

DOMENICO FRANCHI – STAGE AND COSTUME DESIGNER, VISUAL ARTIST
Via Chiesa 69 – 25040 Camignone BS – tel +39 030653211 mobile +39 335417529
Email info@domenicofranchi.com - web site www.domenicofranchi.com

BIOGRAPHICAL NOTE

Scenographer, costume designer and visual artist. Born in Brescia in 1968. He takes a diploma at the art school Foppa in Brescia in 1986. In 1991 he graduates in stage and costume design, under the guidance of Prof. Gastone Mariani, at the Academy of Fine Arts of Brera in Milan.

He starts working very young as assistant to the scenographer Tito Varisco. From 1998 since 2008 he is assistant to the scenographer Ezio Frigerio and works with him to the design of settings for the most important theatres and opera houses in the world. More than 30 titles have been elaborated for the great maestro; these include: **Madama Butterfly**, directed by **Mario Gas**, and **Tosca**, directed by **Nuria Espert**, for Teatro Real in Madrid; **Othello** directed by **Graham Vick**, **Fidelio**, directed by **Werner Herzog** and **Carmen**, directed by **Nicolas Joel**, for Teatro alla Scala in Milan; **Un Ballo in Maschera**, directed by **Andrej Konchalovskij**, for Teatro Regio in Parma; **Hamlet**, directed by **Nicolas Joel**, for Theatre du Chatelet in Paris; **Der Ring des Nibelungen** directed by **Nicolas Joel**, for Theatre du Capitole in Toulouse; revival of **Coppelia** choreographed by **Roland Petit** for the National Theatre in Tokio; **Zio Vanja**, directed by **Roger Planchon**, for TNP in Lyons.

Since 1992 till today he has signed set and costumes of many operas, plays and contemporary dance performances. Among the most recent ones: Rossini's **La cenerentola** and **Il Re Cervo** by Angelo Inglese, both directed by **Paolo Bosisio**, for the Teatrul Musical Nae Leonard Galati; **Il Piacere dell'Onestà** by Pirandello, **Il Secondo Figlio di Dio** by Cisticchi/Rutelli, **Passio Hominis** and **Finis Terrae** by Clementi, all directed by **Antonio Calenda**, for various italian repertory theaters; Verdi's **Rigoletto**, directed **Fabio Ceresa** for the Opernhaus in Kiel, Verdi's **Jerusalem**, directed by **Francisco Negrin**, for the Opernhaus in Bonn, Mozart's **Don Giovanni**, directed by **Paco Azorin** for the Teatro Comunale in Sassari; **Brimborium!** by Montalbetti, in the first version directed by **Robert Nemack** for the Cantiere Internazionale d'Arte in Montepulciano and in the second version directed by **Barbara di Lieto** for Fondazione Teatro Grande in Brescia and I Teatri di Reggio Emilia; Verdi's **Aida**, directed by **Ignacio Garcia** for the Greek National Opera in Athens, **Poliuto** by Donizetti and **Oberto Conte di San Bonifacio** by Verdi, directed by **Ignacio Garcia** for Teatro Euskalduna in Bilbao; Kleist's **Amphitryon**, directed by **Franco Ricordi** for Teatro Stabile d'Abruzzo; **Coefore** by Aeschylus directed by **Monica Conti** for the Biennale Teatro in Venice; **Le Onde del Mare e dell'Amore** by Grillparzer, directed by **Monica Conti** for Centro Teatrale Bresciano; Massenet's **Werther**, directed by **Arnaud Bernard** for the 29th Festival della Valle d'Itria in Martina Franca; **La Celestina** by Nin-Culmelle, directed by **Ignacio Garcia** for Teatro de la Zarzuela in Madrid.

In 2009 he is awarded the **International Prize Cinearti La Chioma di Berenice** as best Italian theater costumes for the contemporary work **Il Carro e i Canti** by Alessandro Solbiati, directed by **Ignacio Garcia**, staged at the Teatro Verdi in Trieste.

From 2005 to 2016 he is professor and faculty coordinator of stage design at the **Academy of Fine Arts Santa Giulia** in Brescia. From 2010 to 2013 he is educator and coordinating teacher of the activities of **MachinalImpresa**, a project of Regione Lombardia Eccellente for practical education of young entrepreneurs in the field of Design, Fashion, Communication and Marketing

From 1995 to 2002 an intensive collaboration with the choreographer and dancer **Giulia Gussago** and the composer **Mauro Montalbetti** makes him develop an interest in experimentation with contemporary dance and music aimed at the contamination of expressive languages. In this period he elaborates installations and performances which investigate the potentiality of movement and the use of “dramaturgic” visual art in relation to dance and music; an example : **TrasFormAzioni 3** which debuted at the Teatro Odeon in Lumezzane in 2001. In 2002 the art gallery AAB in Brescia stages a personal exhibition of his works, showing his intense research of these years. Since 2009 this collaboration has revived and has given birth to a video installation, **To Be Soul**, first study on infinity, presented as preview at the 10th edition of Danza/Parco in 2010.

In parallel with his activity for theatre and performances, he creates his contemporary art installations. As visual artist he uses various expressive techniques and in the last years he has approached the language of digital images and videos, through which he investigates the condition and the quality of human life. Among his site-specific installations and video works: **Discorso alla Comunità**, for Contexto Contemporary Area in Edolo; **Perception**, at Tempio Capitolino and Pinacoteca Tosio Martinengo in Brescia, **Universe**, old Turkish bath of Sarajevo, created on the dramaturgy of Ignacio Garcia; **Viola**, at the Church of Santa Maria del Monte in Cagliari; **Naturale/Innaturale** for the International Festival of Contemporary Circus 2007, **Pelle d’Uovo** at the Italian Culture Institute in Madrid for the Noche en Blanco 2007; **Sfogliando Fogli**, at Villa Glisenti in Villa Carcina-Brescia; **Cose che ho visto**, presented for the first time at the Centro d’Arte LuPier in Gardone Valrompia.

Since 2010 he starts a collaboration with the Association for Human Rights and Tolerance, a Non-profit institution, for the promotion all over the world of the 30 articles of the Universal Declaration of Human Rights.