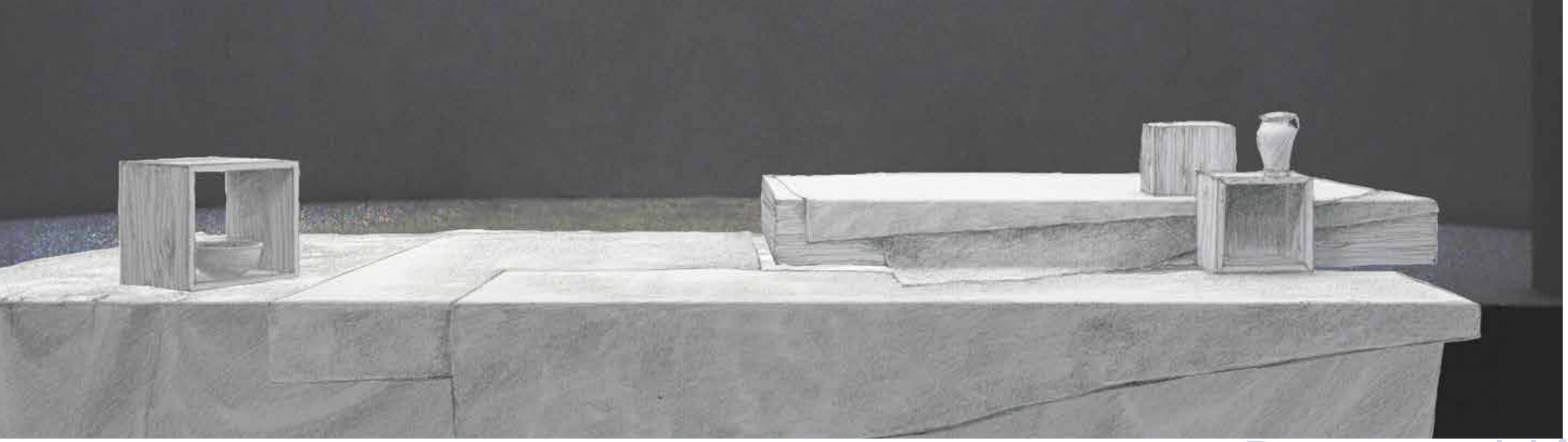


DOMENICO FRANCHI...STAGE DESIGNER...SKETCHES.....

Bozzetti



Lo spazio è un'entità viva... è il mondo entro cui l'uomo agisce... egli può o meno riconoscersi in esso ma la loro relazione rimane imprescindibile.

Lo spazio scenico è quel luogo in cui l'uomo puo raccontare se stesso entro il perimetro della sua azione fisica e mentale., esteriore e interiore.

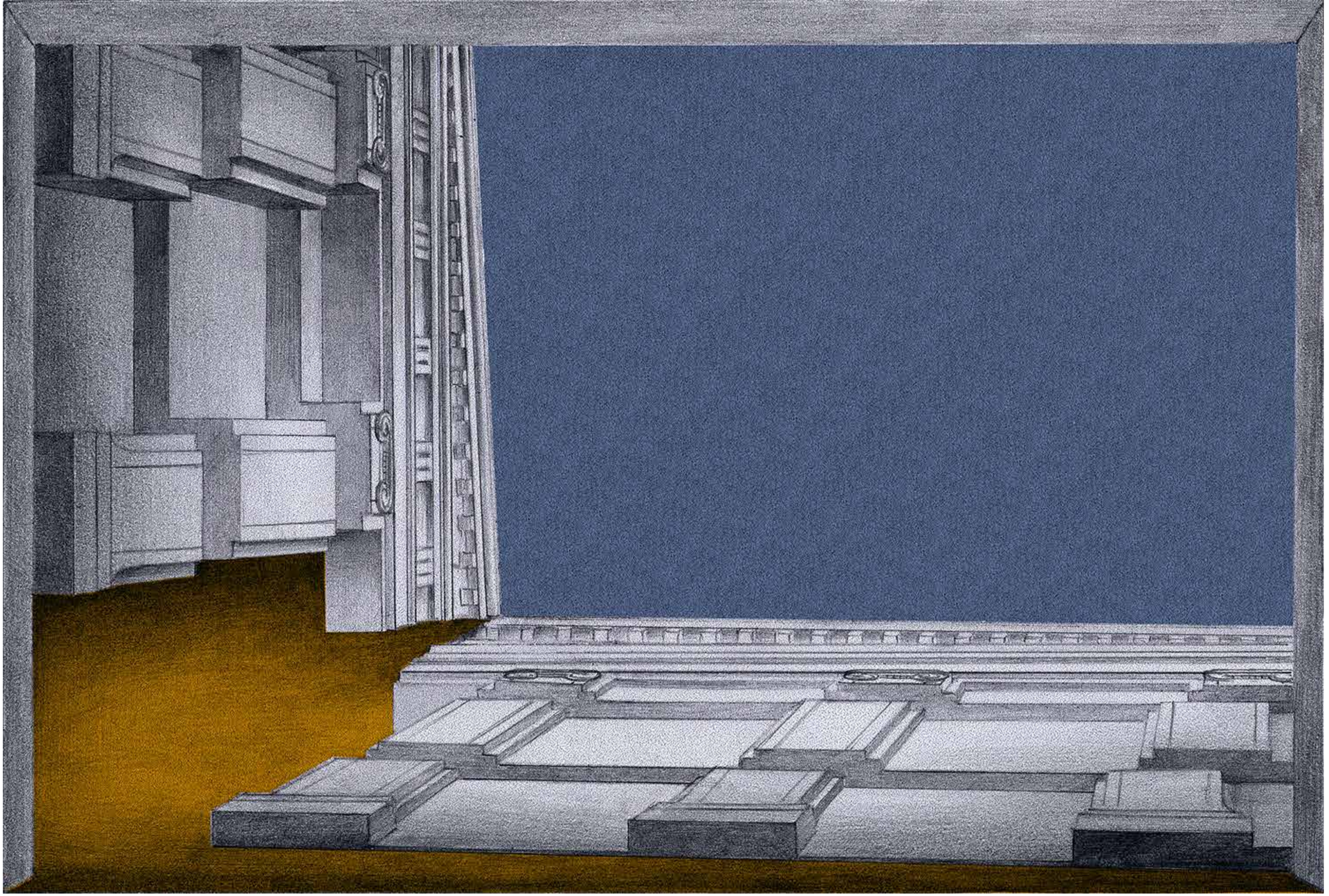
Io cerco di definire quel perimetro. Quando elaboro uno spazio la mia ricerca segue sempre questa via.



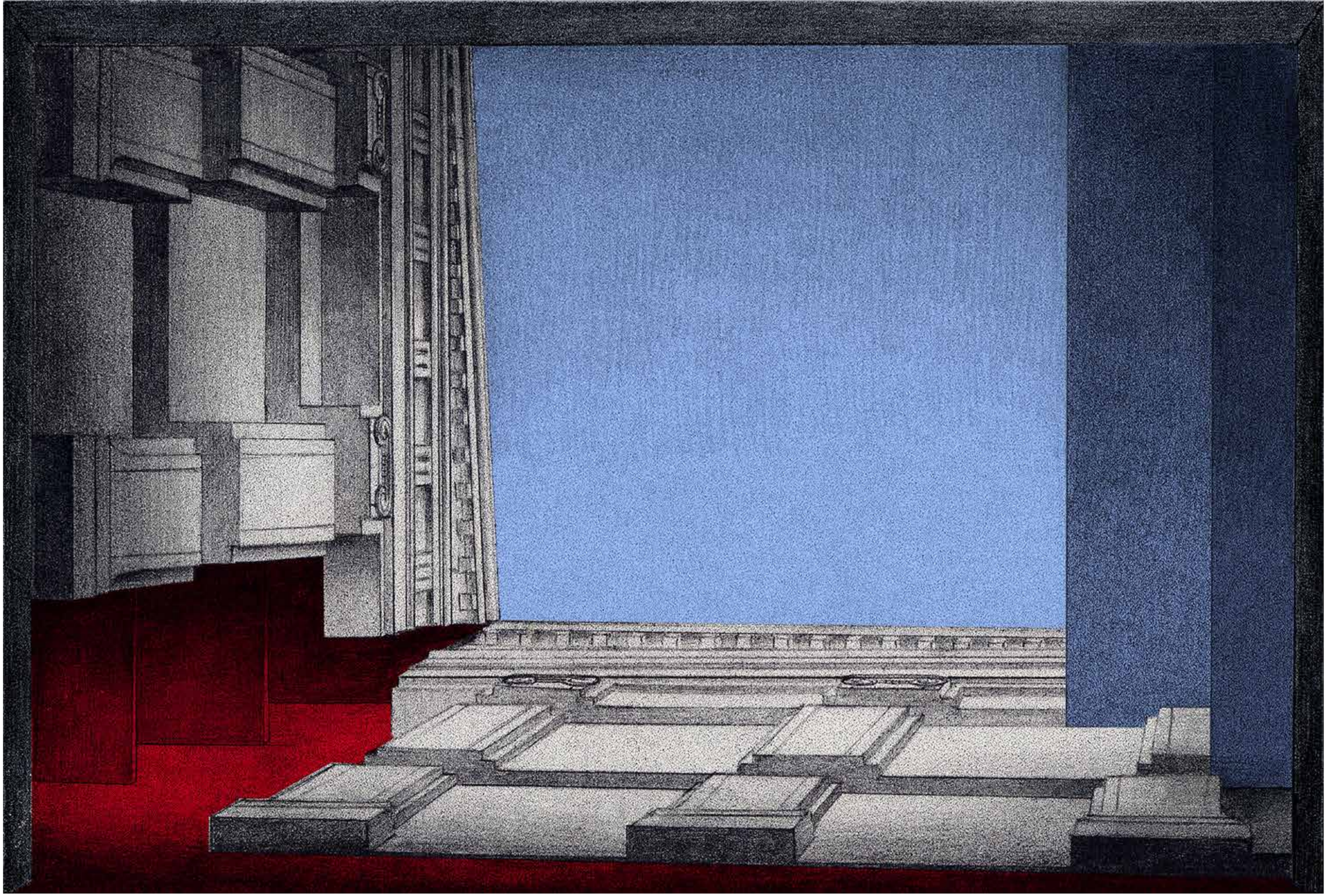
Space is a living entity ... it is the world where human being acts ... he/she is able or less to recognize it, or less, but their relationship remains indivisible.

Scenic space is the place where human being can tell about themselves within the perimeter of his physical and mental action, outer and inner.

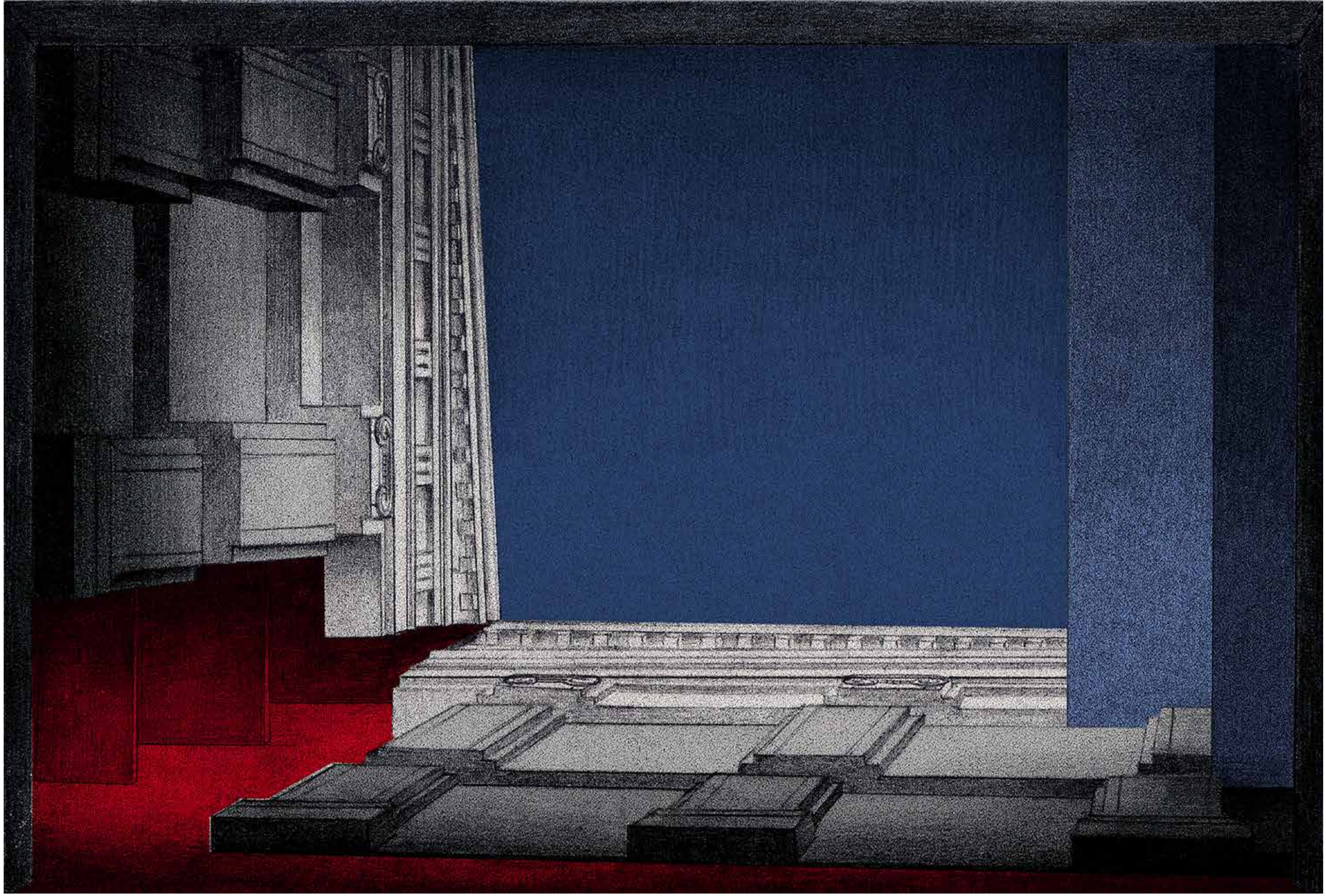
I try to define that perimeter, when I develop a space, my research always follows this path.



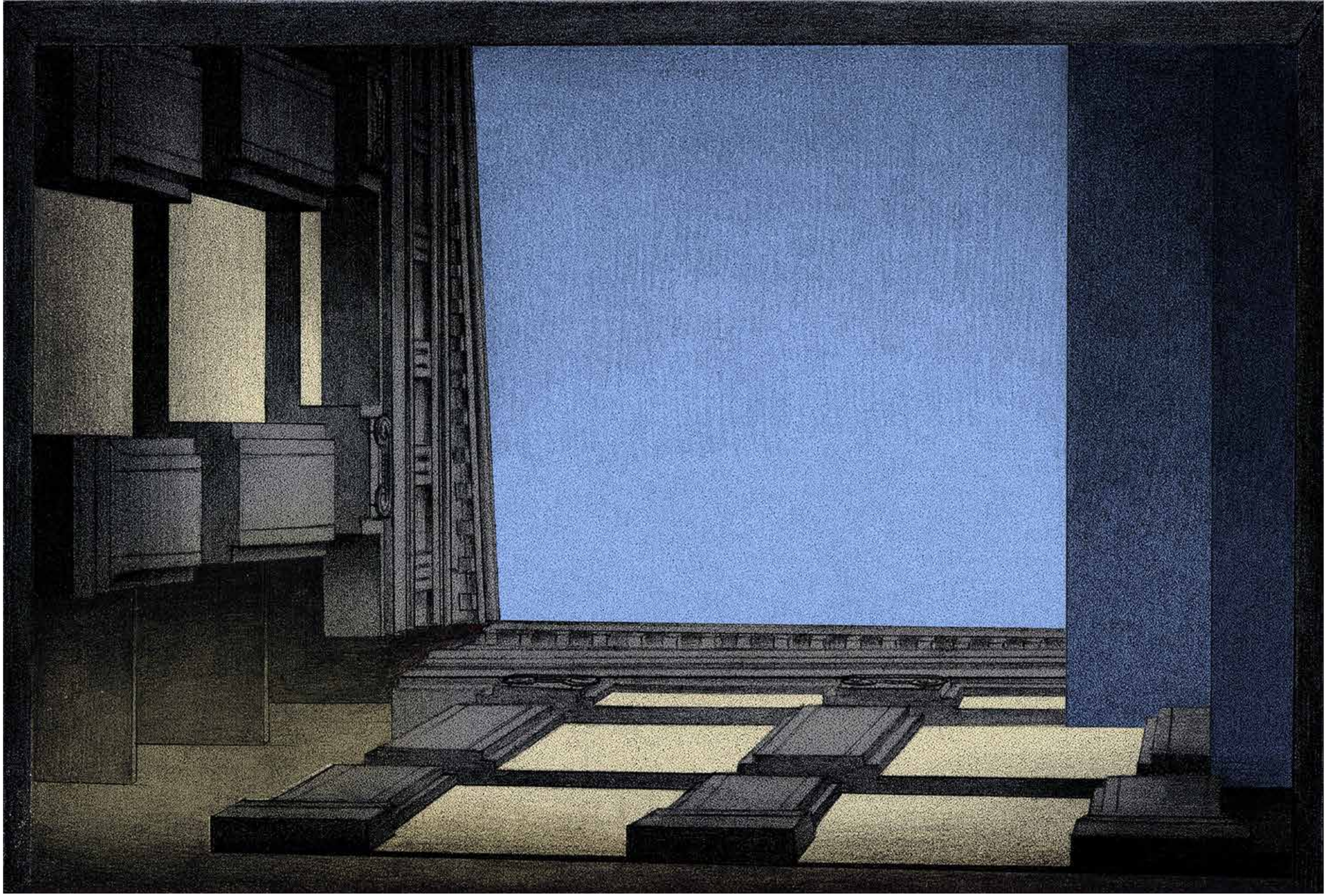
ANFITRIONE.....Teatro Stabile d'Abruzzo L'Aquila 2005



ANFITRIONE.....Teatro Stabile d'Abruzzo L'Aquila 2005



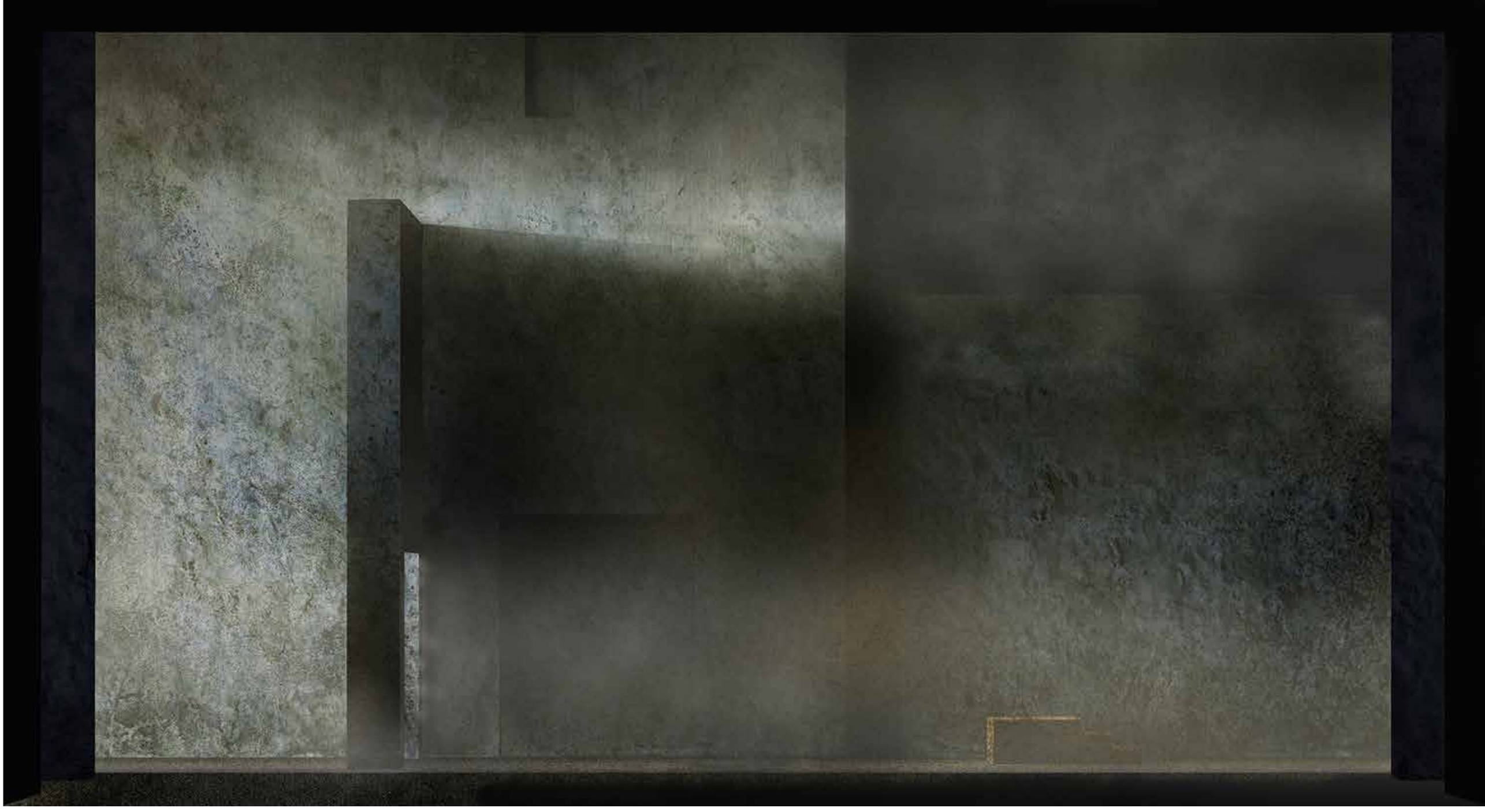
ANFITRIONE.....Teatro Stabile d'Abruzzo L'Aquila 2005



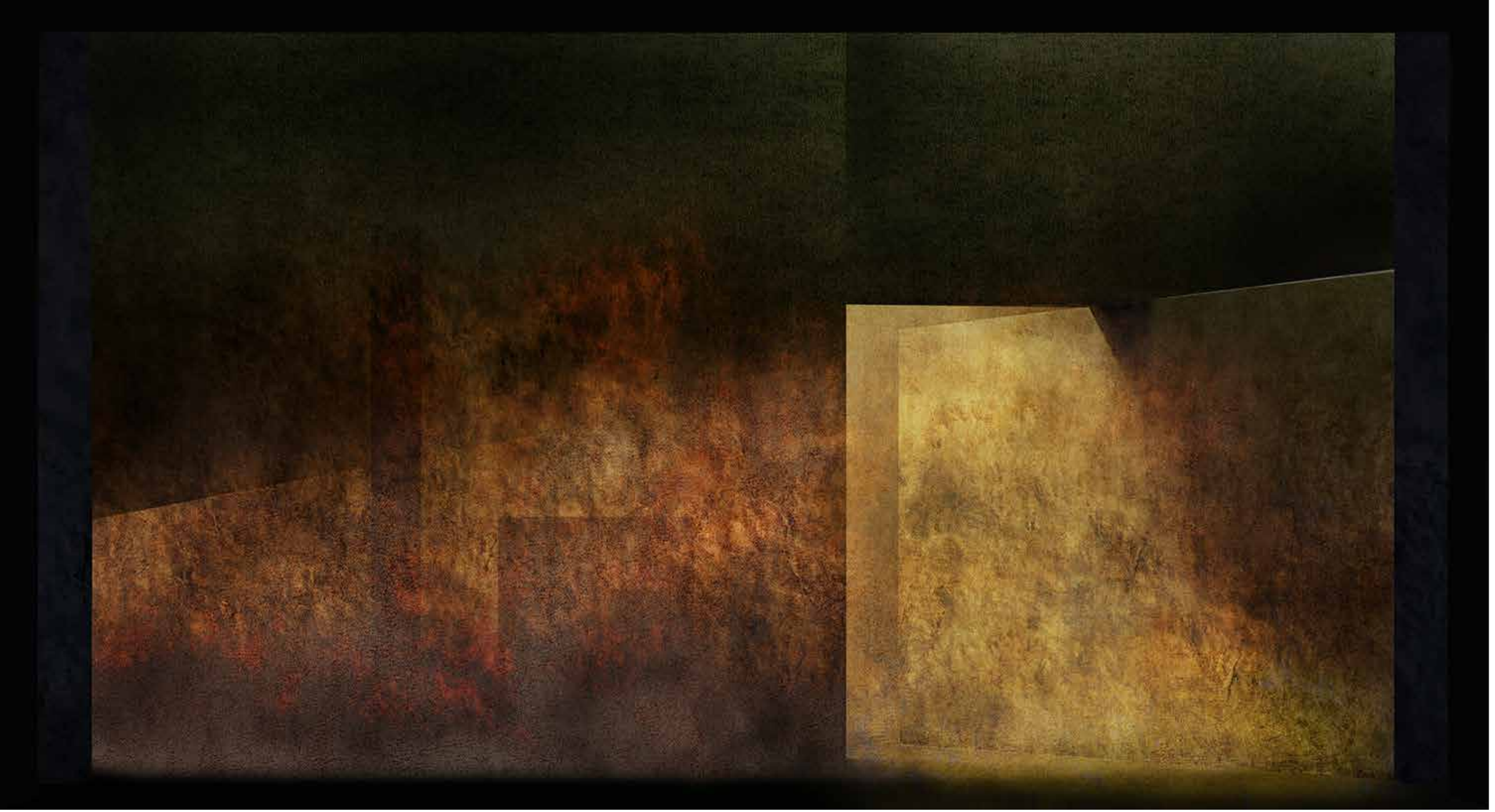
ANFITRIONE.....Teatro Stabile d'Abruzzo L'Aquila 2005



LA CELESTINA.....Teatro de la Zarzuela Madrid 2008



LA CELESTINA.....Teatro de la Zarzuela Madrid 2008



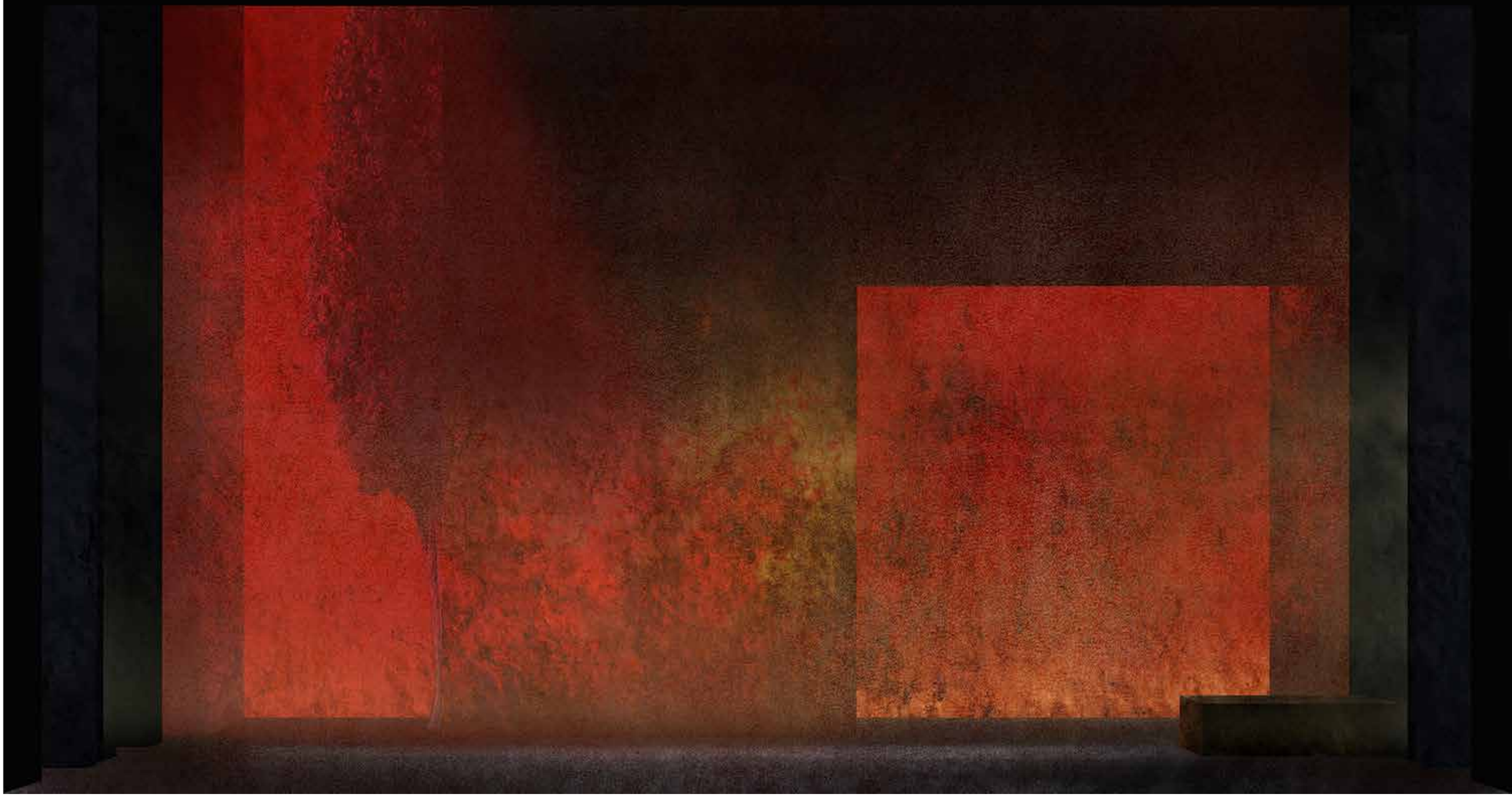
LA CELESTINA.....Teatro de la Zarzuela Madrid 2008



LA CELESTINA.....Teatro de la Zarzuela Madrid 2008



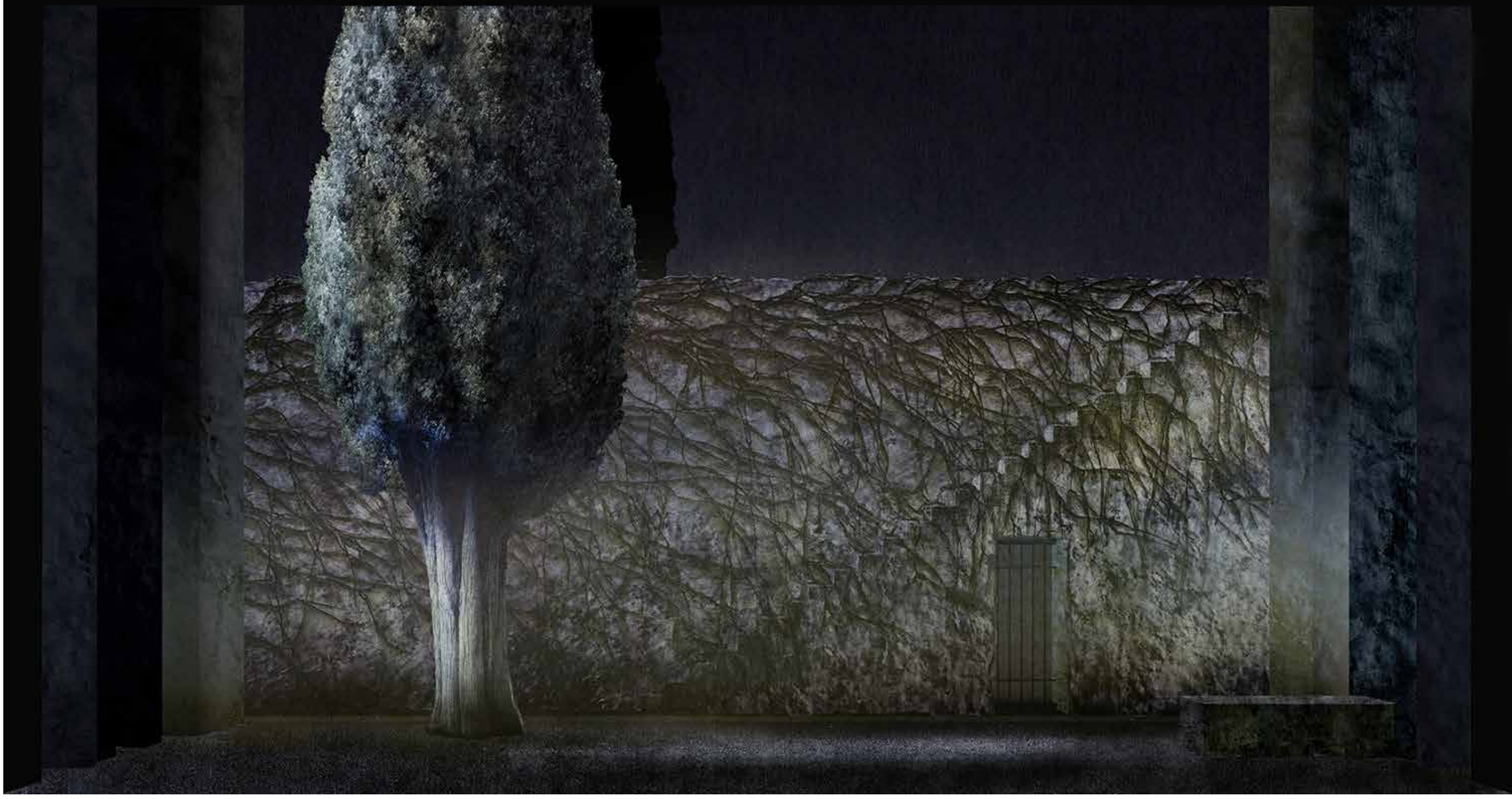
LA CELESTINA.....Teatro de la Zarzuela Madrid 2008



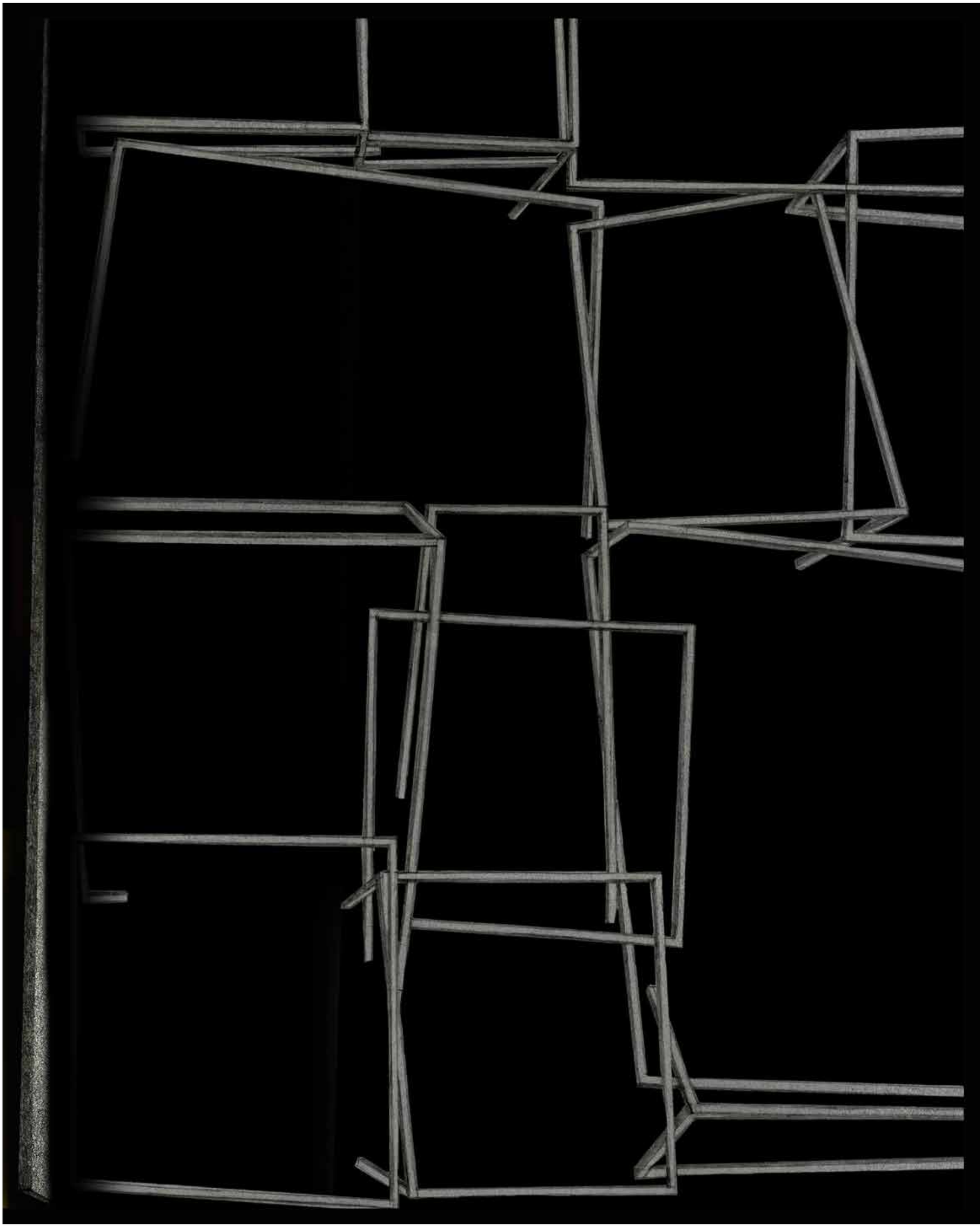
LA CELESTINA.....Teatro de la Zarzuela Madrid 2008

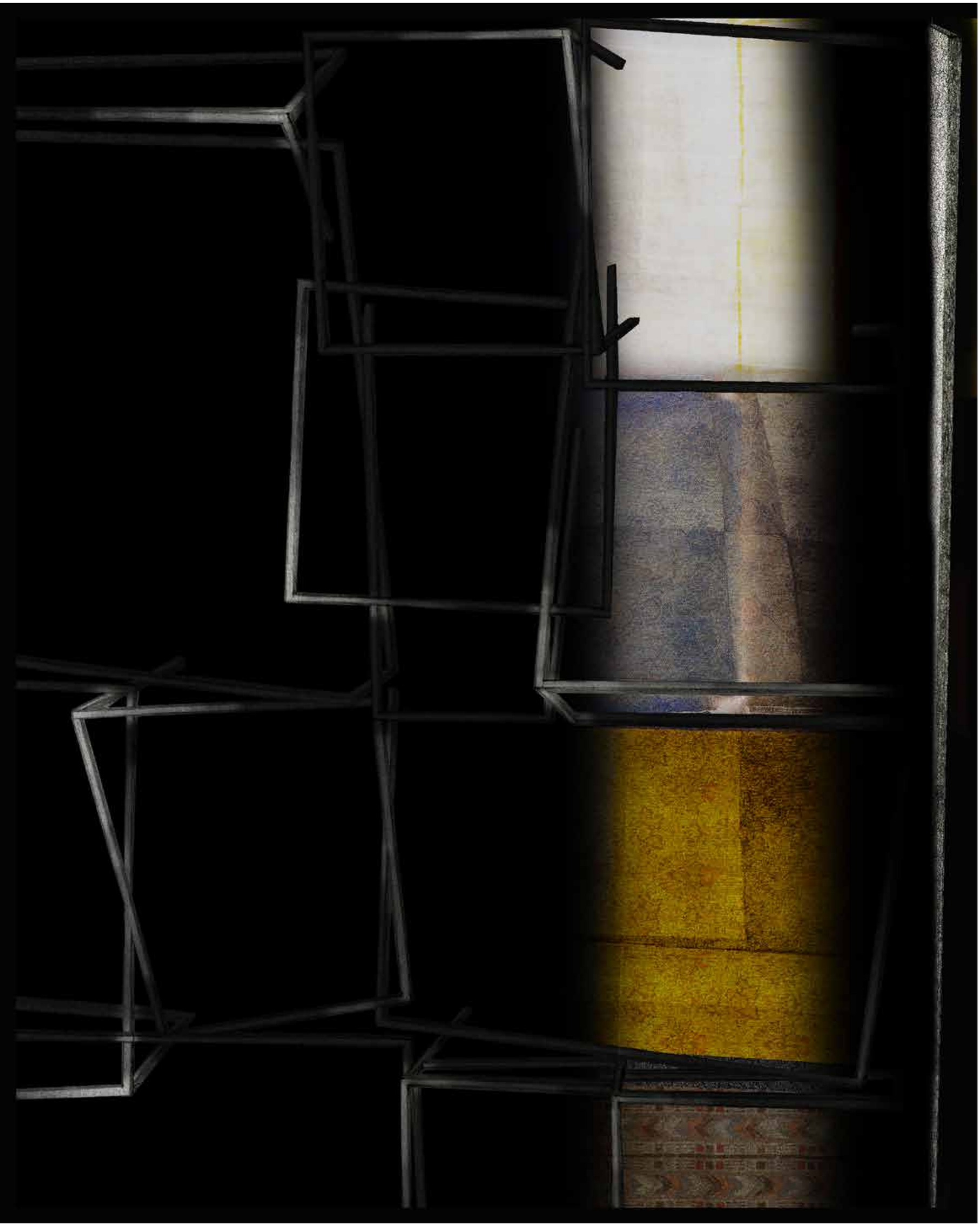


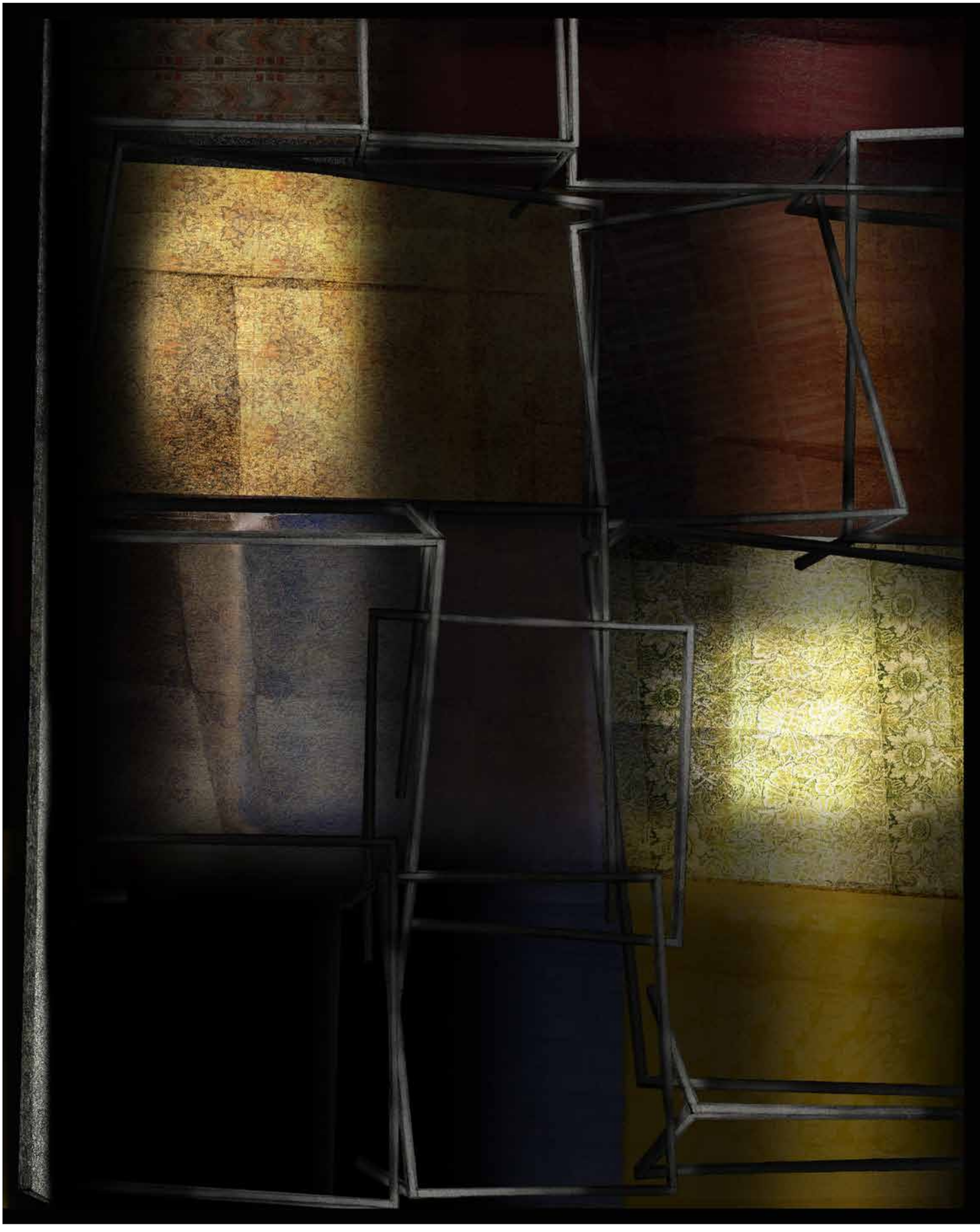
LA CELESTINA.....Teatro de la Zarzuela Madrid 2008

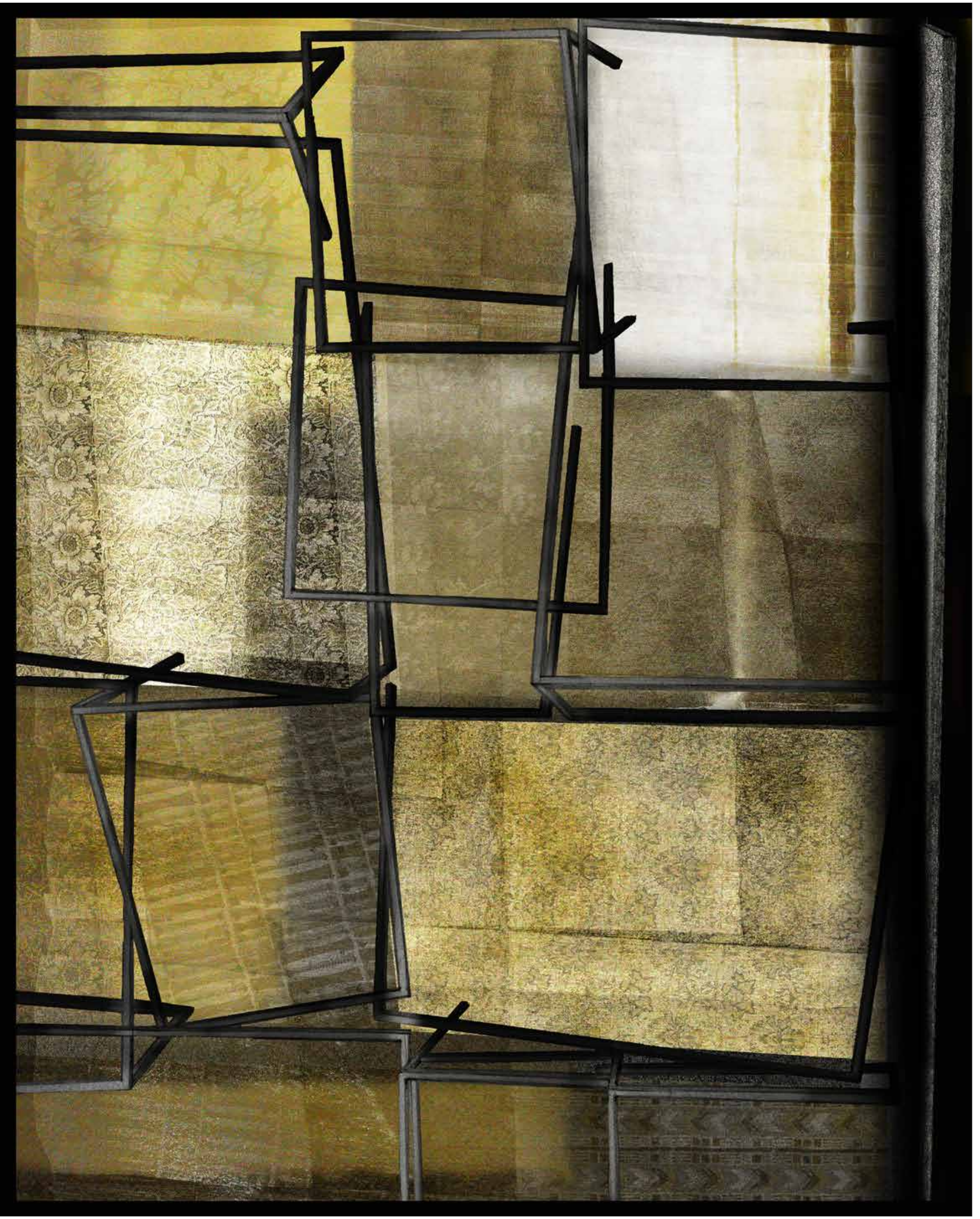


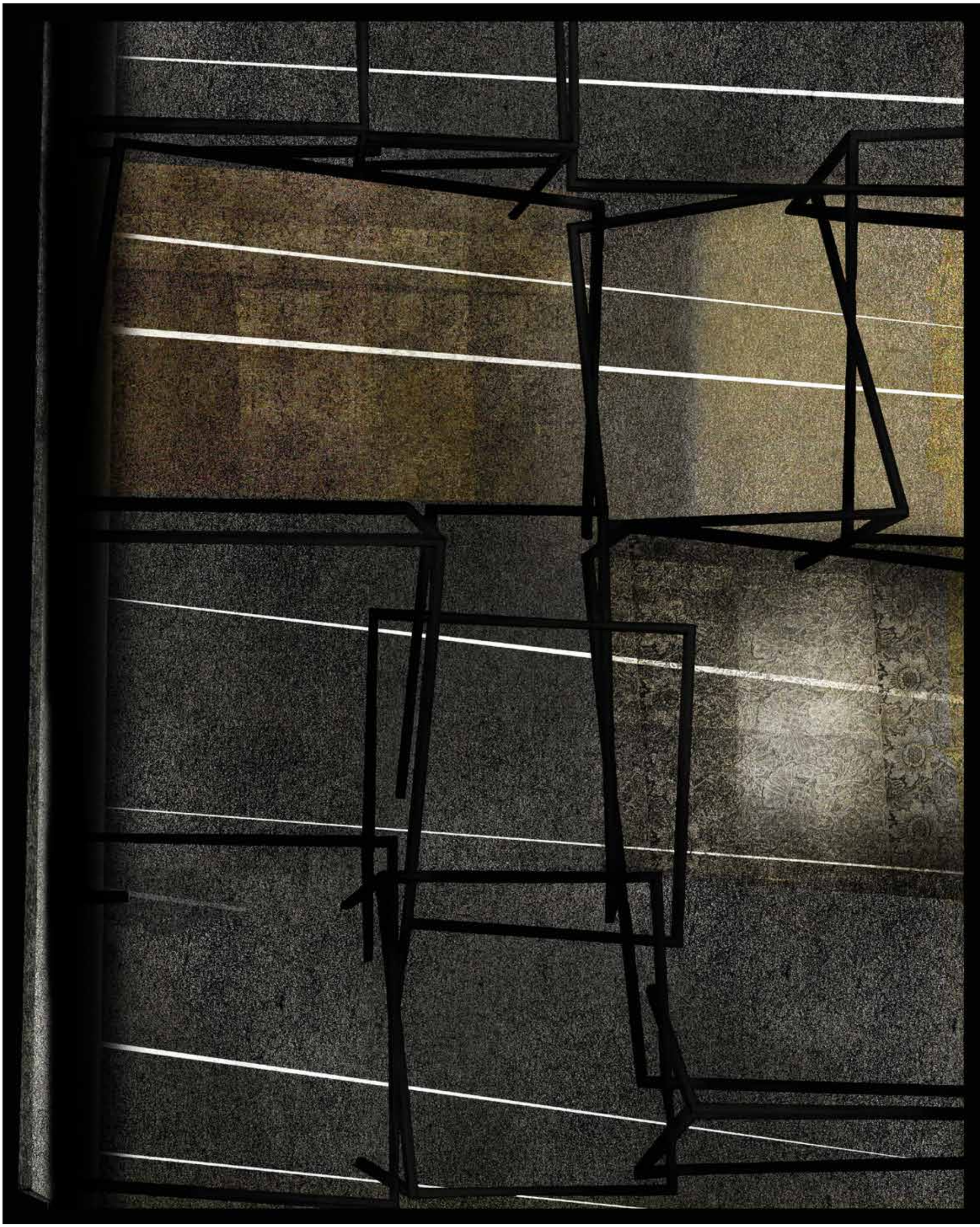
LA CELESTINA.....Teatro de la Zarzuela Madrid 2008

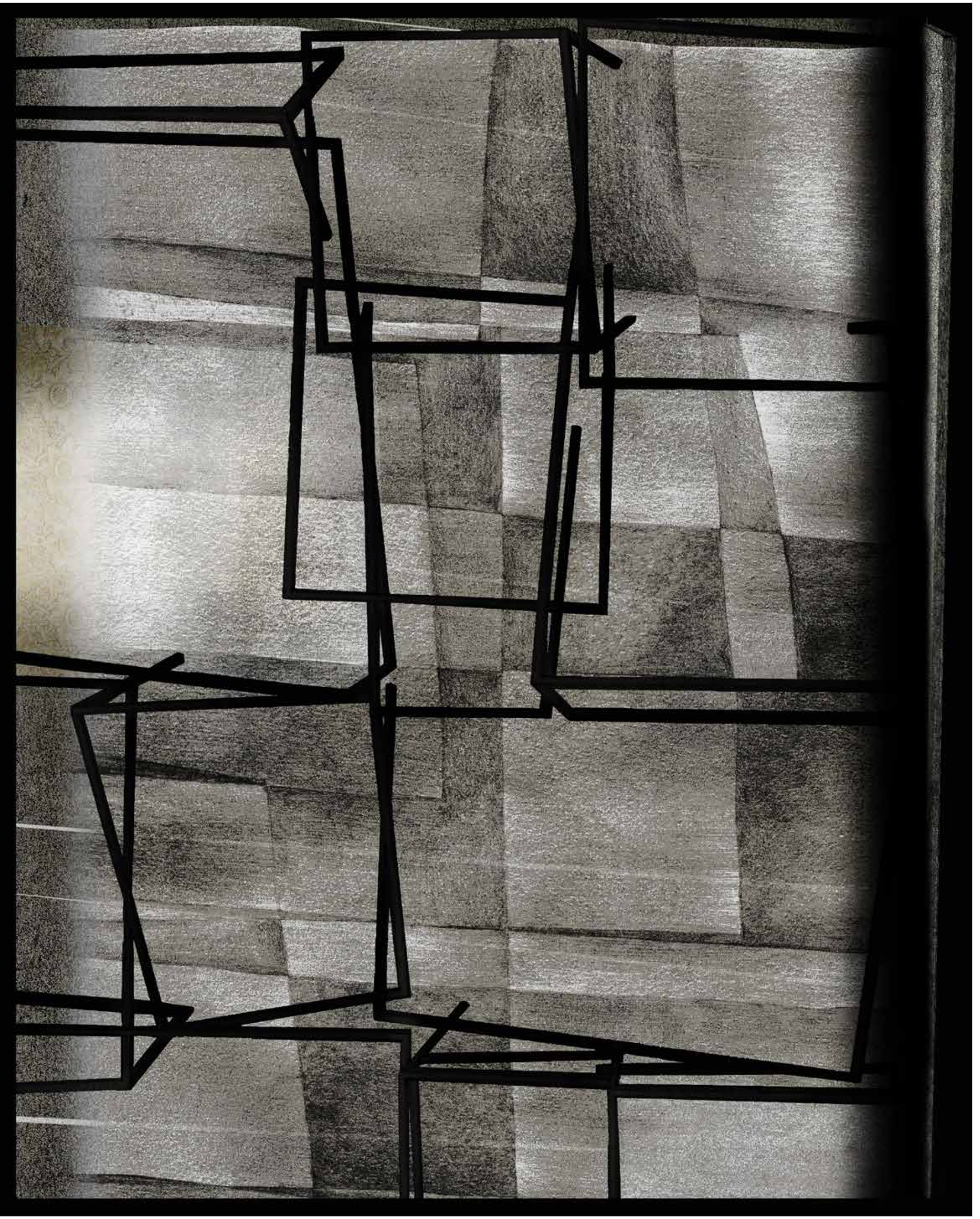


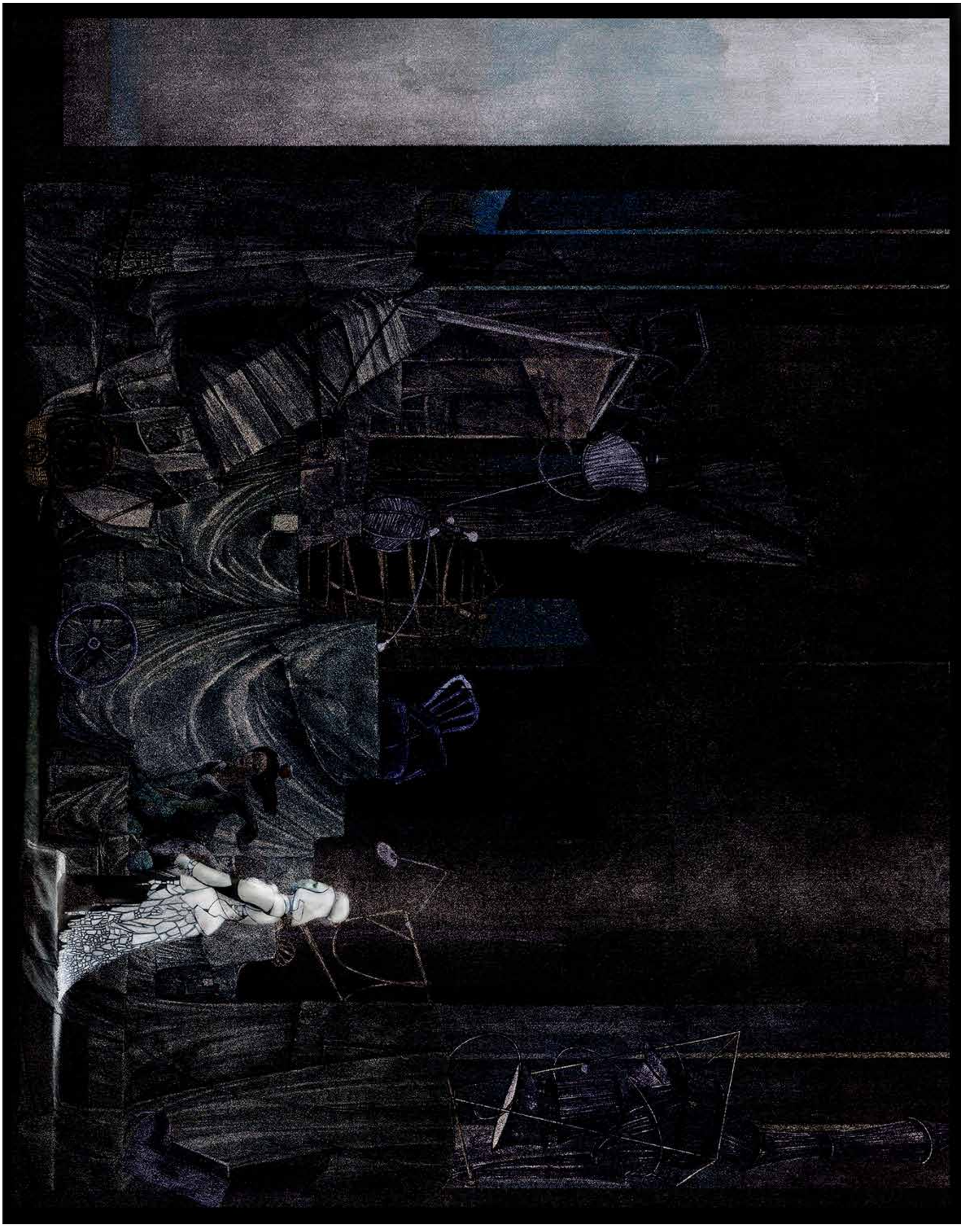


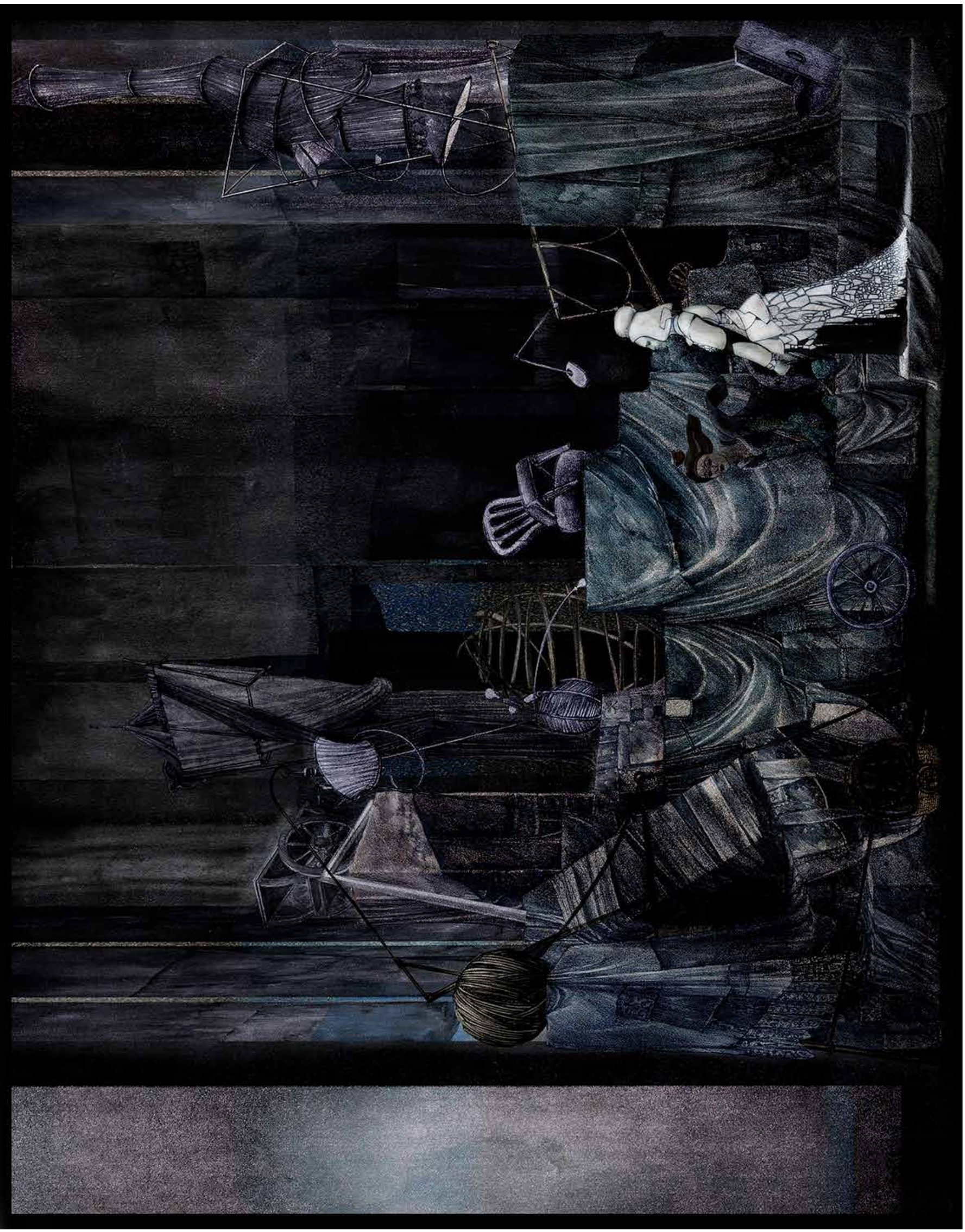


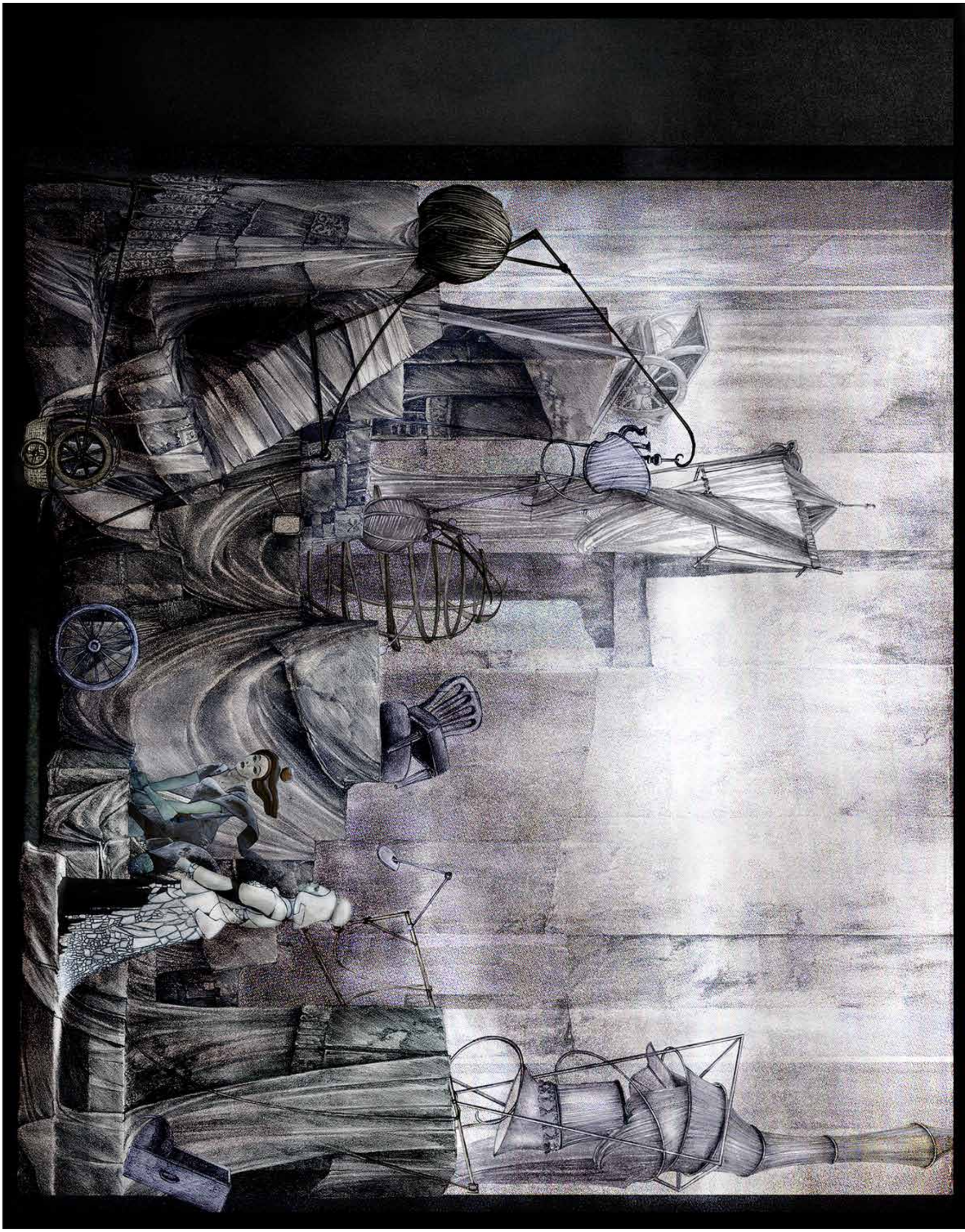


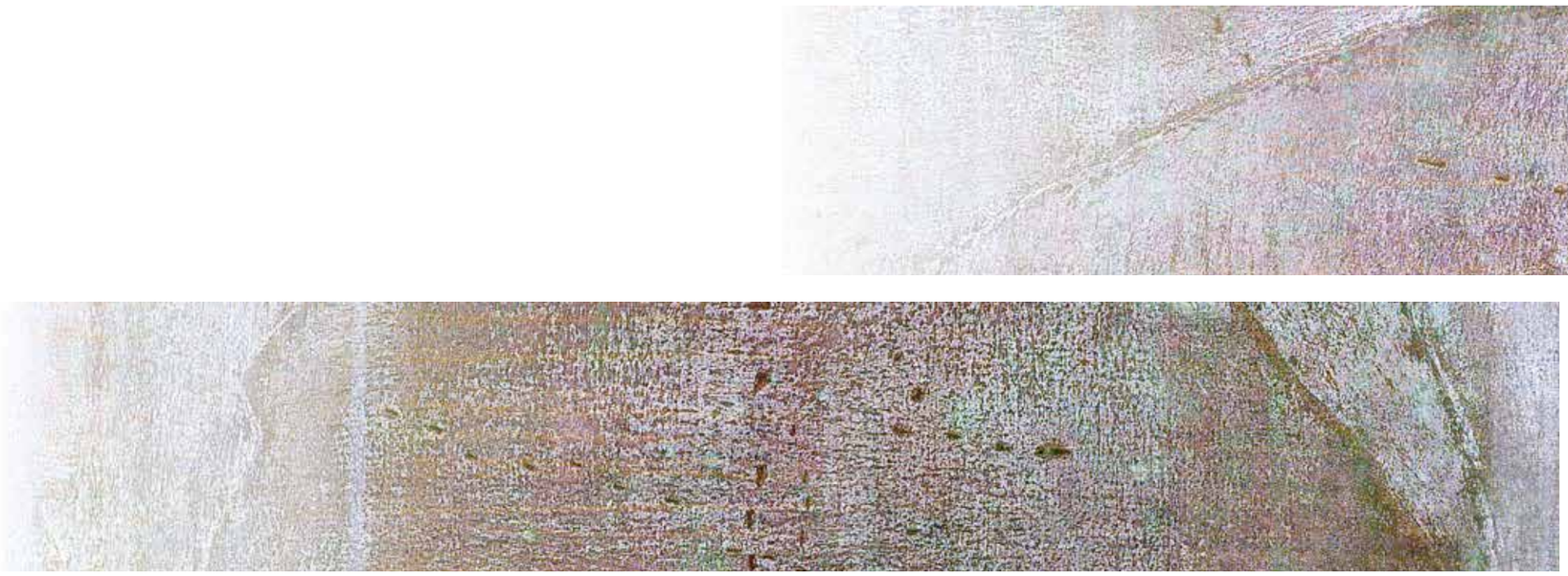




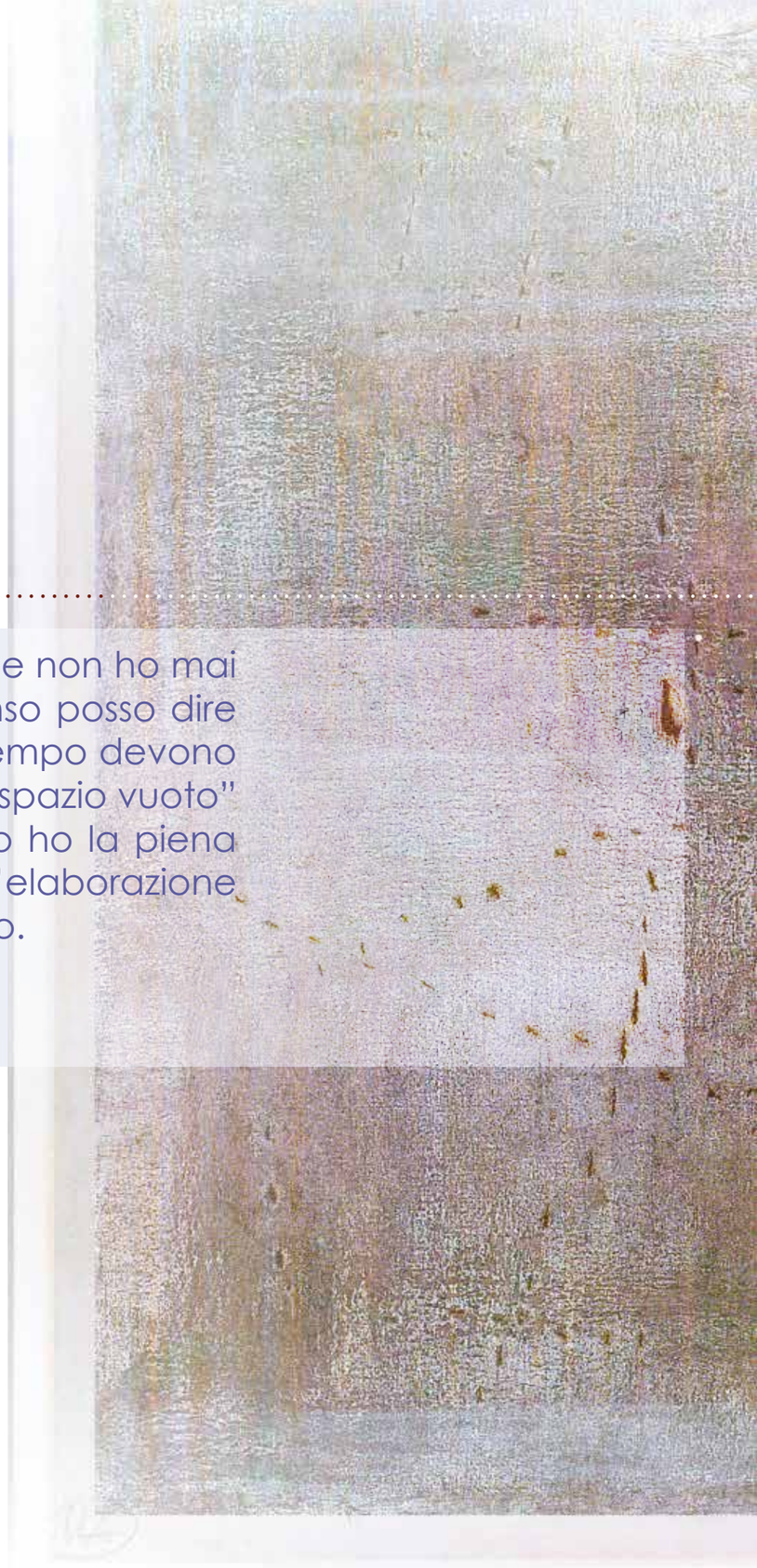








Nel mio percorso creativo non mi sono mai riconosciuto in un filone estetico e non ho mai cercato uno stile che distinguesse formalmente il mio lavoro. In questo senso posso dire di non avere mai avuto pregiudizi di forma e di tempo... qualsiasi forma e tempo devono essere a mia disposizione all'inizio del processo creativo. In questo modo "lo spazio vuoto" diventa uno strumento infinito nell'esprimere il suo massimo potenziale, e io ho la piena libertà di scegliere in ogni singola creazione gli ingredienti piu adeguati all'elaborazione del segno: dare la forma piu giusta, per addizione o sotrazzione, a quel vuoto.



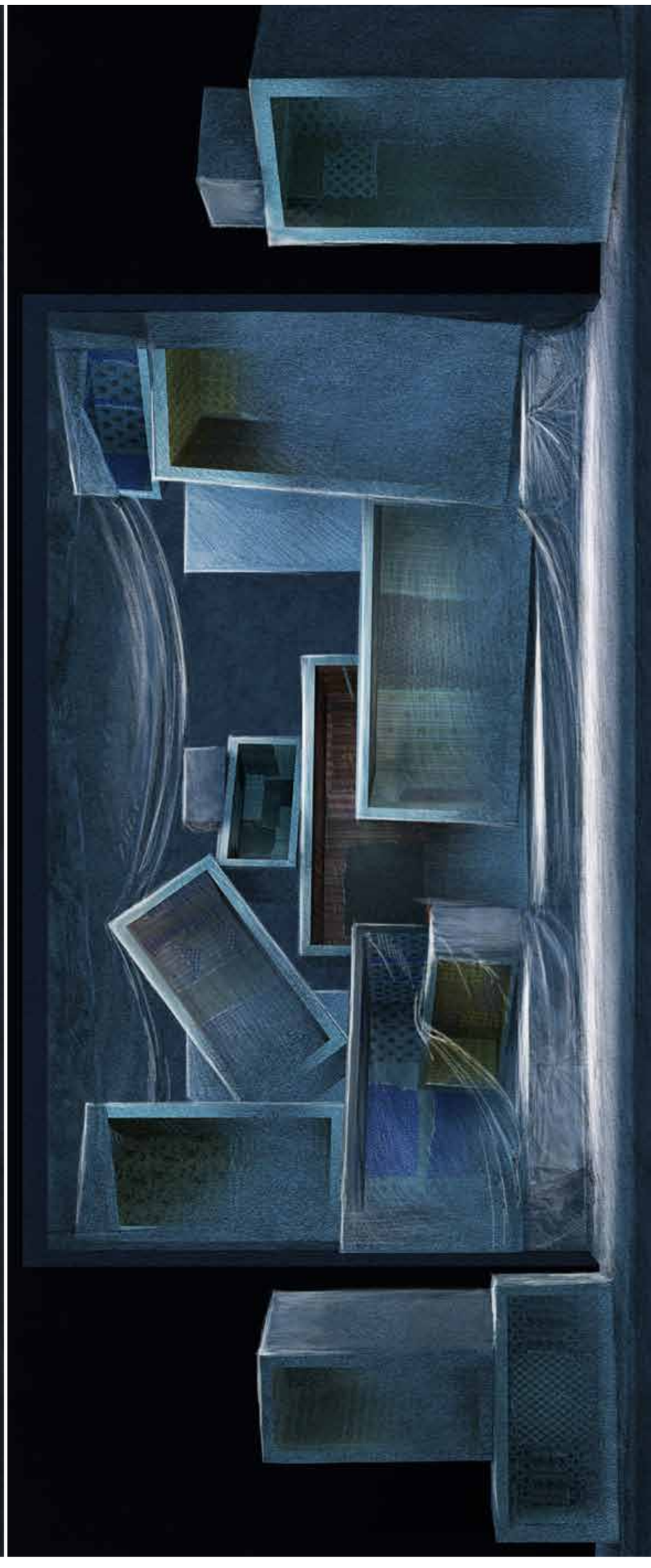
In my creative career I have never been recognized myself in one particular aesthetics strand and I have never searched a style that could formally distinguished my work. In this sense I can say that I have never had prejudices of form and time ... any form and time must be at my disposal at the beginning of the creative process.In this way, "empty space" becomes an infinite tool in expressing its maximum potential, and I have complete freedom to choose the most suitable ingredients for each sign in any new creation: to give the best shape, adding or subtracting something, to that vacuum.









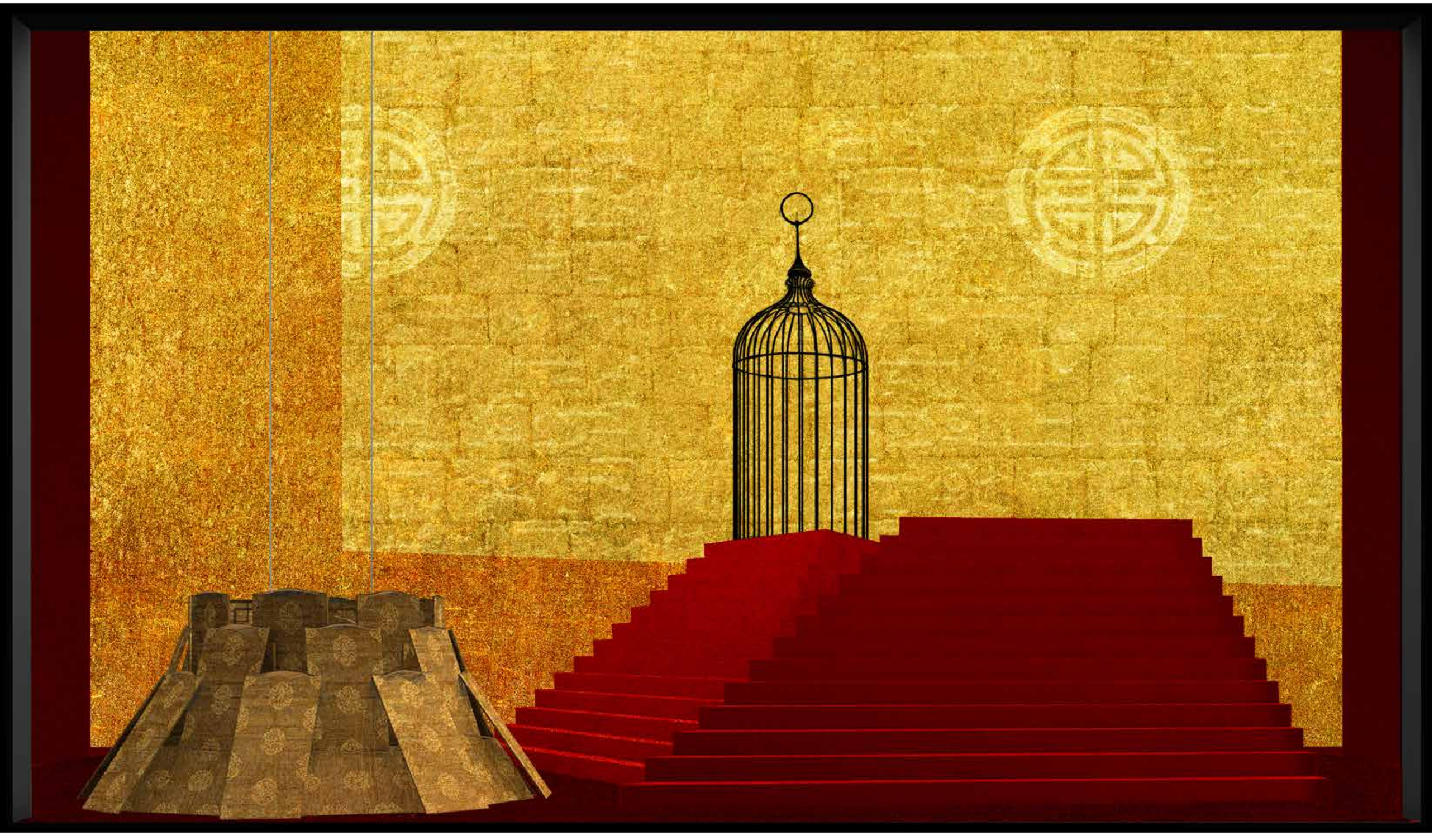




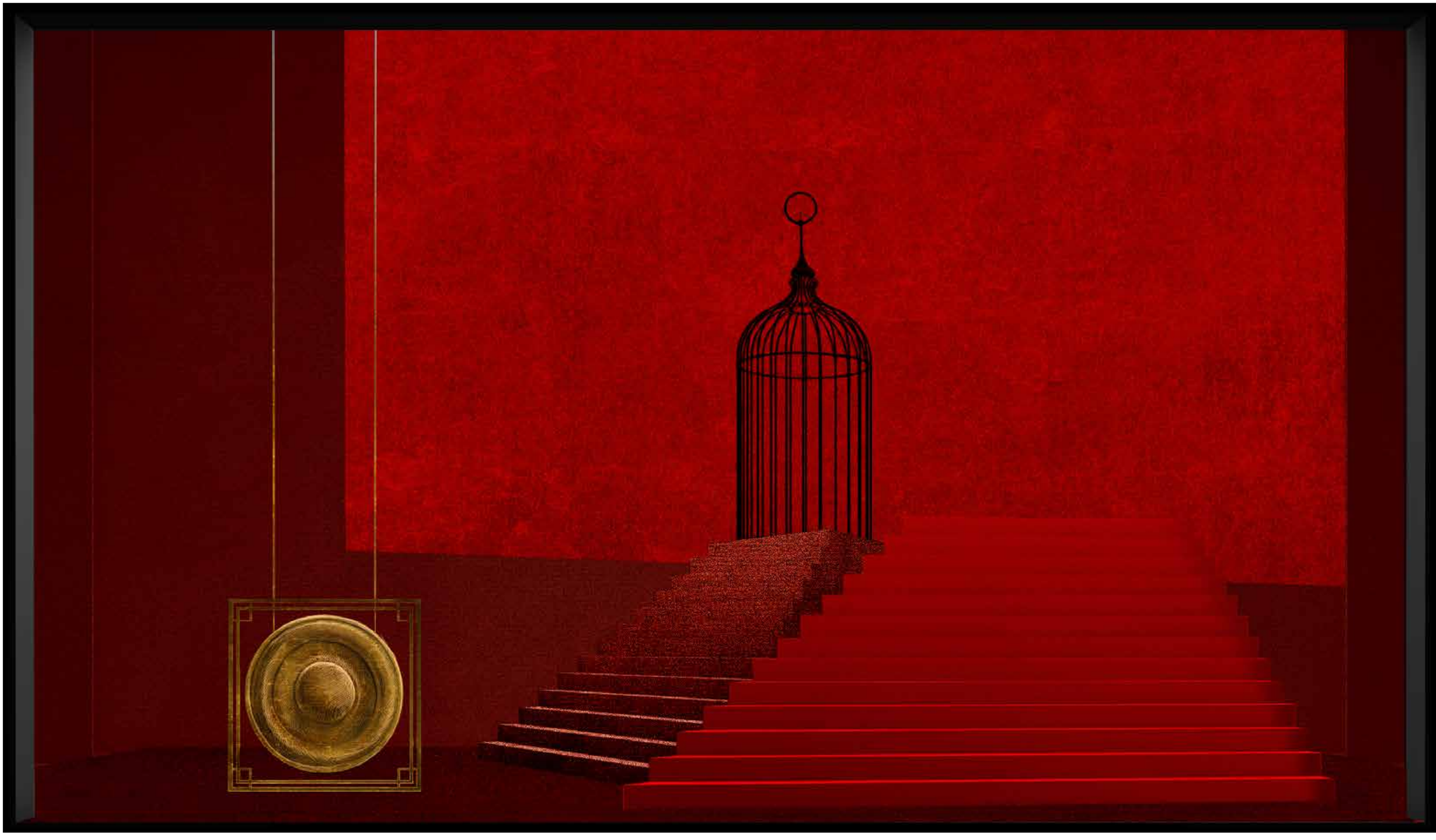
LA CENERENTOLA.....STUDIO 2017



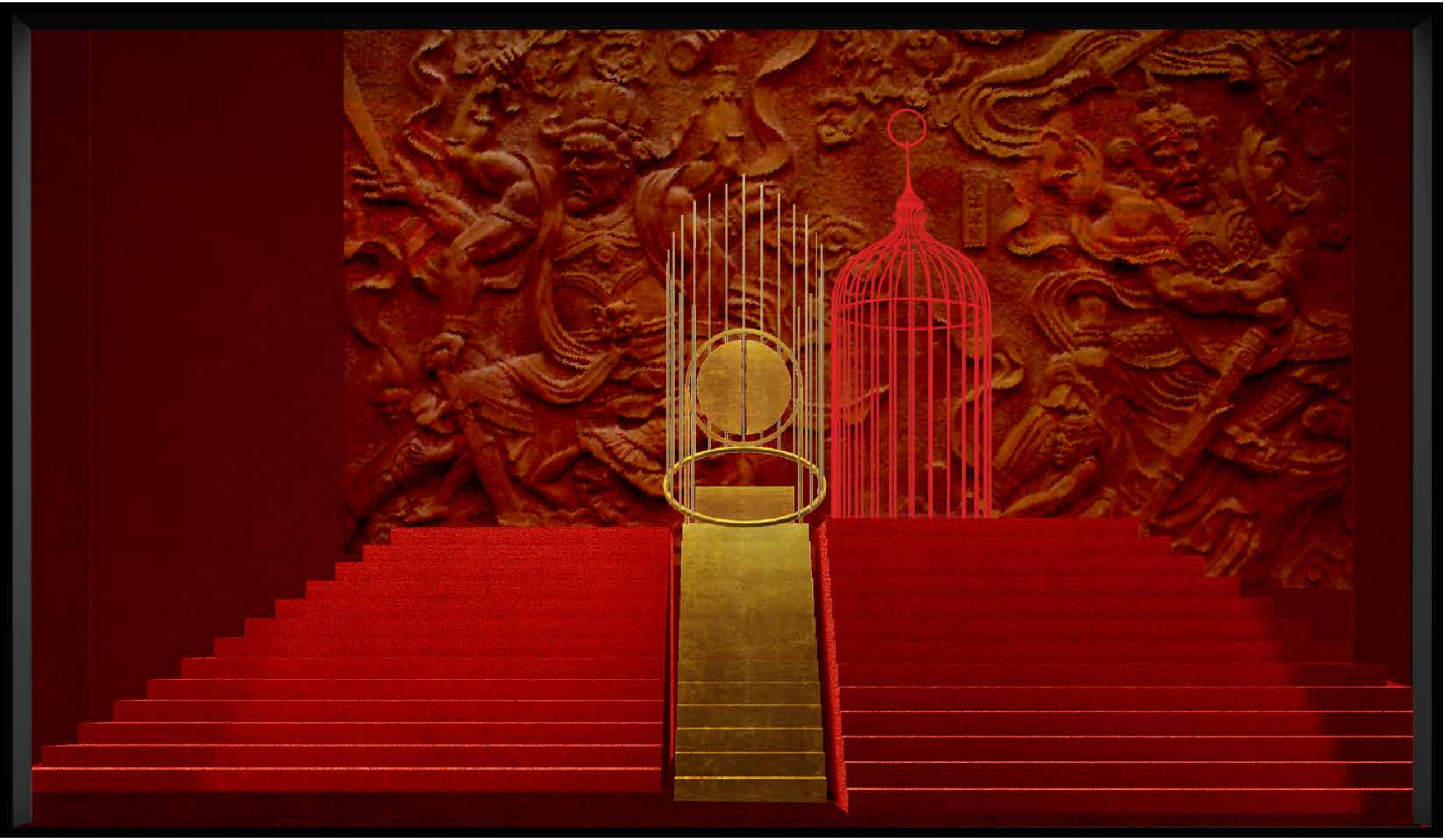
LA CENERENTOLA.....STUDIO 2017



TURANDOT.....STUDIO 2015



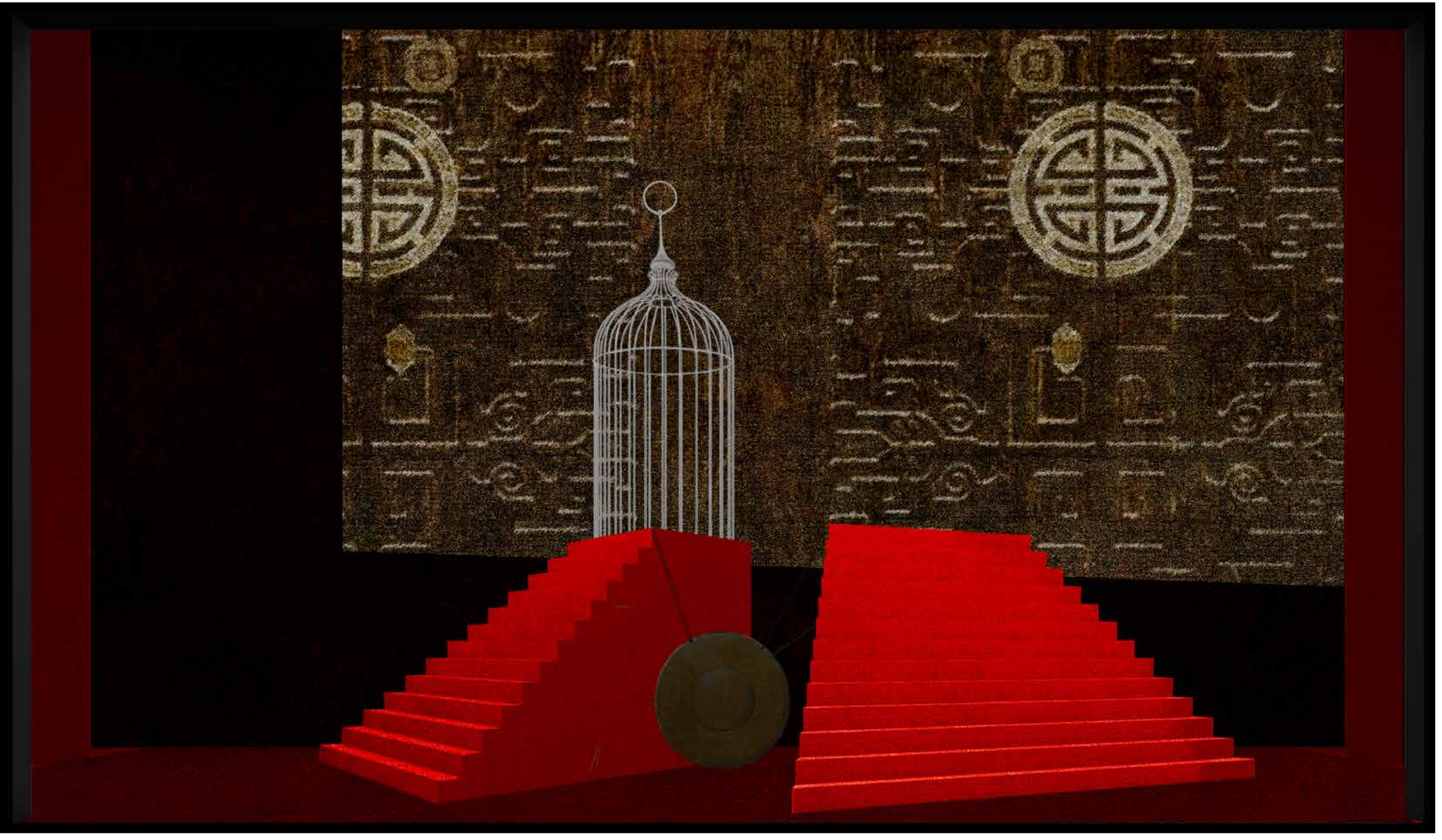
TURANDOT.....STUDIO 2015



TURANDOT.....STUDIO 2015



TURANDOT.....STUDIO 2015



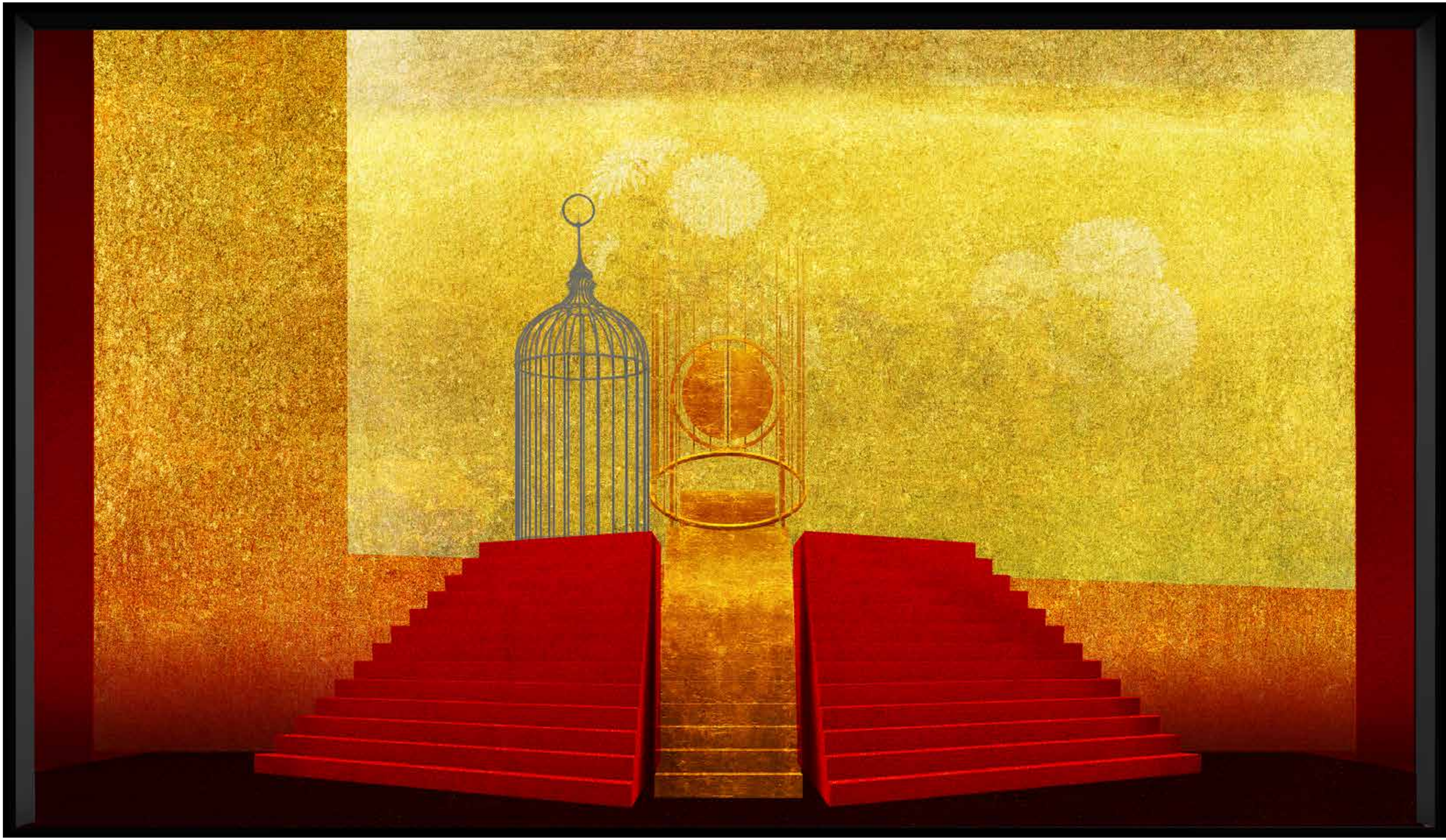
TURANDOT.....STUDIO 2015



TURANDOT.....STUDIO 2015



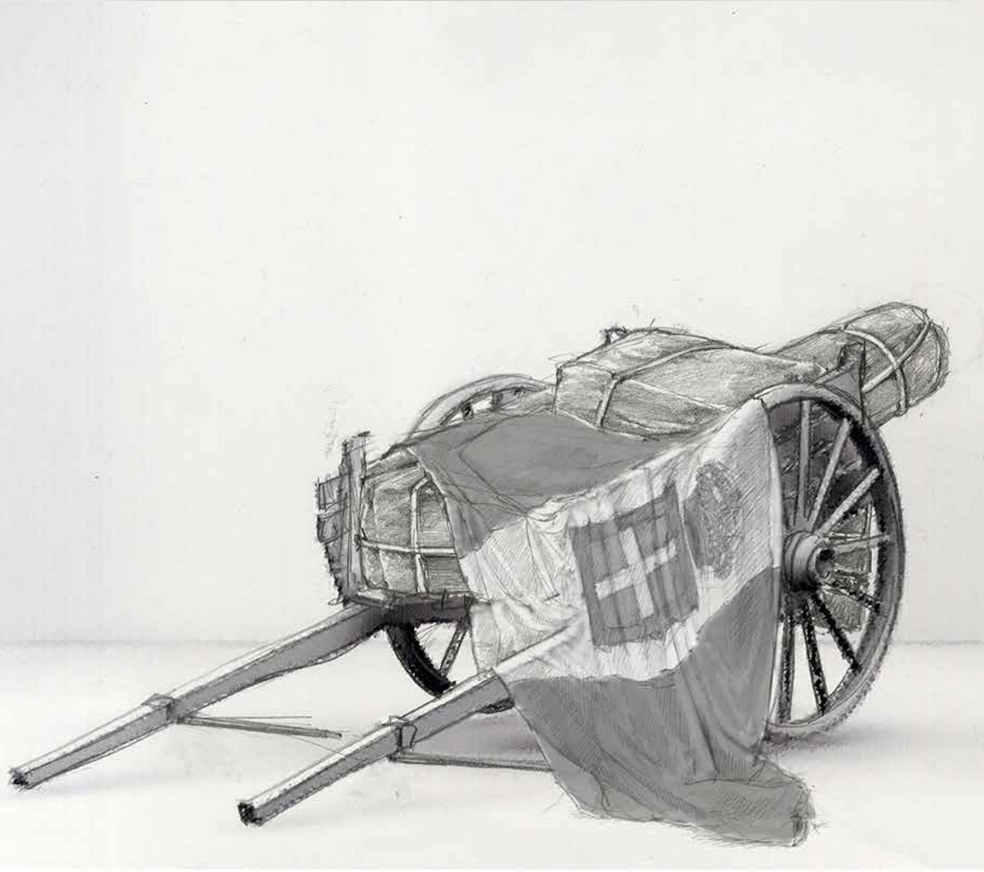
TURANDOT.....STUDIO 2015



TURANDOT.....STUDIO 2015

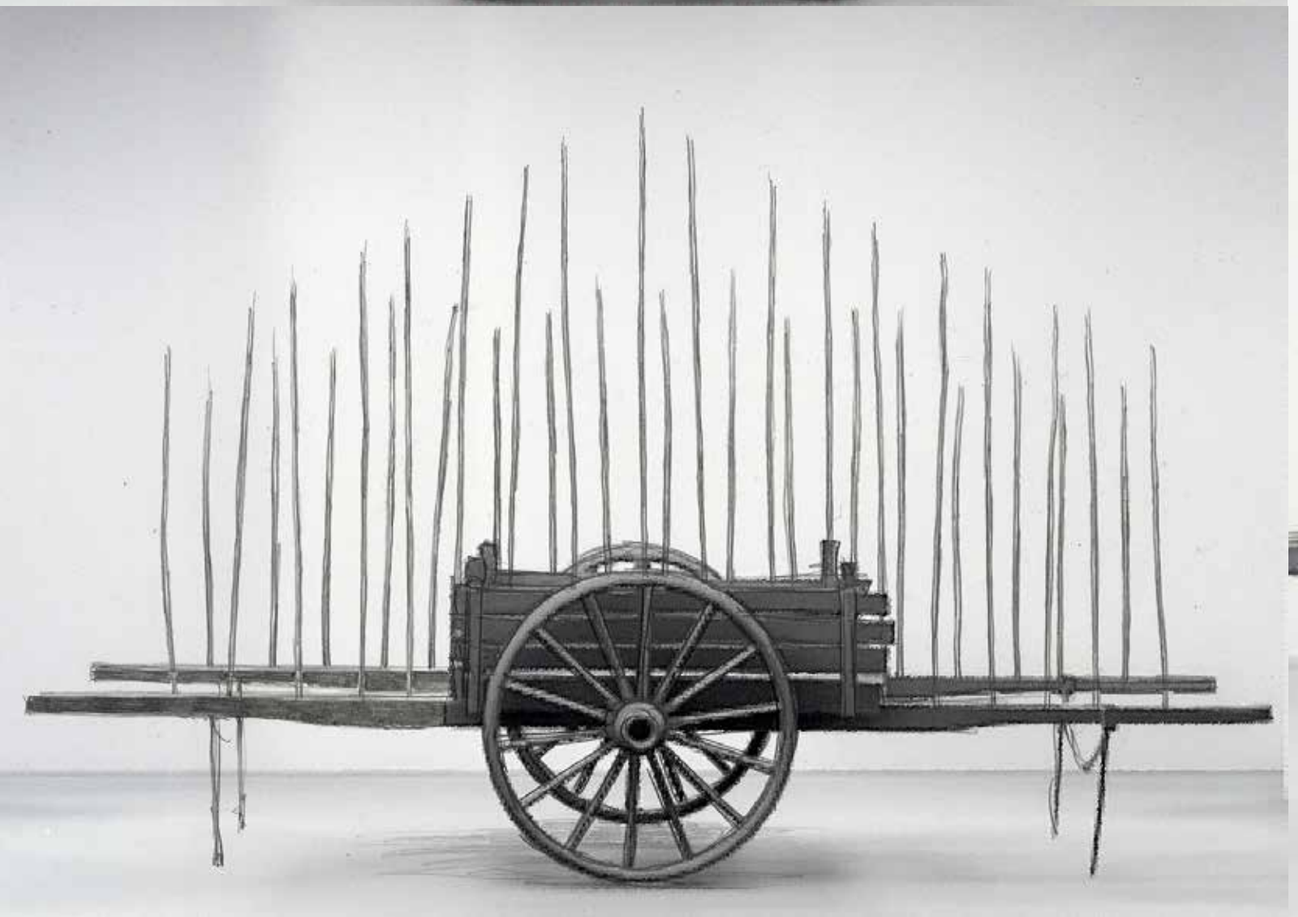




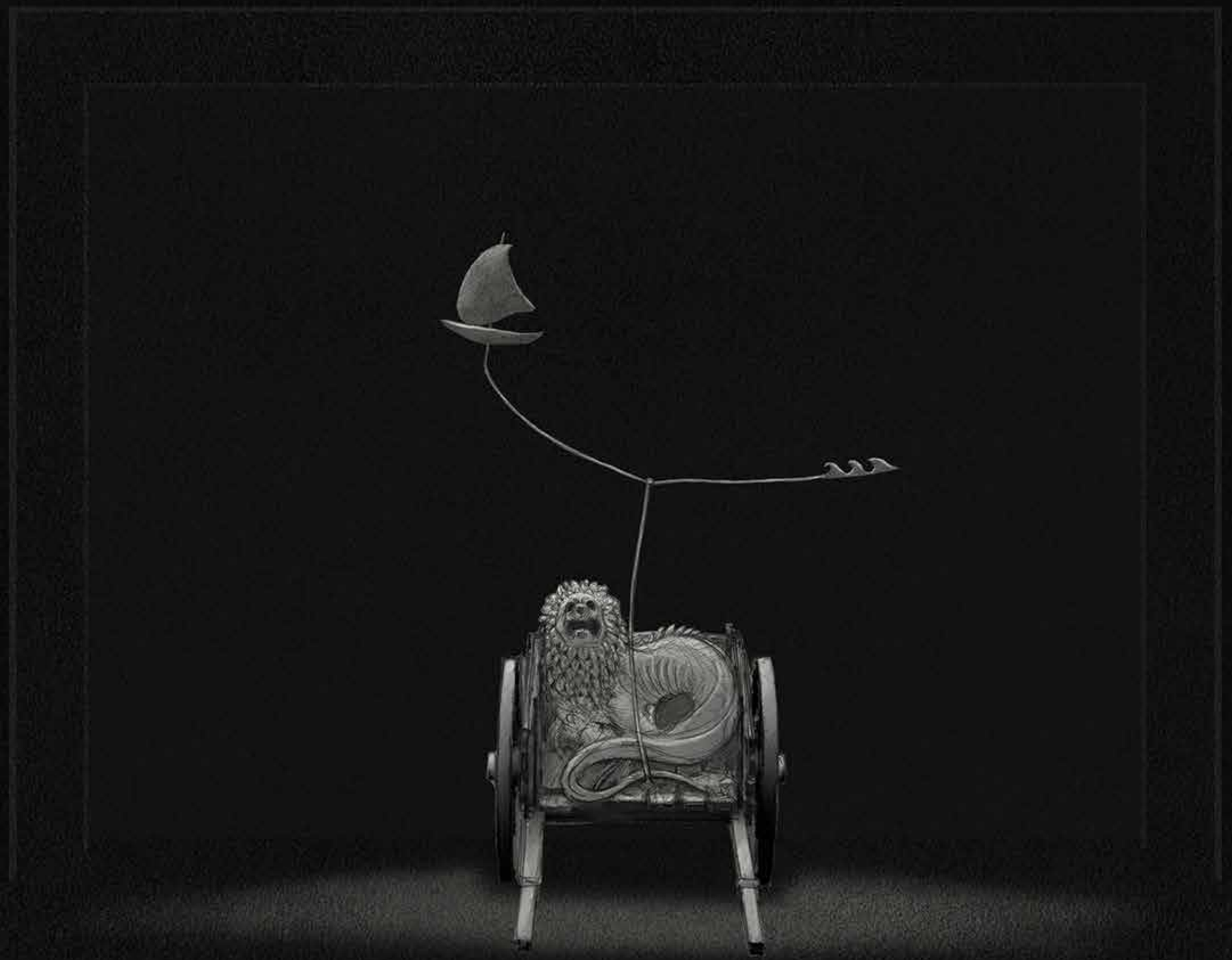




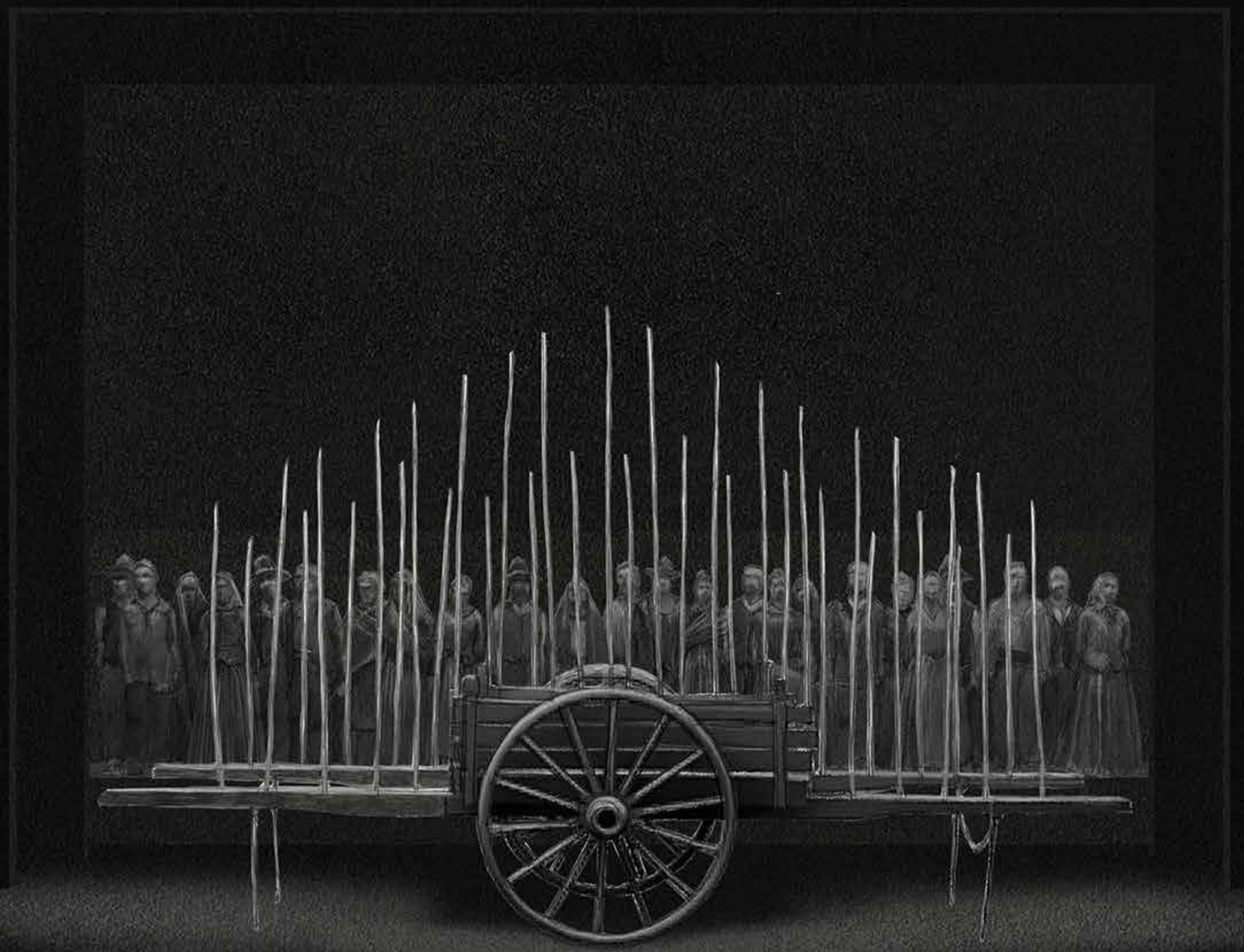


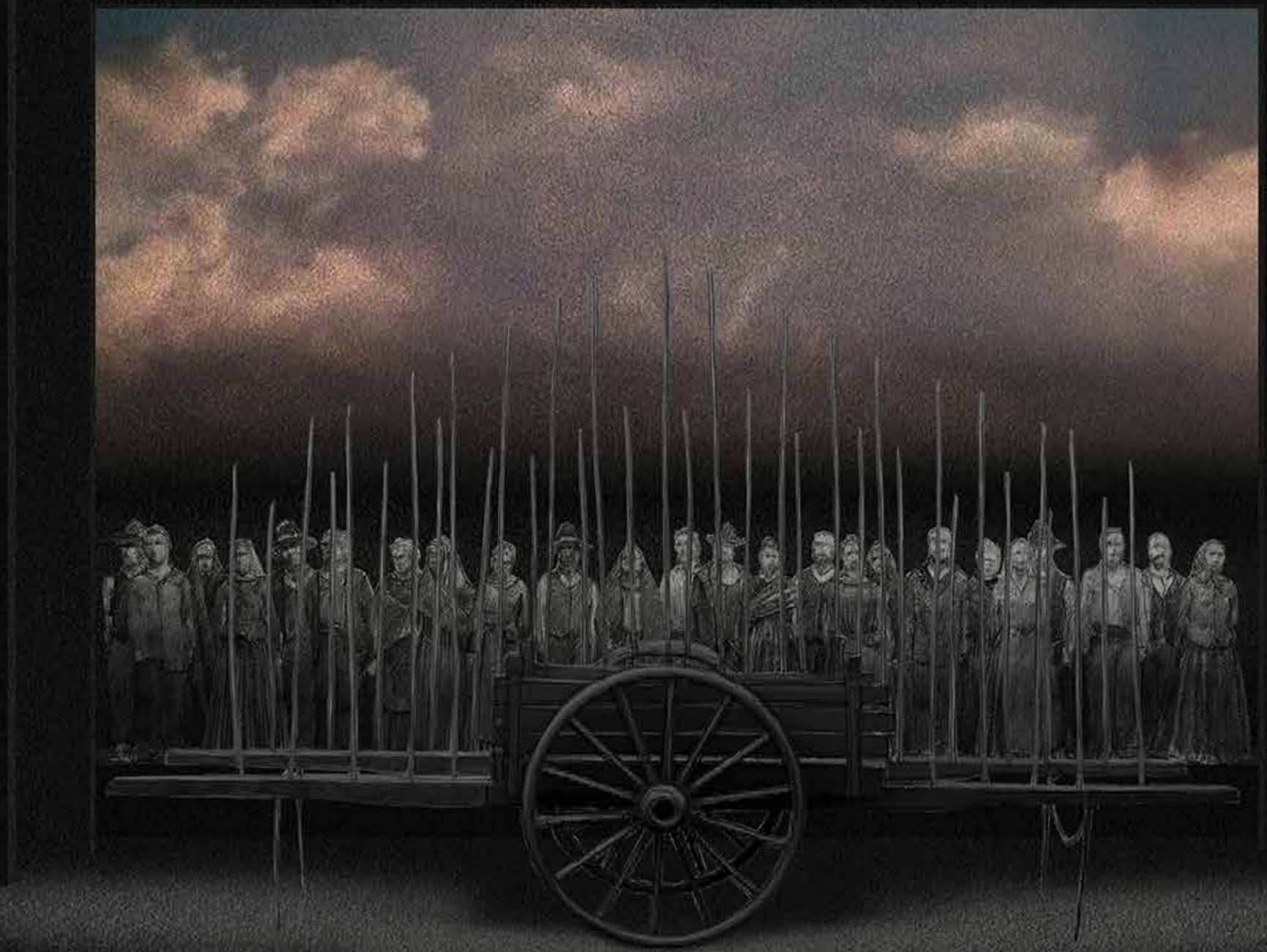


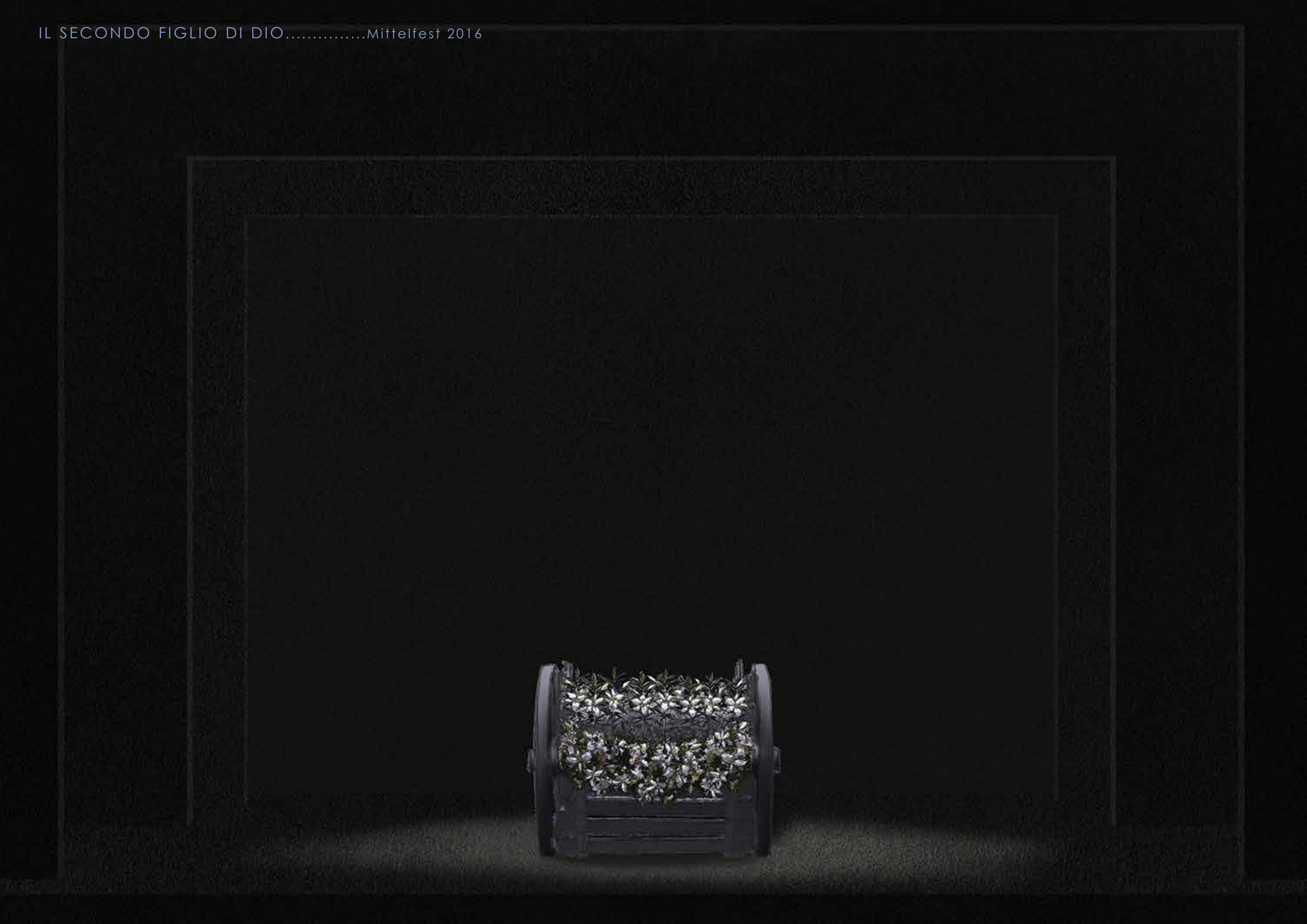


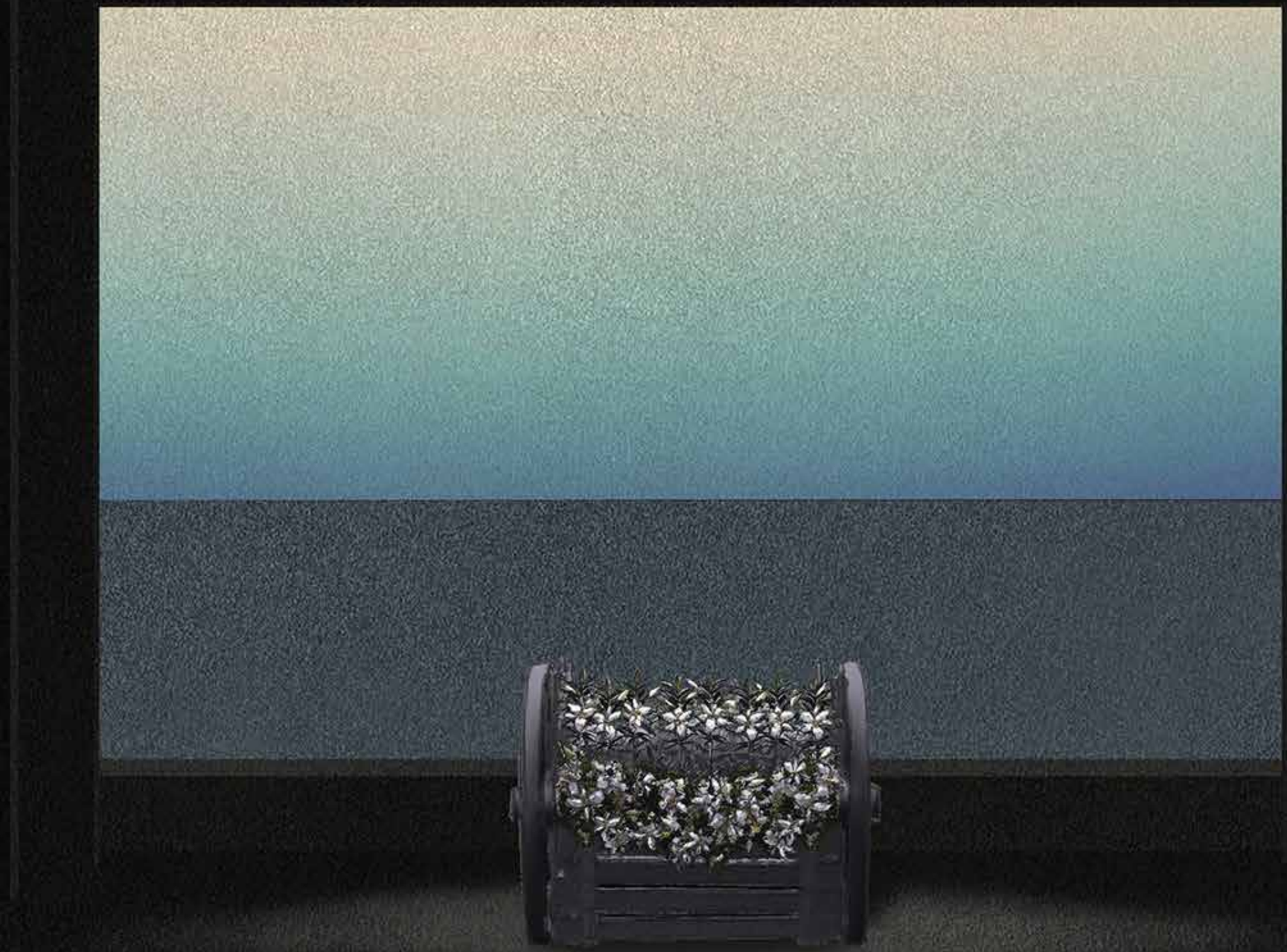










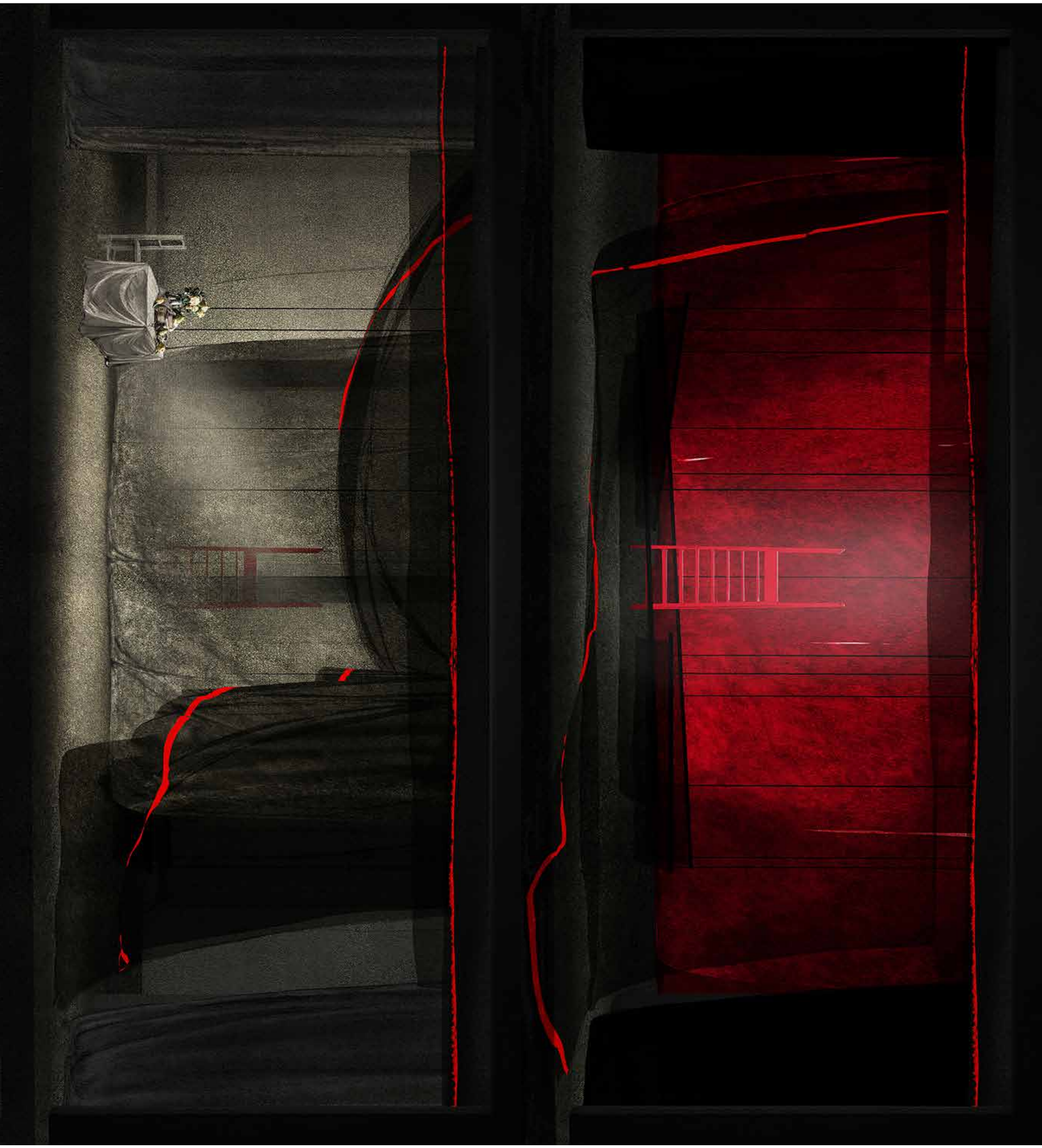




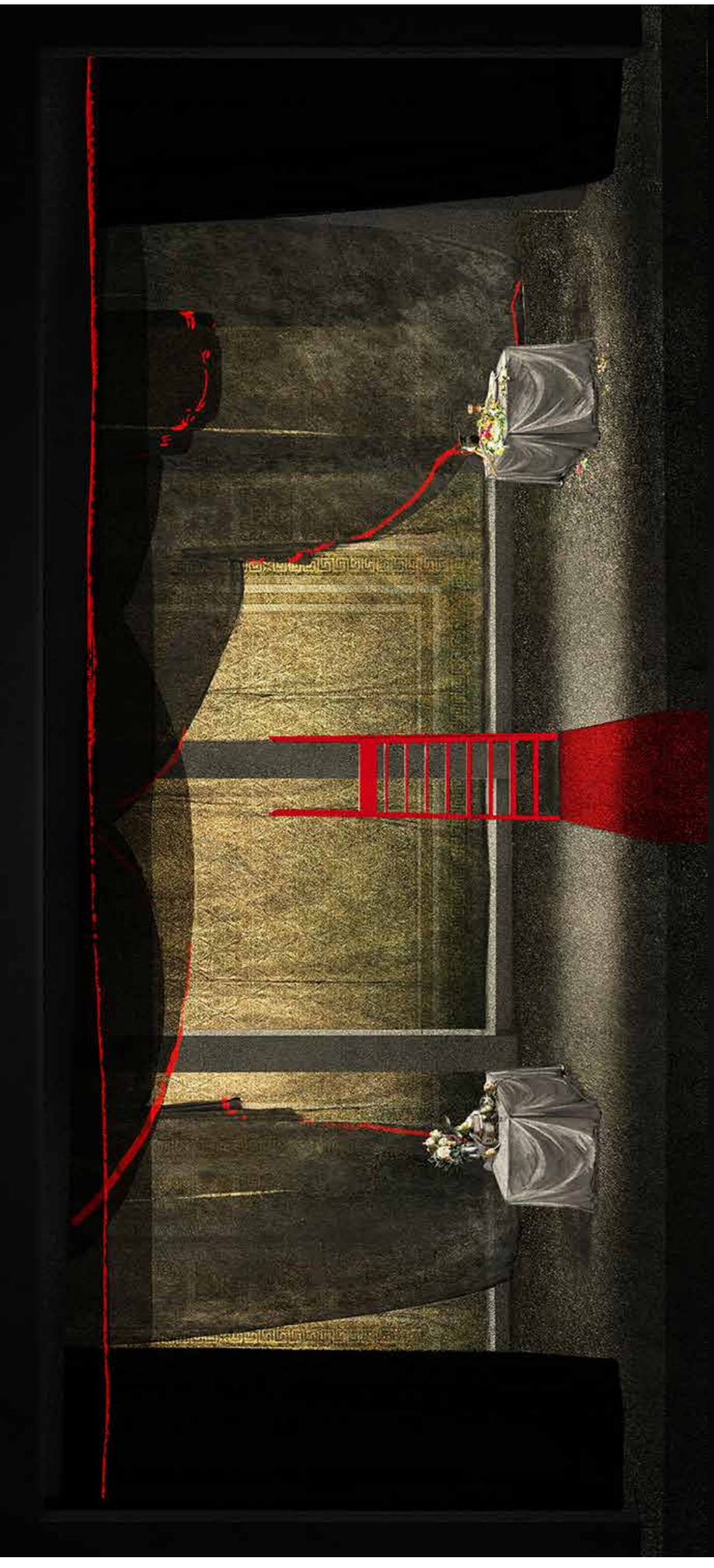
IL SECONDO FIGLIO DI DIO.....Mittelfest 2016



LE INTELLETTUALI.....Teatro Sala Fontana Milano 2015



LE INTELLETTUALI.....Teatro Sala Fontana Milano 2015







LE INTELLETTUALI.....Teatro Sala Fontana Milano 2015



LE INTELLETTUALI.....Teatro Sala Fontana Milano 2015

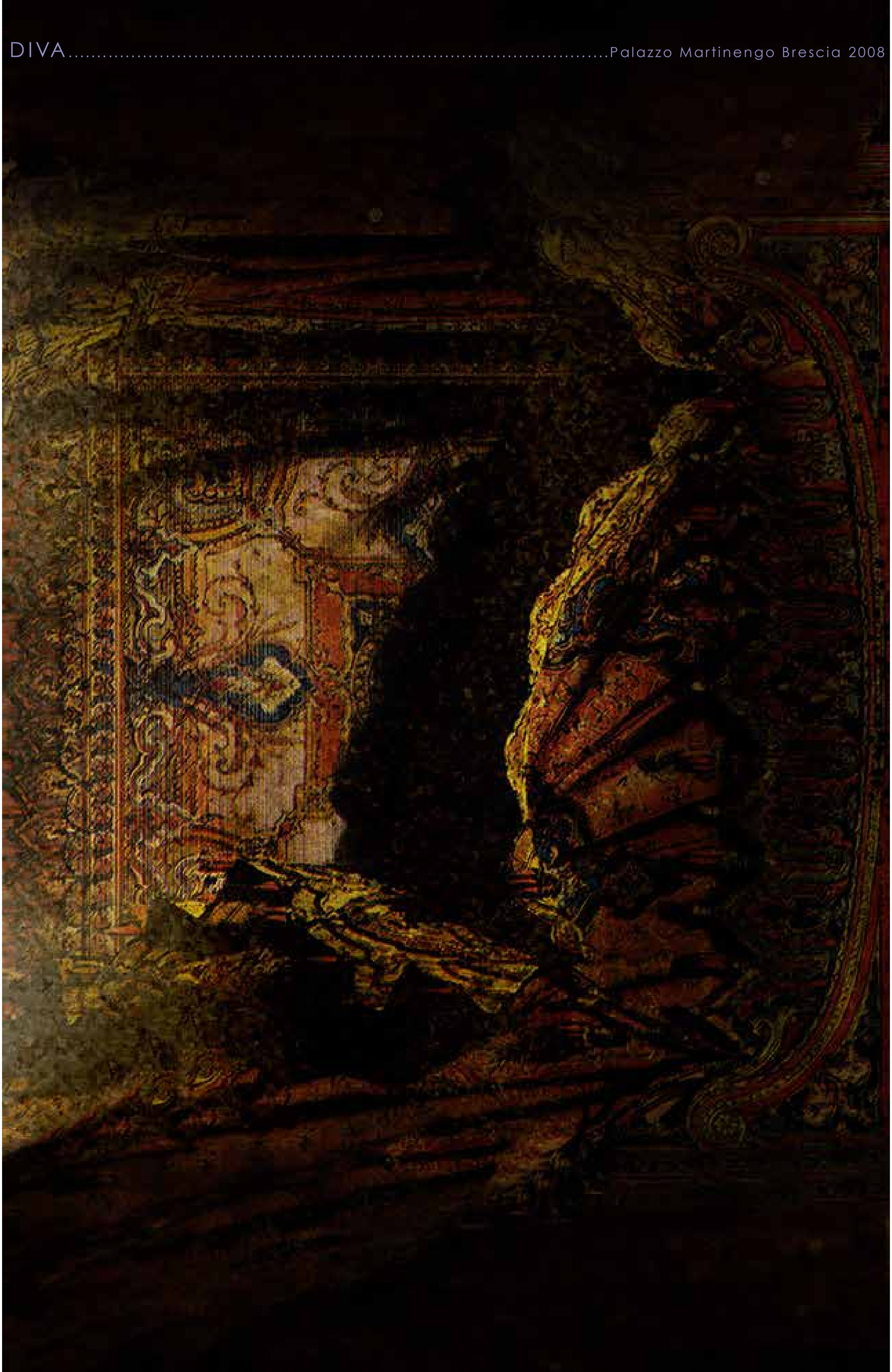
Il lavoro dello scenografo non è mai autonomo, esso è parte di un sistema complesso di segni mediati dall'arte sapinete del regista o del coreografo. Le voci di questo sistema sono molteplici e tutte devono essere in stretta relazione per essere efficaci. E' necessario per me rimanere in ascolto e partecipare attivamente al dialogo, condividere le idee, condurre o farmi condurre alla scoperta di quel mondo che si tenta di edificare... e il miracolo avviene sempre quando un equilibrio di foze e di segni viene raggiunto e condiviso da tutti.

Fare teatro ha questa peculiarità

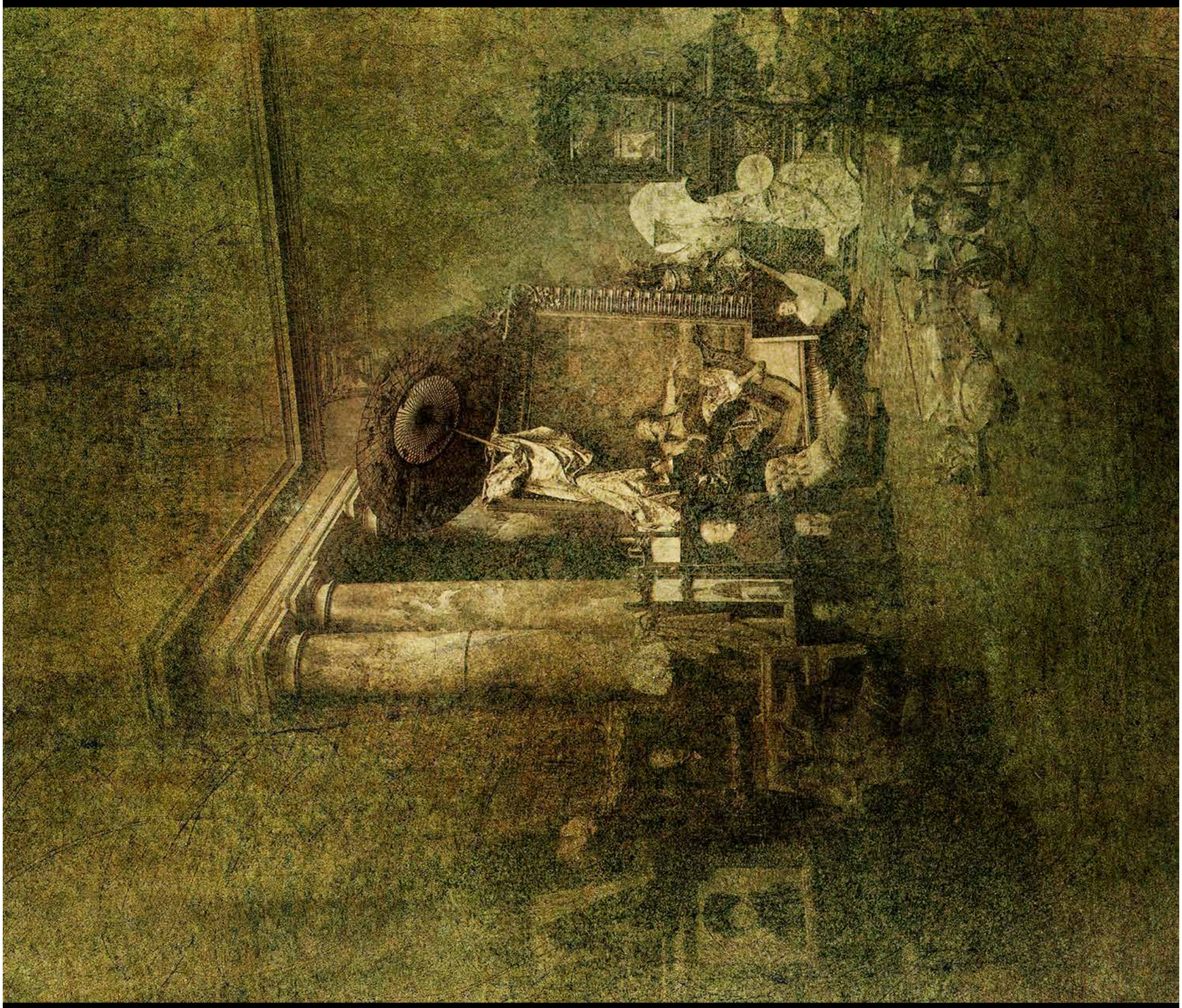
The work of the stage designer is never autonomous; It is part of a complex system of signs mediated by the wise art of the director or the choreographer. The voices of this system are many and all must remain in close relationship in order to be effective. It's necessary for me to listen and participate actively in the dialogue, to share ideas, lead or be led to the discovery of the world that we are trying to build ... and the miracle always happens when a balance of forces and signs is reached and shared by everyone.

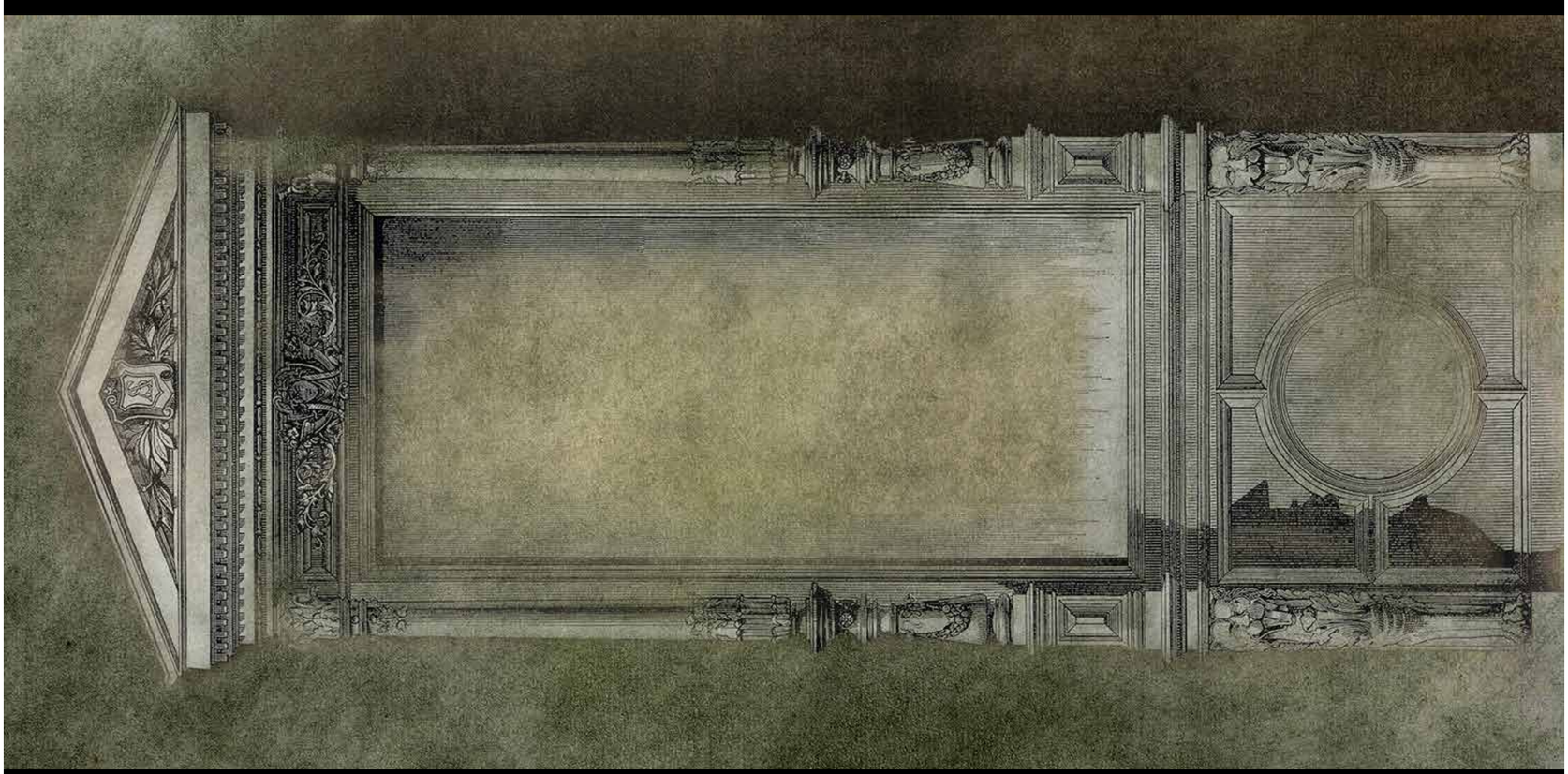
Making theater has this peculiarity

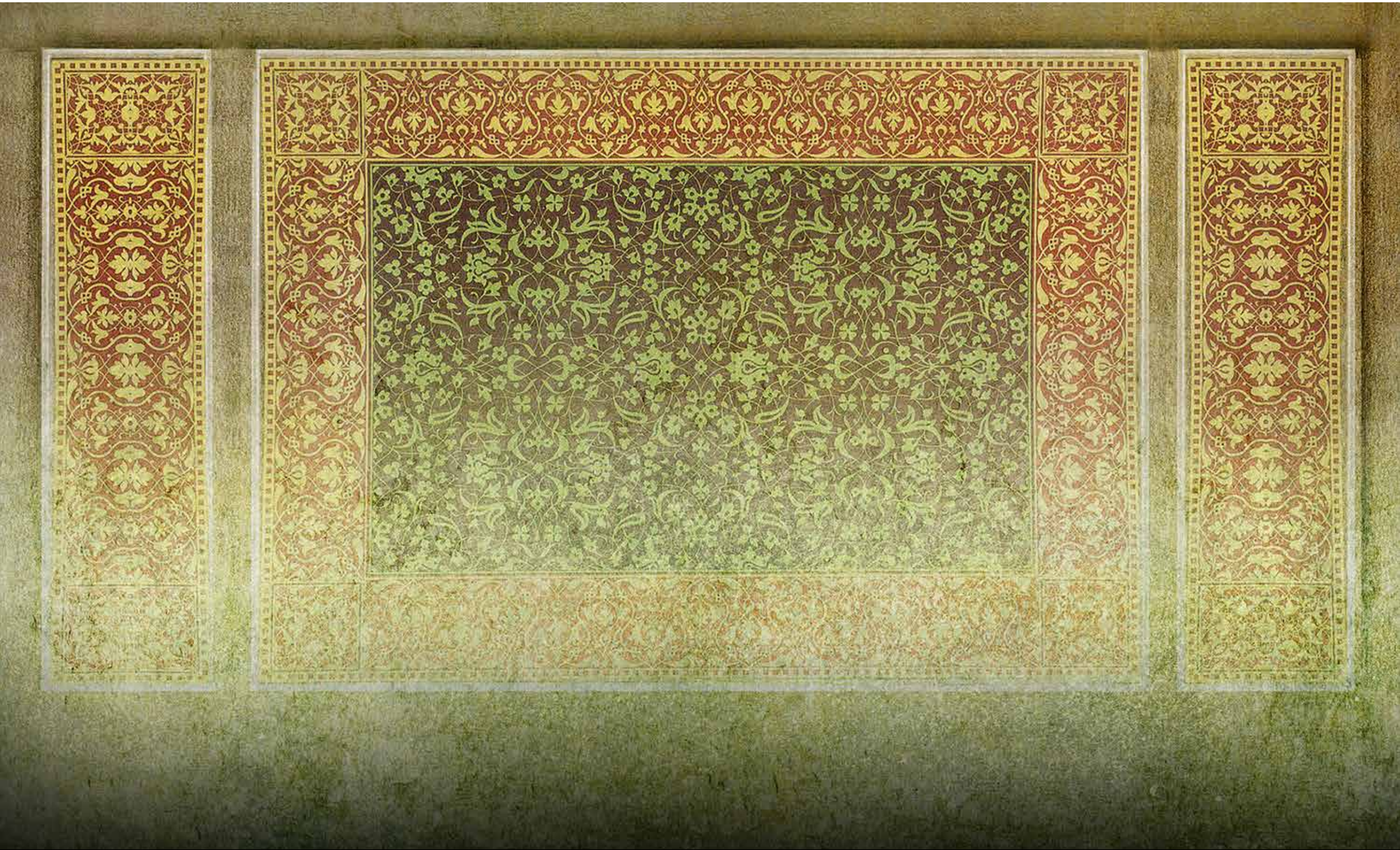
DIVA.....Palazzo Martinengo Brescia 2008



DIVA.....Palazzo Martinengo Brescia 2008



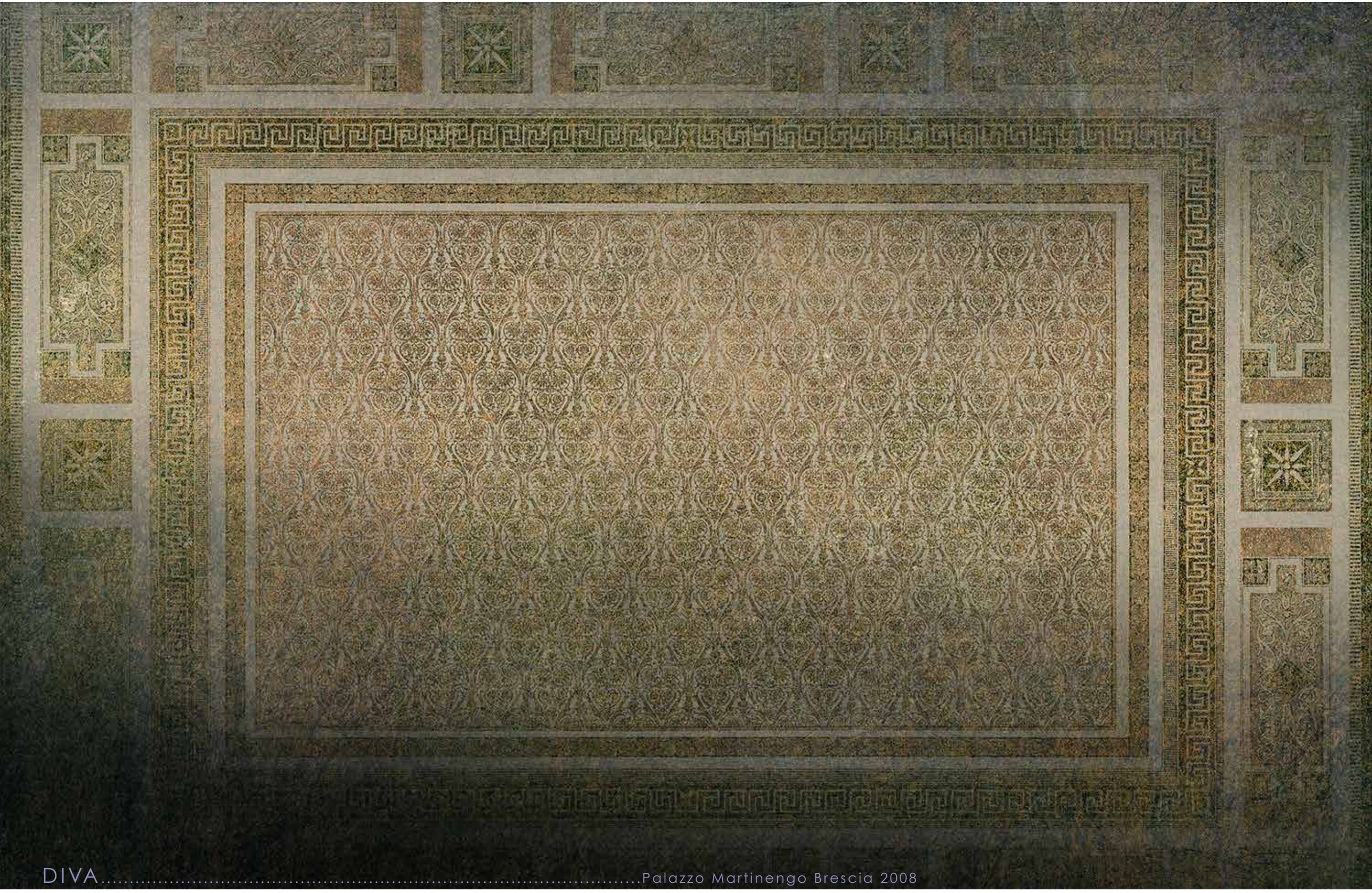




DIVA.....Palazzo Martinengo Brescia 2008



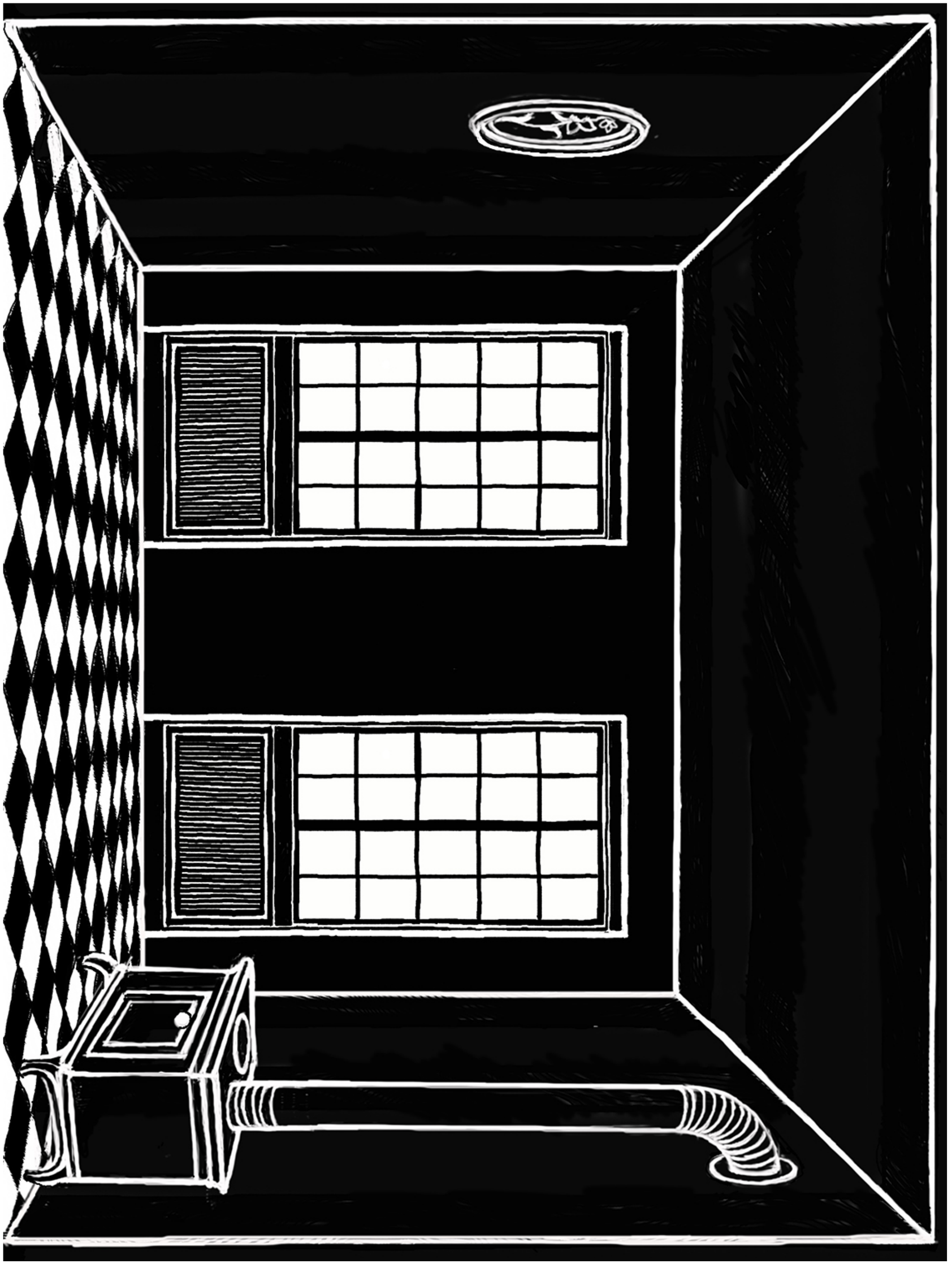
DIVA.....Palazzo Martinengo Brescia 2008



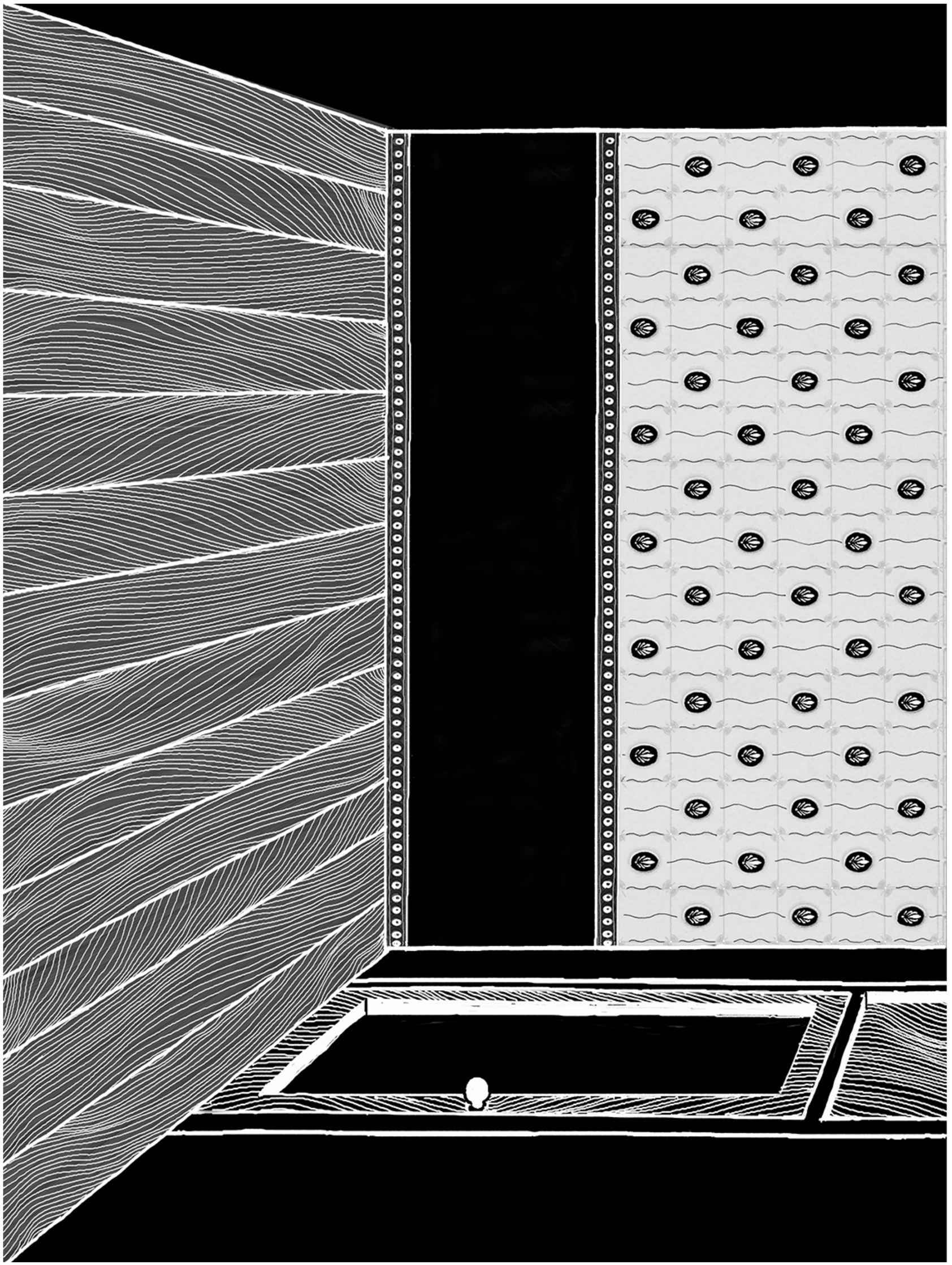
DIVA.....Palazzo Martinengo Brescia 2008



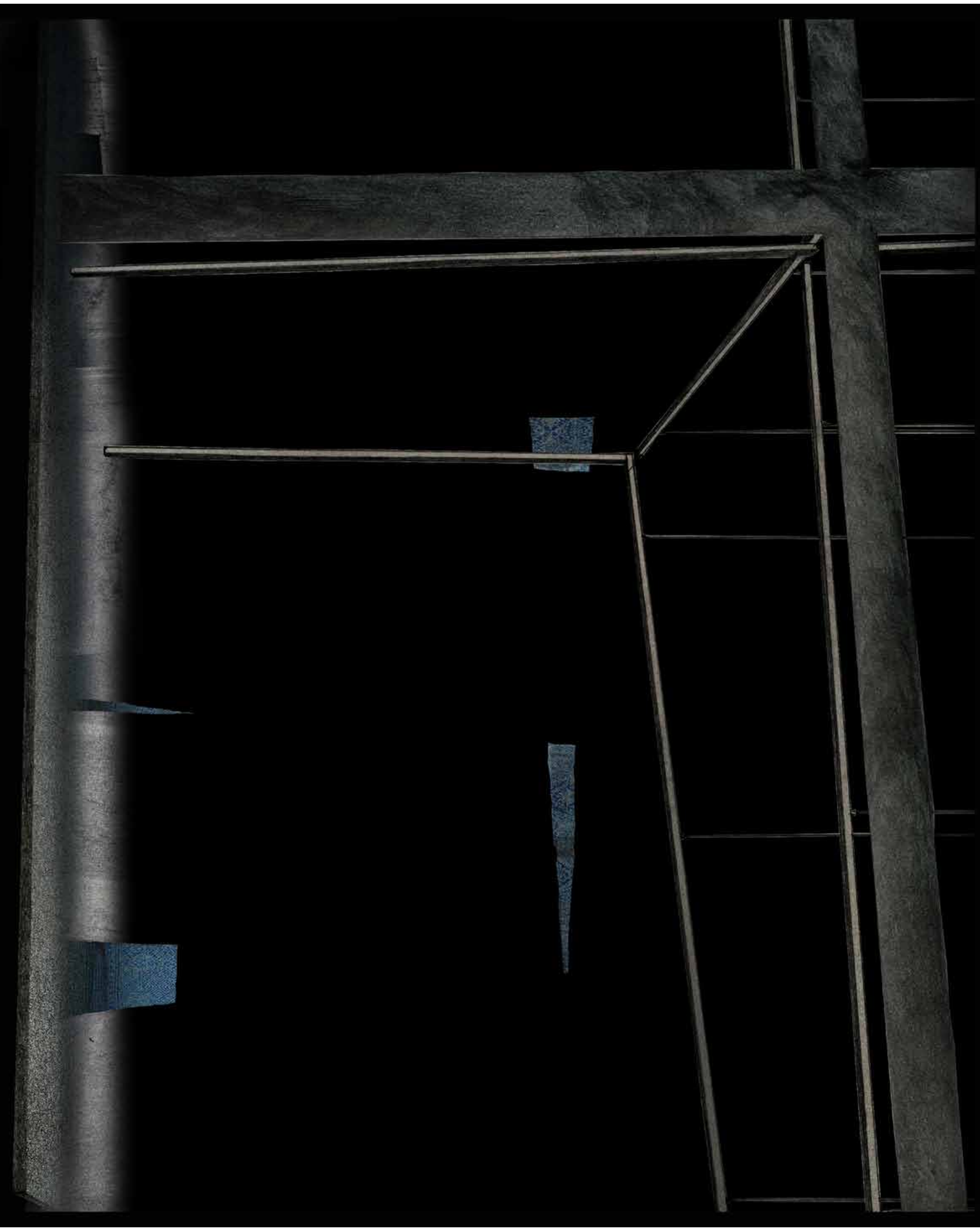
DIVA.....Palazzo Martinengo Brescia 2008

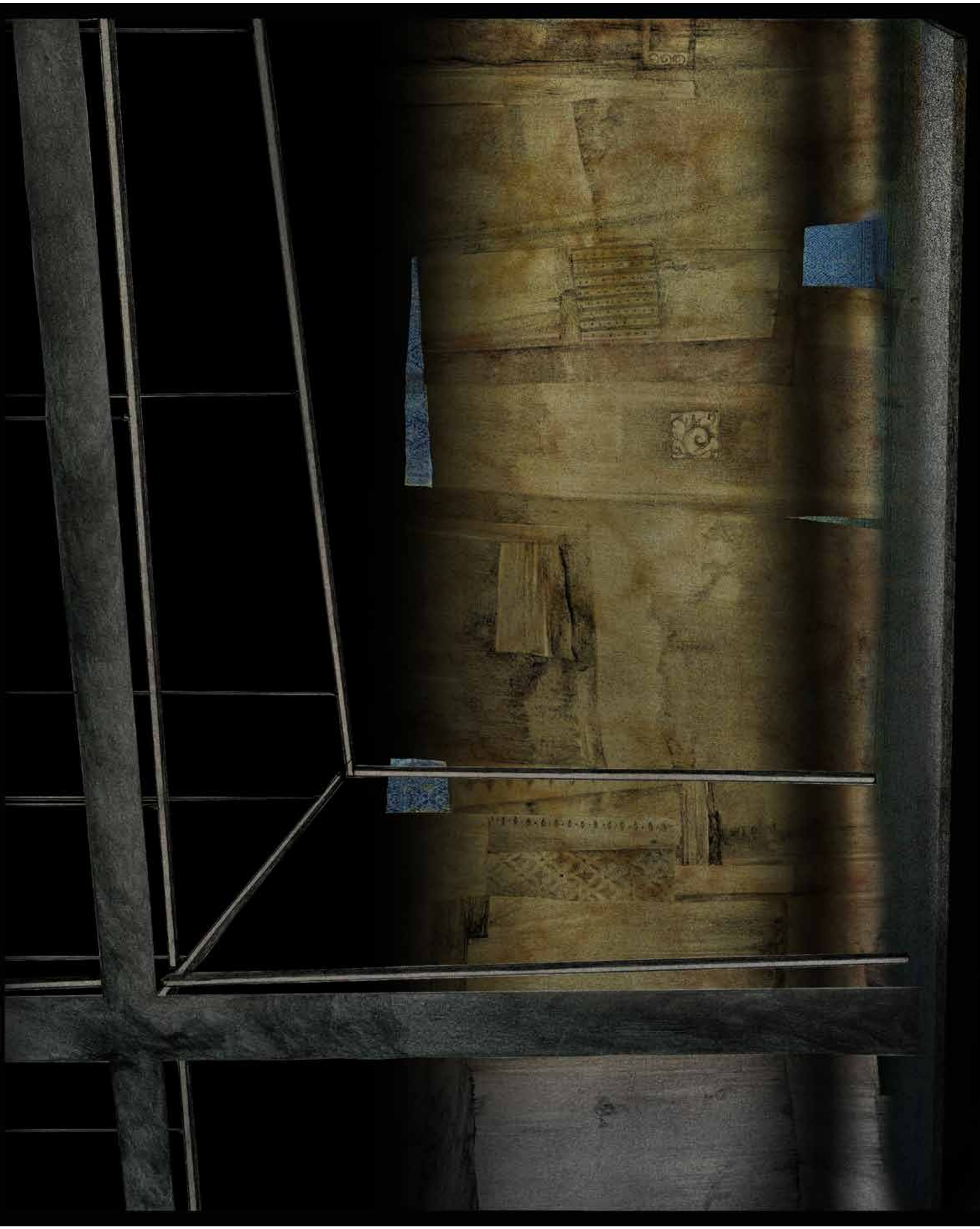


















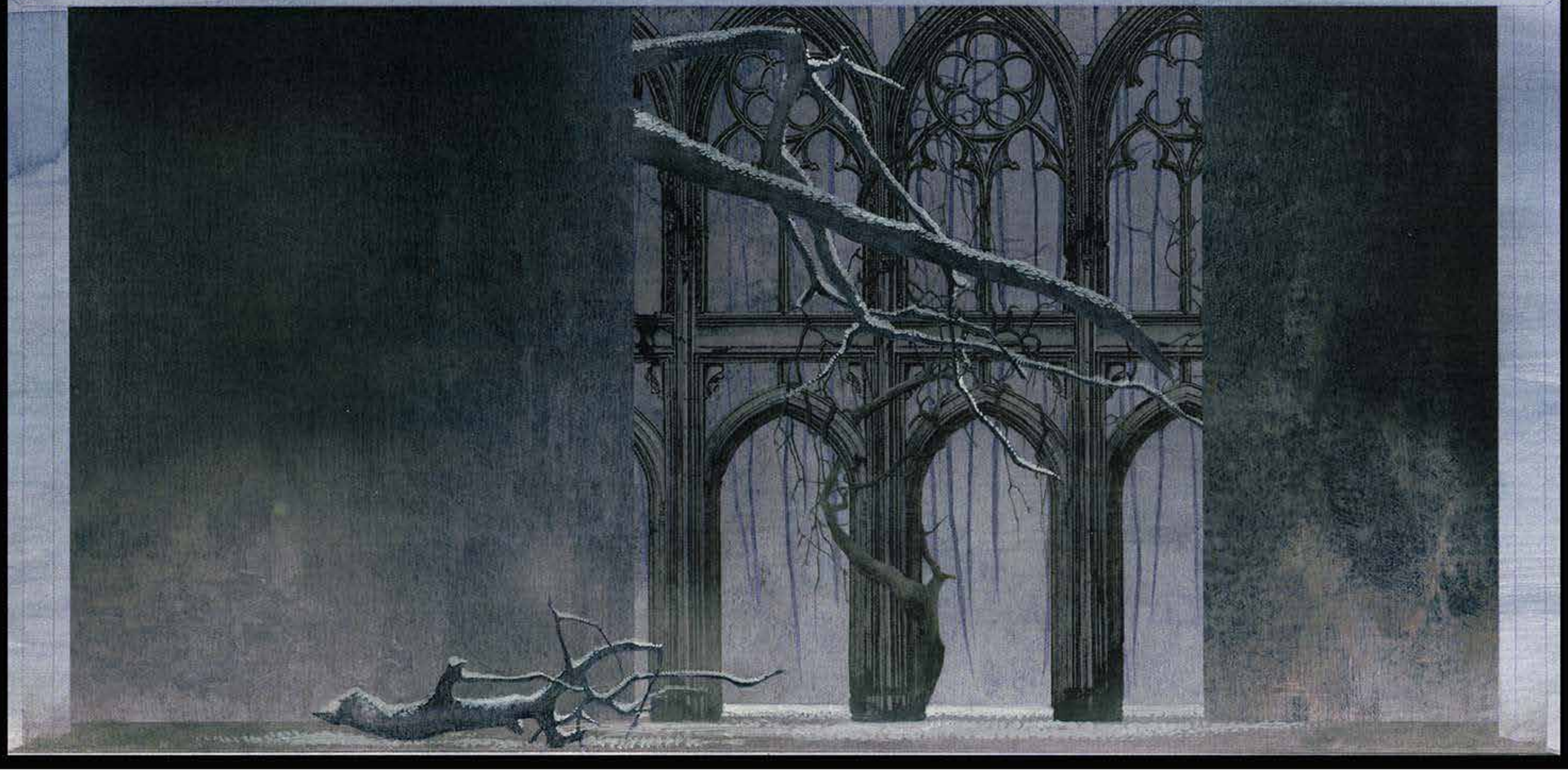
OBERTO CONTE DI SAN BONIFACIO.....ABAO Teatro Euskalduna Bilbao 2007



OBERTO CONTE DI SAN BONIFACIO.....ABAO Teatro Euskalduna Bilbao 2007



OBERTO CONTE DI SAN BONIFACIO.....ABAO Teatro Euskalduna Bilbao 2007



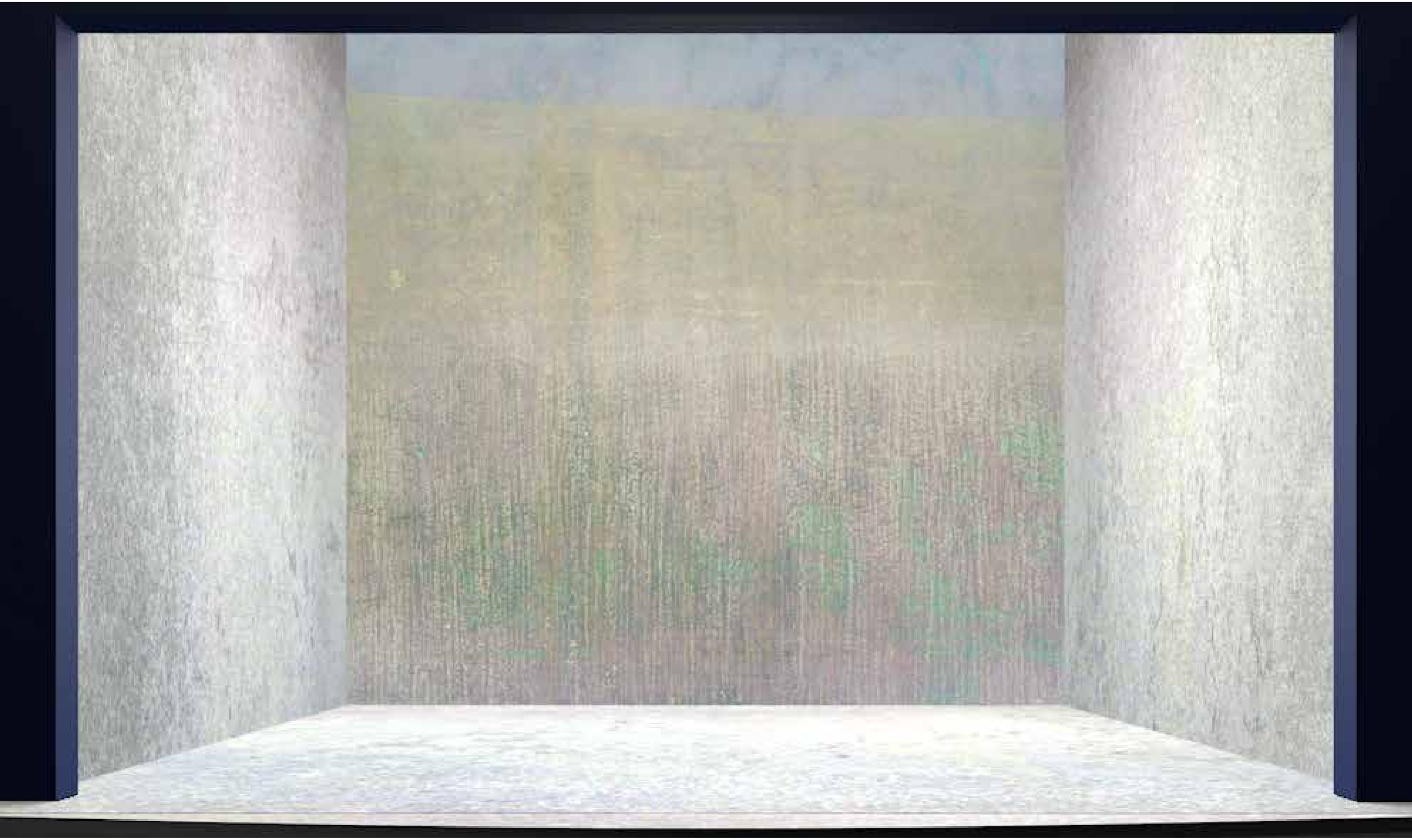
OBERTO CONTE DI SAN BONIFACIO.....ABAO Teatro Euskalduna Bilbao 2007



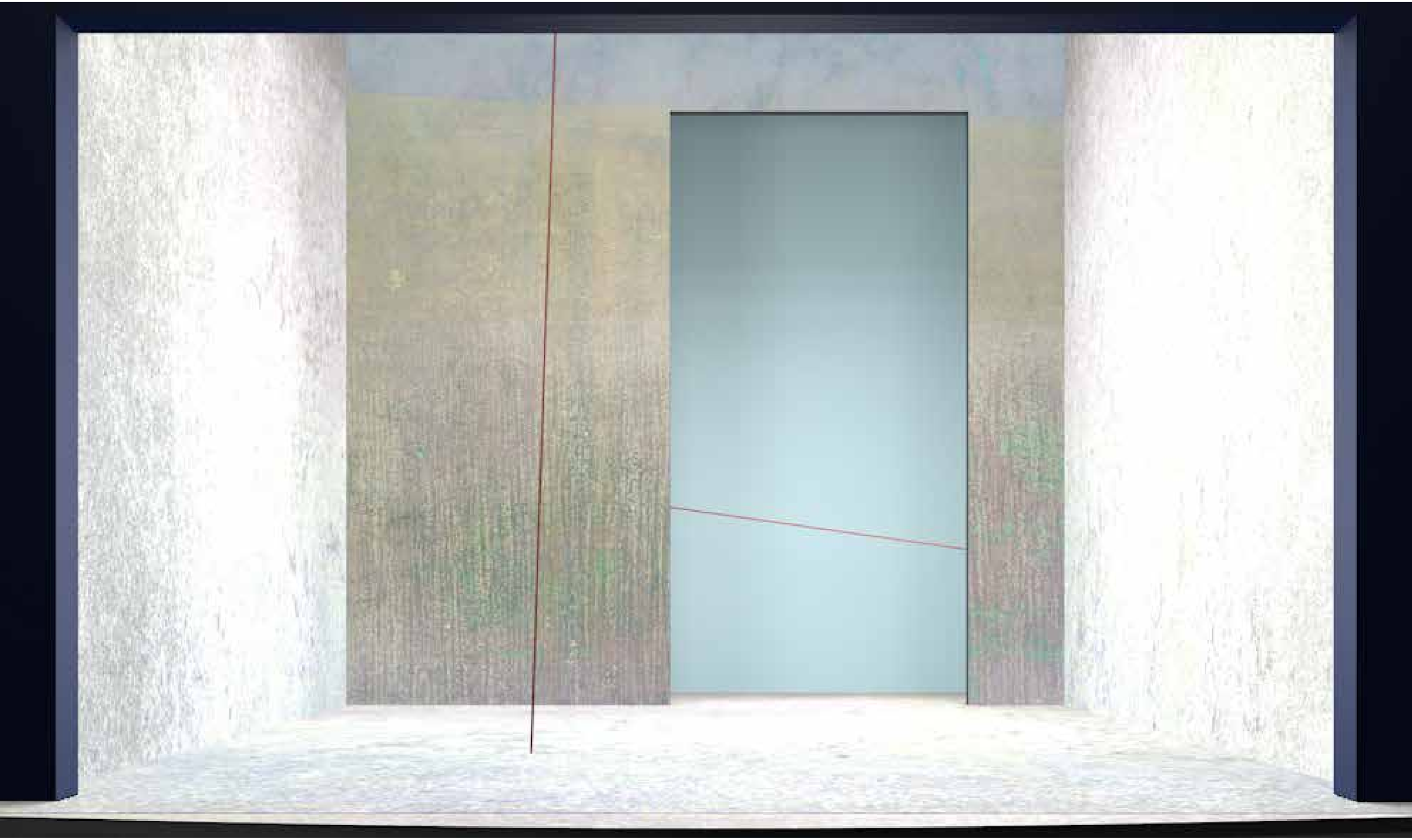
OBERTO CONTE DI SAN BONIFACIO.....ABAO Teatro Euskalduna Bilbao 2007

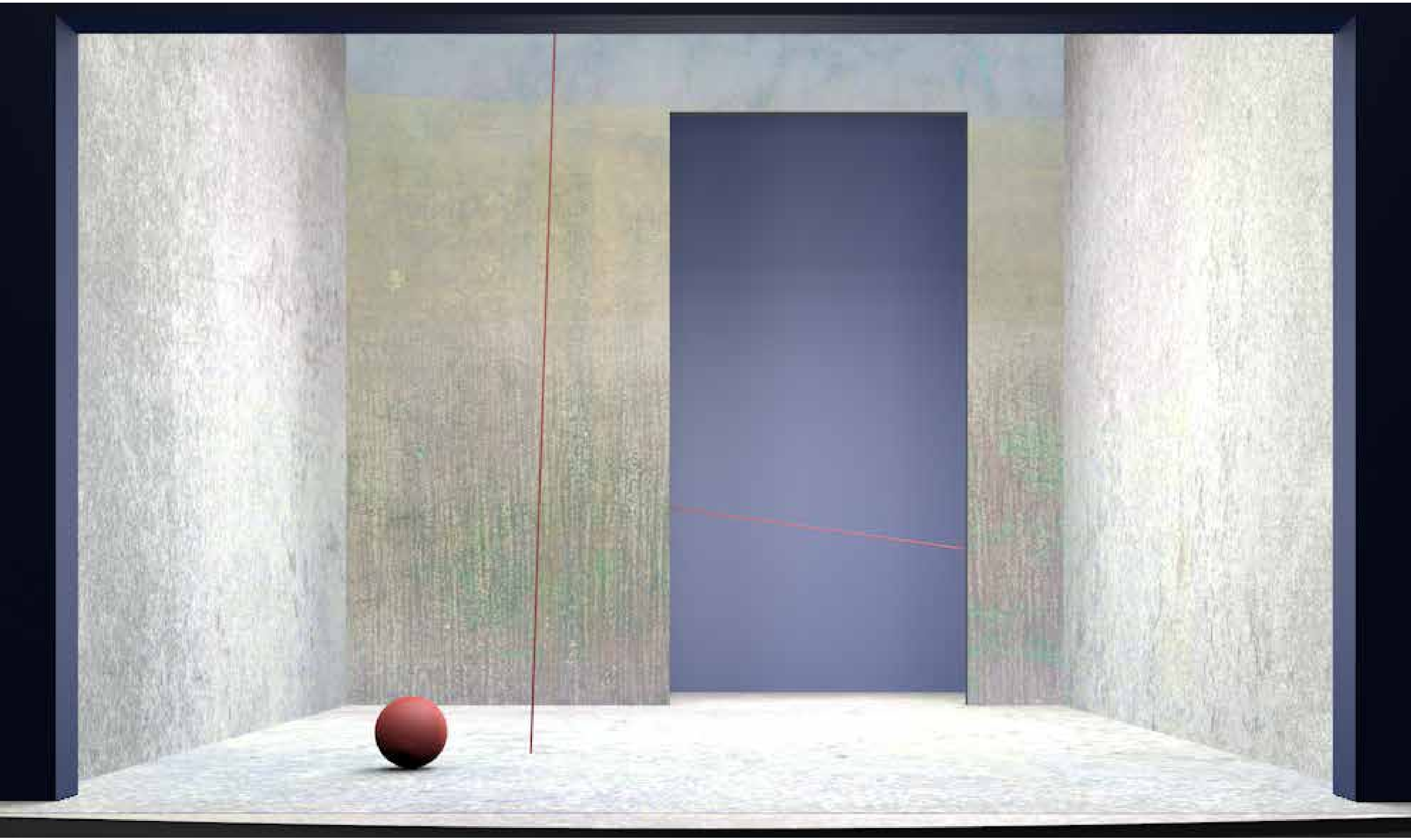


OBERTO CONTE DI SAN BONIFACIO.....ABAO Teatro Euskalduna Bilbao 2007



SPAZIO SEQUENZA A4.....WORK IN PROGRESS

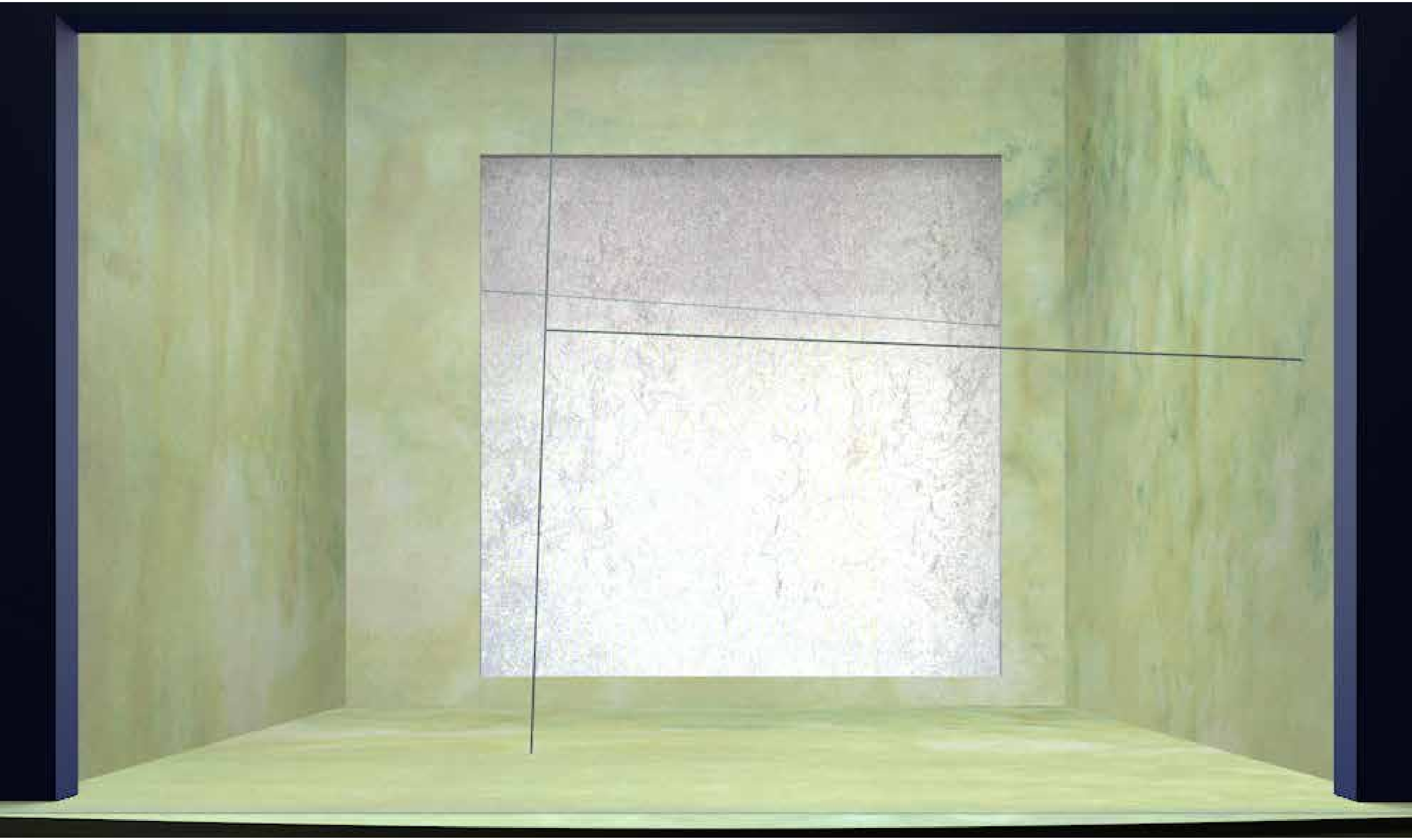




SPAZIO SEQUENZA A4.....WORK IN PROGRESS



SPAZIO SEQUENZA A4.....WORK IN PROGRESS



SPAZIO SEQUENZA A4.....WORK IN PROGRESS

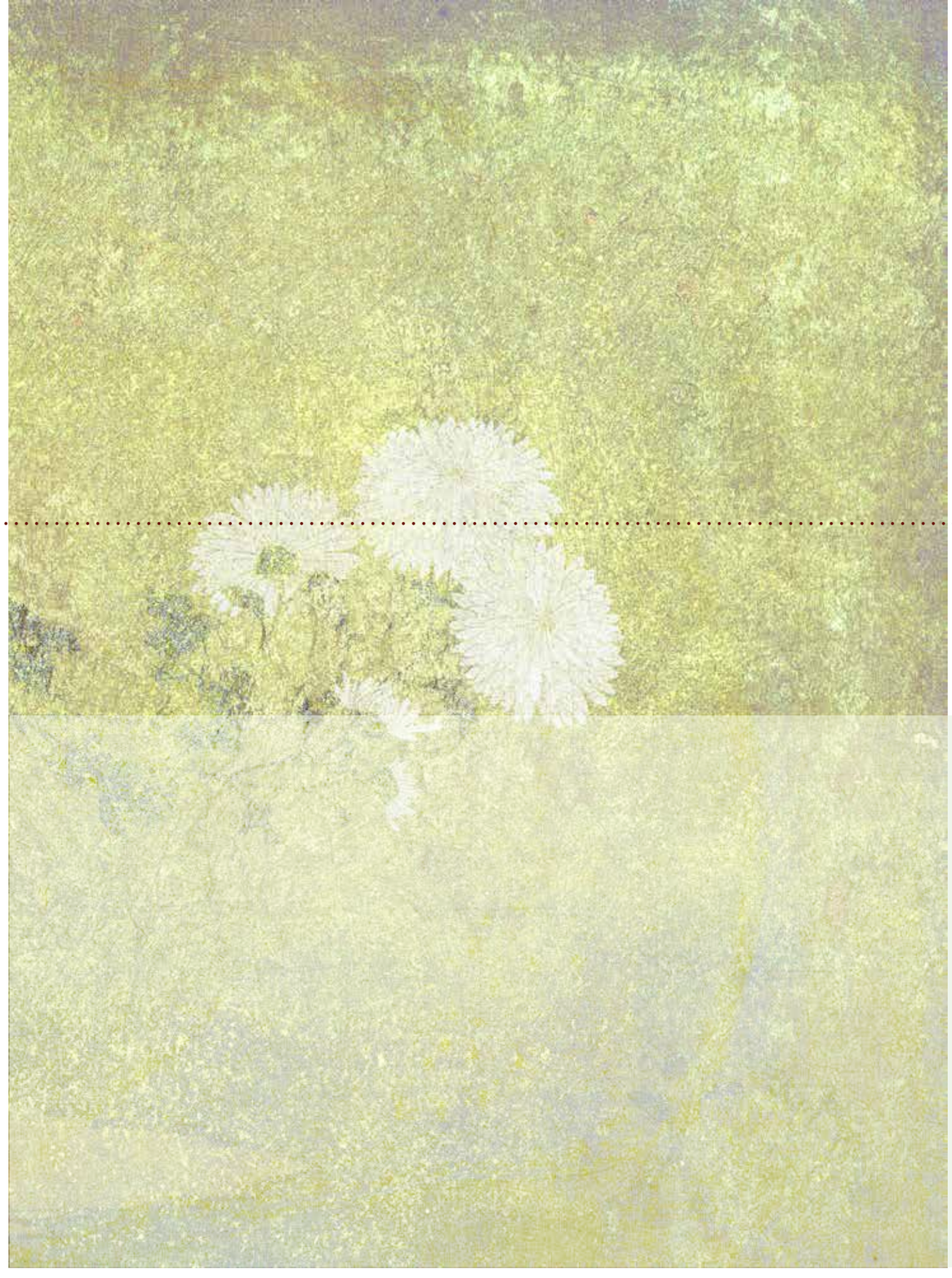


Uno spazio è definito da un confine, un movimento, un suono, un'idea…

io sono quel confine, mi muovo, parlo, penso e sono quello spazio..

Nell'azione scenica questo modulo si ripete costantemente con infinite possibilità di variazione: nel mio lavoro cerco di definire lo spazio dell'accadimento scenico utilizzando questi quattro criteri. Da questa indagine scopro sempre una qualità emotiva predominante che diventerò l'oggetto delle mie elaborazioni formali.

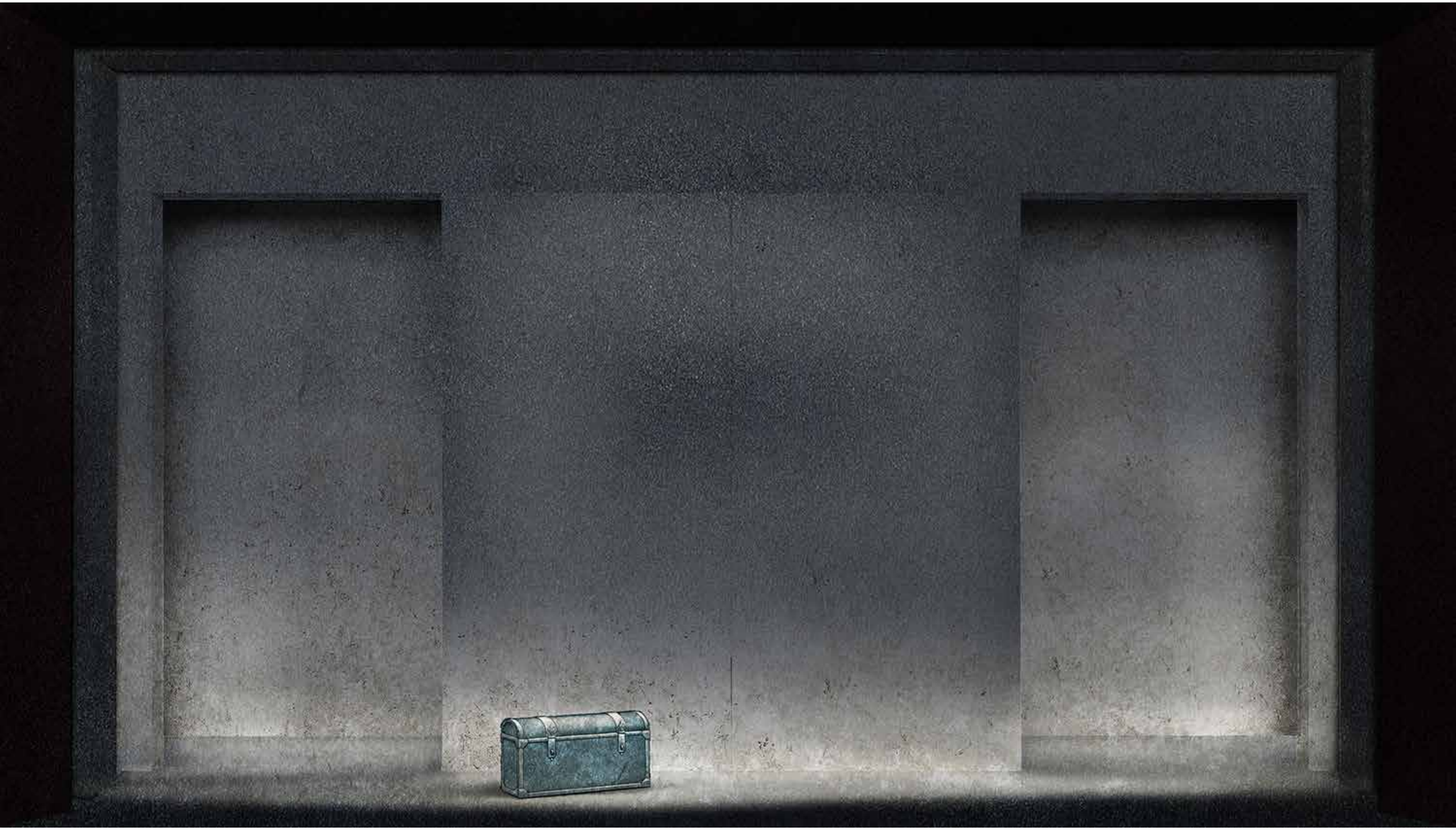




A space is defined by a borderline, a movement, a sound, an idea ...

I'm that border, I move, I talk, I think and I'm that space ..

In stage action, this module is constantly repeated with endless possibilities of variation: in my work I try to define the space of scenic action by using these four criteria. From this research I always find a dominant emotional quality that will become the subject of my formal elaborations.



RIGOLETTO.....Theater Kiel 2016



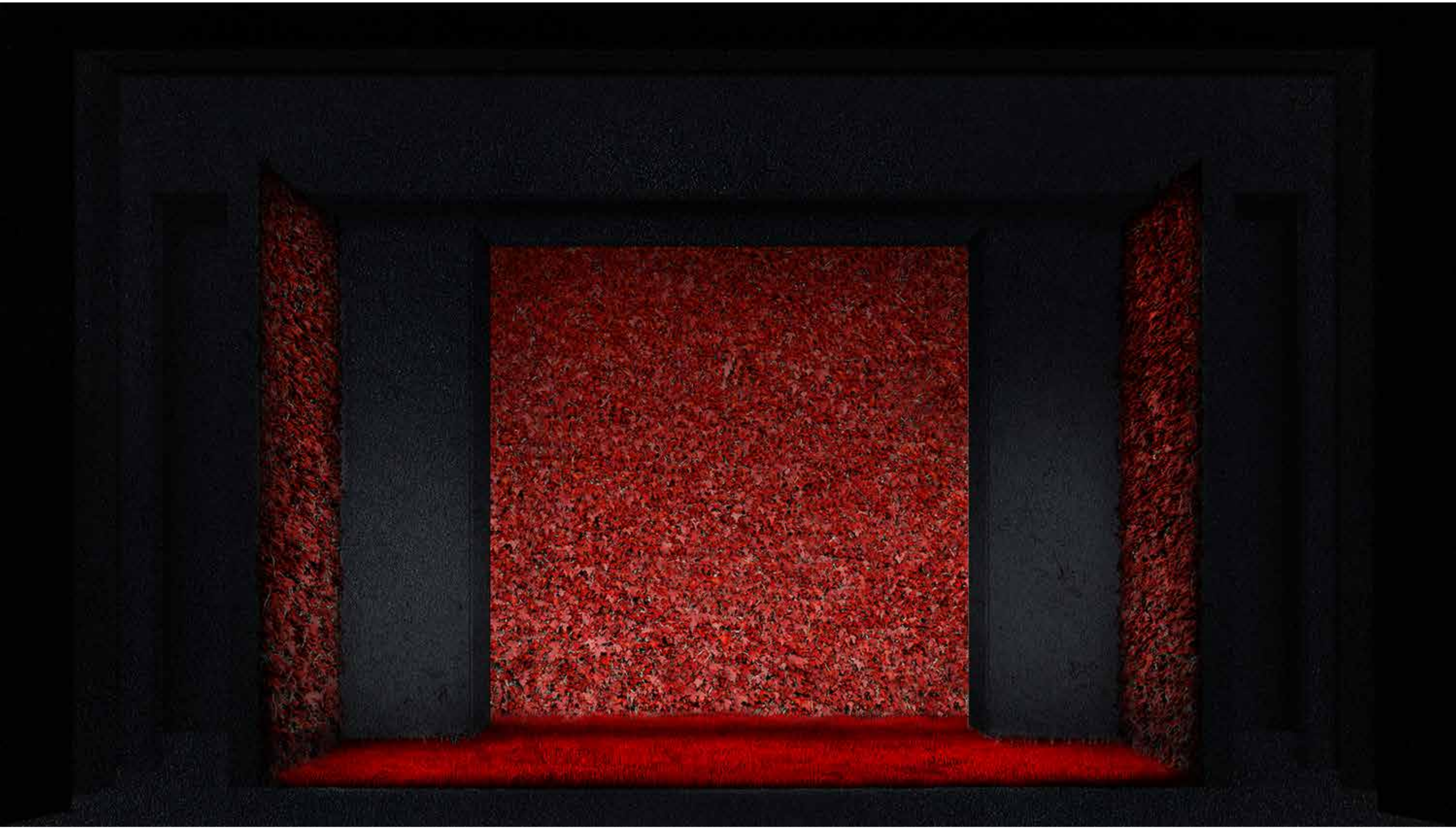
RIGOLETTO.....Theater Kiel 2016



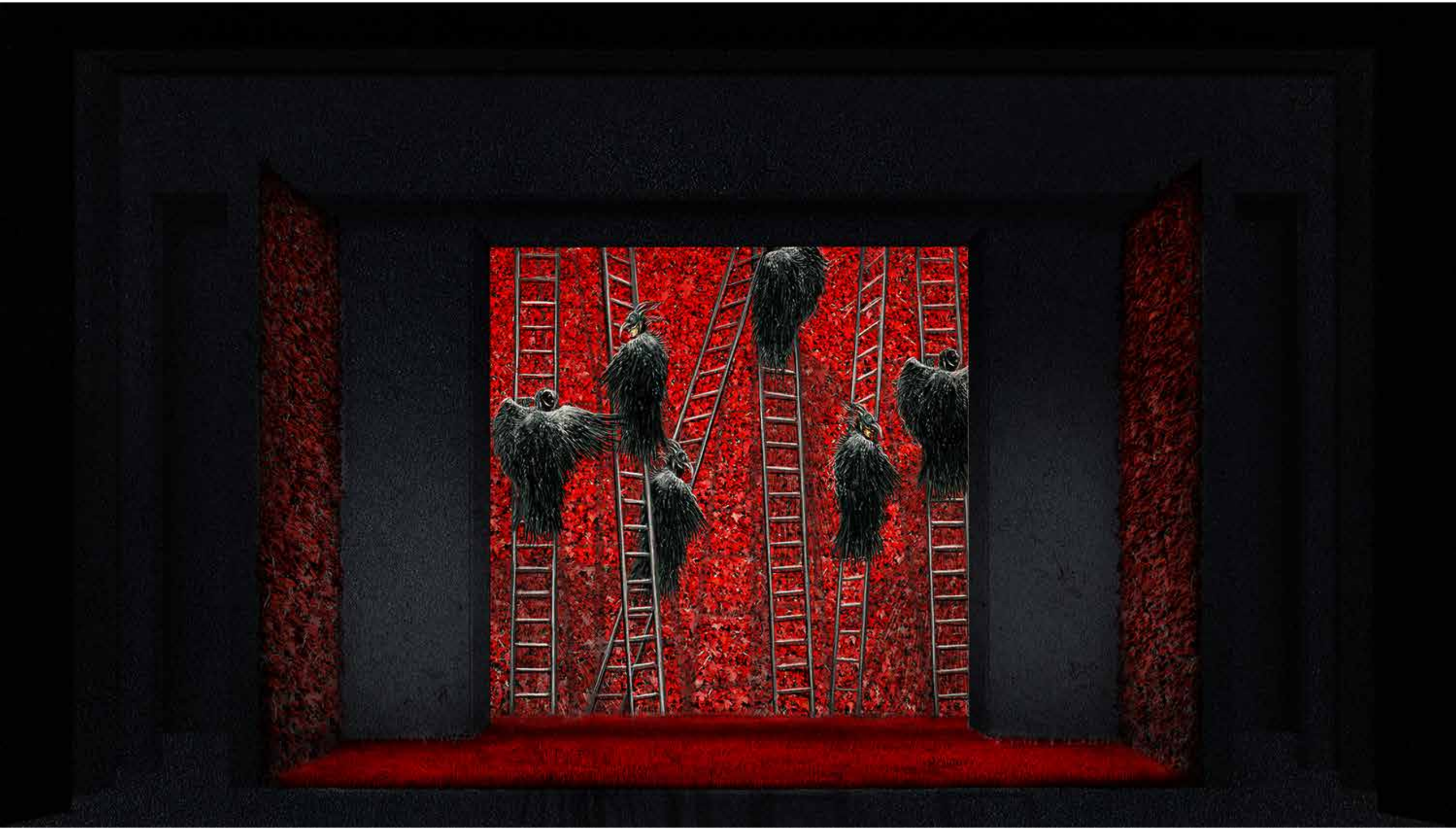
RIGOLETTO.....Theater Kiel 2016



RIGOLETTO.....Theater Kiel 2016



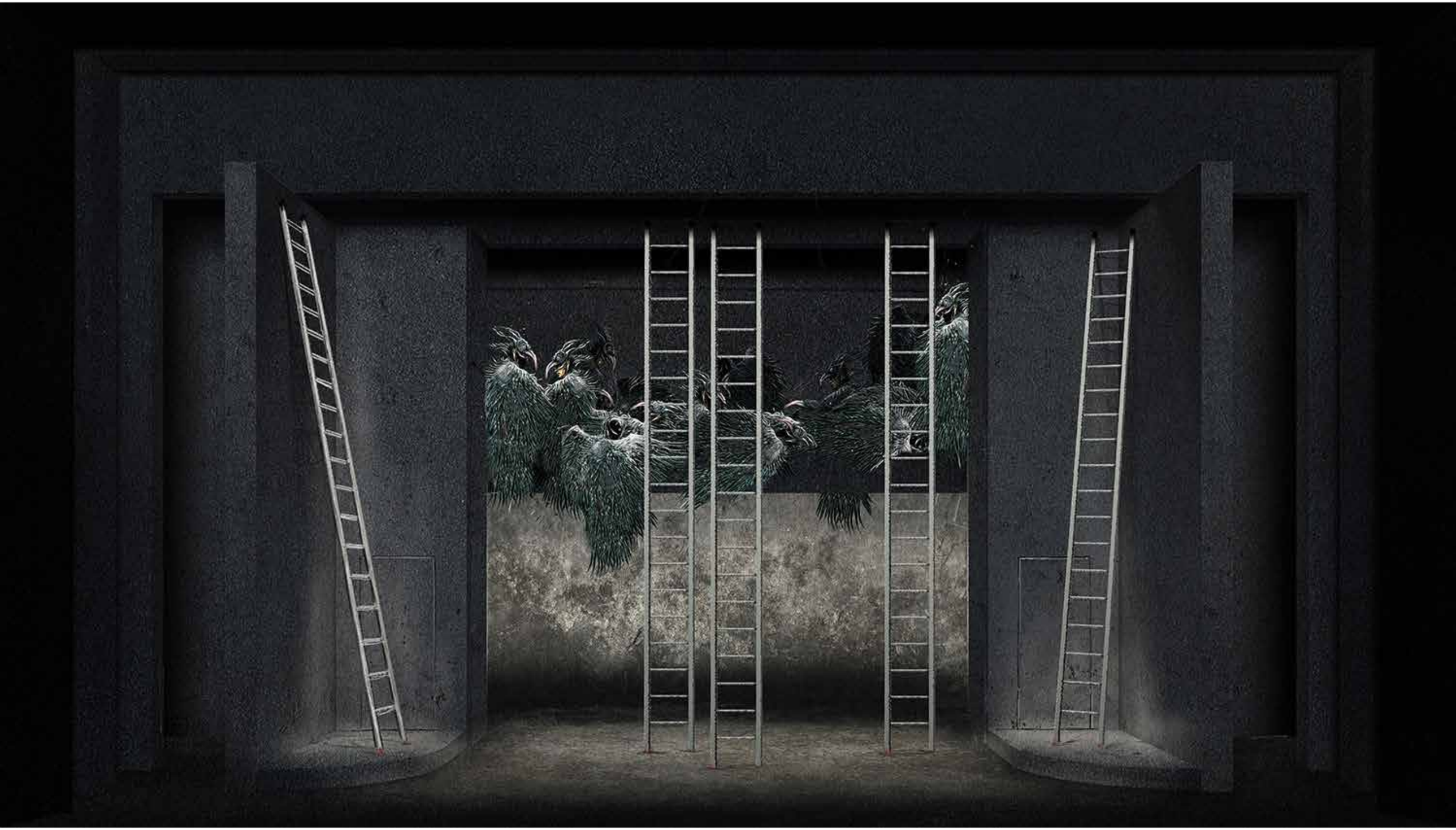
RIGOLETTO.....Theater Kiel 2016



RIGOLETTO.....Theater Kiel 2016



RIGOLETTO.....Theater Kiel 2016

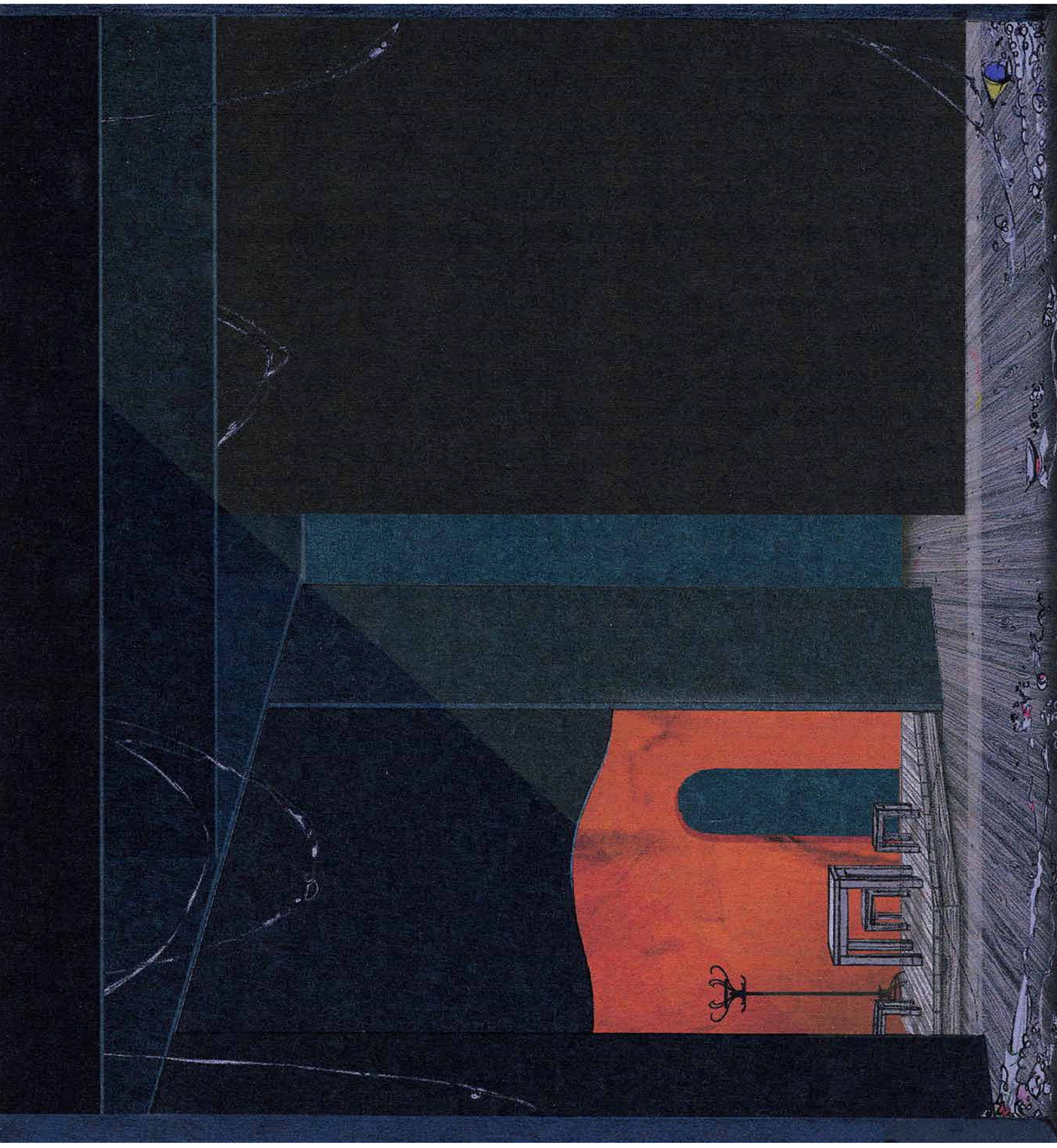


RIGOLETTO.....Theater Kiel 2016

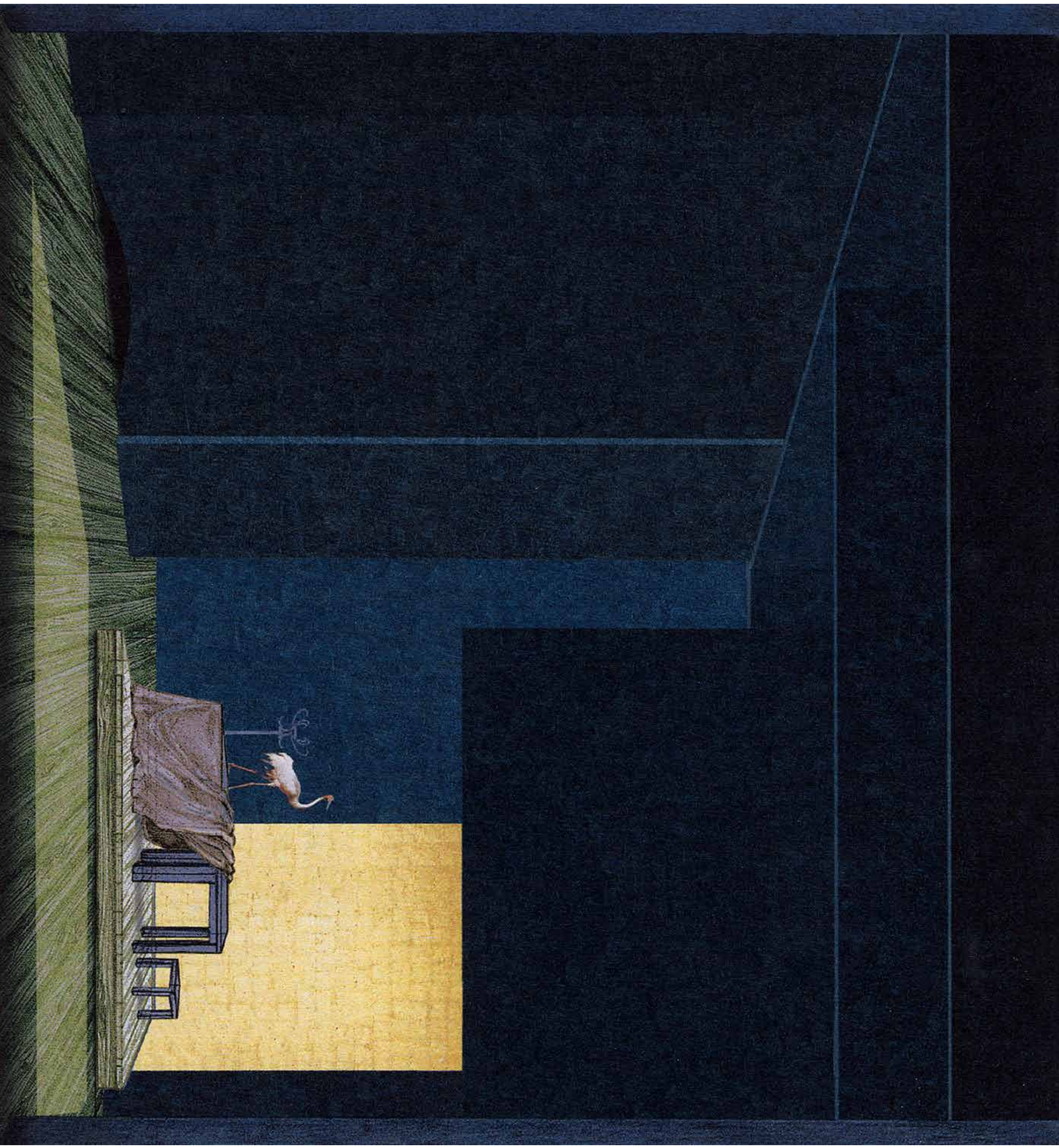
DISPETTO D'AMORE.....Teatro Giacosa Ivrea 2004



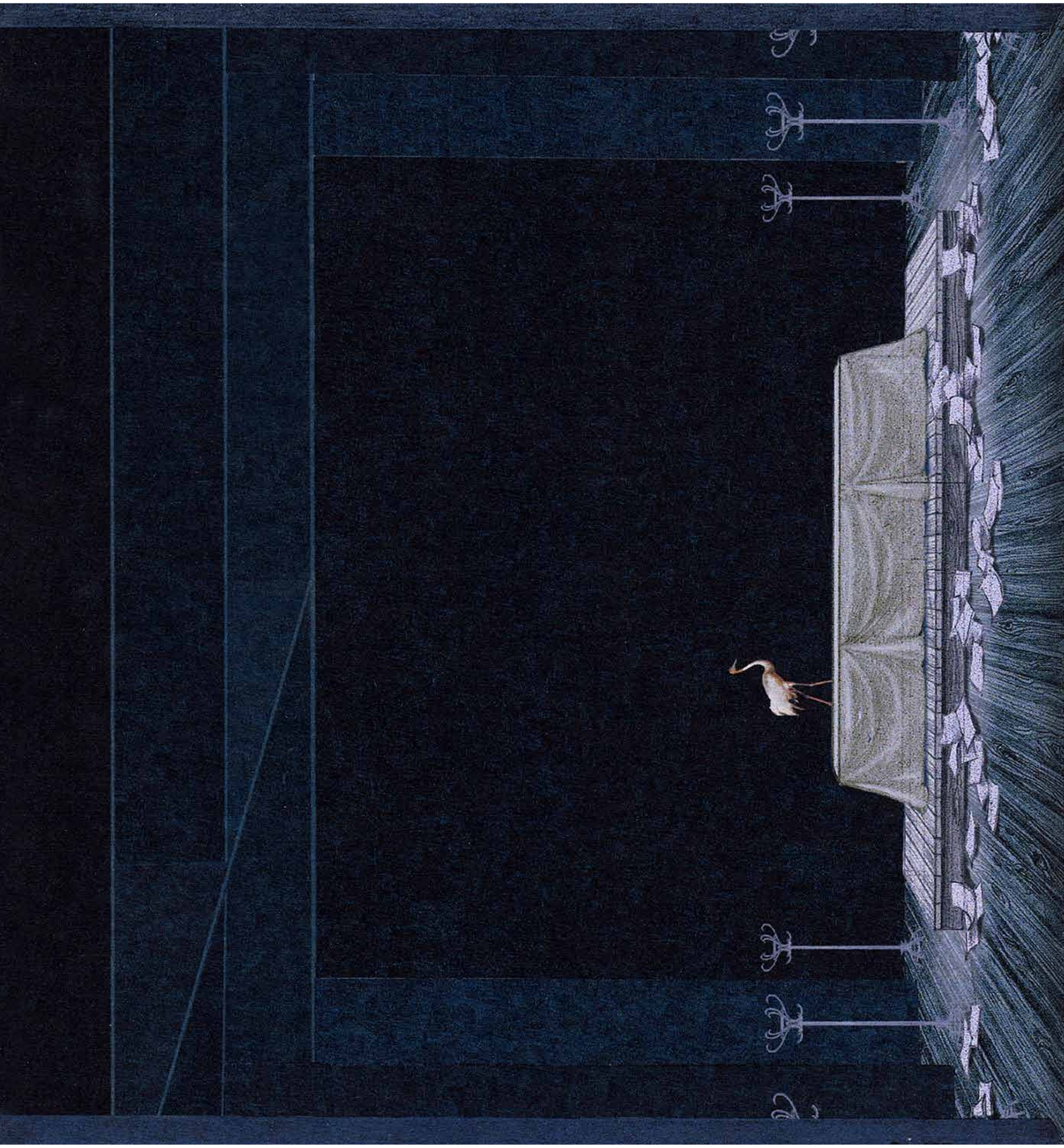
DISPETTO D'AMORE.....Teatro Giacosa Ivrea 2004

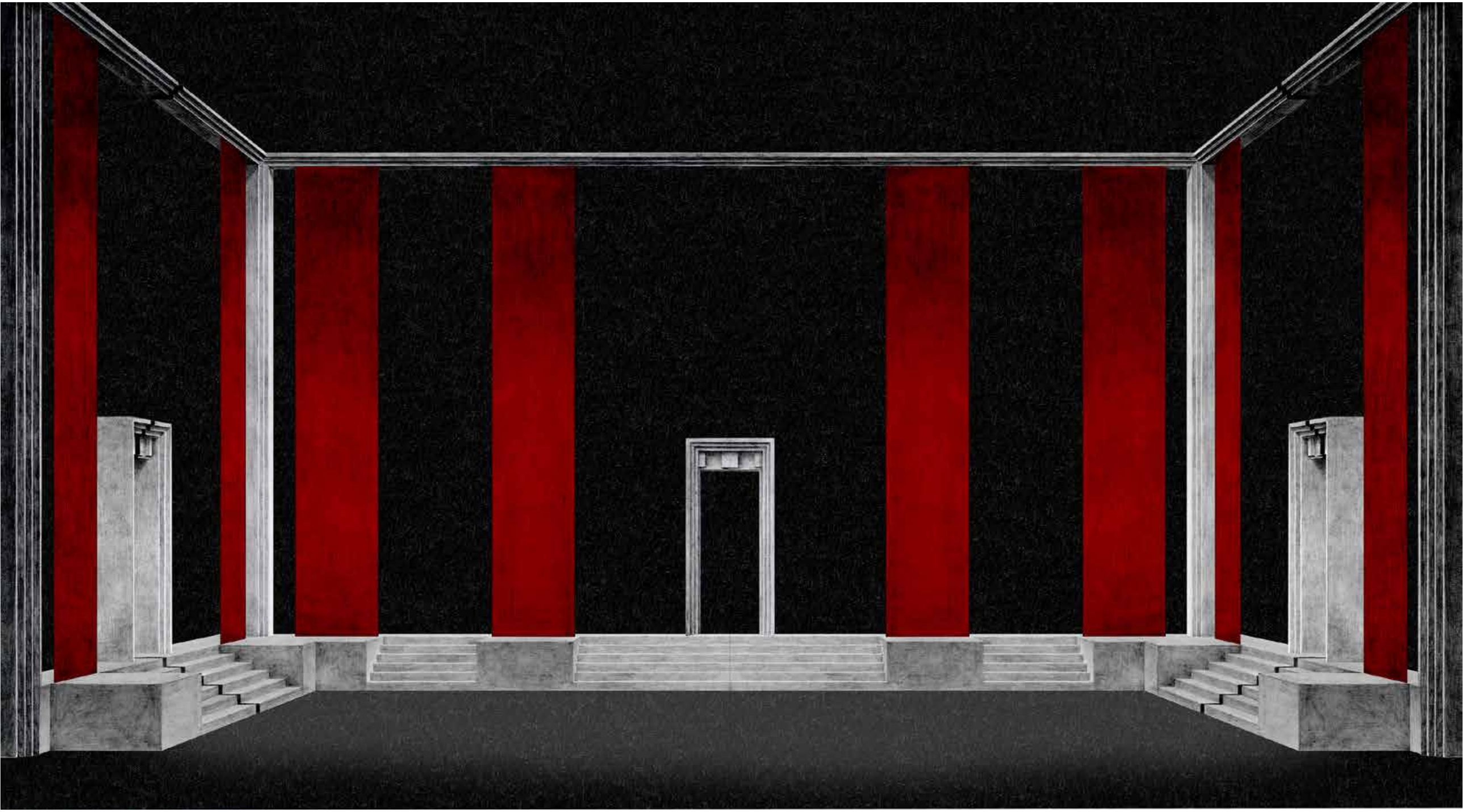


DISPETTO D'AMORE.....Teatro Giacosa Ivrea 2004

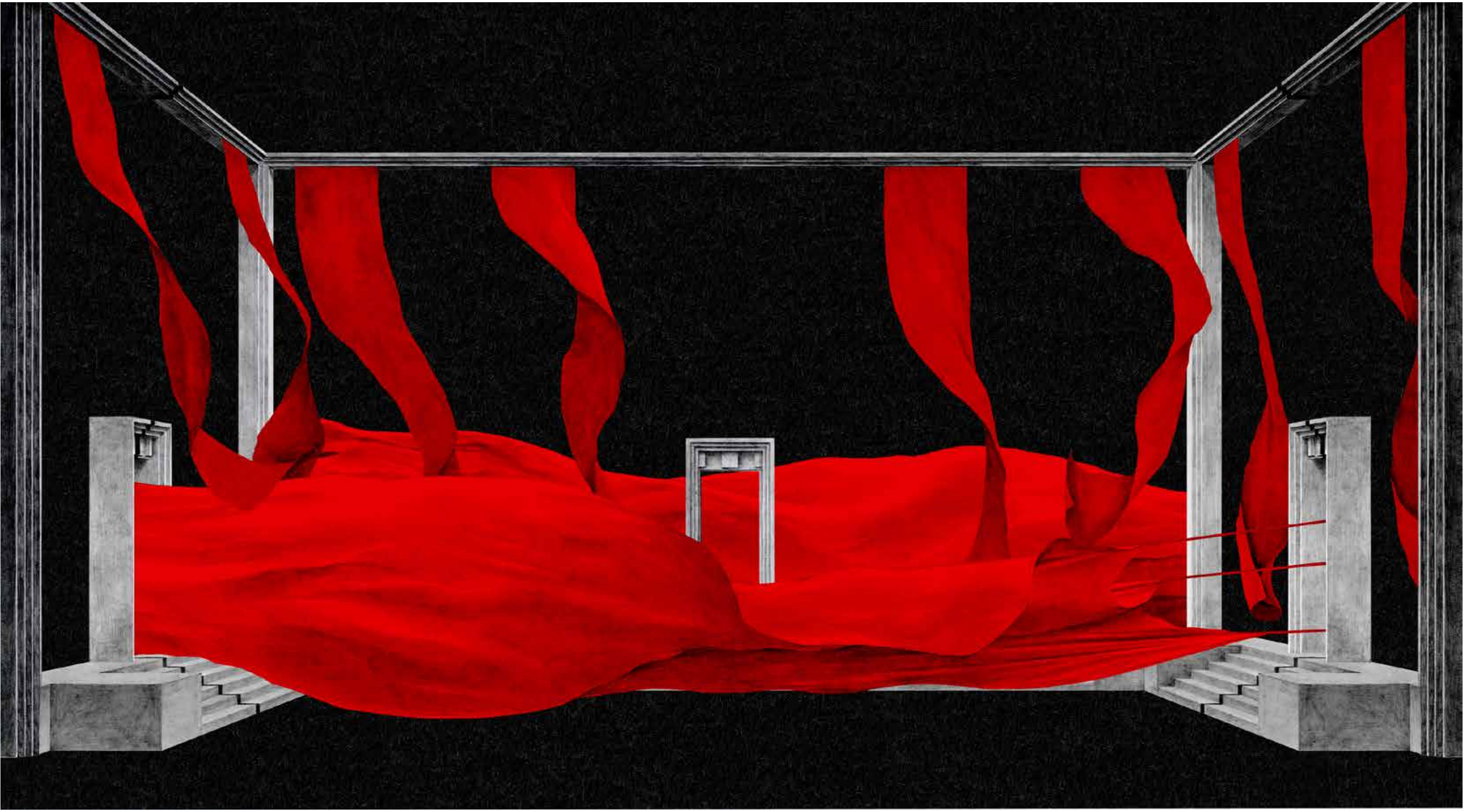


DISPETTO D'AMORE.....Teatro Giacosa Ivrea 2004

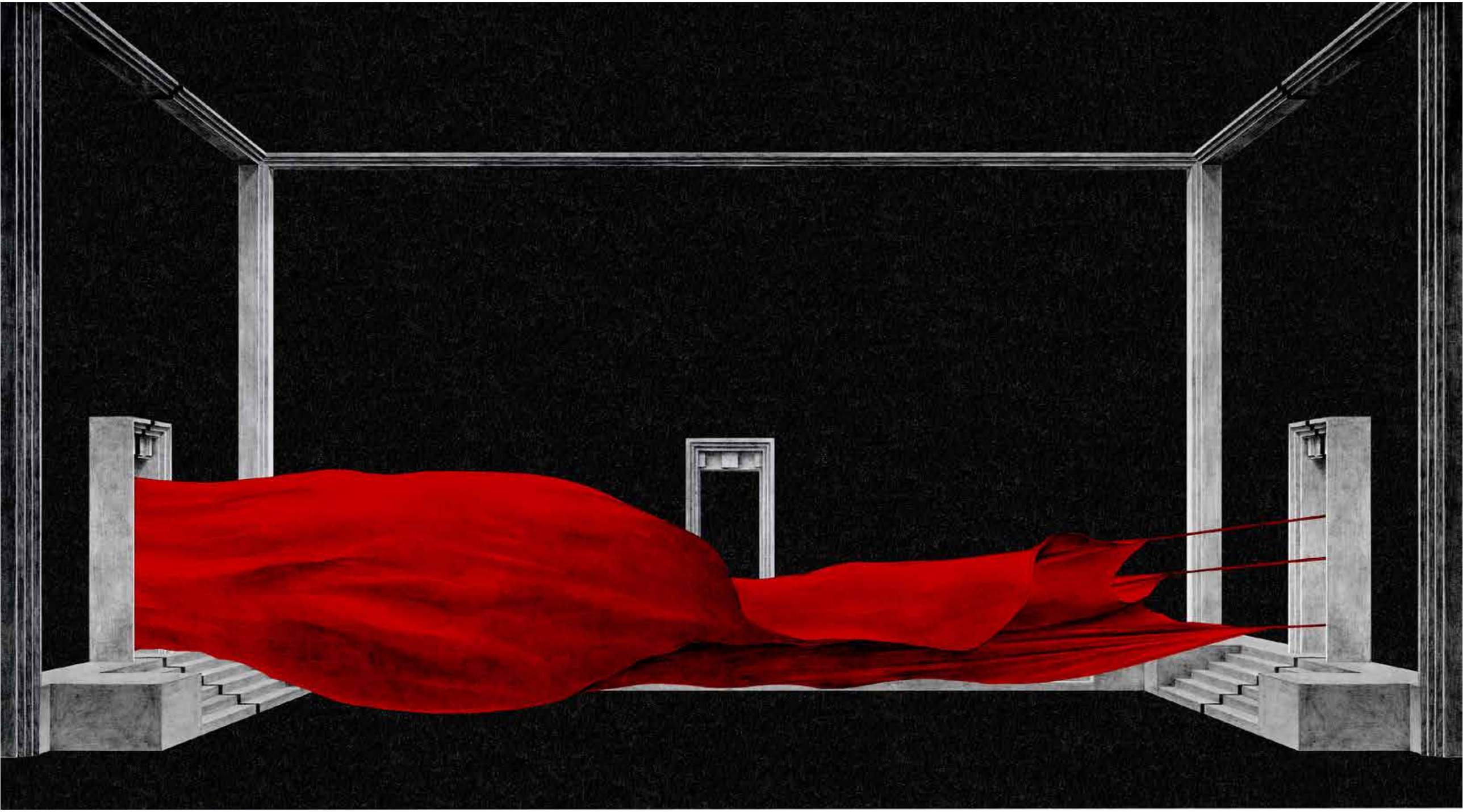




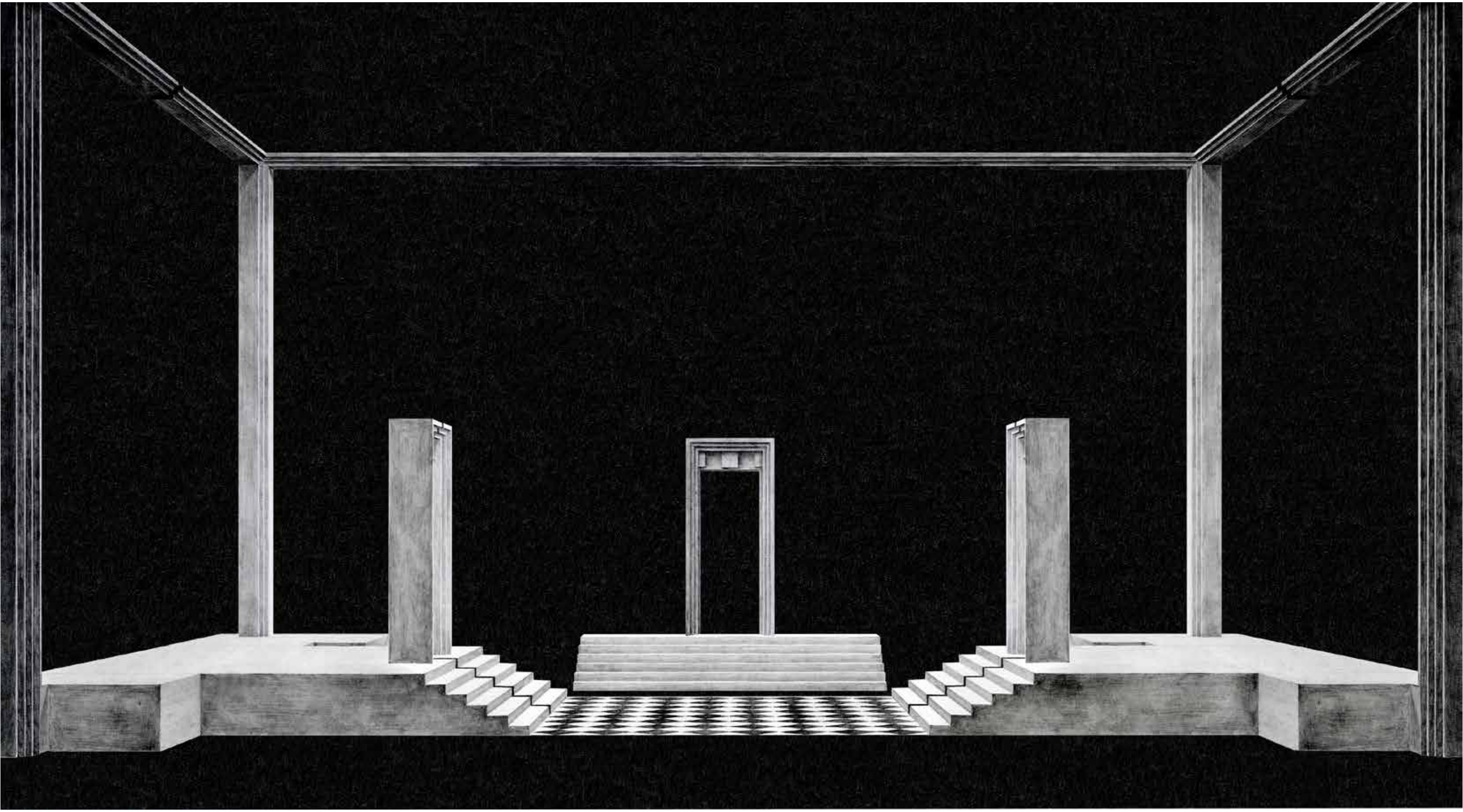
CANDIDE.....STUDIO 2008



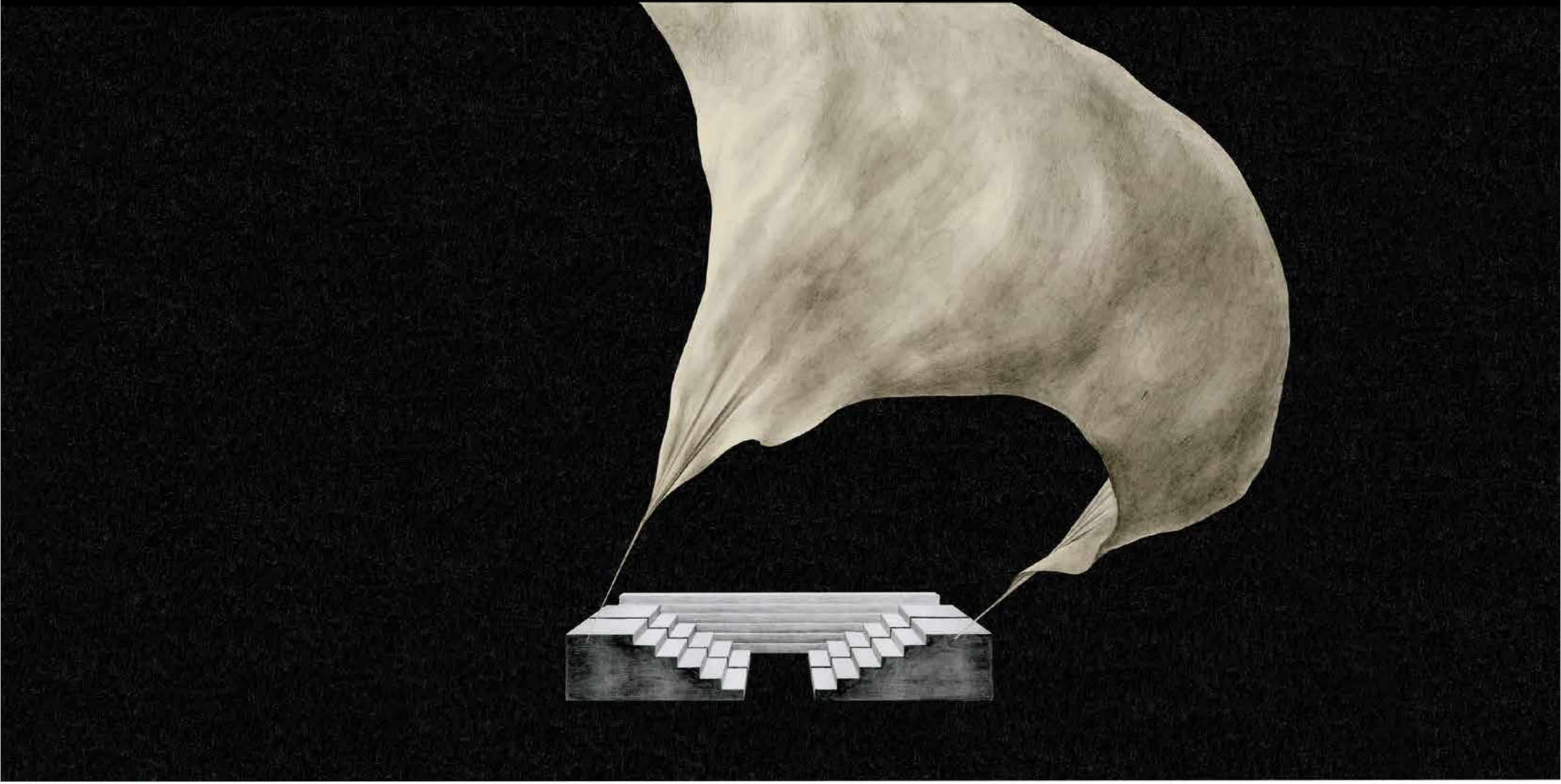
CANDIDE.....STUDIO 2008



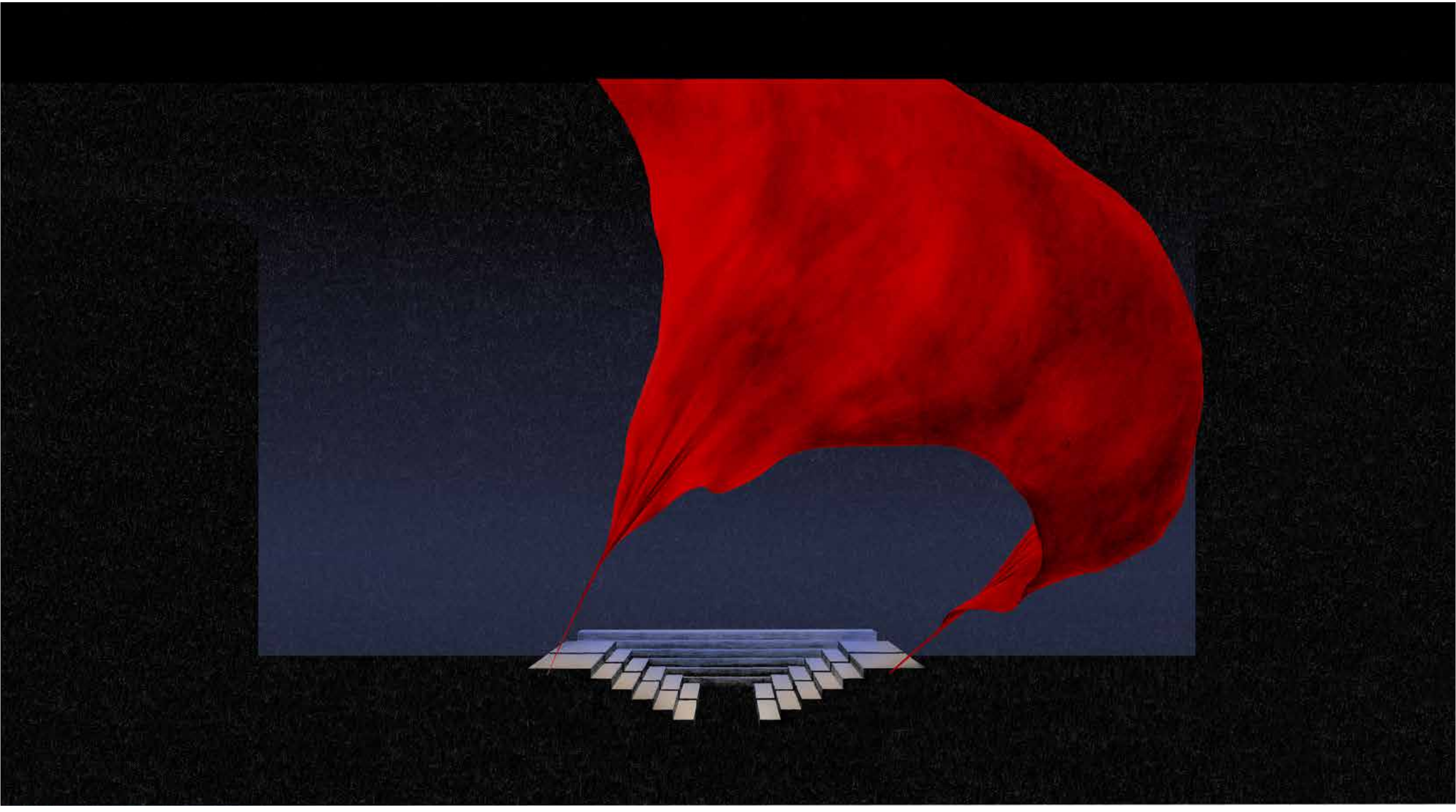
CANDIDE.....STUDIO 2008



CANDIDE.....STUDIO 2008



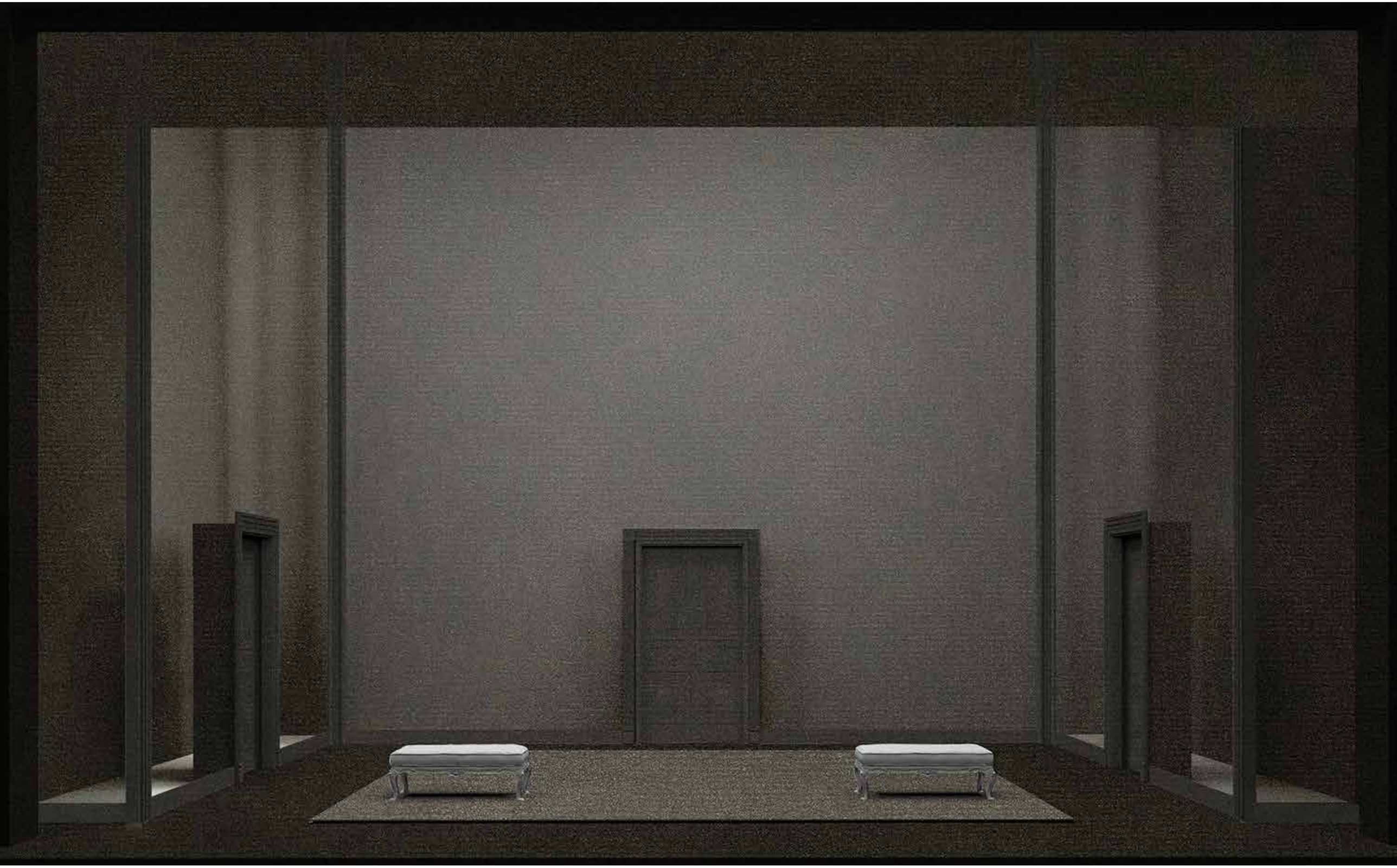
CANDIDE.....STUDIO 2008



CANDIDE.....STUDIO 2008



IL PIACERE DELL'ONESTA.....Teatro Stabile di Catania 2016



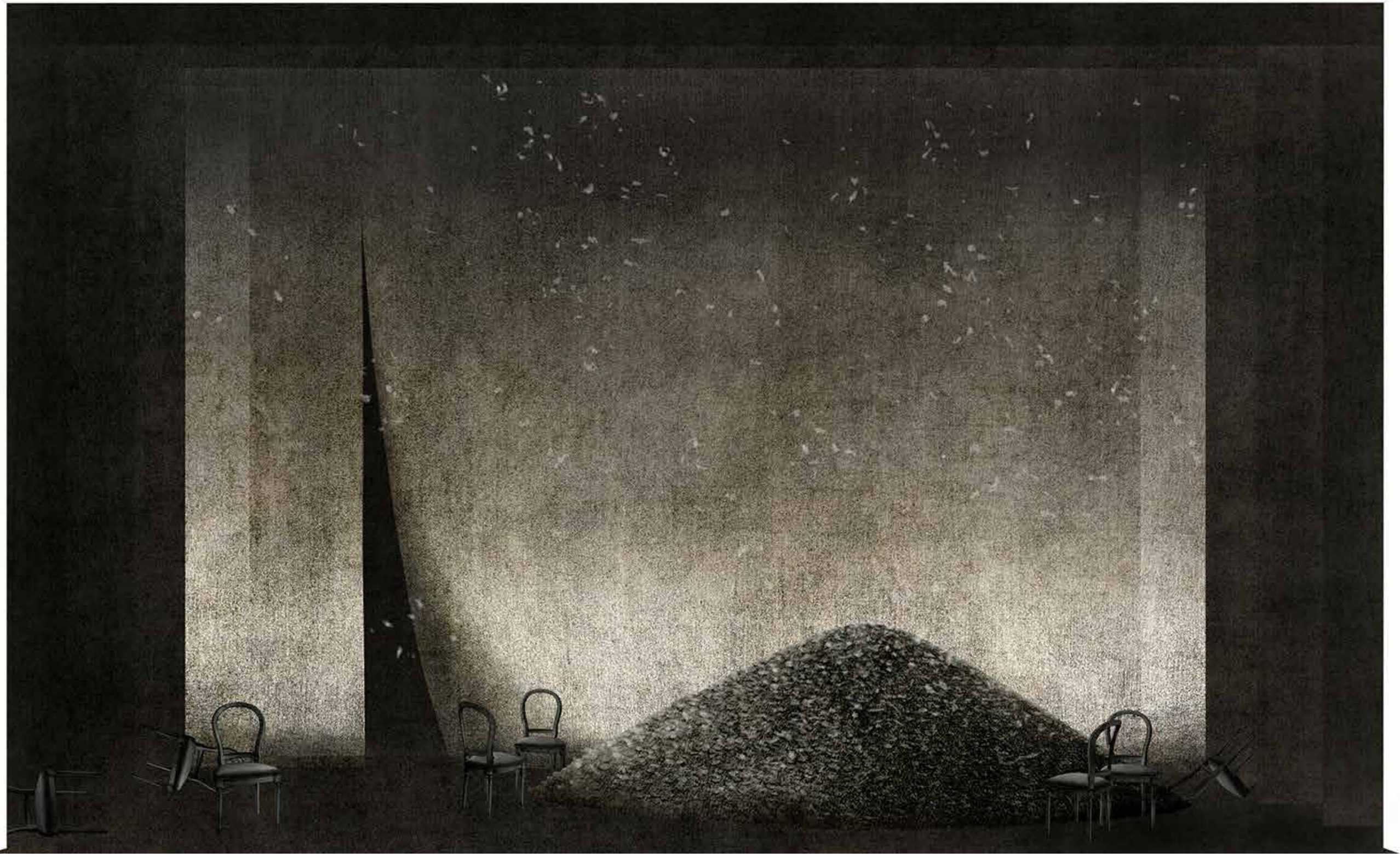
IL PIACERE DELL'ONESTA.....Teatro Stabile di Catania 2016



IL PIACERE DELL'ONESTA.....Teatro Stabile di Catania 2016



IL PIACERE DELL'ONESTA.....Teatro Stabile di Catania 2016



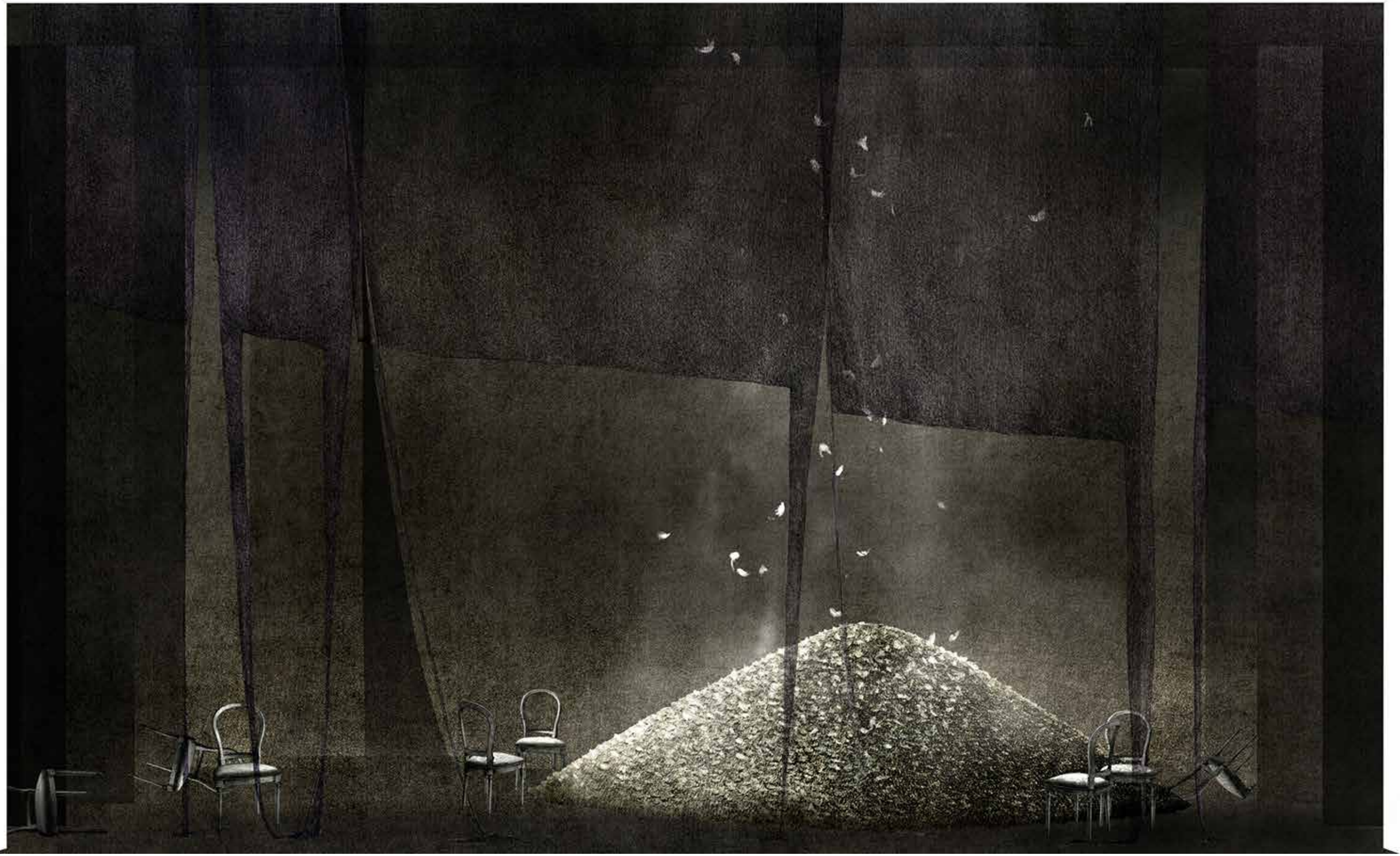
IL CARRO E I CANTI.....Teatro Verdi Trieste 2009



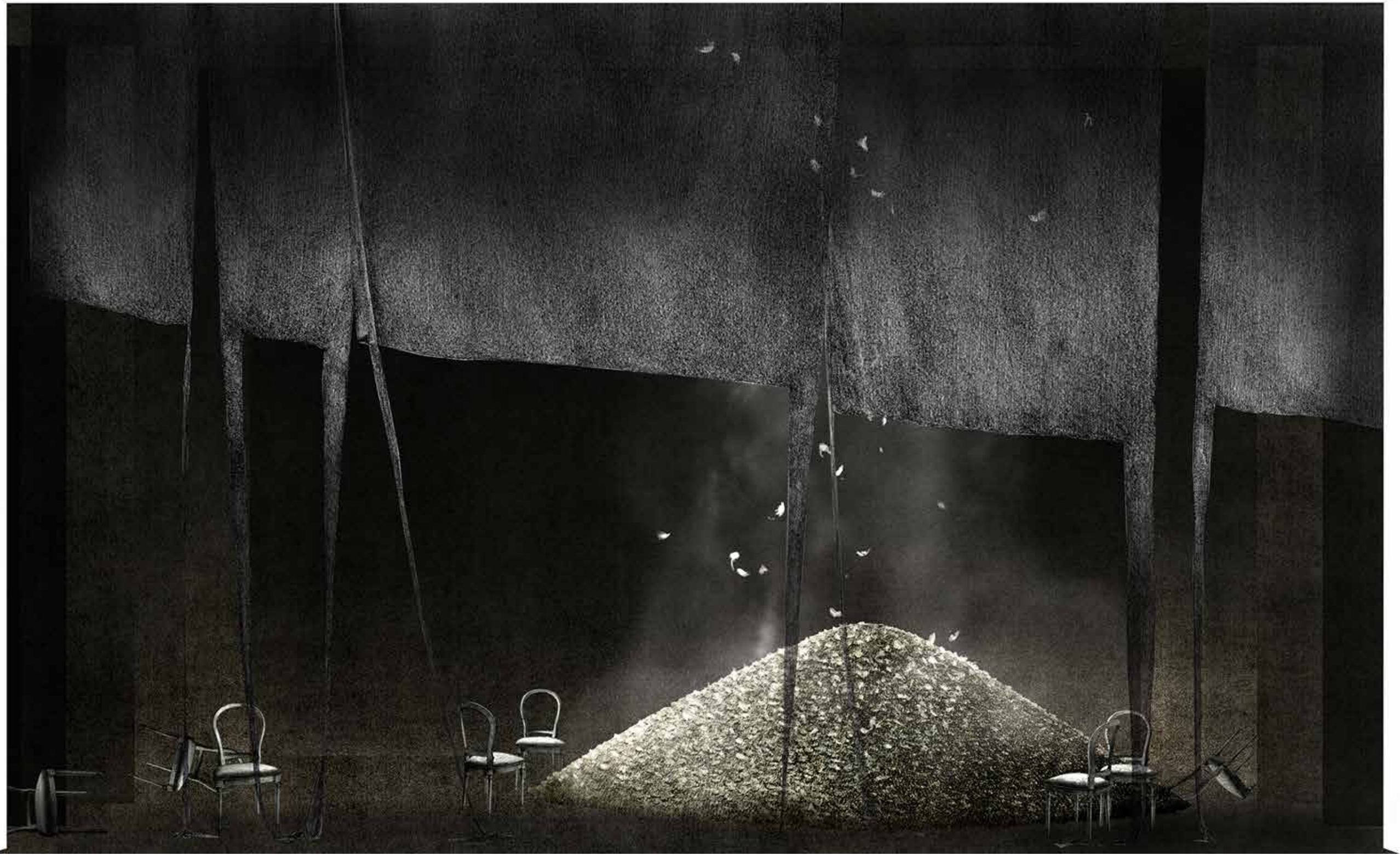
IL CARRO E I CANTI.....Teatro Verdi Trieste 2009



IL CARRO E I CANTI.....Teatro Verdi Trieste 2009



IL CARRO E I CANTI.....Teatro Verdi Trieste 2009

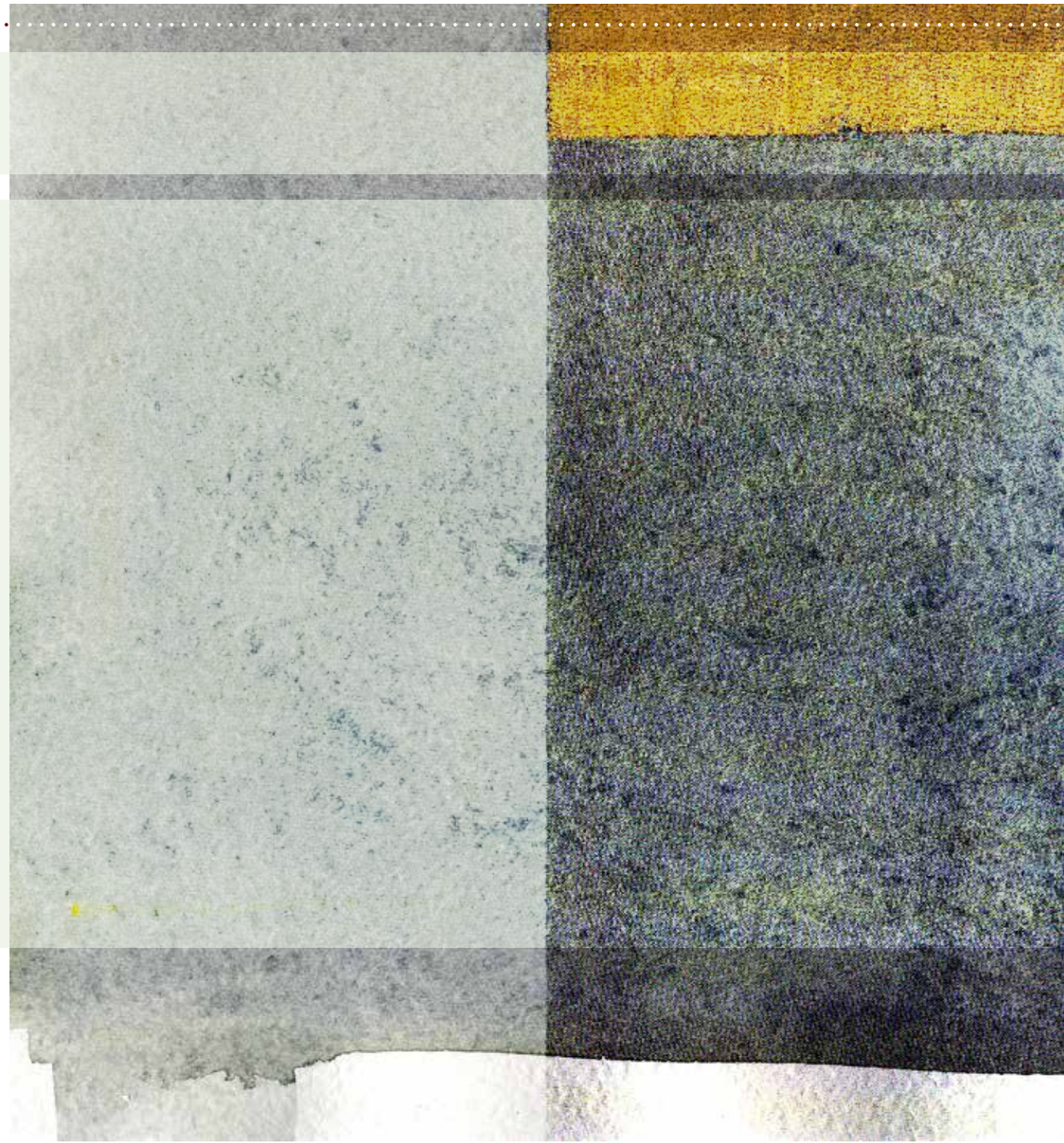


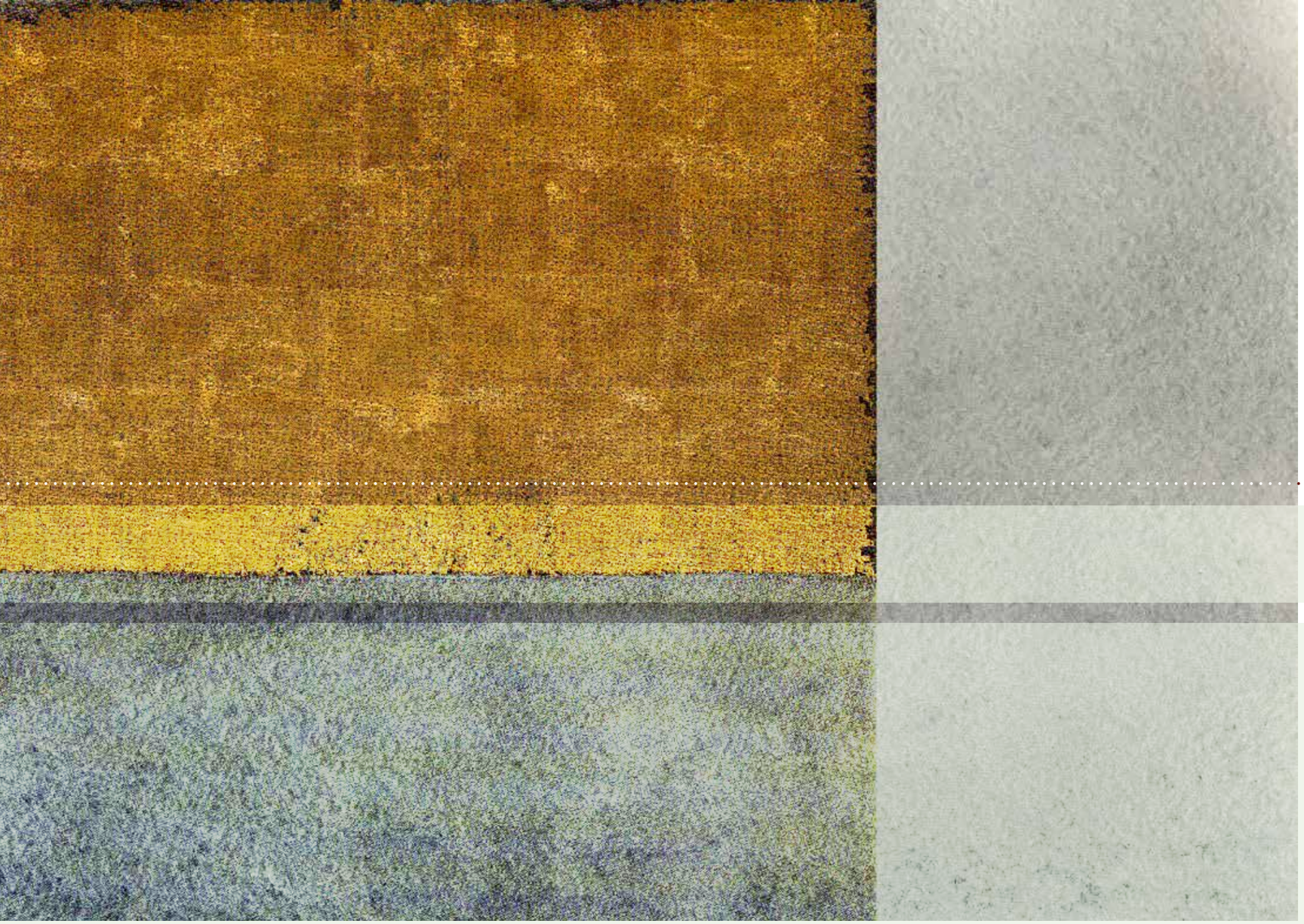
IL CARRO E I CANTI.....Teatro Verdi Trieste 2009



IL CARRO E I CANTI.....Teatro Verdi Trieste 2009

Rispetto sempre e profondamente il materiale di riferimento, sia esso un testo, una drammaturgia, una partitura, un libretto, un autore, un compositore. Cerco di non sovrapporre idee e contenuti a quelli qià esistenti ma piuttosto mi lascio condurre per mano, voglio innanzitutto comprendere e conoscere la natura profonda di quello che sto studiando e poi insieme al regista, entro margini consapevoli, far correre libera l'intuizione e sviluppare i percorsi per trovare la chiave di lettura capace di comunicare QUI e ADESSO quella qualità.





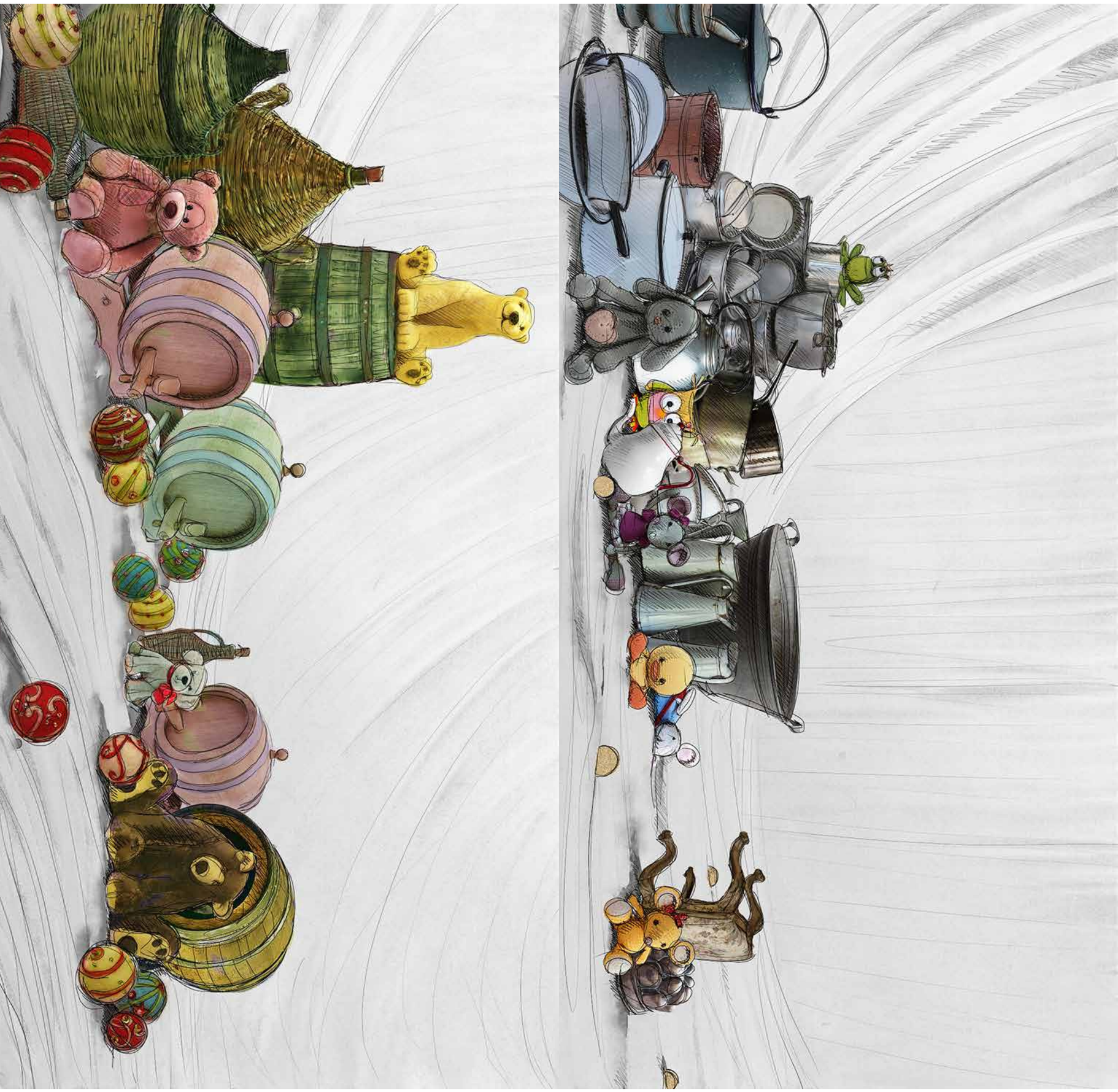
I always respect deeply the reference material, be it a text, a dramaturgy, a musical score, a libretto, an author, a composer. I try not to overlap ideas and content with existing ones, but rather allow myself to be taken by the hand, I want to first understand and know the deep nature of what I am studying and then, together with the director, and within aware limits, to let the intuition run free and develop the paths to find the reading key capable of communicating HERE and NOW that quality.



LA CENERENTOLA.....Kanli Kula Amphitheater Herceg Novi 2016



LA CENERENTOLA.....Kanli Kula Amphitheater Herceg Novi 2016





LA CENERENTOLA.....Kanli Kula Amphitheater Herceg Novi 2016



LA CENERENTOLA.....Kanli Kula Amphitheater Herceg Novi 2016



LA CENERENTOLA.....Kanli Kula Amphitheater Herceg Novi 2016

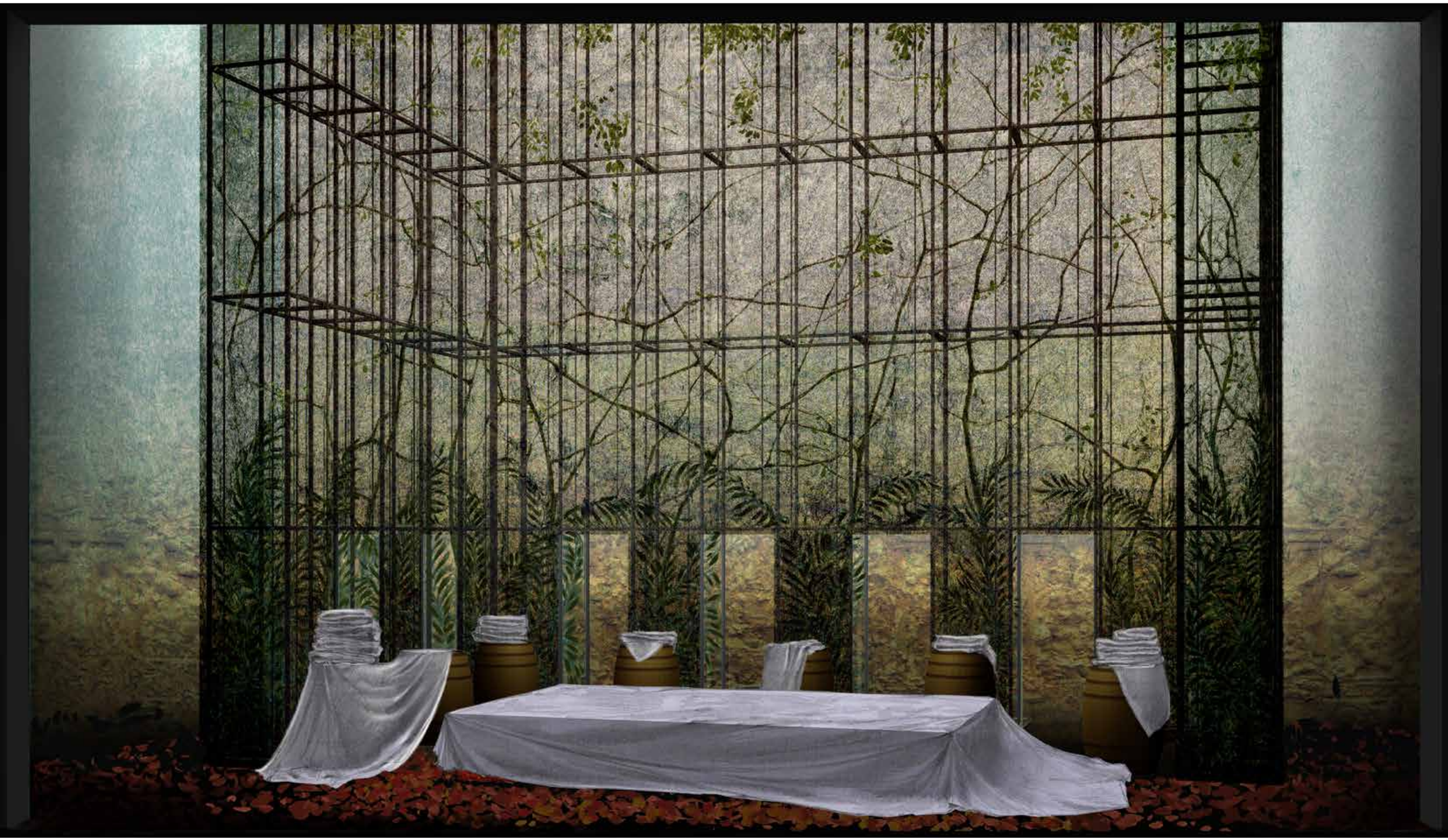


FALSTAFF.....STUDIO 2015



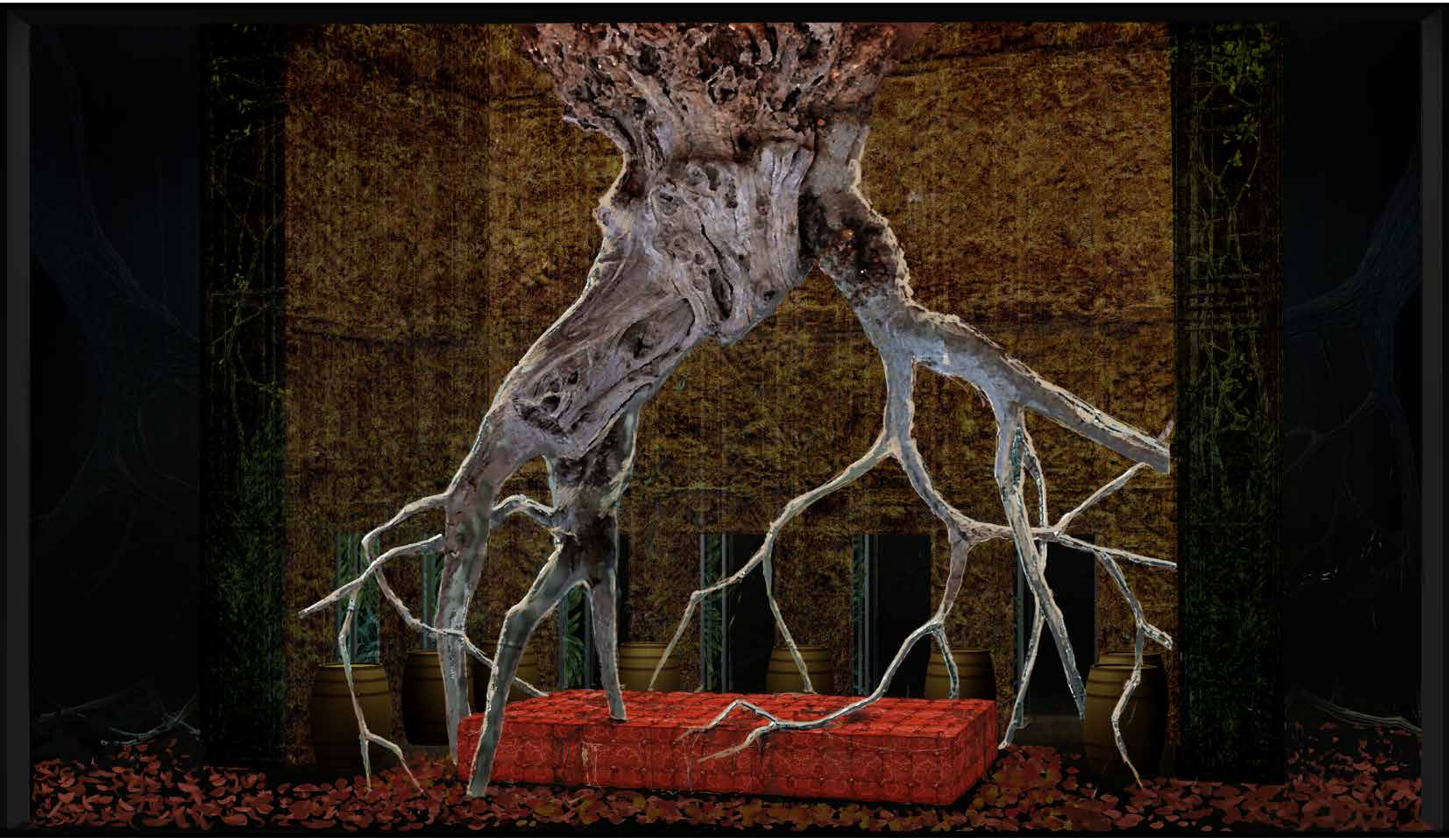


FALSTAFF.....STUDIO 2015





FALSTAFF.....STUDIO 2015





EN EL OSCURO CORAZON DEL BOEQUE.....Teatro Lope de Vega Siviglia 2009



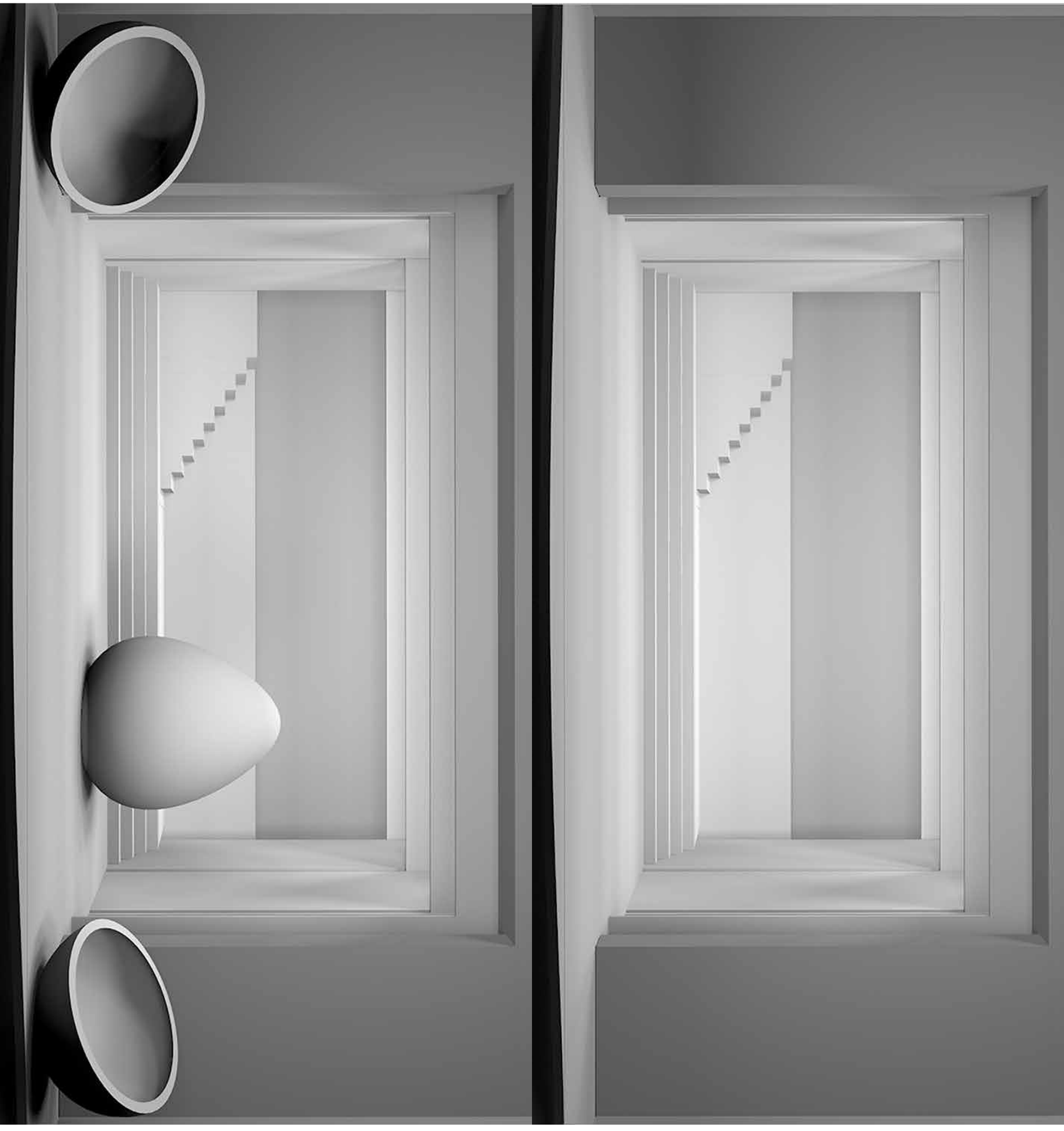
EN EL OSCURO CORAZON DEL BOEQUE.....Teatro Lope de Vega Siviglia 2009



EN EL OSCURO CORAZON DEL BOEQUE.....Teatro Lope de Vega Siviglia 2009



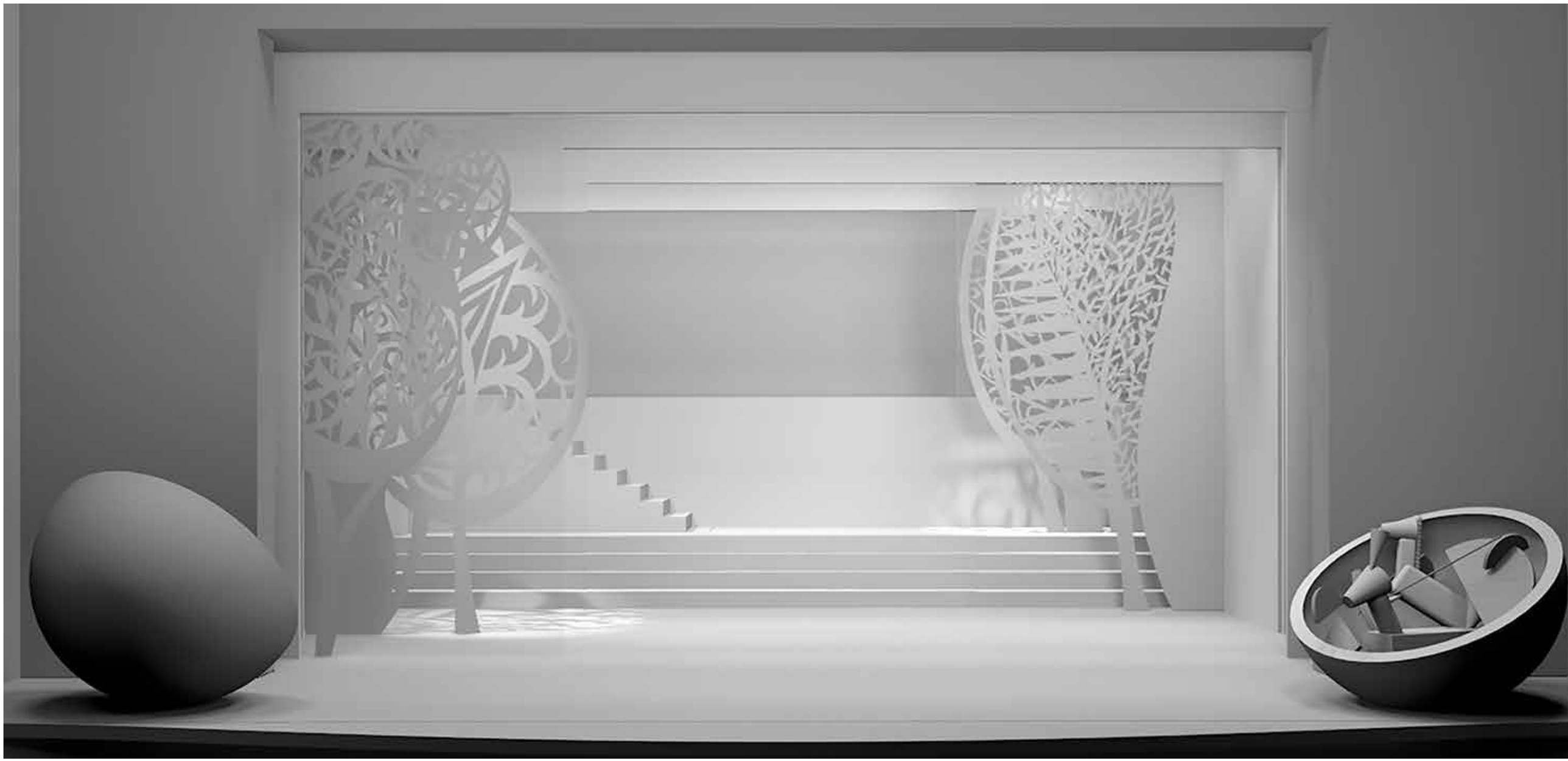
EN EL OSCURO CORAZON DEL BOEQUE.....Teatro Lope de Vega Siviglia 2009







LA CENERENTOLA.....Teatrul Muzical Nae Leonard Galati 2017



LA CENERENTOLA.....Teatrul Muzical Nae Leonard Galati 2017

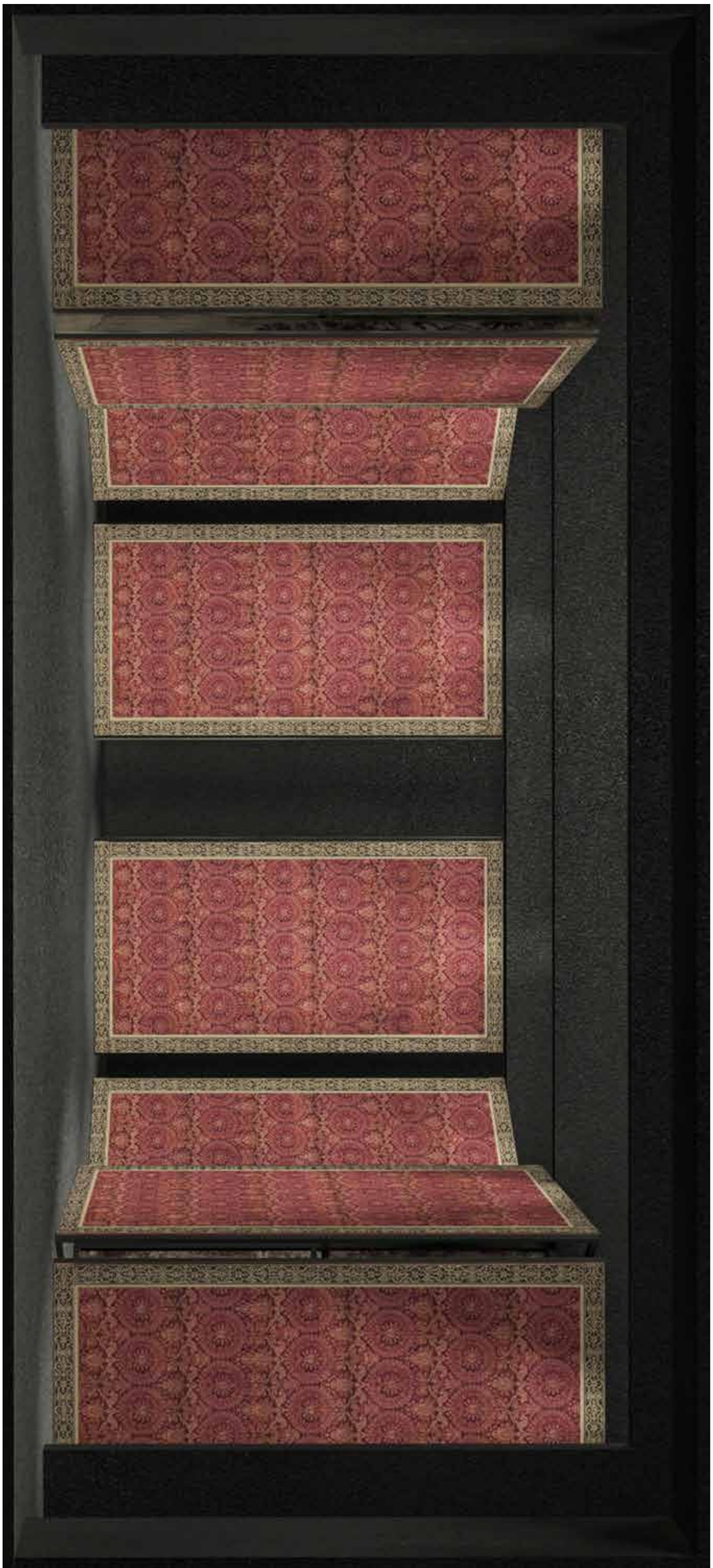
Nella mia stanza dei giochi ci sono forme, colori, materie e luci… nella mia stanza dei giochi un muro può essere di calce o di sangue: un fiore può essere d'olio o di metallo: un pavimento può essere di marmo o di grano; nella mia stanza dei giochi il cielo può esse plumbeo o di cristallo; l'aria può essere profumata o polvere; Il soffitto può essere pioggia o fuoco…

Nel perimetro della rappresentazione il mondo regge secondo criteri propri diversi per ogni messa in scena.. tutto è possibile in questo luogo purché il criterio specifico risulti coerente alle proprie leggi specifiche. E quel mondo appare più vero del vero… Ogni volta che affronto un nuovo progetto cerco di contribuire a far avverare questo miracolo

In my playing room there are shapes, colors, materials and lights ... in my playing room a wall can be made of lime or blood: a flower can be made of oil or metal: a floor can be made of marble or wheat ; In my playing room the sky can be leaden or crystal; The air may be perfumed or powder; The ceiling can be rain or fire …

In the perimeter of scenic representation, the world can be based on different criteria for each any specific production. Everything is possible in this place provided that the specific criterion is consistent with its specific laws. And that world seems more true than the truth ... Every time I face a new project I try to help make this miracle happen

IL RE CERVO.....Tetrul Muzical Nae Leonard Galati 2016

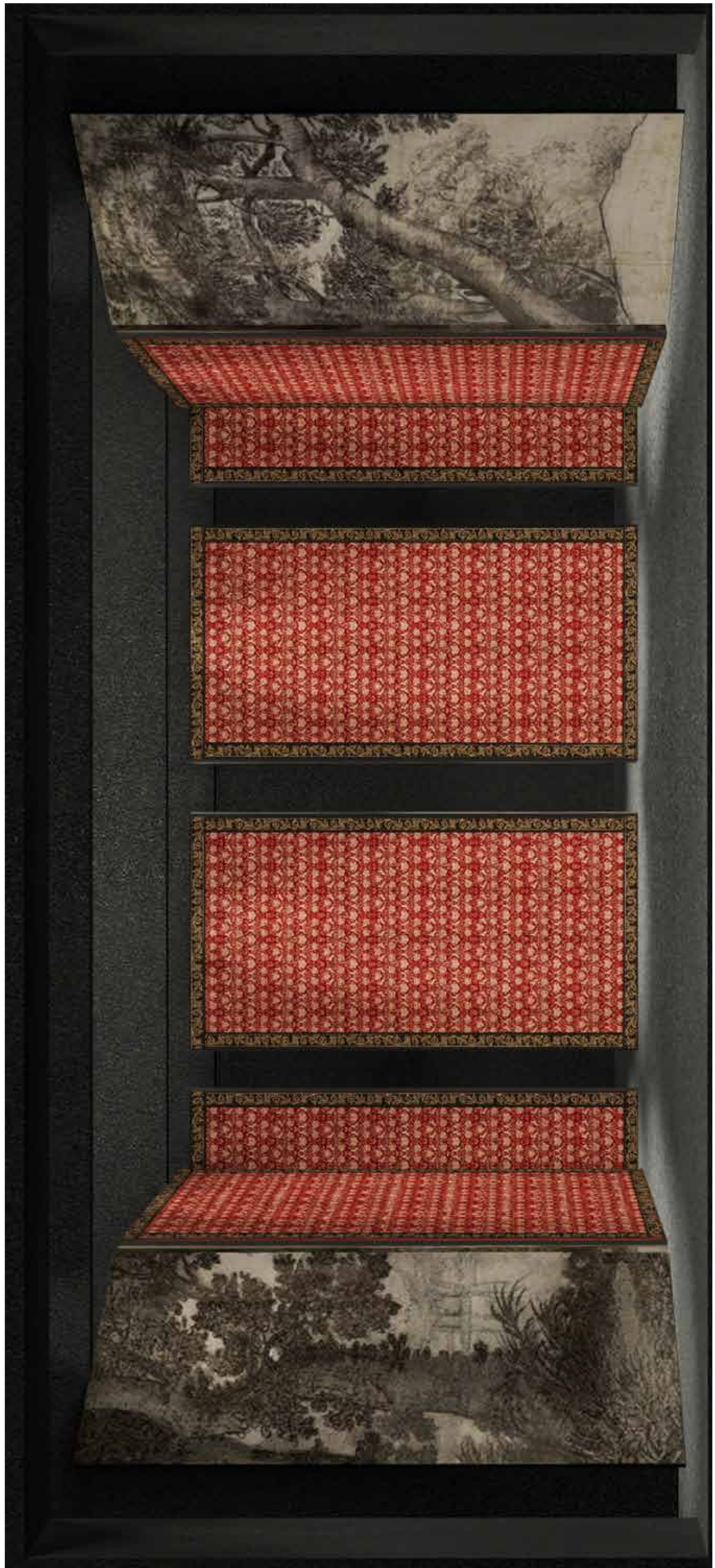




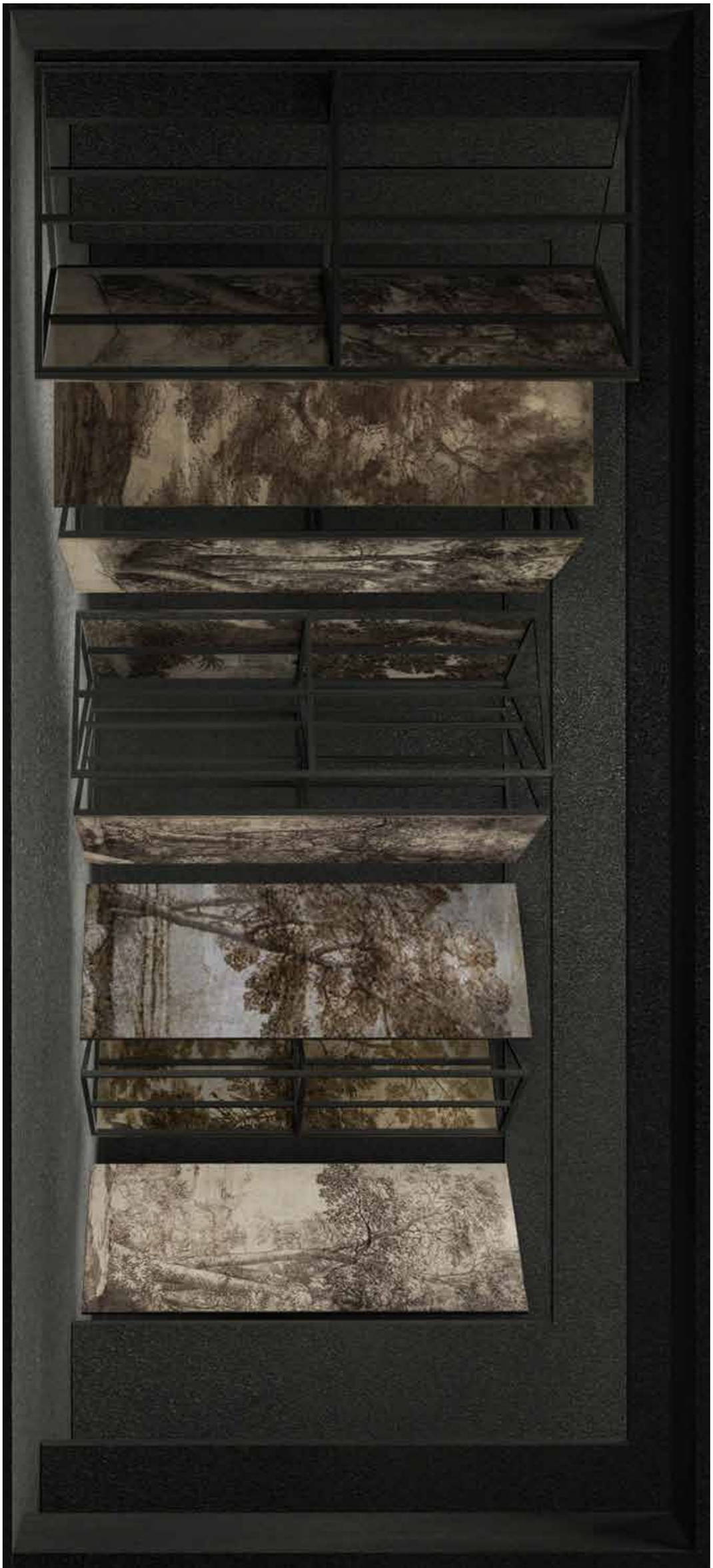
IL RE CERVO.....Tetrul Muzical Nae Leonard Galati 2016







IL RE CERVO.....Tetrul Muzical Nae Leonard Galati 2016



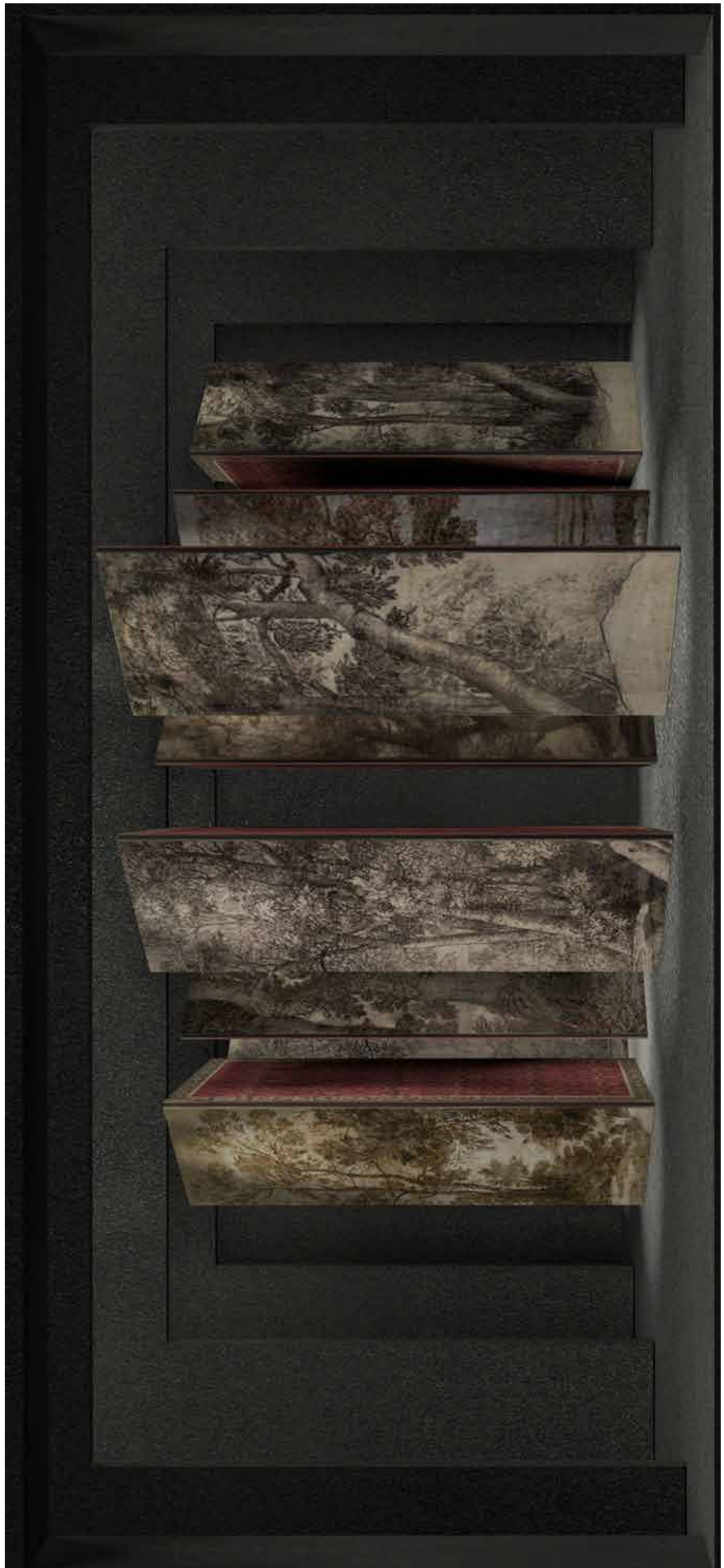




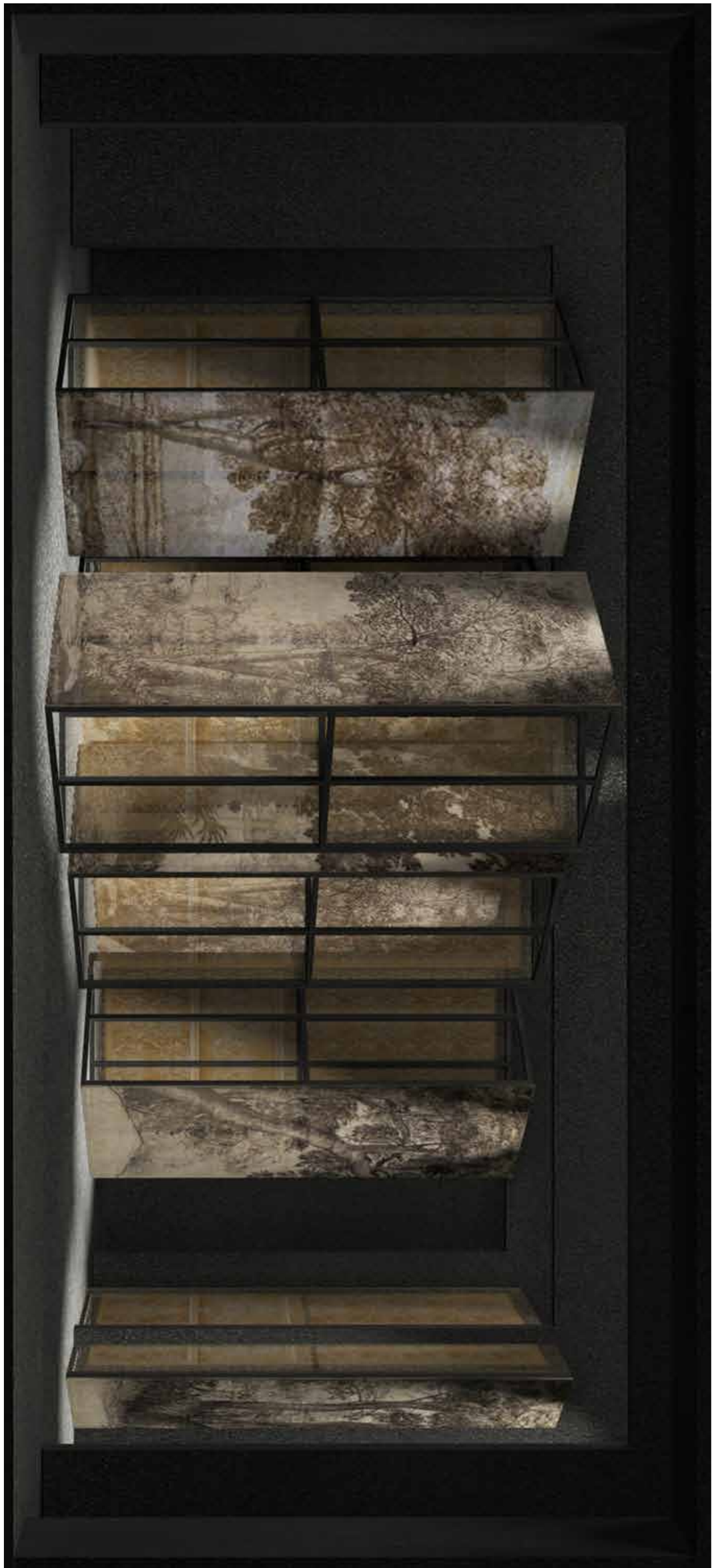
IL RE CERVO.....Tetrul Muzical Nae Leonard Galati 2016





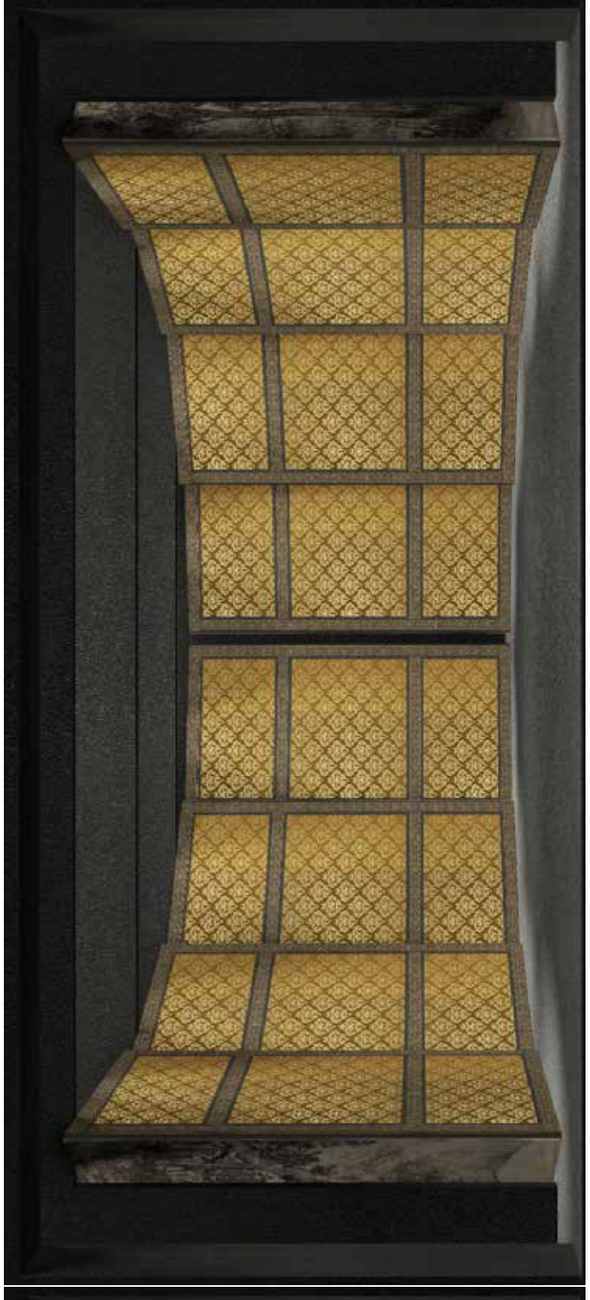


IL RE CERVO.....Tetrul Muzical Nae Leonard Galati 2016

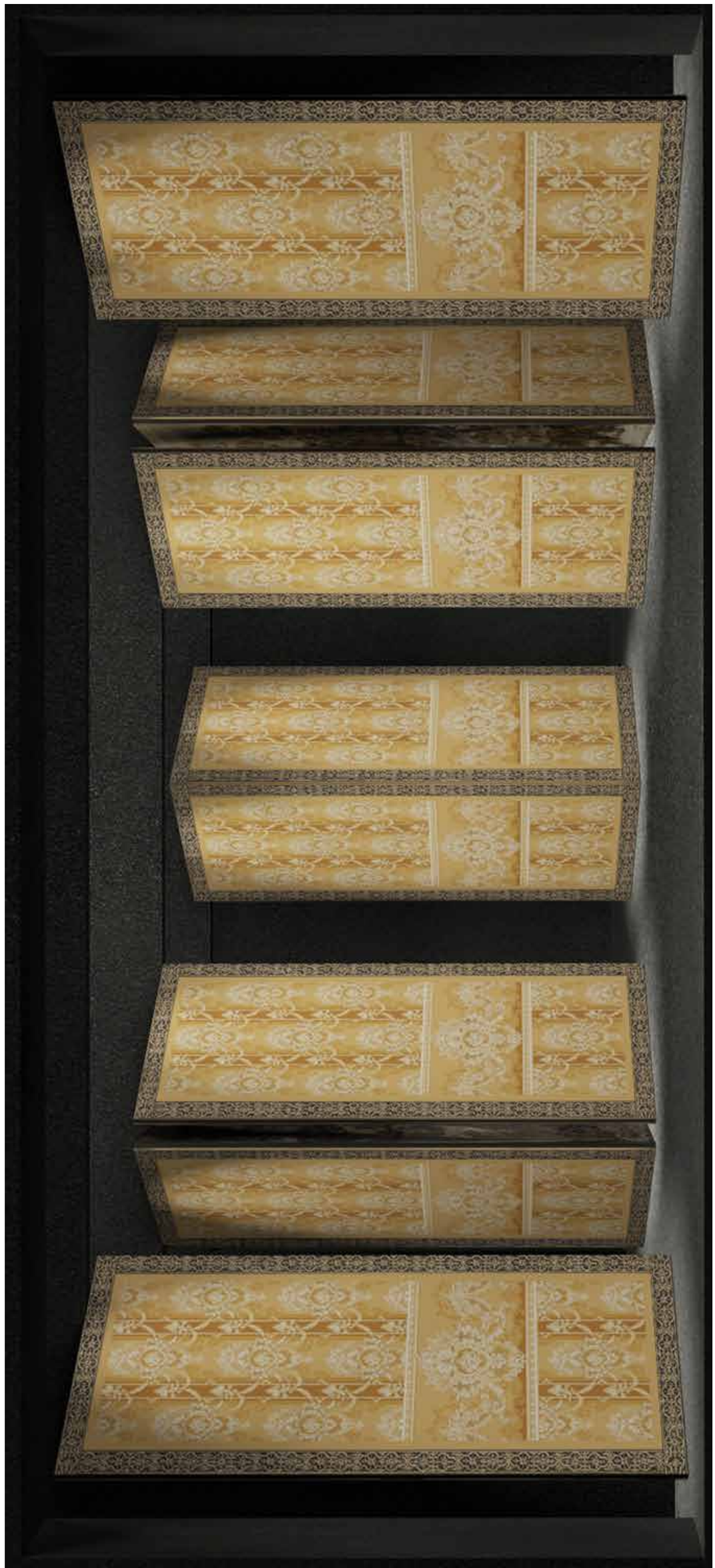




IL RE CERVO.....Tetrul Muzical Nae Leonard Galati 2016







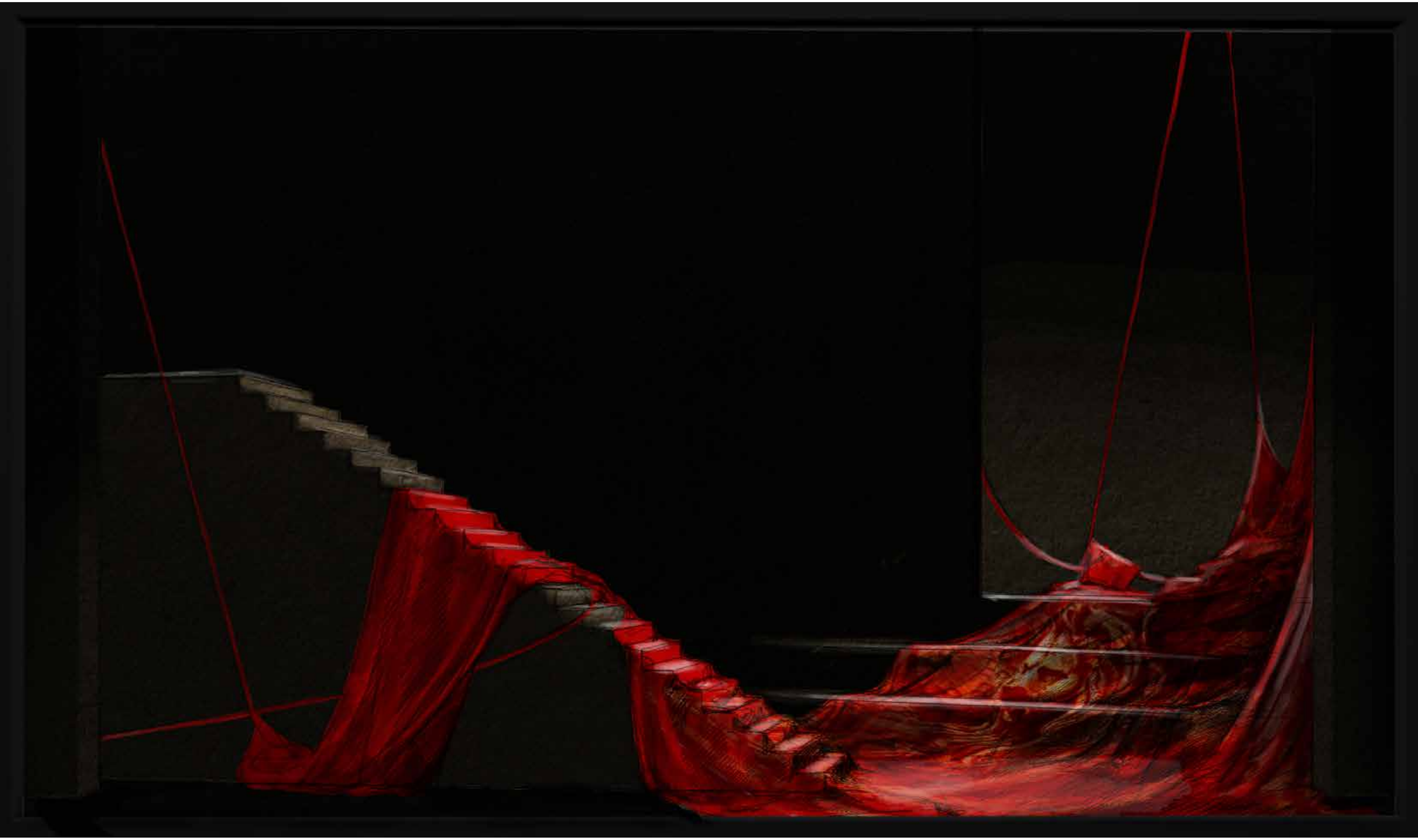


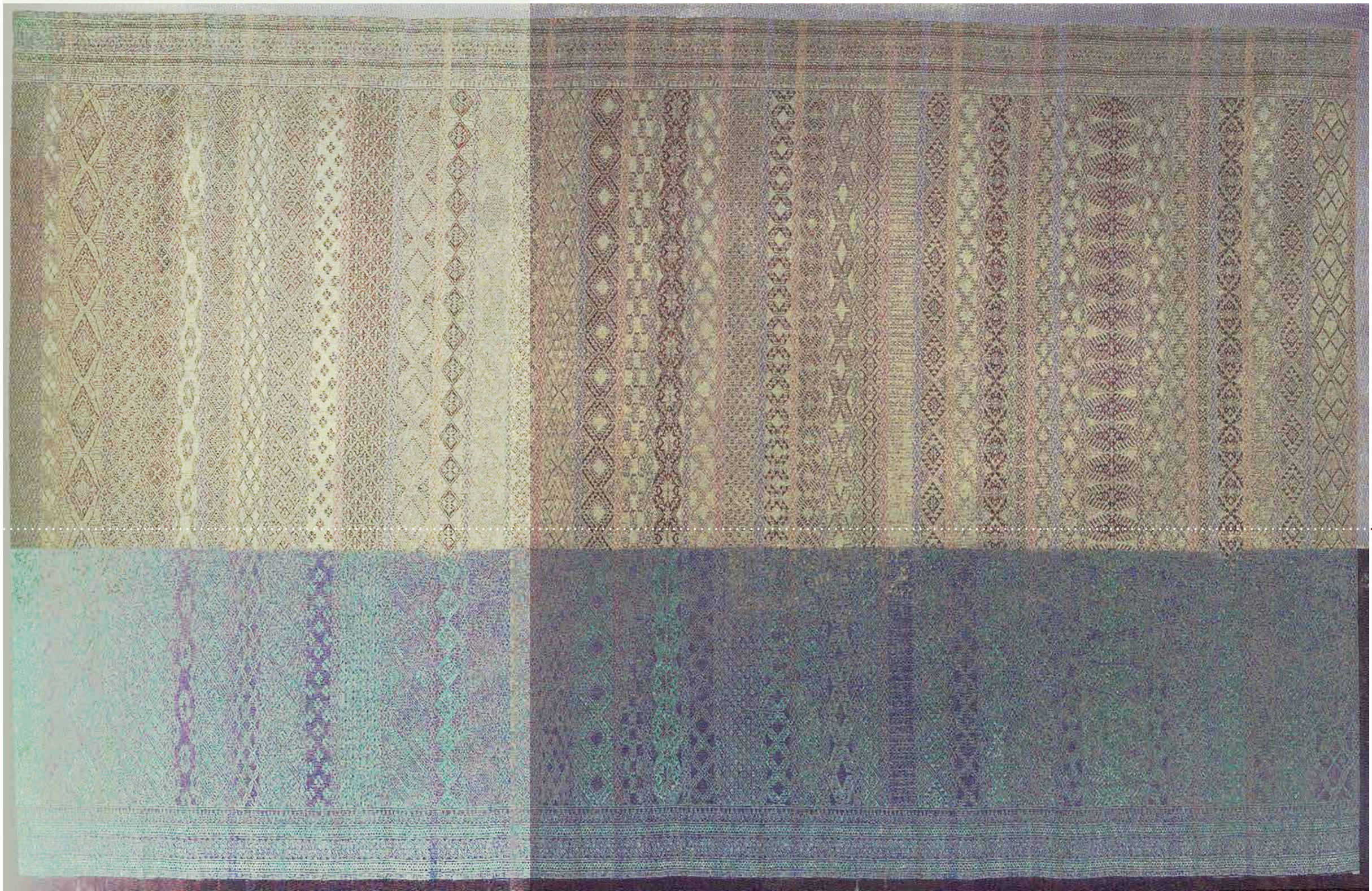
OTELLO.....STUDIO 2013





OTELLO.....STUDIO 2013

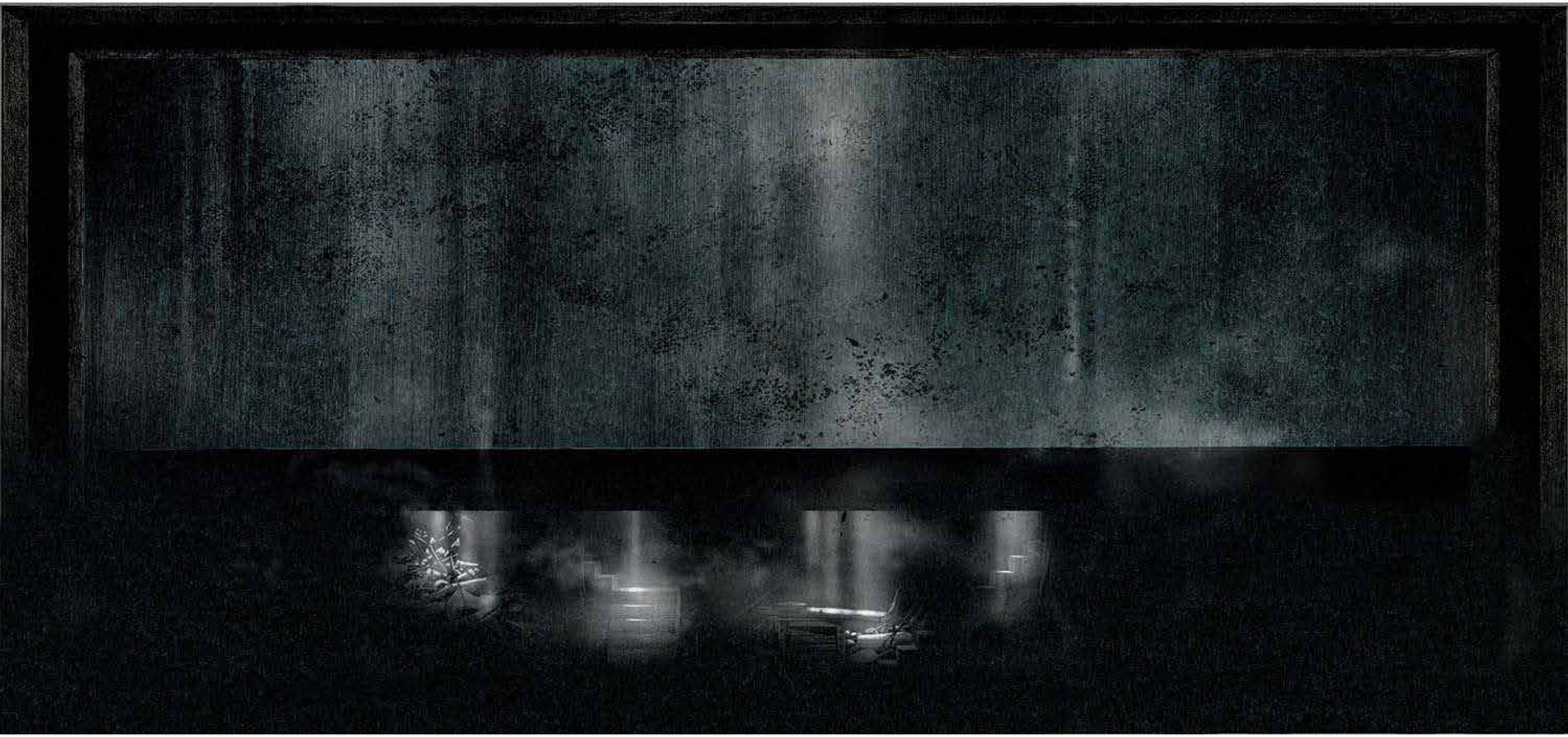




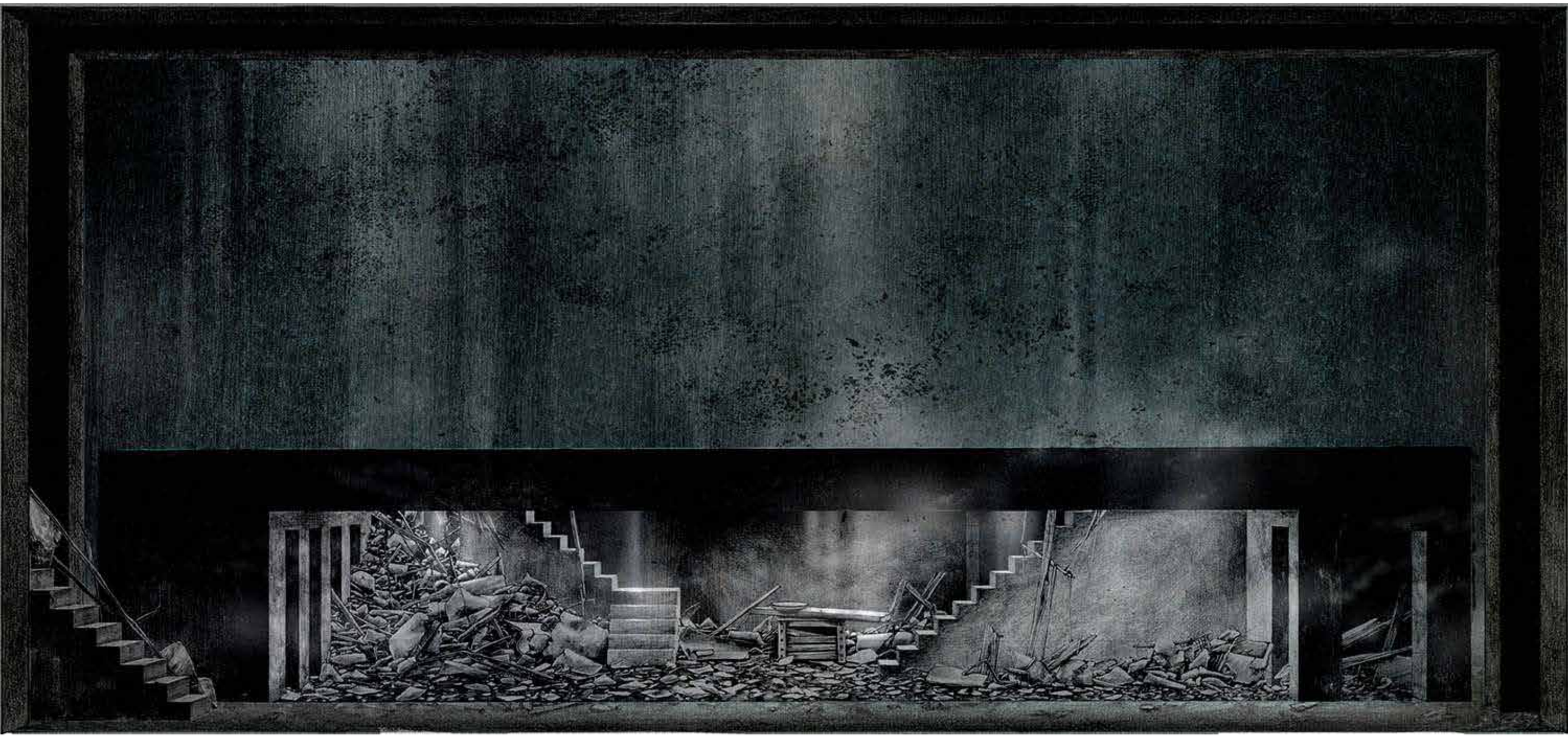








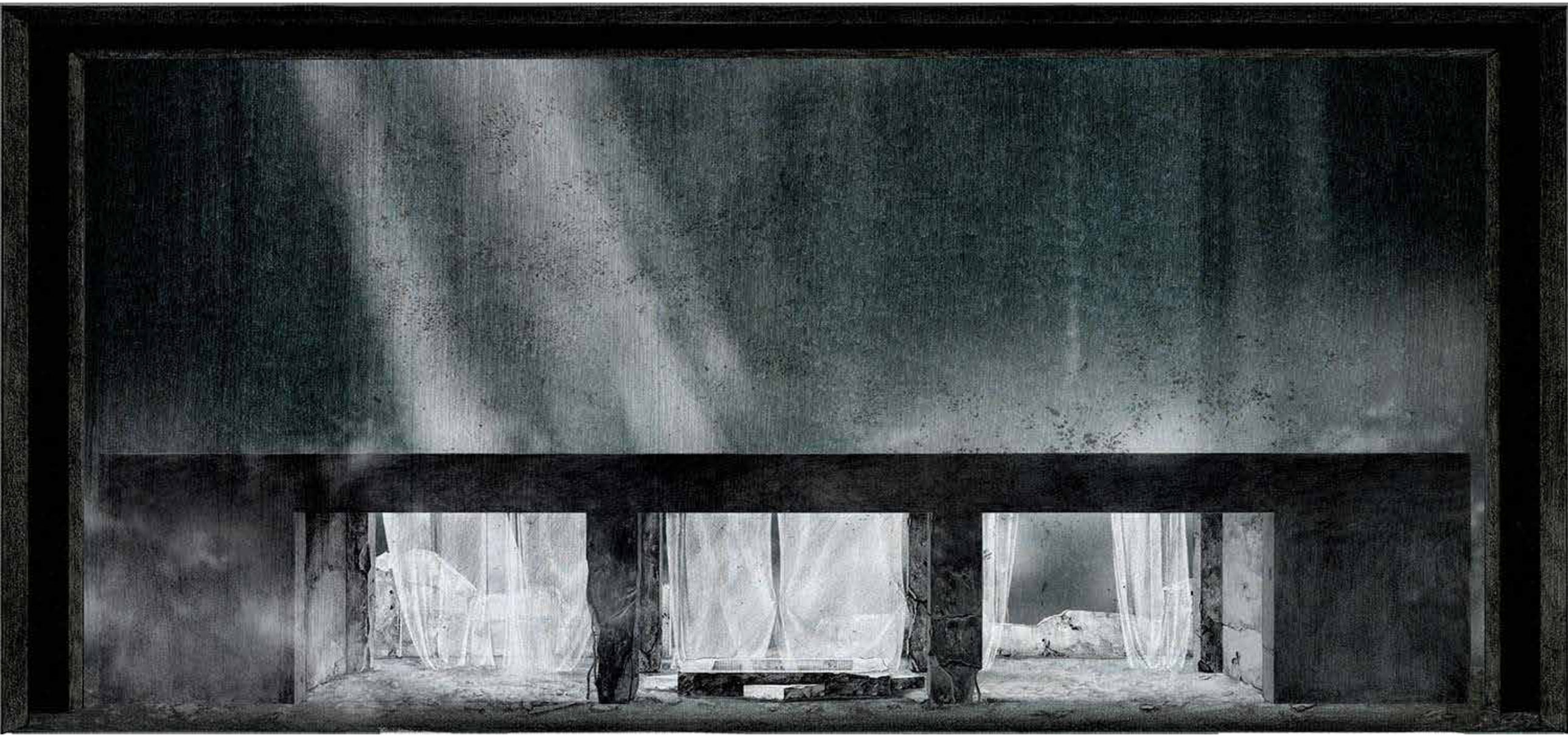
POLIUTO.....ABAO Teatro Euskalduna Bilbao 2008



POLIUTO.....ABAO Teatro Euskalduna Bilbao 2008



POLIUTO.....ABAO Teatro Euskalduna Bilbao 2008



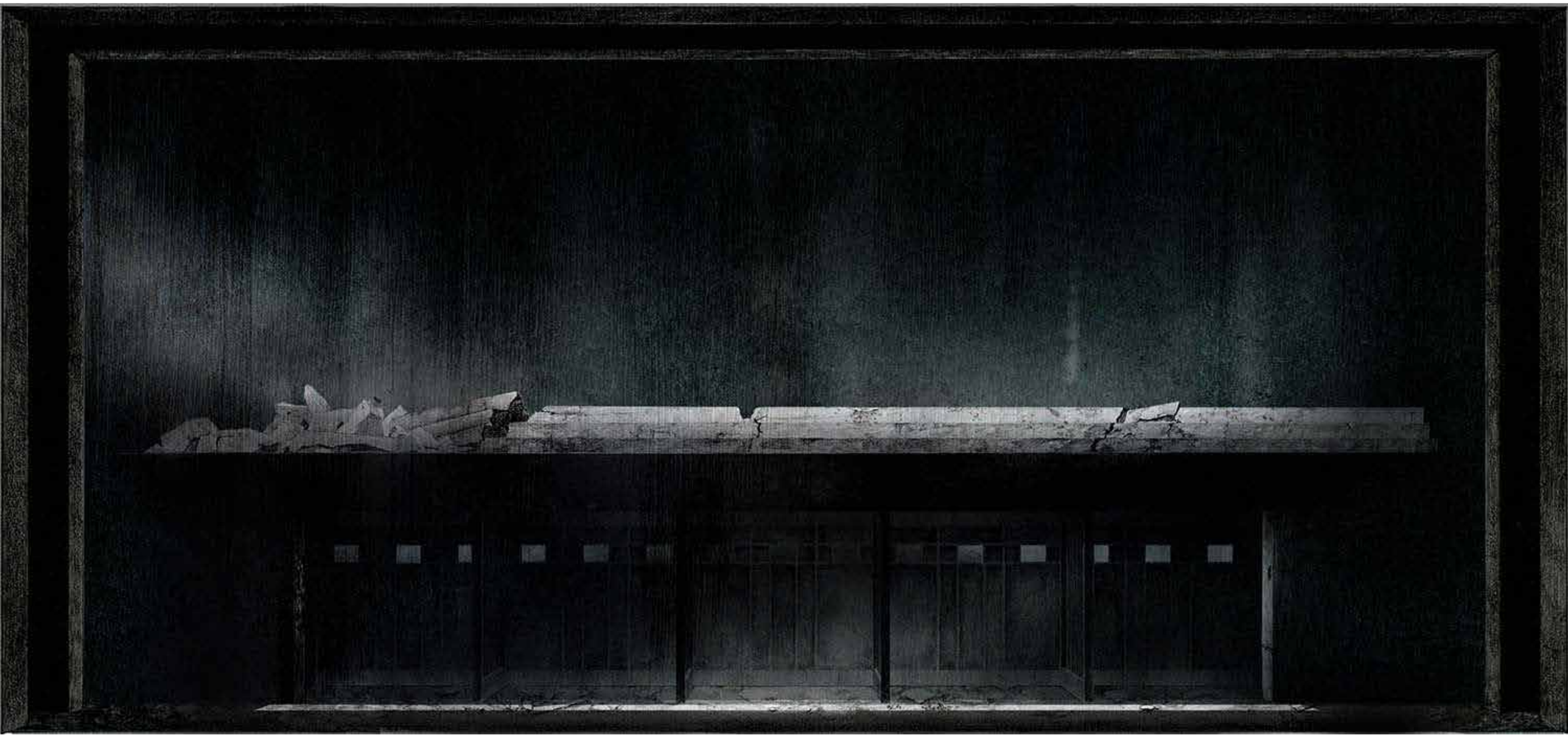
POLIUTO.....ABAO Teatro Euskalduna Bilbao 2008



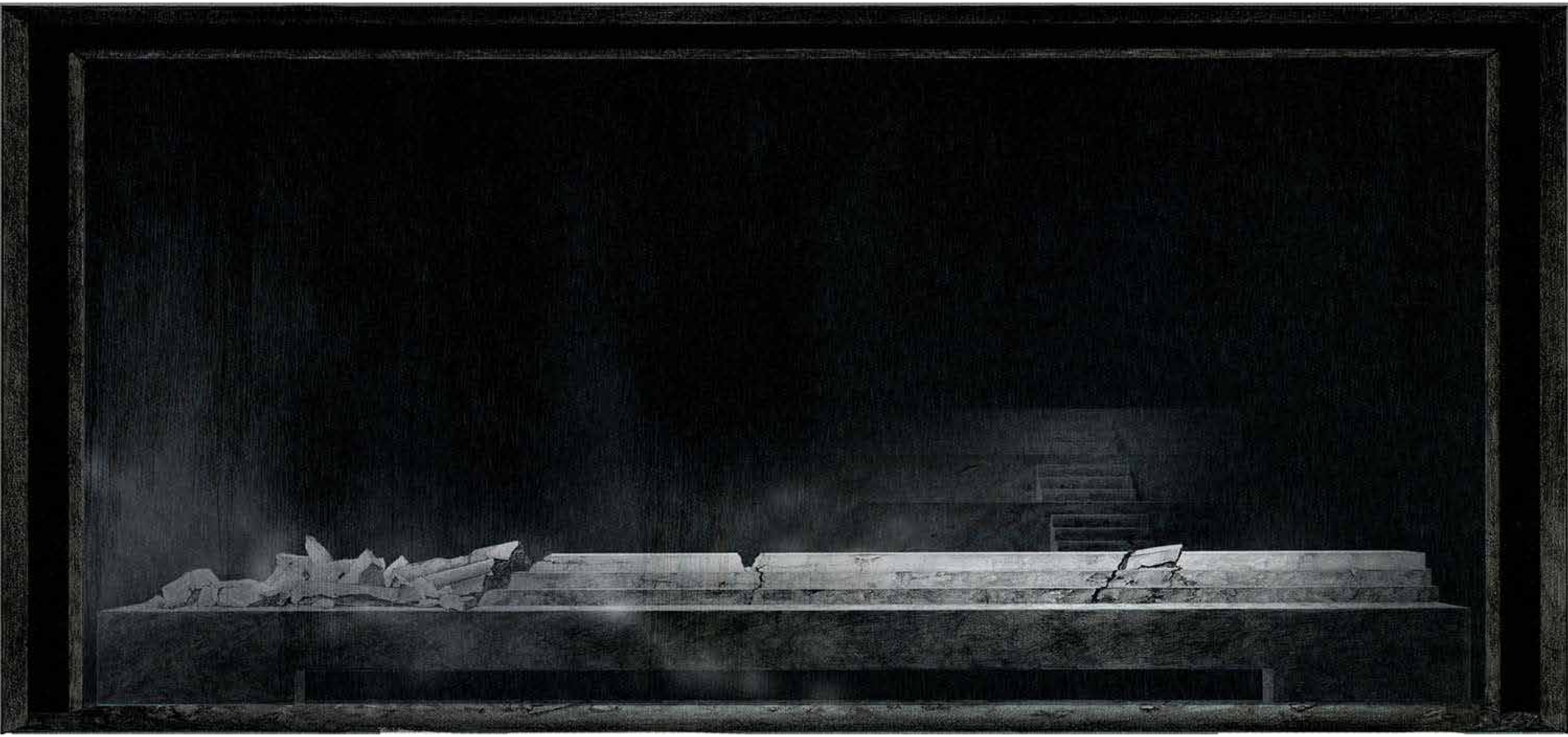
POLIUTO.....ABAO Teatro Euskalduna Bilbao 2008



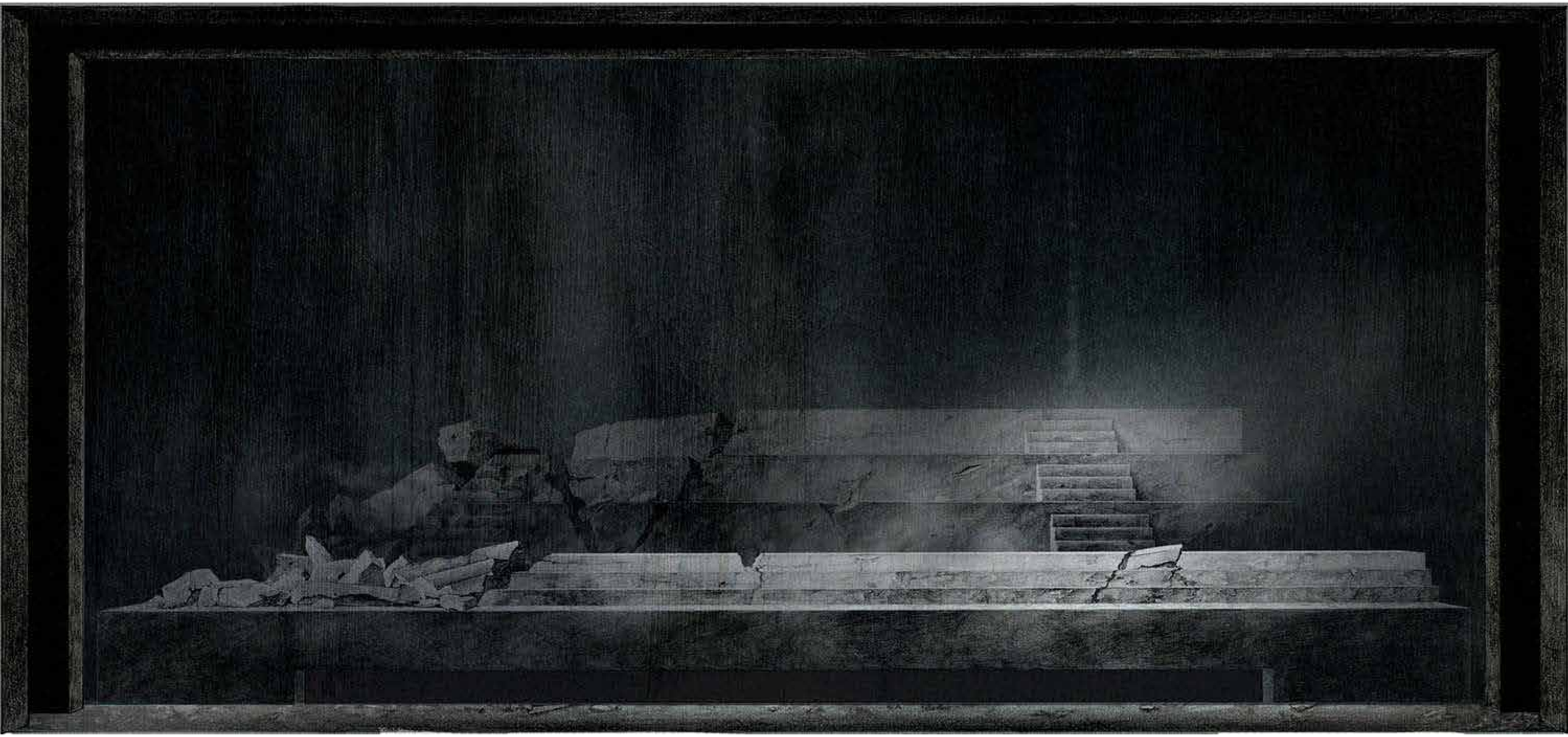
POLIUTO.....ABAO Teatro Euskalduna Bilbao 2008



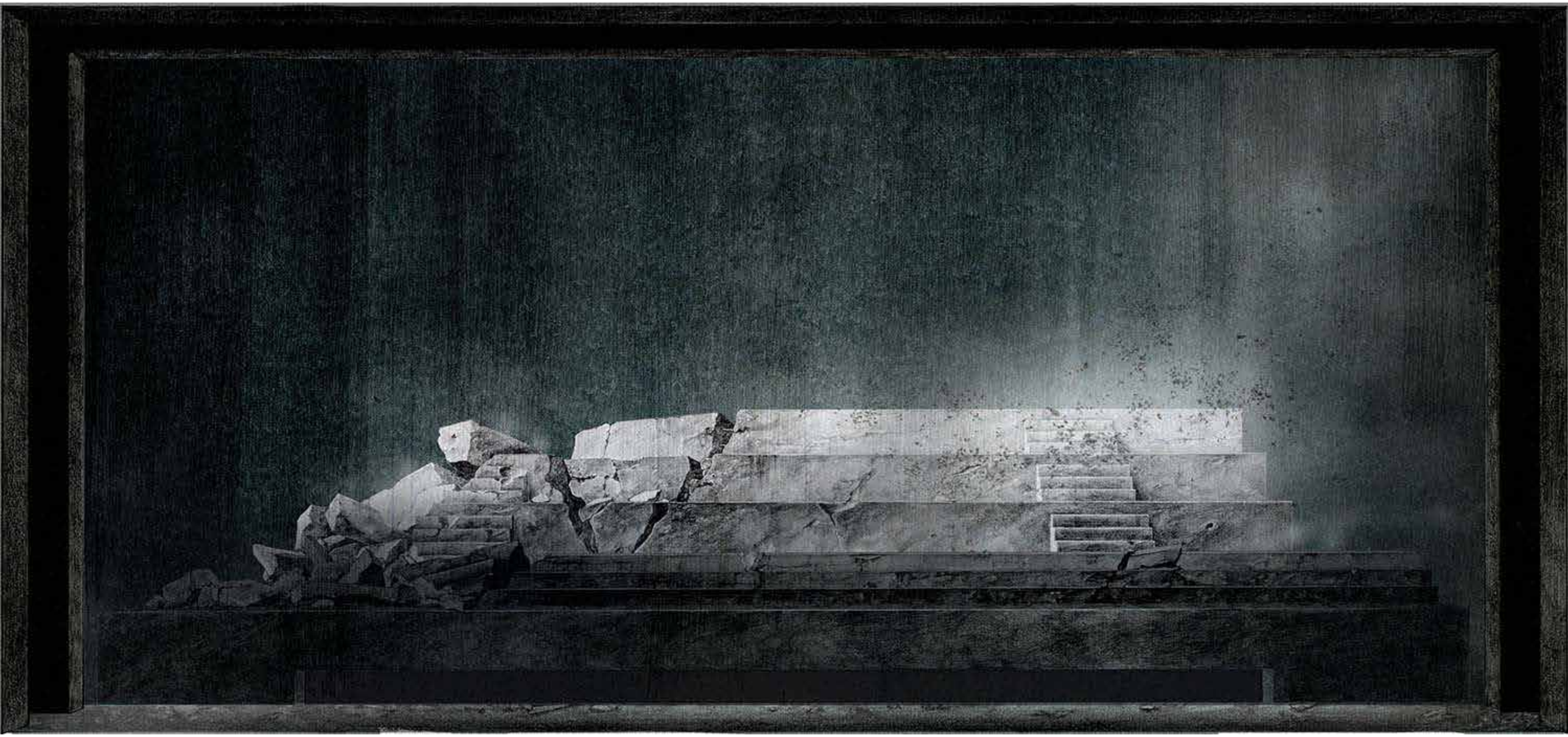
POLIUTO.....ABAO Teatro Euskalduna Bilbao 2008



POLIUTO.....ABAO Teatro Euskalduna Bilbao 2008



POLIUTO.....ABAO Teatro Euskalduna Bilbao 2008



POLIUTO.....ABAO Teatro Euskalduna Bilbao 2008

Io sono un visionario,

Io sono ciò che immagino di vedere

L'immaginazione è lo strumento che mi mantiene vivo

I am a visionary,

I am what I imagine to see

Imagination is the tool that keeps me alive



MITRIDATE RE DI PONTO.....STUDIO 2015



MITRIDATE RE DI PONTO.....STUDIO 2015



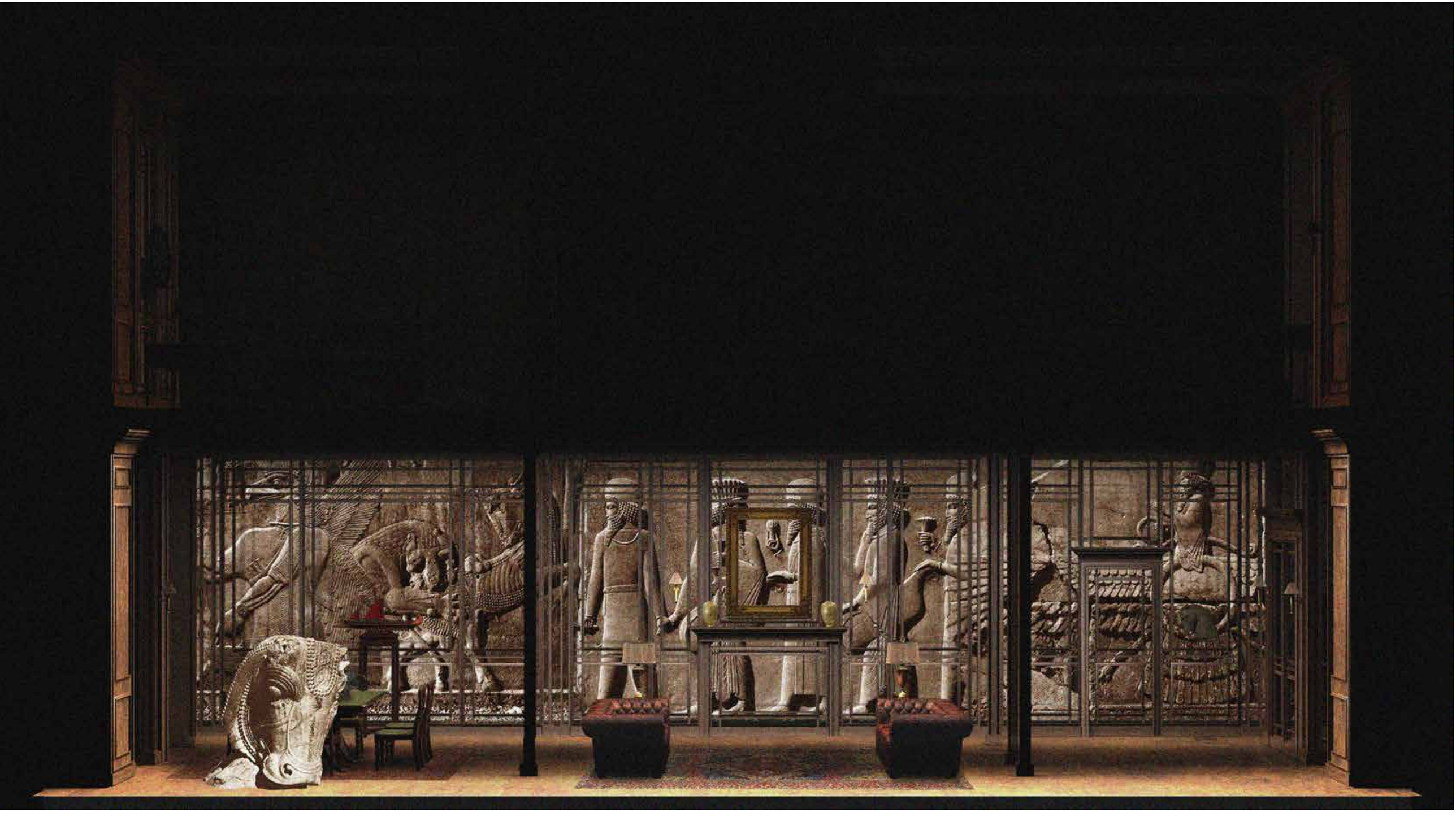
MITRIDATE RE DI PONTO.....STUDIO 2015



MITRIDATE RE DI PONTO.....STUDIO 2015



MITRIDATE RE DI PONTO.....STUDIO 2015



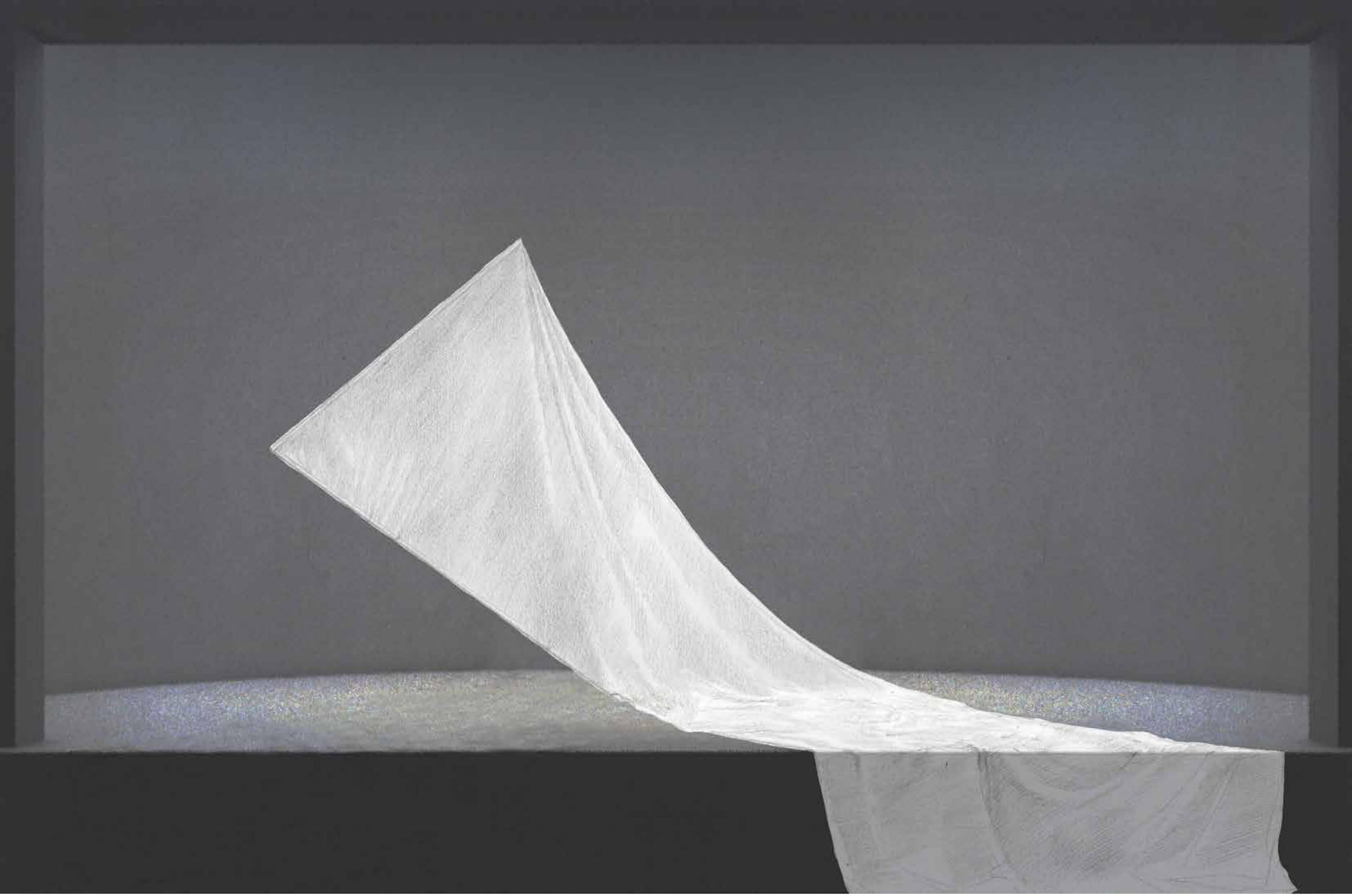
MITRIDATE RE DI PONTO.....STUDIO 2015



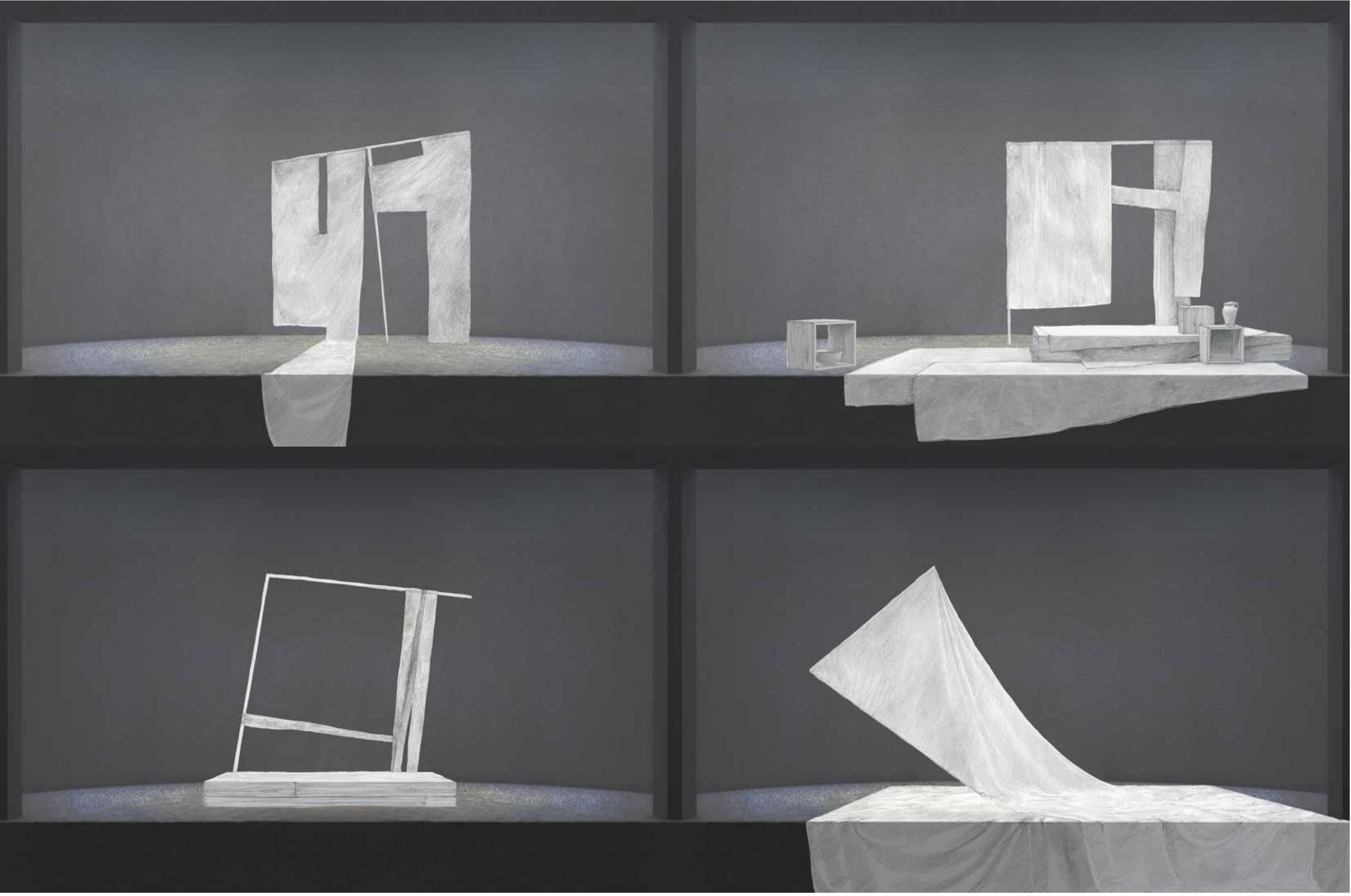
MITRIDATE RE DI PONTO.....STUDIO 2015



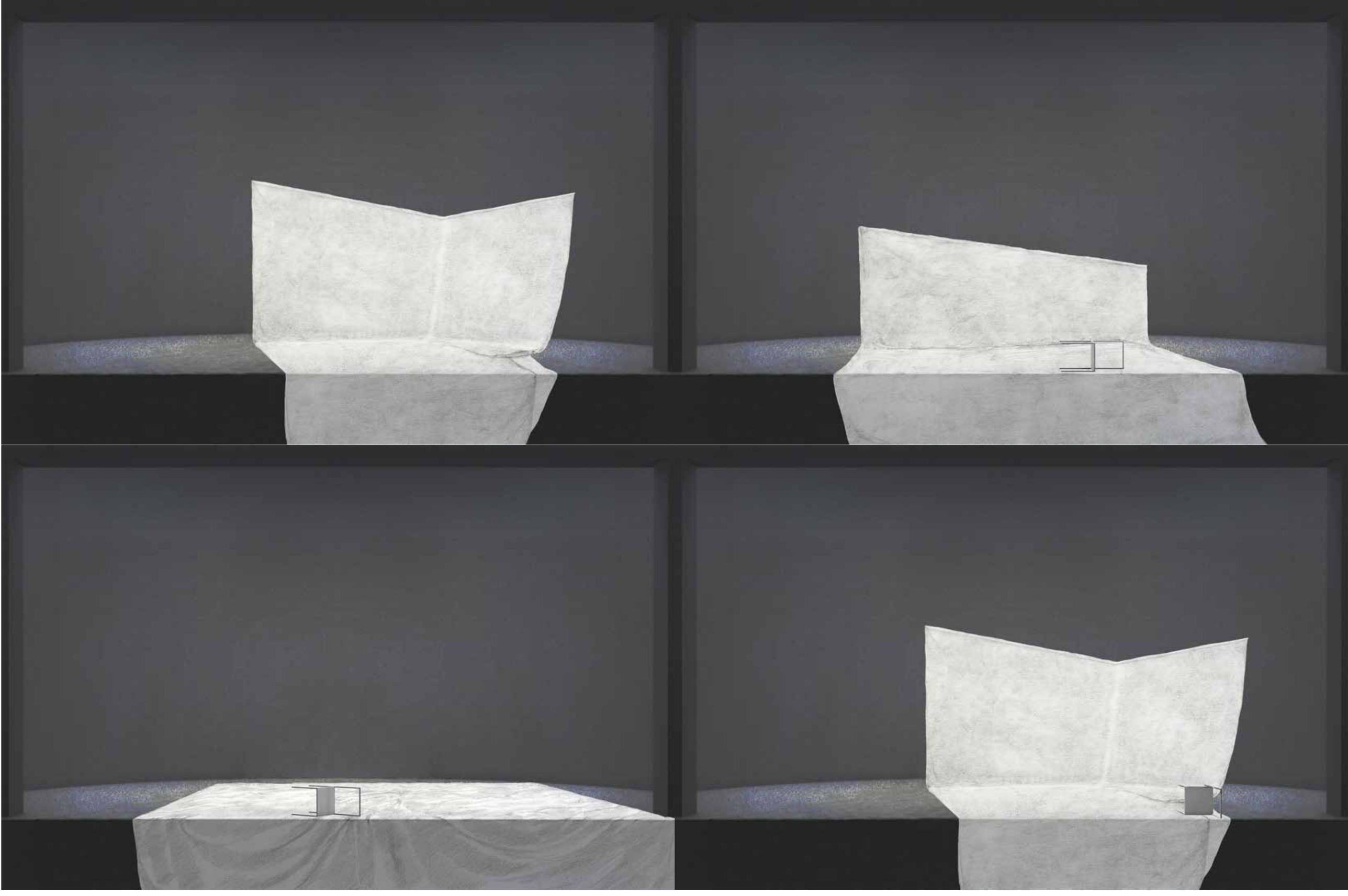
MITRIDATE RE DI PONTO.....STUDIO 2015



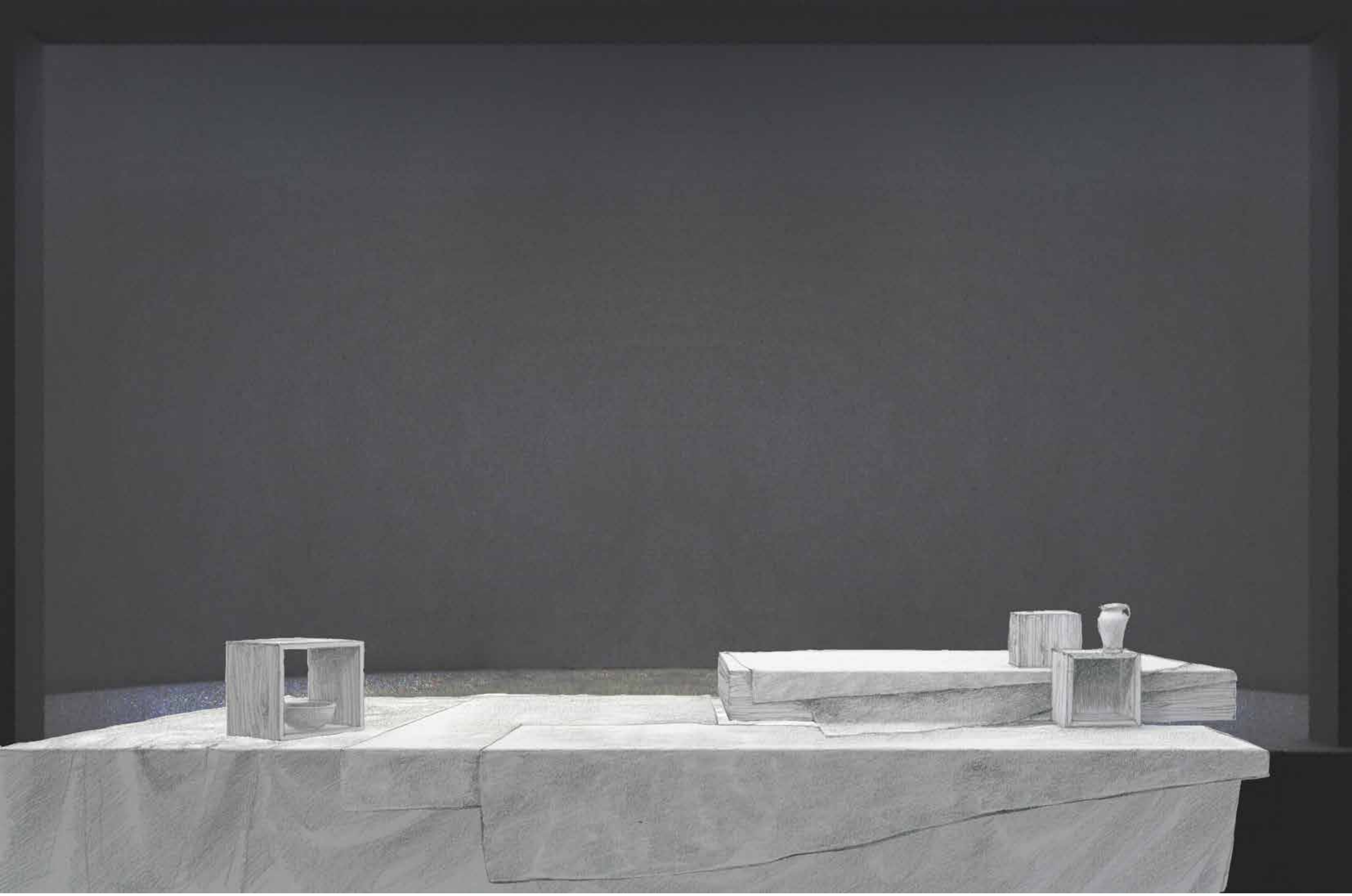
JESUS.....WORK IN PROGRESS 2017



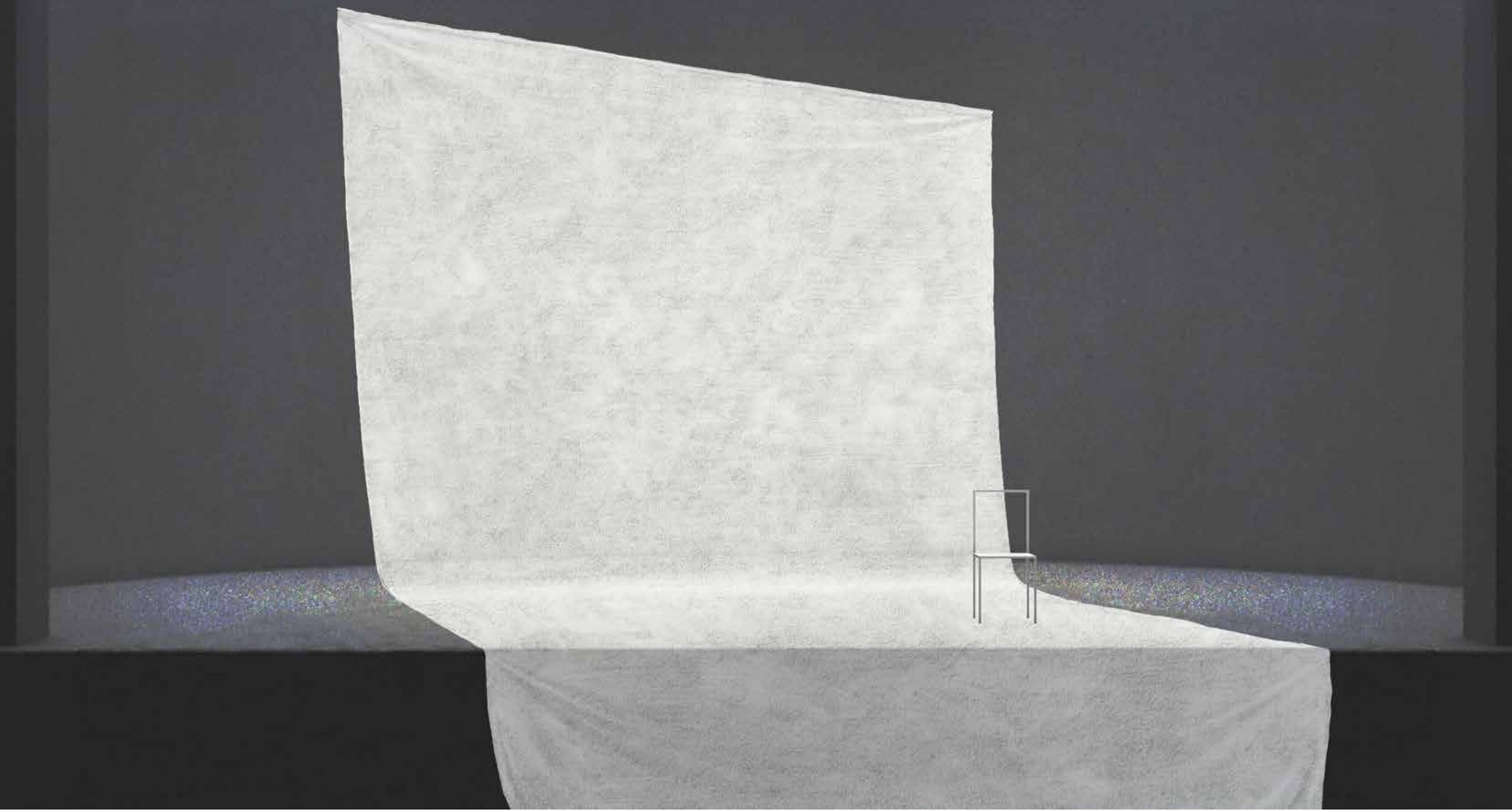
JESUS.....WORK IN PROGRESS 2017



JESUS.....WORK IN PROGRESS 2017



JESUS.....WORK IN PROGRESS 2017

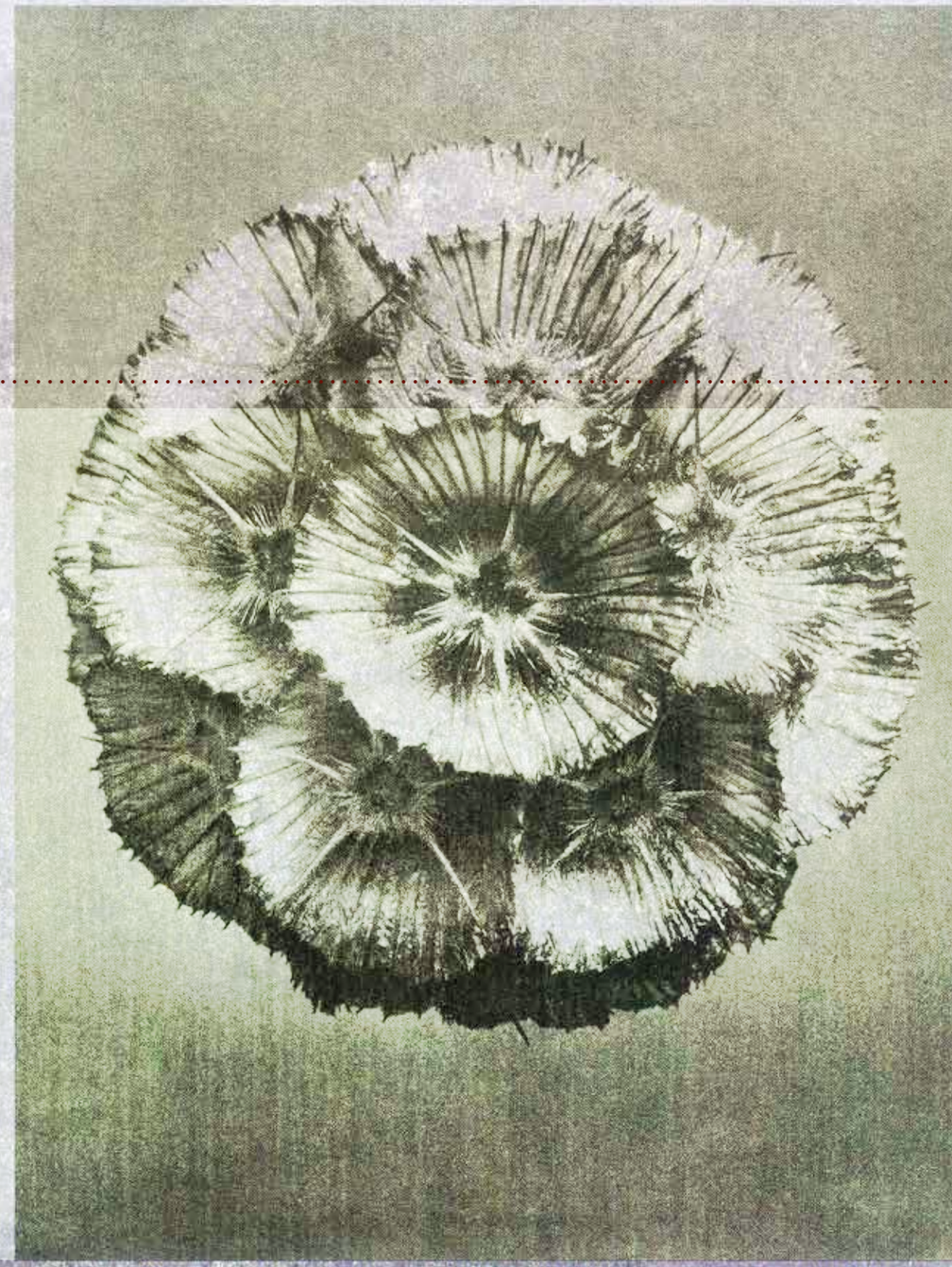


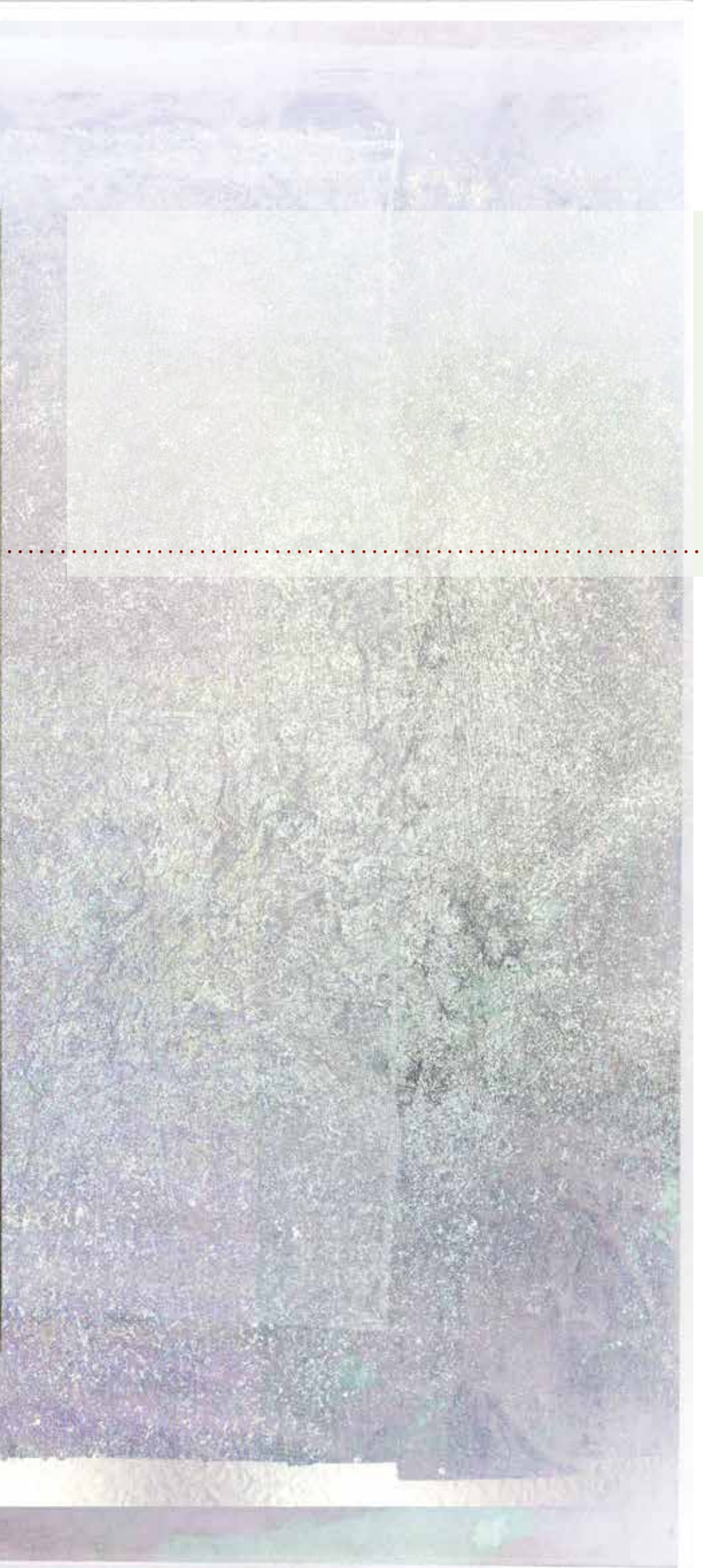
JESUS.....WORK IN PROGRESS 2017



JESUS.....WORK IN PROGRESS 2017

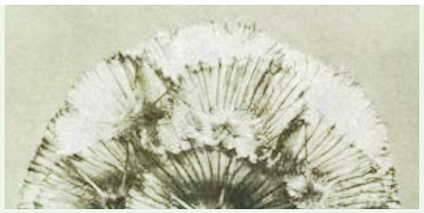
Domenico Franchi, è scenografo, costumista e artista visivo. Ha firmato numerosi produzioni di prosa, lirica e danza per vari teatri e fondazioni Italiane ed europee. collaborando con vari registi, coreografi, autori e compositori tra i quali ricordiamo: Antonio Calenda, Mauro Montalbetti, Francisco Negrin, Paco Azorin, Simone Cristicchi, Robert Nemack, Fabio Ceresa, Ignacio Garcia, Barbara di Lieto, Giulia Gussago, Alessandro Solbiati, Monica Conti, Livio Galassi e Paolo Bosisio. Nasce artisticamente nel teatro di ricerca dove ha collaborato con artisti di ogni disciplina approfondendo la relazione con la danza e la musica contemporanea. Per oltre dieci anni è stato collaboratore dello scenografo Ezio Frigerio e ha realizzato per lui importanti produzioni nei maggiori teatri lirici Internazionali. Dal 2005 al 2016 è stato docente e coordinatore di indirizzo della Scuola di scenografia dell'Accademia d'Arte SantaGiulia di Brescia.



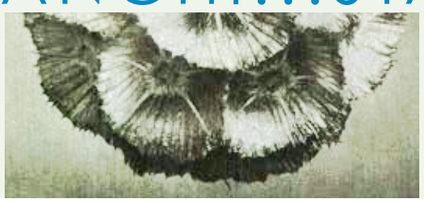


Domenico Franchi, is a stage designer, costume designer and visual artist. He has signed numerous productions of prose, opera and dance for various theaters and Italian and European foundations. He has been collaborating with various directors, choreographers, authors and composers including Antonio Calenda, Mauro Montalbetti, Francisco Negrin, Paco Azorin, Simone Cristicchi, Robert Nemack, Fabio Ceresa, Ignacio Garcia, Barbara di Lieto, Giulia Gussago, Alessandro Solbiati, Monica Conti, Livio Galassi and Paolo Bosisio. He was born artistically in the research theater where he collaborated with artists from all disciplines, deepening the relationship with dance and contemporary music. For over ten years he has been a collaborator of the stage designer Ezio Frigerio and has made important productions for him in the major international opera theaters. From 2005 to 2016 he was teaching and coordinating the Stage Design School of the SantaGiulia Art Academy in Brescia.

Domenico Franchi © All rights reserved



DOMENICO FRANCHI...STAGE DESIGNER



Domenico Franchi © All rights reserved