, Kurdish rebel leader Abdullah Öcalan, imprisoned on Turkey's Imrali island since 1999, appears as a green merman, giving the PKK salute from a golden cage.



'I didn't do this, you did' is the title of Extrastruggle's first solo show since the 2007 **Istanbul Biennial**. Galeri Non is the larger of the cluster of young, independent contemporary art galleries in Istanbul's **Tophane** district. They began appearing about three years ago. There are now six, all run by women. Other art spaces include **Depo**, a former tobacco-factory and the hub of the Istanbul Biennial since 2005. The main artery is **Boğazkesen**, a long street that winds steeply up from the Bosphorous strait, and the **Istanbul Modern past Academy of Fine Arts**. Above it, is **Istiklal**, a wide avenue, home to foundations as well as some larger, more commercial galleries like **Cassa Dell'Arte**, currently showing 'Hans und Helga', a show committed to German art that discusses German stereotypes: Bratwurst, porn and DIY all feature, framed by walls of empty cardboard Beck's beer cases. To the west lie tourist attractions of the historic **Galata** district and **Topkapi Palace**. Tophane's appearance on the global map of contemporary art centres was inevitable.



Last week, on September 21, there was a collective opening by several of the galleries on the Tophane Gallery Walk. Other shows included a group show at **Outlet** and 'Women/Obsession', by French fashion photographer Michel Comte, at newcomer **Elipsis**. Nearby **Pi Gallery** is hung with sculptures of melted picture frames, painted red and dangling from meat hooks. The overspill outside Galeri Non was the largest, pressed against the entrance holding plastic cups of punch. The crowd included cultural attachés, international journalists and several artists and students, local and international. It could have been London or Berlin – if it wasn't so quiet and well-behaved.

I was in Pi Gallery when two men appeared at the door before tearing off down the street towards Galeri Non. A mob converged further down the street, shouting at people to 'Fuck off, we don't want you here' in Turkish and wielding batons, fire-extinguisher-sized canisters of pepper spray, broken bottles, knives and molotov cocktails. **Nazim Hikmet Richard Dikbas**, an artist whose works have appeared in shows in the area, received a face full of pepper gas and a blow to the head with a 1.5-metre-long metal rod, where he now has a neat set of stitches. Dikbas, official translator for the Istanbul Biennial, remembers seeing another man lying on the floor being punched and kicked. There were two police outside Galeri Non when the attacks occurred. One man called to them to radio for help. 'You can call 155 yourself if you like,' one answered. Half an hour later, the mob had dispersed, two more police arrived and one man was arrested. Five people were hospitalized. A Polish man had to have reconstructive surgery after being glassed in the face.

The attackers were shouting at people to get back into the gallery, but at the same time, there was another group of men beating people back from the gallery entrance, Dikbas remembers. **Derya Demir**, Non's gallerist, managed to get as many people inside as possible and pull down the gallery shutters. The Elipsis space was used as a safehouse before owner Sinem Yoruk arranged a police escort to take people home. Friends of mine were invited into nearby buildings by locals to take shelter. What surprised them most was how calm everyone was. Seven people were arrested but all were released when no one could identify them in a police line-up.

The next day a joint press release appeared from galleries, artists and victims. The attack was planned, it said. **GriZine**, an online culture and art magazine, published an ironic article calling for people to show up at the next opening in gasmasks. **Hurriyet**, the Turkish daily newspaper, first suggested that the attack was due to the political nature of the Extrastuggle exhibition, but it became clear that this wasn't the case. As the week unfolded, each day there was a new story: there were 50 attackers instead of the initial 20. Knives were added to the list of weapons. The incident had nothing to do with the content of the art, but local anger at alcohol consumption on the streets, offensive behaviour, alleged public nudity and gay hostels. Then it was about gentrification and rent hikes.

By Thursday, the Turkish Prime Minister mentioned the event in parliament, making a judiciously even-handed comment about mutual respect and toleration. More interesting was the remark by the cultural minister on a visit to the galleries: 'Change always hurts. But let this be known: nobody can force their Anatolian lifestyle [upon others] in Istanbul, but nobody has the right to turn a blind eye to the [traditions] of the people here, either.' One senior Turkish artist, now based mainly in London, told me via email that what surprised her most about the attacks was that they were officially condemned. The message was clear, Tophane will remain an art district, but the terms of the agreement remain unclear. The artists and gallerists expect the event to disappear from focus within a few days. News reports from Associated Press explain the attacks as evidence of continued tensions in a state divided between Europeanization and a conservative government. On Friday, an op ed piece in the *Hurriyet* spoke in favour of the galleries.

In August, [Tophanehaber](#), the local news website, printed articles and comments from 'concerned residents' that run the gamut between plausible, mad, incomprehensible and hilarious. In hindsight, they were unveiled threats. 'We've got rid of them before and we can do it again,' read one. In other milieux, coded references were made to 'neighbourhood pressure', itself a local concept, like the Ergenekon, an organized crime circuit, the 1955 Pogrom against Greek residents, two local fascist groups and organized drug and theft circles with police connections, and the 'deep state' – a Turkish concept, designating the people who stay the same when governments change.

Knowing next to nothing about Turkish history and politics, I took a crash course from willing locals in and out of the art scene, scoured the Internet, and then returned to the Extrastuggle exhibition a couple of days after the attacks to see if it made more sense. It didn't, but there was a change in perspective. The icons at the centre of the show loomed larger, seductively simple, against a background that seems impossible to disentangle. The point is not so much what the head of Atatürk stands for here, but what it obscures. It's possible to imagine a version of the exhibition where, instead of political figures, you take terms like 'gentrification', 'cultural difference', 'religious extremism' or 'fascism'. The effect is the same. The confusion comes not from a lack of access to the necessary cultural or historical references, but the assumption that therein lie the explanations. While the meaning lay on the surface. What happened outside the gallery was a brilliant performance of the exhibition inside. Which makes me think that it was probably a damn good show.

Postcard from Japan

AUGUST 19, 2011 by Dan Fox



I recently returned from a press trip to Japan. Starting and finishing in Tokyo – and in the company of ten journalists from Cuba, France, Germany, South Korea, Thailand, the US and Vietnam – I visited Yokohama (for the opening of the Yokohama Triennale 2011), Kyoto, Osaka, Miyajima and Hiroshima. Packed into the space of one week, it was a whistle-stop itinerary, made possible mostly by the extraordinarily fast and efficient *shinkansen* (bullet train) network and the meticulous planning of our hosts, The Japan Foundation – not to mention some brutally early mornings.

It's impossible to visit Japan at the moment without thinking about the 8.9 magnitude earthquake that struck the north east of the country on 11 March this year, triggering a devastating tsunami and calamitous damage at the Fukushima Daiichi nuclear plant. As a visitor – there only for a week and with no more than four or five words of Japanese in my vocabulary – I can't pretend to be able to give a great deal of insight into how life has been affected. Tokyo was as far north as our trip took us – some distance from the most afflicted areas of the country – and life there appears to continue as normal. But one doesn't have to look far for signs of the after effects. The English language newspaper *The Japan Times* carries almost daily stories on the unfolding aftermath of the quake – on food scares, for instance, or demands for compensation from Tokyo Electric Power Co. (Tepco), who own the stricken Fukushima plant. Electricity rationing is in place; for visitors, this becomes apparent when you notice, for instance, that the air-conditioning is off in some buildings, or areas are unlit. (For their ambitious exhibition of work by young artist [Kokei Nawa](#), the Museum of Contemporary Art in Tokyo installed a brand new LED-based lighting system, which uses just 50% of power compared to regular bulbs). And of course, conversation with Japanese curators we met inevitably touched on the effects the earthquake (which I heard a number of people refer to as '3/11') has had on the Japanese cultural scene.



Atelier Bow-Wow, House & Atelier Bow-Wow, 2005

For an idea of how architects are responding to Japan's infrastructural issues, an exhibition we were taken to see at the private Tokyo Opera City arts complex provided a fascinating and engrossing introduction. Entitled [house inside city outside house](#), the show was an expanded version of last year's Japanese presentation at the Venice Architecture Biennale. Looking at housing in Tokyo, three projects – by Atelier Bow-Wow, Ryue Nishizawa and Koh Kitayama – proposed ways of rethinking housing in the capital. At the entrance to the show was an eye-catching 'time-lapse' animation depicting rapid urban development in the city, clearly illustrating why architects call Tokyo a 'metabolizing city': The average lifespan of a house in Japan is just 26 years, and cities there are constantly being reconfigured. Post-earthquake, issues of housing and urban planning are more pressing now, and the participating architects were looking at how the 'metabolizing city' might be harnessed to deal with social conditions such as single occupancy (more than half the residents of Tokyo live alone and 1.86 is the average family size); Western living habits of shared housing; Japanese concepts of 'open housing' (the idea of housing security was, the exhibition's curator Shinobu Nomura explained, a Western idea introduced to Japan at the end of the 19th century); how inheritance tax affects building (land is constantly sub-dividing since one third of owned land has to be sold off when someone dies); fire hazards; narrow alleyways (24% of streets in Tokyo are just 2–4 metres wide), and self-generating power.



Fish, possibly enjoying the view of Tokyo from the observation deck of the Mori Tower

From Tokyo Opera City, we headed over to the Roppongi area of Tokyo. There, from the top of the 54-storey Mori Tower, we could see the ‘metabolizing city’ in all its vastness. (I wondered, briefly, what the prettily coloured fish swimming around in a tank by one of the windows made of the horizon-to-horizon urban sprawl.) I was interested to learn here that the Mori Tower generates it’s own electricity and is independent from the main grid – more interested, I have to say, than I was in [French Window](#) an exhibition at the Mori Art Museum (MAM) of contemporary French art, as seen through the lens of the Marcel Duchamp prize. There were some notable exceptions – I enjoyed seeing videos by Anri Sala and Laurent Grasso – but with a head full of thoughts about cities and how we might live in them, works by artists such as Bruno Peinado, Camille Henrot and Xavier Veilhan seemed like shallow visual distractions. The room in which a Parisian collector’s apartment had been recreated in the exhibition, to give viewers an idea of what it was like to be wealthy and live with contemporary art, took my personal Marcel Duchamp prize for crassness.

Later that day was a performance and lecture by Yoko Ono, held in a function room of the Grand Hyatt Tokyo hotel. Programmed as the final session of the MAM Art Course, ‘a series of education courses exploring diverse facets of contemporary art’, Ono’s lecture drew a large and attentive audience. With the 66th anniversary of the Hiroshima bomb approaching the following weekend, and its clear resonances with the Fukushima disaster, it seemed clear that, for an artist who has campaigned for world peace for many decades and who this year was awarded the 8th Hiroshima Art Prize, there was no other topic she could address than the recent disaster. Speaking in Japanese (we listened to simultaneous translations), Ono began by talking about the bombs dropped on Hiroshima and Nagasaki in 1945 and her memory of Japan as a child in the immediate aftermath of the war, before discussing the March earthquake. In touching on how people might deal with the trauma, she seemed to hint that she has little faith in political process and that individual self-realization is all that matters. After she finished speaking she painted the *kanji* character for ‘dream’ on a blank canvas, signed it, and declared she would give it to the MAM, from which they can make copies to sell and donate funds to orphanages in the earthquake damaged city of Sendai.

Following her talk, the audience was eager to ask questions. These were, quite understandably, variations on the same theme: after the tragedy of the earthquake, how do the Japanese people process what’s happened and move forward? However, Ono’s answers were, for the most part, variations on the same vague answer: be yourself, pursue your dreams, keep hoping. Even when a young woman stepped up to the microphone and spoke about how she had travelled to Fukushima, because she wanted to do her part in helping with the aftermath, and in doing so had been exposed to radiation, Ono gave the same answer. Perhaps offering meaningful advice in such a situation is nigh-on impossible, but for me, the emotional affect of what she was saying flat-lined into

platitudes. Following the event, I took Ono's advice by pursuing my dream of getting some sushi and an ice-cold beer.



Ugo Rondinone, *Our Magic Hour* (2003) and *moonrise. east. march* (detail, 2005) installed at the Yokohama Triennale 2011

Day two took us to the port city of Yokohama, for the opening of the city's 2011 [triennale](#). Featuring 77 artists exhibiting across three main venues – the Yokohama Museum of Art, NYK Waterfront Warehouse (BankART Studio NYK) and Yokohama Creativecity Center – this is the first triennale with which the Yokohama Museum of Art has been involved, and the show incorporates historical and modern works from the museum's collection. Taking its title from an art work by Ugo Rondinone, 'Our Magic Hour', and subtitled 'How Much of the World Can We Know?', artistic director Akiko Miki has themed the exhibition around aspects of life that remain mysterious, peripheral or enigmatic despite the advances of science, such as supernatural phenomena, myth and animism.



Tetsumi Kudo, *Votre Portrait* (1974)

At the opening press conference we learned how, inevitably, preparations for the triennale had been delayed and time and resources limited by the March earthquake. Some artists even decided to change their original plans and create work in response to the disaster. Given the logistical odds stacked against the triennale, the organizers did an impressive job in pulling the show together. In a concise statement that drew a round of applause during the conference, participating LA-based artist Koki Tanaka spoke about how, post-earthquake, it is more important than ever to value alternative attitudes and ways of thought, especially as mistrust of governments and corporations grows.



Garment from the Koichi Yomoto Collection

I have to admit I found it hard to follow the thematic threads of the exhibition, beyond identifying a loosely surrealist tone to the selected works (literally so in the case of the Rene Magritte and Paul Delvaux works selected from the museum's collection). However, there was much to enjoy. A full review of the triennale by Amelia Groom will appear in the November/December edition of *frieze*, but my personal checklist of highlights would include: Koki Tanaka's installation featuring a maze of crates, museum paraphernalia and TV monitors playing his low-key Fluxus-esque performances; Keichi Tanaami's wild, funny and entirely trippy 1970s animations; a set of traditional *ukiyo-e* woodblock prints by Kuniyoshi Utagawa depicting dancing figures with cherries for heads (which, bizarrely, put me in mind of both Henri Matisse and *The Residents*) and a 1974 sculpture from Tetsumi Kudo's series 'Votre Portrait' – an anguished-looking wax head in a luminously coloured hamster cage, with various orchid-like forms scattered around it. (It is said that the head depicts

playwright Eugene Ionescu.) Massimo Bartolini's *Organi* (Organs, 2008) – a huge pipe organ made from scaffolding tubes – played a limpid musical phrase by John Cage, a plaintive accompaniment to a nearby set of objects and images curated by Hiroshi Sugimoto. Next to this was an absorbing collection of items from the Koichi Yomoto Collection, depicting the *yokai* (Japanese ghost) in Japanese visual art and design, from traditional old prints to painting, fabric design and sci-fi monster movies. At NYK Waterfront Warehouse, Henrik Hakansson's *Fallen Forest* (2006) – a large cluster of tropical plants tipped so they are growing horizontally outwards – was physically impressive and poignant in light of the idea of tectonic plates literally shifting beneath us. Apichatpong Weerasethakul's *PRIMITIVE* (2009) installation of video vignettes loosely following villagers in the Thai border town of Nabua village (the site of clashes between Thai government and Maoist forces from the 1960s to the '80s) trying to build a spaceship was compelling; its atmosphere generated from a haunted zone somewhere between dreamy, the everyday and casual. Jan Nguyen-Hatsushiba scrapped his initial plans for the show and made a thoughtful new project, in which a number of volunteers run along routes that, when traced on a map, form the shape of a sakura flower (also known as cherry blossoms) – a symbol of human life and transience in Japan. Ugo Rondinone's big dumb monster sculptures (*_moonrise. east. march_*, 2005) in the public plaza in front of the museum were a big hit, especially with children. (And the children were right – they were funny.) Christian Marclay's now ubiquitous video work *The Clock* (2010), was unable to be screened 24 hours a day due to power shortages.



Apichatpong Weerasethakul *PRIMITIVE* (2009)

An untitled new video by Peter Coffin was probably my highlight. With the help of a laboratory in Paris, he X-rayed a range of fruits, and animated them like brightly coloured meteors floating towards the viewer, as if emerging from deep space. Try as I might to articulate why it appealed to me (aside from delighting in Coffin's use of animation technology) I've so far been unsuccessful; perhaps, like Weerasethakul's *PRIMITIVE*, it hit both surreal and casually humorous notes that for me best reflected the exhibition's sometimes oblique theme: something inexplicable at the peripheries of perception, akin to a hypnagogic state of awareness.



Daido Moriyama, *Yokosuka* (1971)

Leaving Yokohama, we moved on to Kyoto where a brief couple of hours was spent at the [National Museum](#) – for an historical show of works depicting the representation of animals in Japanese art – and at the grand Sanjusangen-do Buddhist temple opposite the museum, which contains 1000 statues of the Thousand Armed Kannon. From here we were shuttled to Osaka, for ‘On the Road’ a superb retrospective of work by photographer [Daido Moriyama](#), at the Osaka National Museum of Art. Featuring over 400 images from the start of his career in 1965, up to present, ‘On the Road’ included many key works, such as *Stray Dog* and *Yokosuka* (both from 1971); images of the seedier side of Japanese society contrasted against his landscapes, still lifes and a small room of delicately composed colour photos. After seeing the show, we were privileged to have a brief interview session with Moriyama. Asked about his subject matter, he expressed a bleak view of the world: ‘All human history is suffering.’



The *Torii*, Miyajima

From Osaka we travelled by train, then ferry across a moonlit stretch of water, to the island of Miyajima; a world cultural heritage site – and entirely free of contemporary art, which gave us something of a breather. Miyajima is the site of the ancient Itsukushima shrine, and a huge *torii* (gate), both built over water. We spent a night in a Japanese inn, or *ryokan* (with its beige fittings and buffet breakfast the one we stayed in was as much modern Travelodge as it was a place of traditional Japanese hospitality), and the next day strolled around the island's shrines and lush hilly lanes, watching the wild deer that roam freely in the streets, completely unbothered by the hordes of tourists that visit the island during the day.



A deer on Miyajima, skeptical of the author's photographic skills

Then it was back on the road, and on to Hiroshima. We arrived the day after the 66th anniversary of the 1945 atomic bomb attack. In the Hiroshima Peace Memorial Park, where the marquees from the previous day's memorial ceremony were being taken down, crowds mingled around the Peace Museum and Cenotaph, and I saw the iconic 'A-Bomb dome', that stands as a symbolic reminder of the devastation and is a painstakingly preserved ruin on the UNESCO world cultural heritage list. At the [Hiroshima Museum of Contemporary Art](#) (the first public museum in Japan devoted completely to contemporary art), we had the opportunity to see Yoko Ono's prize-winning exhibition, 'The Road of Hope'. In the context of Hiroshima – and the earthquake – Ono's work had far more resonance than her words did in Tokyo. As physical objects – free-standing wooden doors leading nowhere, origami cranes, tattered posters of her 'War is Over' and 'Imagine Peace' slogans viewable through binoculars – there was a little more space for contemplation in the gaps between her self-help exhortations to be ourselves or follow the road of hope. Browsing her retrospective catalogues in the museum reading area, gave me a salutary reminder of the important contribution Ono has made to performance art and Fluxus (not to mention some pretty great music), keeping my skepticism in check.

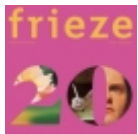


Isamu Noguchi's design for the Hiroshima Peace Memorial Cenotaph (1952)

The museum's chief curator, Yuki Kamiya, gave us a tour of [works from the museum's permanent collection](#) relating to the legacy of the 1946 atomic bombing. It was an intriguing array of work, including artists as diverse as Nobuyoshi Araki, Keith Haring, Masuo Ikeda, Henry Moore, Isamu Noguchi and Tomoko Yoneda. Noguchi, I learned, had designed the handrails on the Peace Bridges in Hiroshima, naming them *Tsukuru* (To Build) and *Yuku* (To Depart). The exhibition featured his proposal for the Hiroshima Peace Memorial; rejected on the grounds that he was of mixed Japanese and American parentage.

A four-hour bullet train ride later, and we were back in Tokyo. The mouth-watering array of food on offer in the basement of the city's Isetan department store was my final destination before heading to catch my flight back to New York. Waiting in the departures area of Narita airport, I saw posters that read: 'Thank you for visiting Japan. We promise that next time you visit, Japan will be more beautiful and resilient.'

About the author



Dan Fox is senior editor of *frieze* and is based in New York.

Postcard from Athens

JANUARY 10, 2012 by David Adler



Protests in Athens, December 2011

'Athens is the new Berlin.' This hopeful phrase, constantly repeated by visitors to the 3rd Athens Biennale, and by the artists who have moved to Athens to take advantage of the cheap rents and cultural climate, may or may not be true. There are many contenders for the title – Buenos Aires, even Warsaw – but what is indisputable is that Athens is the leader in EU econ-disaster tourism.



Matias Faldbakken, *Untitled (Young is better than old)* (2008), installation view of 'MONODROME', the 3rd Athens Biennial

A recent trip to Athens revealed: empty office buildings replete with derelict storefronts, even edging upon city's main square; manned police barricades separating the *haute*-bourgeois Kolonaki district from the anarchist

Exarchia quarter next door; junkies everywhere, clusters of them nodding outside the National Archeological Museum, almost outnumbering the sprinkling of tourists heading in; a charming nativity scene on in a central square, one of the few on display, only left unmolested because of 24/7 police protection. These scenes are merely the visible manifestations of the country's alarming underlying economic statistics. Youth unemployment is currently approaching 50%, while Greece's health has also been affected by the economic crisis. According to *The Lancet*, 'Suicides rose by 17% in 2009 from 2007 and unofficial 2010 data quoted in parliament mention a 25% rise compared with 2009.' Also in *The Lancet*, 'an authoritative report described accounts of deliberate self-infection (HIV) by a few individuals to obtain access to benefits of €700 per month and faster admission onto drug substitution programmes.'

But these statistics distract from the fact that, until recently at least, Greece was a middle-class and middle-income country. This isn't yet ancient history – much remains. When I was there in December, I saw trendy new cupcake chains situated next to Starbucks in the rich coastal suburbs; elsewhere, fashionable couples are moving to the fraying Omonia Square (where the nativity scene was guarded by the police), to live amidst the desolation. And for those who still have jobs, Greeks work very hard: the average work-week is 42 hours, compared to just under 36 hours for Germans. But the economy is continuing its downward spiral, and the end of the decline is not in sight, not even after potential default. The big money, as everyone believes, is parked in London, waiting for the inevitable fire sale of assets that is surely coming.

Greece, though cut off economically, politically and even geographically, is not isolated culturally. In this respect it is still part of Western Europe and there are many continuing conversations. A tantalizing fragment of a conversation overheard in a taverna: 'The tragedy of Vyner Street is...' In the same taverna I spoke to a Greek museologist who said, 'I just wish I could live in a more typical country, without out social problems.' I asked her to elaborate on these problems – did she mean the junkies? 'No, I mean our personal relationships. There is a hardening, of everyone out for themselves, and an inability to admit they are in trouble.' She told me the final stages of this cycle is a drawing in and a personal isolation caused by having no money. And though a lack of money is sometimes associated with artistic and musical dynamism, as with the '80s downtown scene in New York, this is not obviously true for Athens club culture. A musician told me that, 'Before the crisis, I would was more careful about what gigs I would take, now I will do any job for the money. This is true for everyone I know.'

Dogtooth (2009)

Dogtooth - Official Trailer [HD]

http://www.youtube.com/watch?feature=player_embedded&v=QFtDzK64-pk

Greek cinema is the art form that is currently attracting the most international attention. *Dogtooth*, the 2009 film about a strange and isolated family living on a country estate, was nominated for an Oscar last year. This year's Academy Awards entry from Greece is *Attenberg* (2010), about a girl who interprets life through watching David Attenborough (which she pronounces Attenberg) wildlife documentaries; the soundtrack includes New York no-wave band Suicide. Both films are oblique commentaries on the crisis, turning a knowing and sceptical eye on the Greek family unit, but also out on the wider world. But to me the most memorable feature of *Dogtooth* is the dance scene, an eerie, melancholy and ironic reinterpretation of *Flashdance*. And the Greek surprising genius in dance was very much on display at the closing night party of the Athens Biennale, as seen in the moves of biennial co-curators X&Y and team.

Attenberg (2010)

ATTENBERG international trailer (Dec. 2010) English

http://www.youtube.com/watch?feature=player_embedded&v=2582qyfXOSs

A visit to Athens, a city dominated by the Parthenon on the Acropolis above but in a country now ruled by an unelected, technocratic government, with default looming, may seem like a trip to the past: to the Great

Depression; *fin de siècle* Vienna; the ancients under the tyrants; Weimar Berlin. But of course, it is none of these: it is a visit to our future.

About the author

David Adler was a participating artist in the 3rd Athens Biennale. He writes frequently about economic theory and is the author, most recently, of the behavioural finance book, *Snap Judgment*

Dutch Budget Cuts: An Interview

SEPTEMBER 06, 2011 by Markus Miessen



In the wake of the recent dramatic cuts in cultural funding in the Netherlands, Markus Miessen talks to Metahaven, the studio for research and design based in Amsterdam, consisting of Daniel van der Velden and Vinca Kruk.

MARKUS MIESSEN: You have recently published [a manifesto-like text titled 'Despotic Powers'](#) (published on the website of *Metropolis M*), in which you state how missionary, protestant, centralized and ordered the Dutch version of the neoliberal model still is. The Dutch government's recent drastic cuts in cultural funding in the Netherlands could be described as the biggest scam in the European Union, and it mostly affects the visual arts, including the potential elimination of entire institutions. What are the key changes proposed by the government?

METAHAVEN: The key cuts, effective as of 2013, are in the grants for individual artists, and in the funding for research and development in the arts and the institutional backup for this research. The cuts entail €200 million and hit a number of recognized institutions including [Rijksakademie](#), [Jan van Eyck Academie](#), [SKOR](#), and many others. Also the theatre world is severely affected. The remaining budget for culture, €700 million, goes to museums, classical music, ballet, heritage, and amateur art, among others.

Perhaps neoliberalism has always been protestant, but the idea that this is going to create a more dynamic and market-driven arts context in The Netherlands is simply a fiction. Of course the government has mumbled all kinds of things about charity and patronage taking over, but it has not undertaken policies to this end, neither has it undertaken tax cuts to stimulate this. On the contrary, it has raised the VAT on theatre and museum tickets. This is why it is more like a Dutch parody of neoliberalism, which is in a certain sense worse than neoliberalism proper.

MM: In your text, you refer to the anti-arts attitude, which this government has adopted and which was carefully incubated by years of hate speech in the style of Geert Wilders (the far right populist). According to you, this has now become standing policy. Could you elaborate on the dangers of this development?

METAHAVEN: The Netherlands is a small country and not many people are fully aware of its political situation. We are ruled by a minority coalition of centre-right liberals (VVD) and Christian democrats (CDA), both of which have effectively become far right mouthpieces; the left-leaning voices in both of these parties have been ousted, or silenced. This coalition relies on support from Geert Wilders' far right PVV to achieve a majority. This is a similar set-up to Denmark. What you have is a technocratic system effectively run by an extremist; a consensus model, but one without formal accountability. Wilders is indeed one of the European champions of xenophobic hate speech, and he is at the same time the most well-known Dutch political brand. We should be mindful of his political work as it is skillfully crafted to avoid all the legal traps. He is connected to all the major proponents of the extremist, anti-Islamic right in Europe and abroad, like Mario Borghezio (Lega Nord), and [Pamela Geller](#), the American blogger – both of whom, we should remember, have shown admiration and sympathy for the heinous acts of murder by Anders Behring Breivik in Norway. Apart from immigrants, Wilders has always launched hate speech on art and especially on state support for it. The other parties have internalized much of this anti-arts attitude. The dangers are, obviously, that particular groups of people in society are being set apart from the others, and that under certain circumstances, unanticipated forms of persecution could emerge. In this context, there is an up side to these cuts in the sense that parts of the art world are no longer fiscalized by the government; they are no longer obliged to self-censorship. You could say that a self-politization of the situation is under way.

MM: More precisely, what is it that reveals the despotic power behind the austerity measures?

METAHAVEN: We described in the aforementioned piece how Dutch Culture Secretary Halbe Zijlstra, at the last minute, exempted a few top-end performing arts organizations from his cutbacks. To quote from our piece: 'In fact, these were exactly the type of institutions the well-educated share of the VVD electorate appreciates for its time-tested productions. Zijlstra's ad hoc "generosity" only further reveals the despotic power behind the austerity measures.' Then, days after the massive demonstrations of the Mars der Beschaving (March for Civilization), VVD Member of Parliament René Leegte made public his intent to terminate funding for the KNMI – the Royal Dutch Meteorological Institute, established in 1854 – for its scientific position on climate change. With no apparent correlation, other than their ideology, the Christian Democrats' leader Maxime Verhagen has since launched a plea of support for the Dutch citizens' alleged fear of foreigners, foreign food and foreign diseases. Wilders' PVV wishes to extend the status of 'allochtoon' (non-European immigrant) to the third generation of foreigners living in the Netherlands in an attempt to widen their criminal record. And in a bizarre move, Martin Bosma, the PVV's chief ideologist and spokesperson for culture, secured a parliamentary majority for a mandatory minimum of 35 percent Dutch-language music on Radio 2. Though formally governed by parties with different political agendas, the Netherlands is a *de facto* single-party state, with a clueless, fragmented opposition. In addition, the disregard and disdain for advisors and representatives from the culture field, as well as the whimsical nature of its actual policies, affirm the despotic nature of the power in charge.

MM: In regards to the current hostility towards any kind of criticism aimed at the government you also mentioned the cancellation of a lecture by historian Thomas von der Dunk. Could you expand on that?

METAHAVEN: Thomas von der Dunk is a historian who got invited to give the annual Willem Arondeus lecture (Arondeus was a resistance fighter during World War II, and he was openly homosexual). For his lecture, von der Dunk intended to draw a parallel between Wilders' PVV and the NSB, the pro-Nazi party before and during WWII. This parallel is entirely justified: the PVV even flirts with political symbols which the NSB used, such as the seagull and the orange-white-blue flag, and although it is not a Nazi party, it bolsters an extreme-nationalist agenda under a 'liberal' mantle. When Wilders' lieutenants got wind of the content of Von der Dunk's talk, they threatened to abolish not just this particular installment of the lecture, but its entire institution, and the PVV's governing partners gave in to this extra-legal political pressure: the lecture was cancelled, which is, in fact, a case of flagrant censorship. Von der Dunk gave a lecture anyway, and he was right to do so. With this government, there is a narrow-minded self-interest, and the agenda is to silence opponents in ways that are both coercive, because they are based on brute force, and corrupt, because they are unaccountable and opaque.

MM: You end your text by saying that in regards to resistance, it requires a pro-active body, the individual willing to get engaged and actively participate in the current political struggle. What kind of political dissent is still possible?

METAHAVEN: The Dutch cultural sector is politically disorganized and divided. There was an outburst of anger, some demonstrations, some police brutality, some more anger, etc. The emotions are real, but we need a structure, even if it is only a basic one. We are aware that there are plans underway to create a broader political, extra-parliamentary coalition that represents not just the cultural sector, but the entirety of civic and social groups under threat by this government. This, in our view, would be a better approach than the naive proposal of a single-issue 'culture party'. Public opinion, rather than institutional entitlement, will become an important

avenue for opposition to play out. The existing political parties will have to do a much better job at being the opposition. Since they probably won't, we will need a young generation of politicians who do not subscribe to the consensus model that gets spoon-fed to the Dutch from the moment of birth. Journalists will have to do a better job at exposing the ways this government operates and what goes on behind closed doors. Since they probably won't do that either, other means will have to be created to enforce transparency in this area. And it is entirely possible that new coalitions will simply be automatically created because of our government's appetite to offend its citizens. Ultimately though, this is a political fight for social justice and a progressive agenda against xenophobic, fear-mongering technocracy.

MM: What were the reactions to your text?

METAHAVEN: Mostly positive. Apparently on Facebook people forwarded it to each other. As you can read in the comments, there were some disagreements about the use of the word 'despotic' – a conscious choice on our part – where the leftist collective BAVO played the rather odd role of 'over-identifying' with the government's liberal agenda, complaining it was not liberal enough. As true that may be, how effective a strategy is theirs given the political situation?

MM: From the outside, some of the cultural support in the Netherlands used to strike one as quite special, especially given the fact that, for me at least, the criteria for choosing what should and what should not receive support was never quite clear. What is your reading of this?

METAHAVEN: That's a good point. You could say that there was pooled funding and expert committees decided on whom received what. Since we have never been part of these committees, we don't know if this went by vote, or by discussion, or both, but the criteria for funding were never stated other than on terms of quality, relevance, etc. There is an inherent problem in judging art by committee, of course, because the criteria for appreciation of art, or a plan for art, can never be accountable on an absolute scale. What can be somewhat gauged are extrinsic criteria like 'this is a project that speaks to an international audience', 'this is part of an art biennial', 'this is a project about a topic that is relevant to society'. Improving the accountability of the funding decision obliges the system to establish intrinsic criteria for art judgment. In fact we might be approaching such a situation sooner rather than later, as the government might very well strengthen, not loosen its control over whom or what gets support.

MM: Would it be fair to say that because of the generous support over the last decade the Dutch arts and culture scene has gradually been de-politicized?

METAHAVEN: It would be fair to say that the support has enabled a lot of political reflection in the arts, but little political action. A political situation is created when a 'we vs. them' opposition emerges. You could say that the 1990s in general were about the depoliticization of culture, and Dutch art and design still makes a disappointingly small contribution to politically relevant art in general. For a large majority of the artistic constituency, there was no obvious need for political statements facilitated by art or design, because the domain of 'politics' was seen as a managerial arena of expert decision-making. You have heard this story before, no doubt. That this might begin to seriously change is in itself something positive. The fiscal support of art entails that some things cannot be said by it. In 2005 a government funded partner institution for a research project we did, objected to the mention of the word 'capitalism' in that project's public mission statement; the project was about the Amsterdam financial district, of all places. The obligation to hold up a form of distraction and entertainment is the side letter to art's contract with liberal power.

MM: There seemed to be a necessary move away from consensus towards pro-active conflict; but how can one develop the necessary momentum so that political parties want to and have to embrace you as an outsider?

METAHAVEN: Political parties are very unlikely to take serious any individuals unless they represent a larger group. It first needs to become more attractive for the parties to talk to the outsider than to the coalition. To create an extra-political constituency of stakeholder groups represented by political outsiders is the best way forward. It is better if the political parties launch a bidding war to appease this group, than if the group already has an affinity with a single party. We have to, in a certain sense, thank populism for the fact that the political class is now more open to outsiders, even though their contribution is usually not that substantial.

MM: The term 'Polder Model' was first used to describe the Dutch version of consensus policy in economics, but is now used in a much wider context, describing a non-conflictual model of national debate. It is described with phrases like 'a pragmatic recognition of plurality' and 'cooperation despite differences'. Ever since the Middle Ages, a large part of the Netherlands consists of polders below sea level – dykes and land reclaimed from the sea – so that competing or warring cities in the same polder were forced to set aside their differences in order to maintain the polder, because otherwise they would be flooded. How does this 'Polder Model' perform today and what are its dangers?

METAHAVEN: The 'Polder Model' has worked in times when there were clearly divided political parties and no one held the key to a majority. The model meant that these parties would create a kind of housekeeping contract between each other, governing on those points that they nevertheless could agree on. It was always a patch, and not a designed ideology (we are not sure what is worse though). We have never had a truly Blairite

model where a charismatic CEO-like political leader preaches the end of conflict – though the Netherlands are very much influenced by the Anglo-Saxon, rather than the Continental model of politics. The current situation, existing since some time, is that the coalition partners are already highly similar in their political outlook, and that consequently these politics of consensus become highly ideological. For example religion, as an ethical factor, doesn't really play any real part anymore for the Christian democrats – 'Christian' now only means (ultra-)conservative and has nothing to do anymore with social justice. The consensus model, somewhat ironically, is supercharged by its apparent opposite: right wing populism. Perhaps the worst side effect of the consensus model now is that the opposition is so used to co-opt and vote with the rulers that there is really no proper opposition existing at all.

MM: This notion of consensus-production is deeply embedded in Dutch society, and goes as far as to the non-approval or acceptance of people, circumstances, or political decision-making out of the ordinary. A Dutch curator once told me on the train from Schiphol Airport to Almere that 'your head will be chopped off the moment you stick it out too much: do normal, this is already crazy enough'. Do you agree that this is standard political practice today?

METAHAVEN: One side effect of fiscal support is fear, which causes you to project your insecurity against an imagined public opinion that would not understand or agree with what you do, and you begin to massage and soften what you actually wanted to say. The alleged Dutch 'national tendency' towards the mediocre is actually a form of institutionalized self-censorship. If heads would be chopped off, at least there would be outrage – but the fact of the matter is that crazy ideas are met with silence, not anger. There is no public imaginary that they appeal to. The PVV is at least still angry about art; it actively seeks to destroy it rather than to tolerate it. The Van Abbe Museum's 'Picasso in Ramallah' project was dubbed 'extremist' by the PVV's culture spokesperson, Martin Bosma – of course, a dangerous and wholly inappropriate allegation, but indicative of their concern for the actual content of art.

MM: Are these the times of the first 'real' politicization of a vast majority of the Dutch art crowd?

METAHAVEN: The question of survival will for many people prove to be more crucial than the question of politics. It is equally possible that the cuts are implemented and the people who are affected by it simply start doing something else, and if they came from abroad, they will leave the country for better opportunities elsewhere. It is likely that some of the critical energy will exit the system via compliance. Another question is whether the time lapse between the decision and the implementation will be used to build new structures, or whether affected institutions will simply consume their leftover budgets and then close their doors. Some of them will be likely to do this. Some institutions might consider the legal path to fight the cuts, and this would surely gag them politically.

For the first time, the Dutch art world will have to actively and collaboratively design its own future *without* the consensus model, or the government on their side. There is one more thing to be added though. In the larger context of, the reasons for public funding of culture need to be re-invented and re-stated. A future government should clearly formulate the necessity for the role of culture in the public sector. This necessity cannot be presented as a derivative of economic value (as liberals tend to do), or social cohesion (as social democrats tend to do).

About the author



Markus Miessen is an architect, consultant and writer based in Berlin. He runs Studio Miessen, a collaborative agency for spatial practice.

Caroun Art Gallery: February 2013 Exhibitions

ArtGallery@caroun.com>

Dear Mr. Masoud Forouzesh Rad,

You're invited to visit two exhibitions at Caroun Art Gallery on February 2013.

If you're out of Vancouver, you could visit the exhibition online later at:

<http://www.caroun.com/CarounArtGallery/Exhibitions/00-Expositions.html>

Movement

Painting Exhibition by "Hanieh Mohammad Bagher"

February 1-14, 2013, 12-8 pm (Closed Mondays)

Opening Reception: February 2, 4-9 pm



Movement
Painting Exhibition
By:
Hanieh Mohammad Bagher
Opening Reception : February 2 , 2013, 4-9 pm
Exhibition: February 1-14 , 2013
Workshop : February 9 , 2013, 4-8 pm
Mixed Media Painting
1403 Bewicke Ave, North Vancouver
BC, V7M 3C7 - 778.372.0765
Caroun Art Gallery (CAG)
www.caroun.net

Movement
Painting Exhibition
By:
Hanieh Mohammad Bagher
Opening Reception : March 2 , 2013, 6-9 pm
Exhibition: March 2-7 , 2013
Gallery Hours: 12 - 5 pm
9007 Melrose Ave,
West Hollywood, CA 90069
Tel: (310) 858-5984
Seyhoun Gallery
www.seyhoungallery.net

Winter 2013 Group Exhibition 1

Atefeh Safaei Nia, Farhad Varasteh, Hanieh Mohammad Bagher, Hossein Kashian, Kaveh Rasouli, Leila Akhtar Shomar, Masoud Soheili, Mina IranPour, Parivash Hesabi, Saba Orouji, Sahar Seyedi, Sara Yousef Panah, Siminzar Khosravi & Torang Rahimy

February 16-27, 2013, 12-8 pm (closed Mondays)

Opening Reception: February 16, 4-9 pm



Caroun Art Gallery (CAG)
Winter 2013 Group Exhibition
Atefeh Safaei Nia, Farhad Varasteh,
Hanieh Mohammad Bagher,
Hossein Kashian, Kaveh Rasouli,
Leila Akhtar Shomar, Masoud
Soheili, Mina IranPour, Parivash
Hesabi, Saba Orouji, Sahar Seyedi,
Sara Yousef Panah, Siminzar
Khosravi & Torang Rahimy
February 16-27, 2013, 12-8 pm
Closed Mondays
Reception: February 16, 2013, 4-9 pm
Caroun Art Gallery (CAG)
1403 Bewicke Ave., North Vancouver, BC,
Canada, V7M 3C7; 1-778-372-0765
www.Caroun.net

Best Regards

Masoud Soheili

Caroun Art Gallery (CAG)

www.Caroun.net / www.Caroun.org / www.Caroun.com

www.MasoudSoheili.com

1403 Bewicke Ave.

North Vancouver, BC

Canada, V7M 3C7 [Google Map](#)

Tel: 1-778-372-0765 (1-8 pm Pacific time)

=====
Report of previous exhibitions

گزارش تصویری نمایشگاه‌های قبلی گالری کارون در اینترنت

website:

<http://www.caroun.com/CarounArtGallery/Exhibitions/00-Expositions.html>

facebook:

<https://www.facebook.com/pages/Caroun-Art-Gallery/185765774772749?sk=photos>

=====
فیس بوک:

Please join us on facebook:

Masoud Soheili: <https://www.facebook.com/profile.php?id=100001729198113>
www.MasoudSoheili.com

Caroun Art Gallery (CAG): <https://www.facebook.com/pages/Caroun-Art-Gallery/185765774772749>
www.Caroun.net

Caroun Photo Club (CPC): www.facebook.com/pages/Caroun-Photo-Club-CPC/169860263093876?sk=info
www.CarounPhotoClub.com

Caroun Book Store (CBS): www.facebook.com/pages/Caroun-Book-Store-CBS/154280271326740?sk=wall

Caroun Photography Studio

(CPS): <https://www.facebook.com/CarounPhotographyStudioCPS>
more art, Literature & Culture: www.Caroun.com

=====
Call for Artists/Photographers 2013:

گالری کارون کانادا

فراخوان نمایشگاه‌های گروهی ۲۰۱۳ - نقاشی، عکاسی، مجسمه سازی...

<https://www.facebook.com/events/476447295723416/>

www.Caroun.net

=====
Result of the 6th Annual Photography Competition/Exhibition, Vancouver, Canada, 2012

Caroun Photo Club

<http://www.caroun.com/News/VancouverCPC2012/00-VancouverCPC2012.html>

www.CarounPhotoClub.com

facebook

<https://www.facebook.com/groups/CarounPhotoClub>
