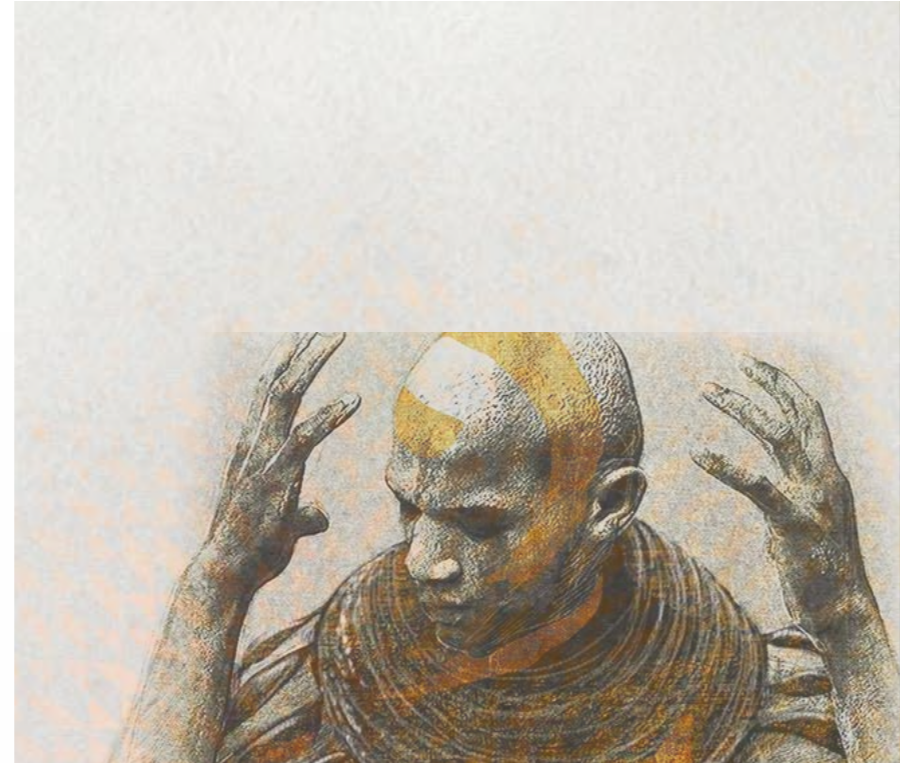


DOMENICO FRANCHI...COSTUME DESIGNER...SKETCHES



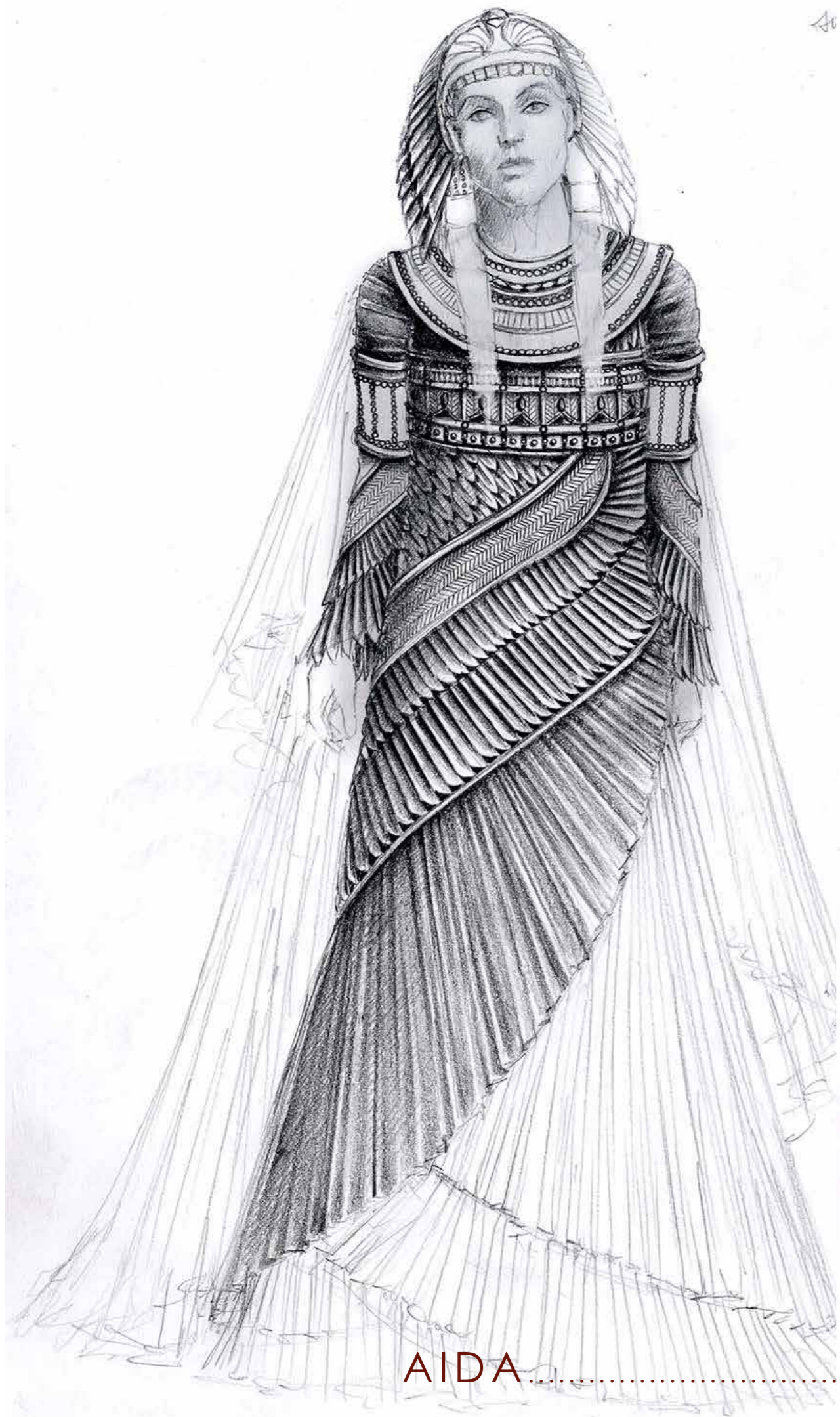
PORTFOLIO.....

essential



I disegni preparatori alla realizzazione dei costumi di scena sono per me una dichiarazione d'intenti, è quel momento così speciale in cui si materializzano le idee e si tracciano i sentieri da percorrere per definire l'esatta identità di un personaggio. Il bozzetto è lo strumento essenziale che condensa tutte le riflessioni condivise con il regista, non il mio punto di vista esclusivo ma la nostra visione comune.

The preparatory drawings for the realization of the costumes are for me a statement of intent, it is that special moment in which the ideas materialize and traces the paths follow in order to define the exact identity of a character. The sketch is the essential tool that condenses all the reflections shared with the director, not my exclusive point of view but our common vision.



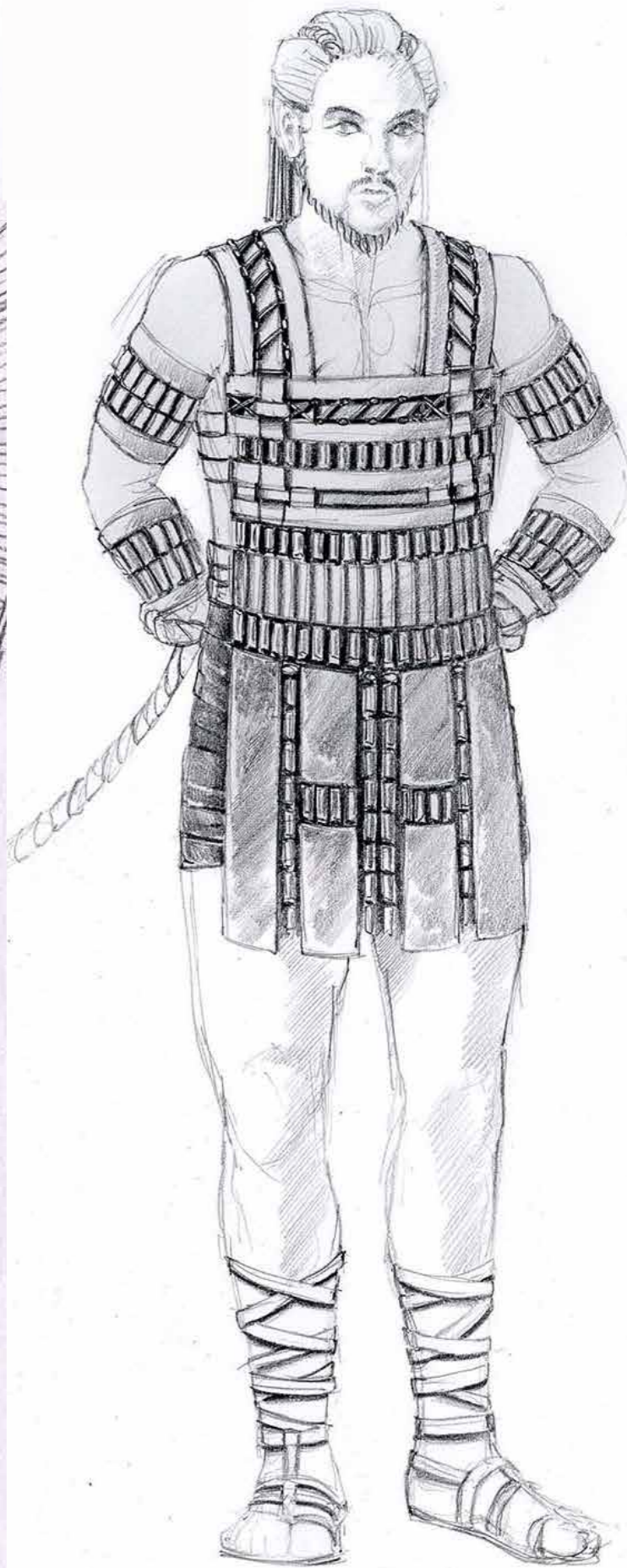
AIDAGreek National Opera Athens 2009

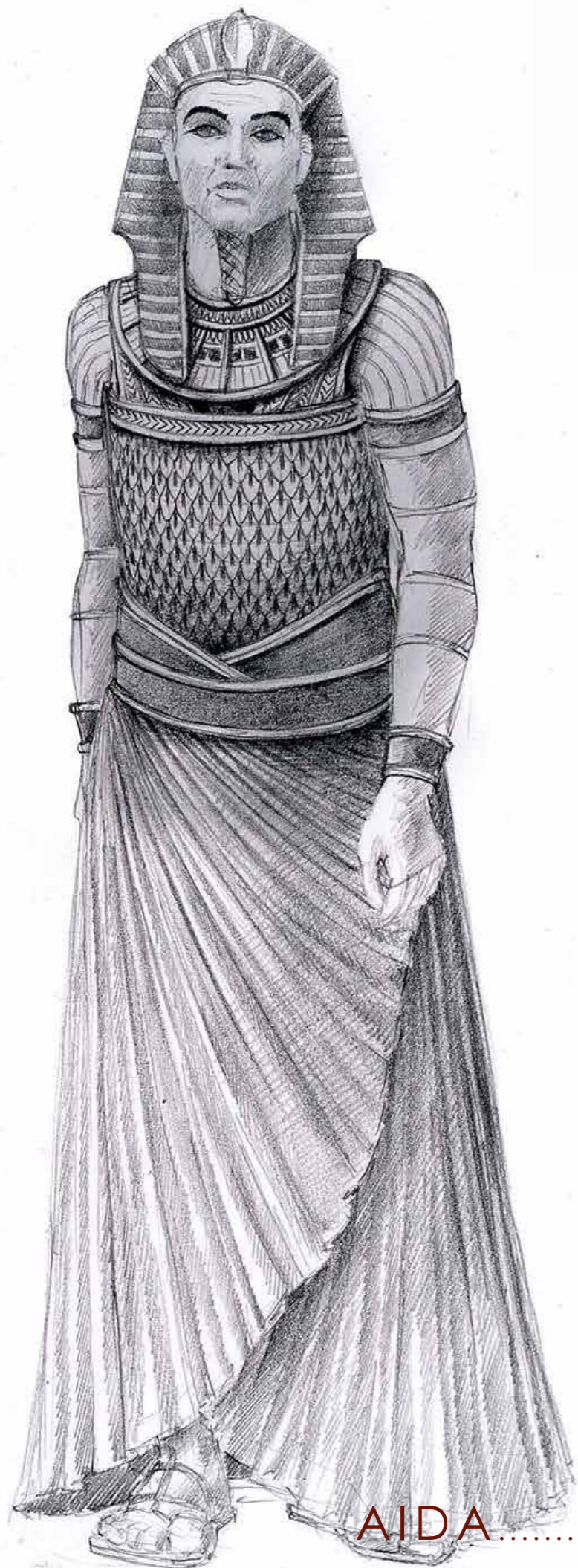
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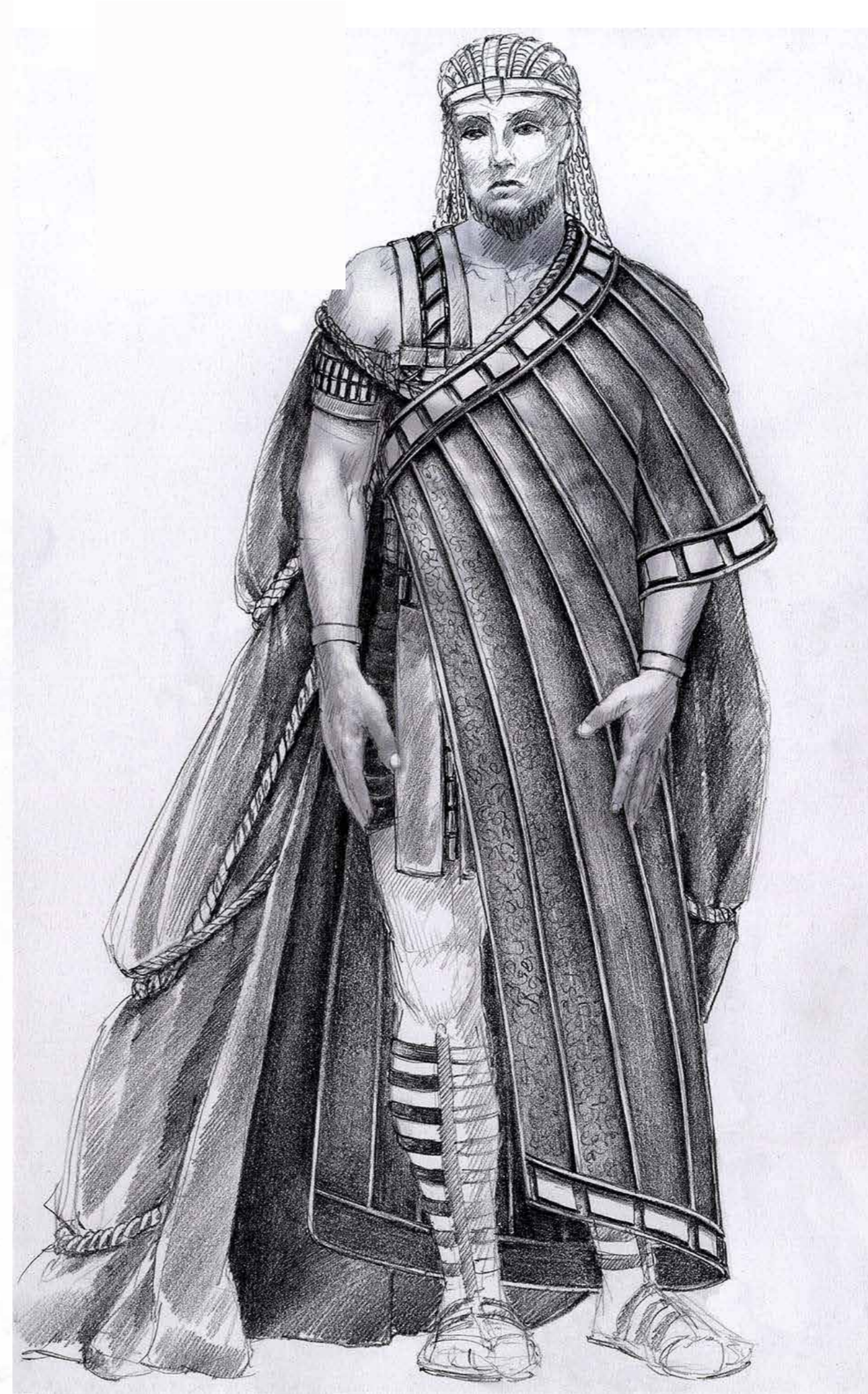
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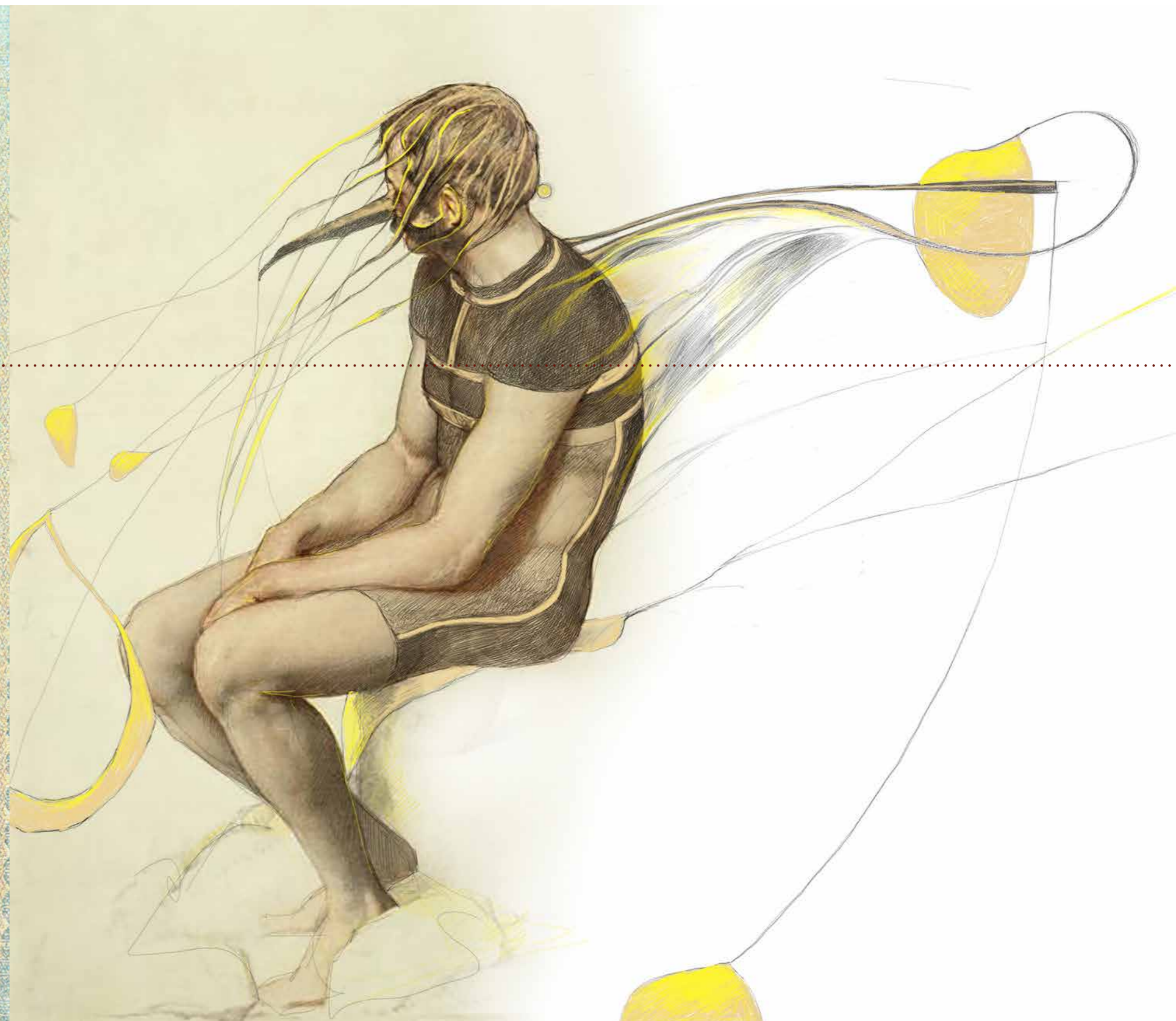
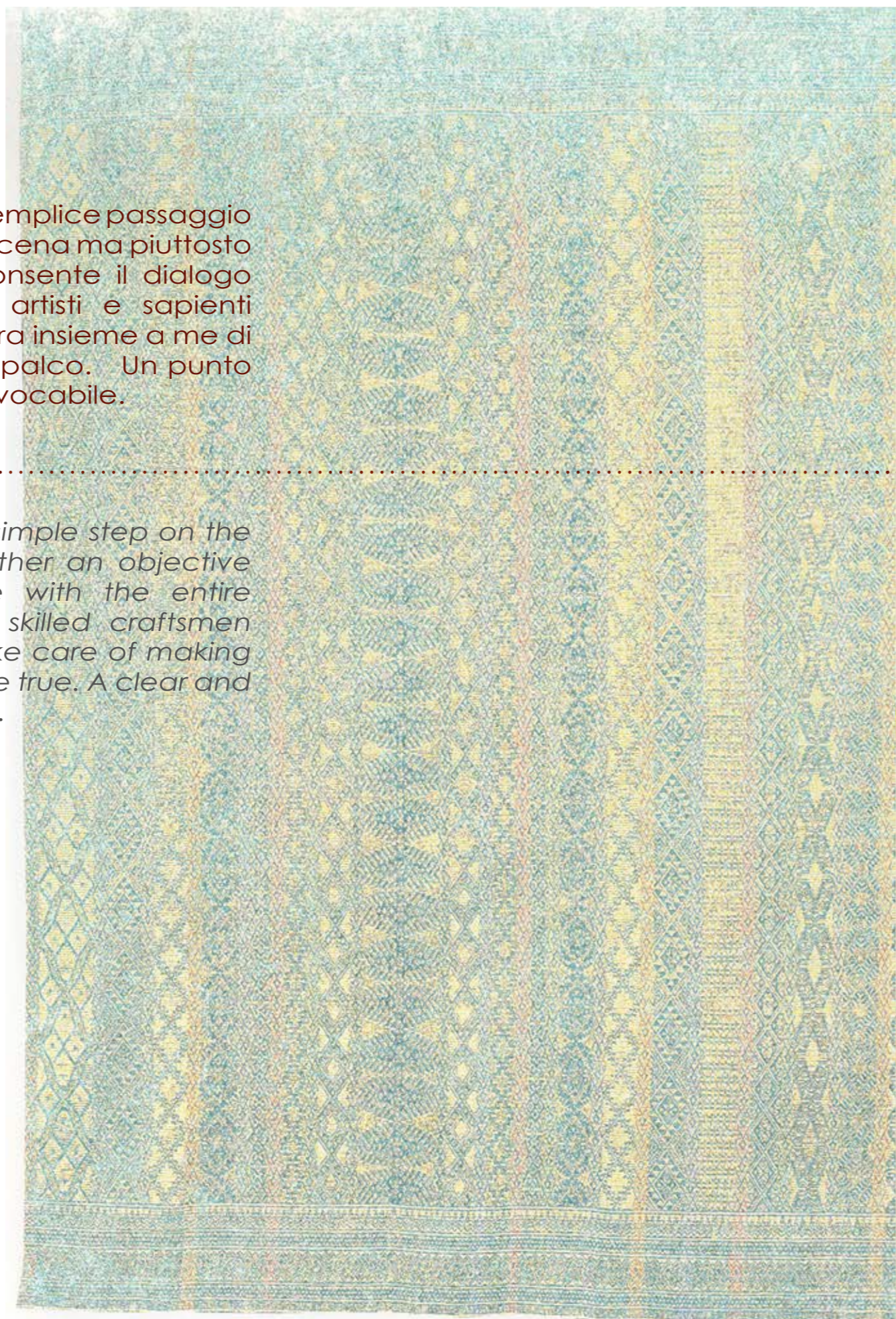
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Per me il bozzetto non è un semplice passaggio sul percorso della messa in scena ma piuttosto un fatto oggettivo che consente il dialogo con l'intera comunità di artisti e sapienti artigiani che si prenderà cura insieme a me di realizzare quella visione sul palco. Un punto di partenza chiaro e inequivocabile.

For me the sketch is not a simple step on the way to the staging but rather an objective fact that allows dialogue with the entire community of artists and skilled craftsmen who along with me, will take care of making that vision on stage become true. A clear and unambiguous starting point.



HUMAN FORMS.....WORK IN PROGRESS

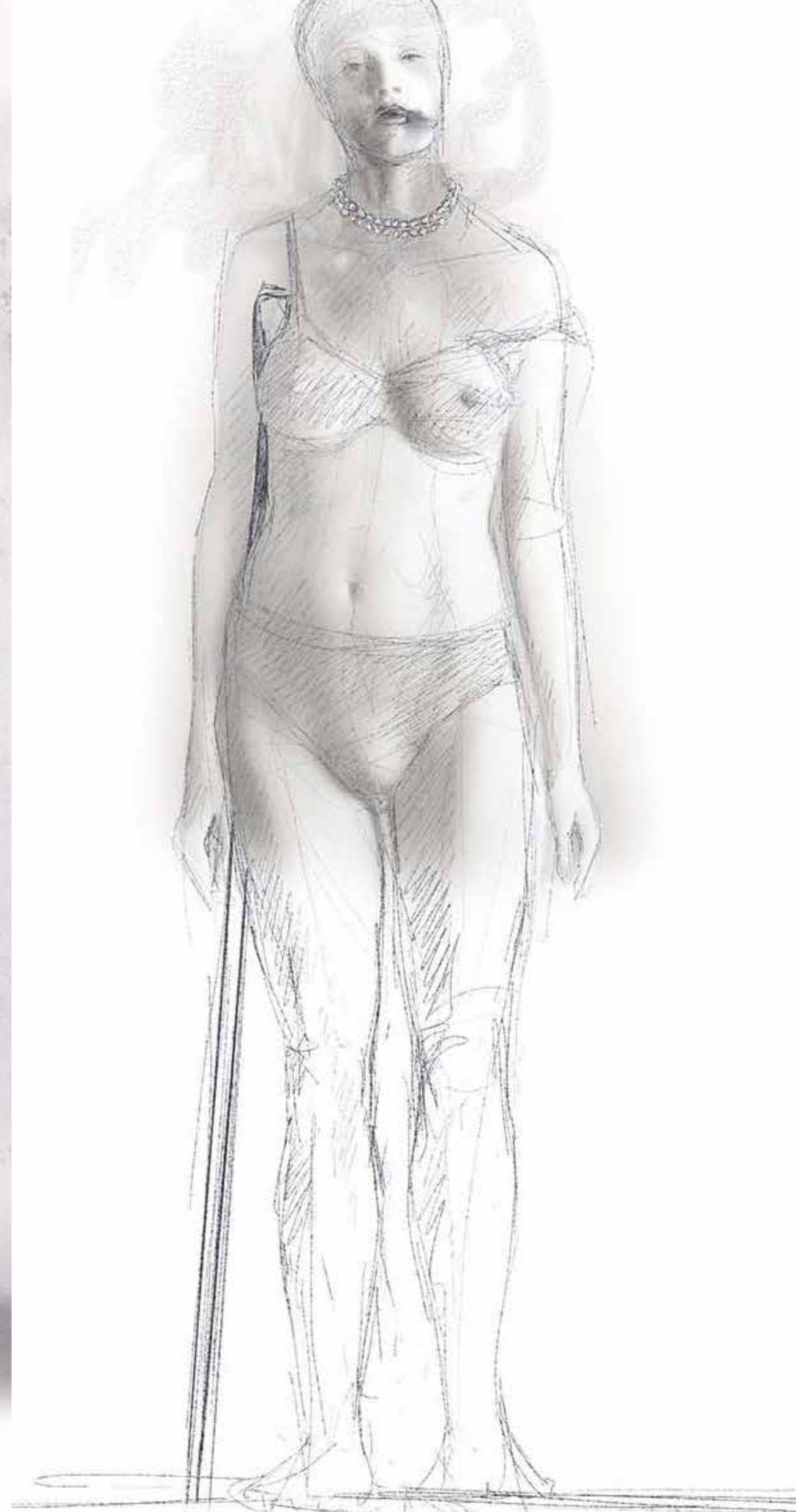
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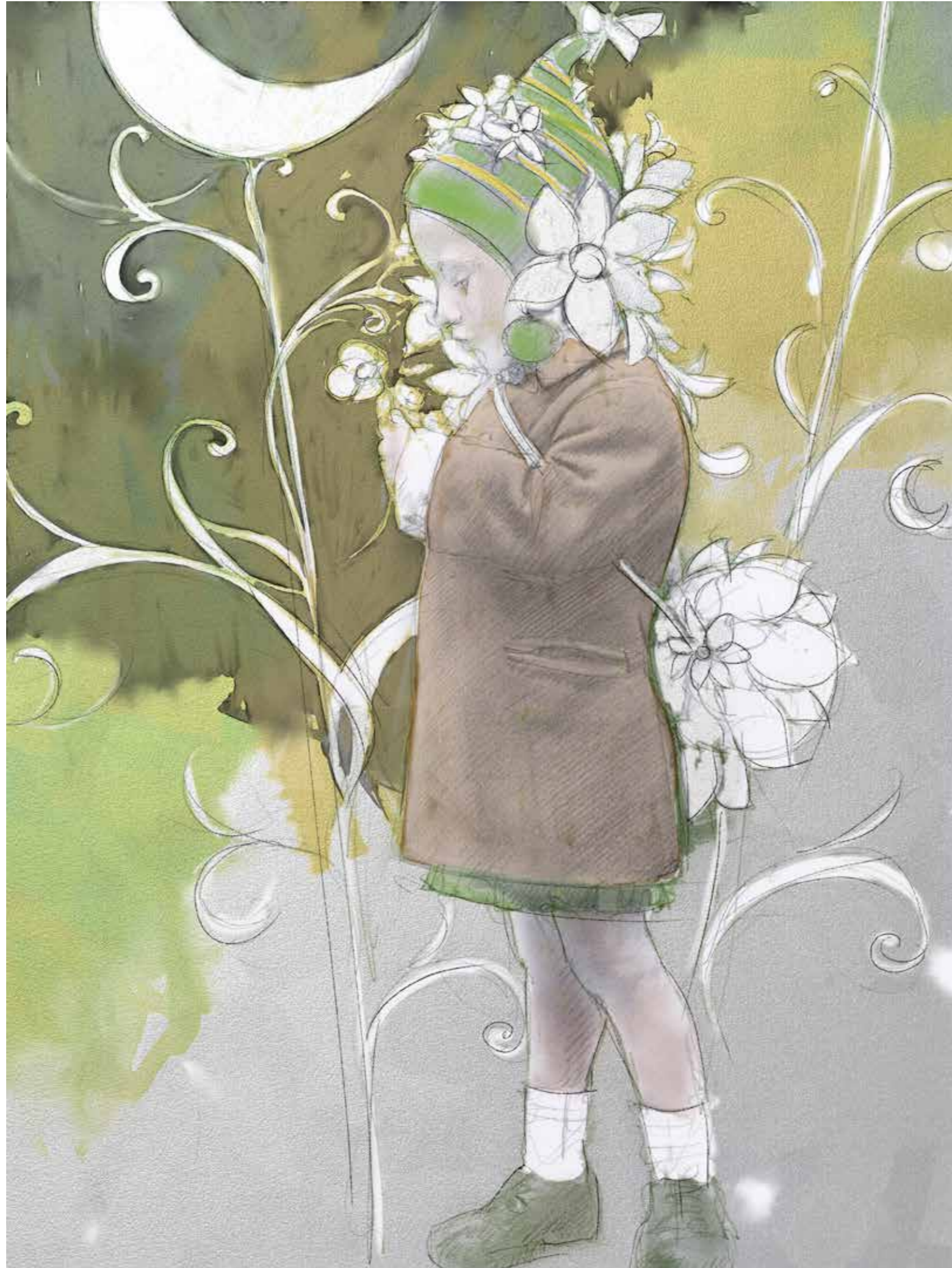
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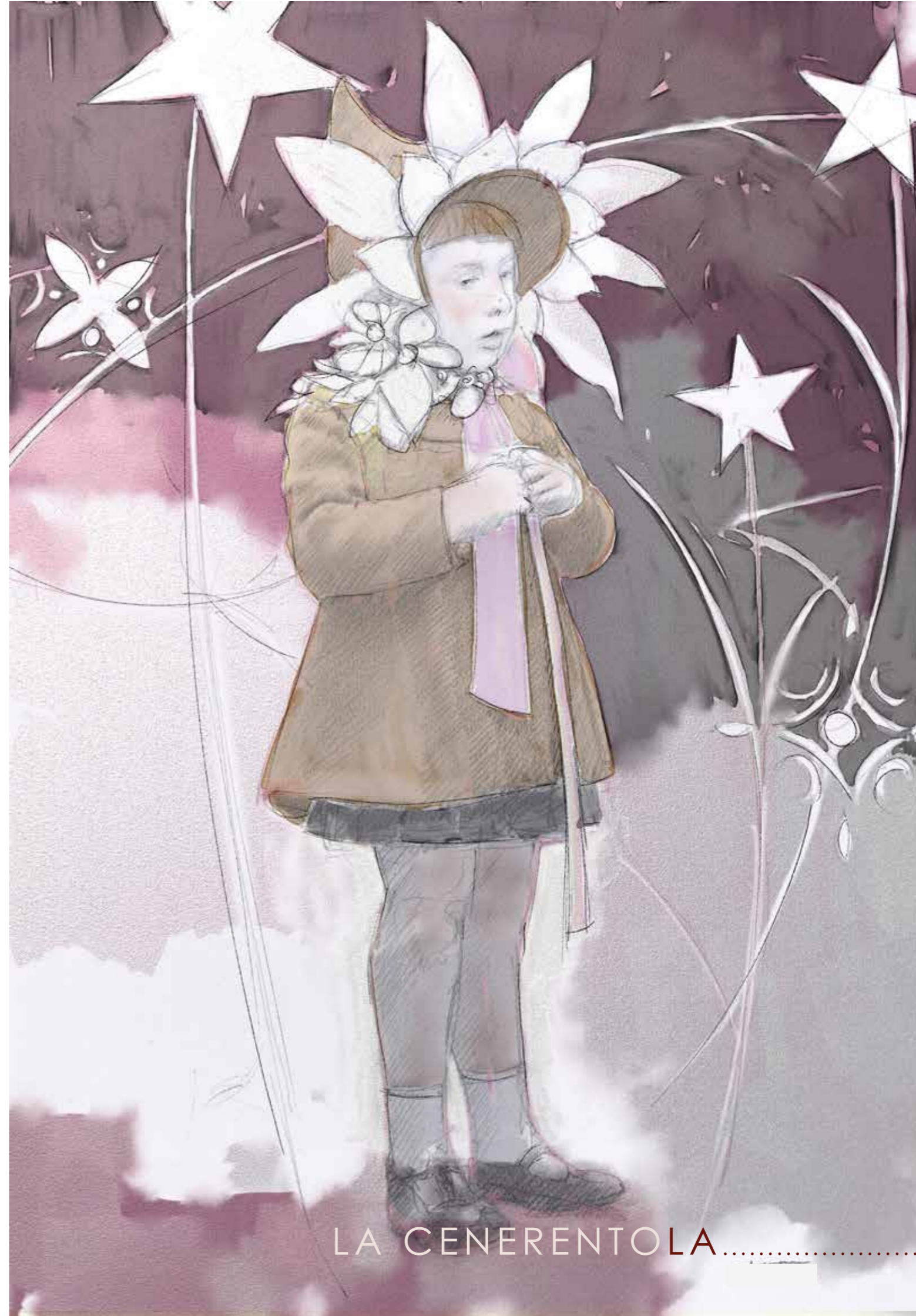


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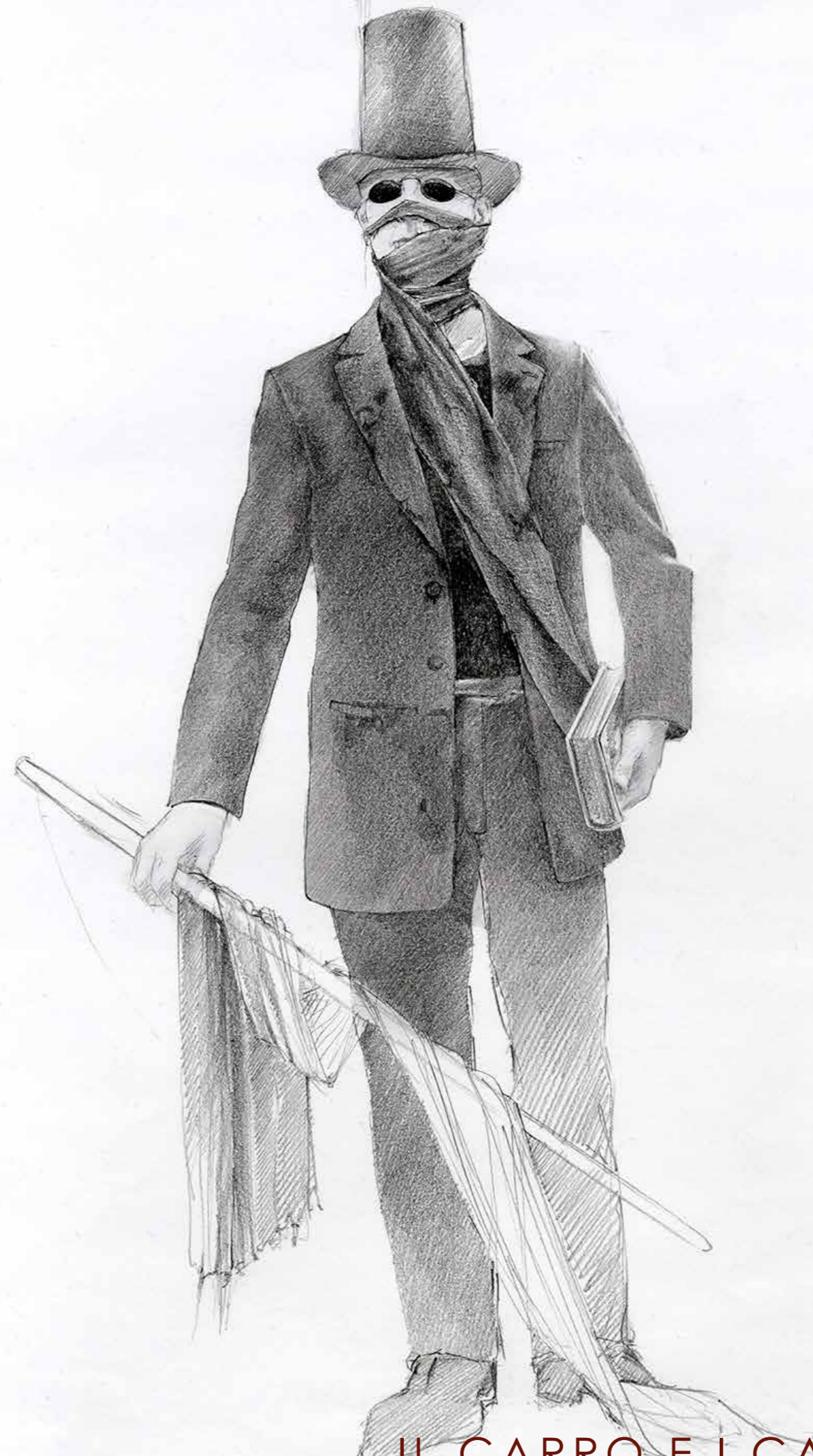
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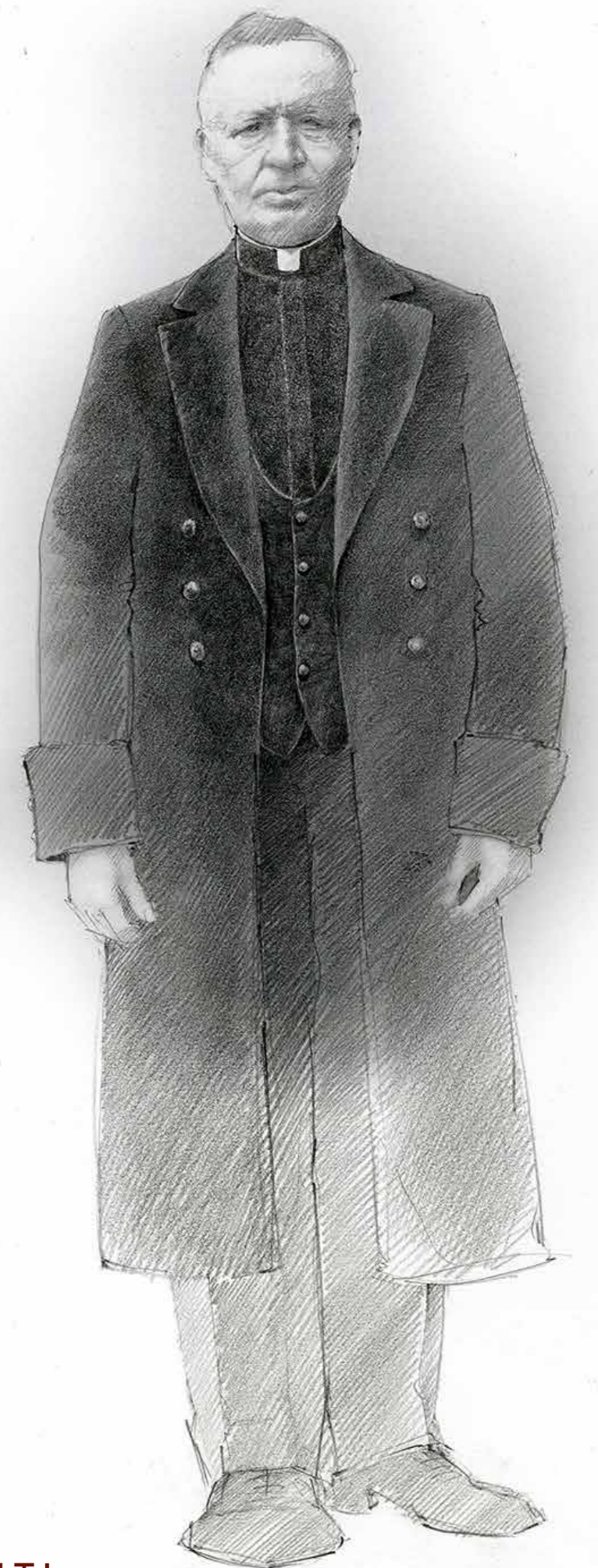
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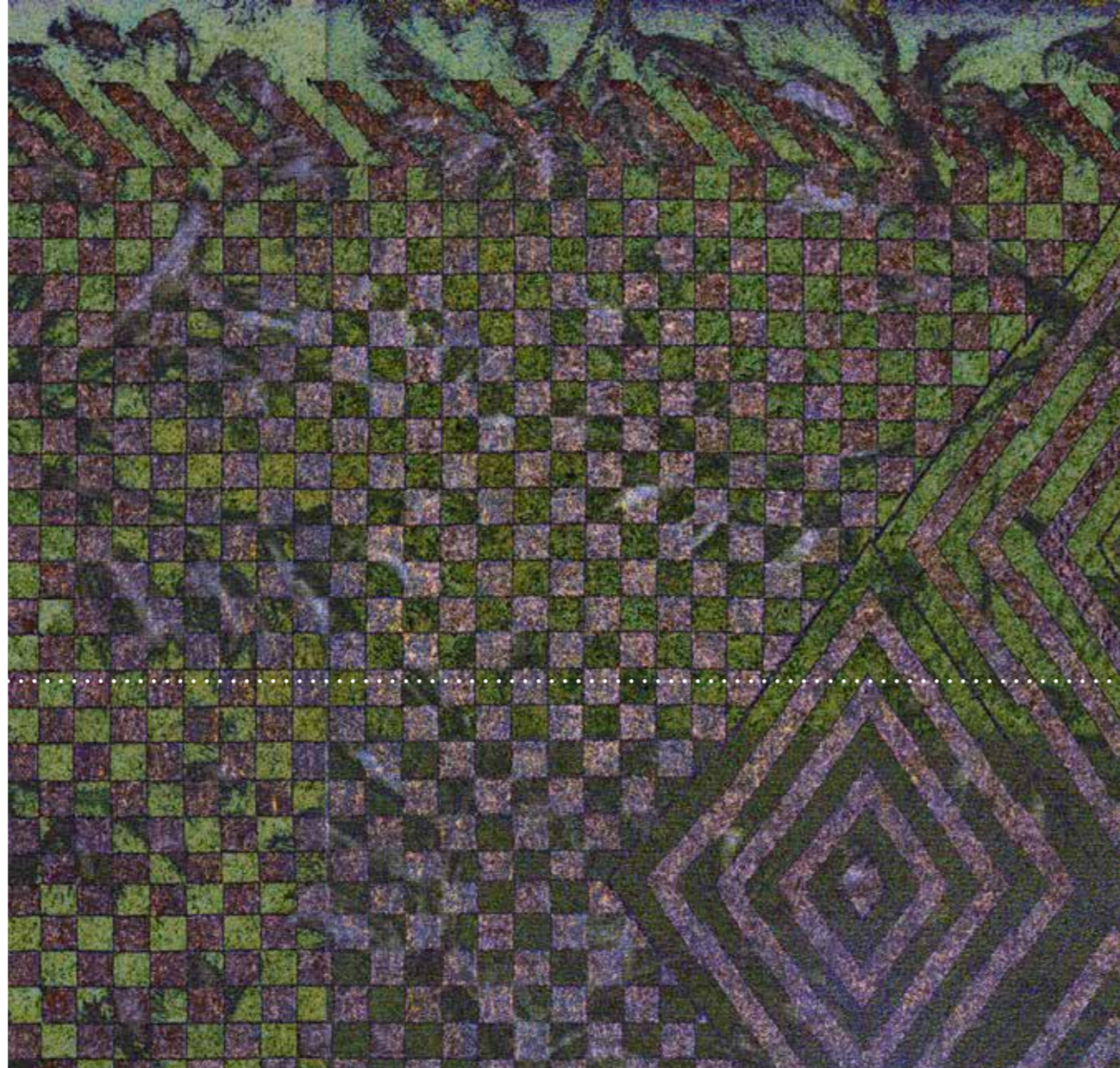


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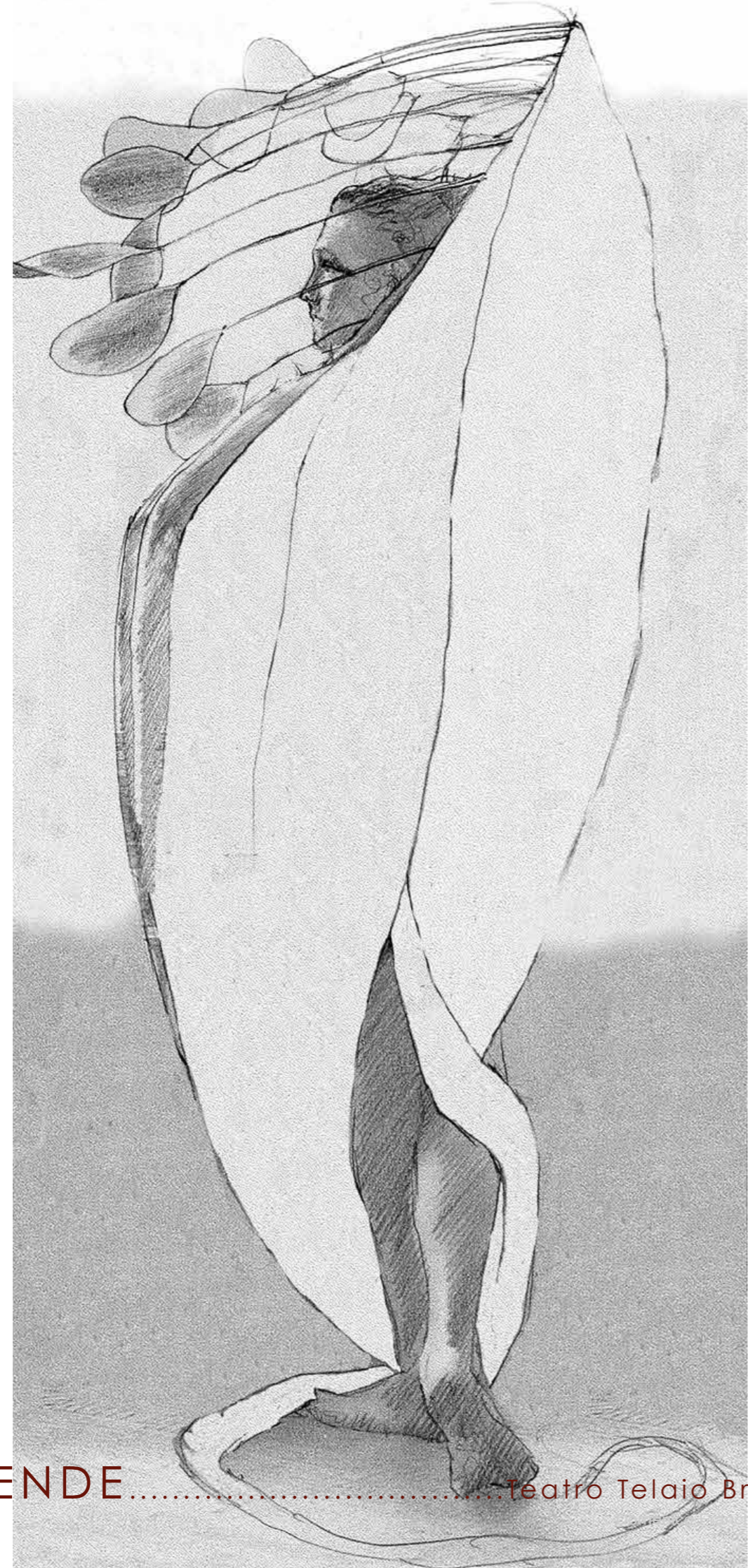


L'uomo è un universo in miniatura. Ed è sempre il centro di ogni azione drammaturgica. Quando elaboro un costume decodifico le informazioni dal testo o dalla musica, assimilo tutti gli input suggeriti dal regista, quando possibile cerco di conoscere in anticipo l'attore, il cantante o il danzatore che interpreterà il ruolo ed inizio a condensare agglomerati d'immagini che rievocano le qualità del mondo che ho intuito... ecco che traccio i primi segni, entro in quell'universo, lo percepisco, lo immagino, ne ricostruisco gli umori, le sensazioni... mi ci immergo completamente... e i caratteri umani si definiscono nella posa, nell'espressione, nelle forme, nei colori, nella materia.

Man is a miniature universe. And it is always the center of every dramatic action. When I elaborate a costume I decode informations from text or music, I assimilate all the input suggested by the director, whenever possible I try to know in advance the actor, the singer or the dancer who will play the role and start condensing clusters of images that evoke the qualities of the world that I've guessed ... here I trace the first signs, I get into that universe, I perceive it, I imagine it, I reconstruct the moods, the sensations ... I immerse myself completely ... and the human characters define themselves in pose , in expression, in shapes, in colors, in matter.

HUMAN FORMS.....WORK IN PROGRESS

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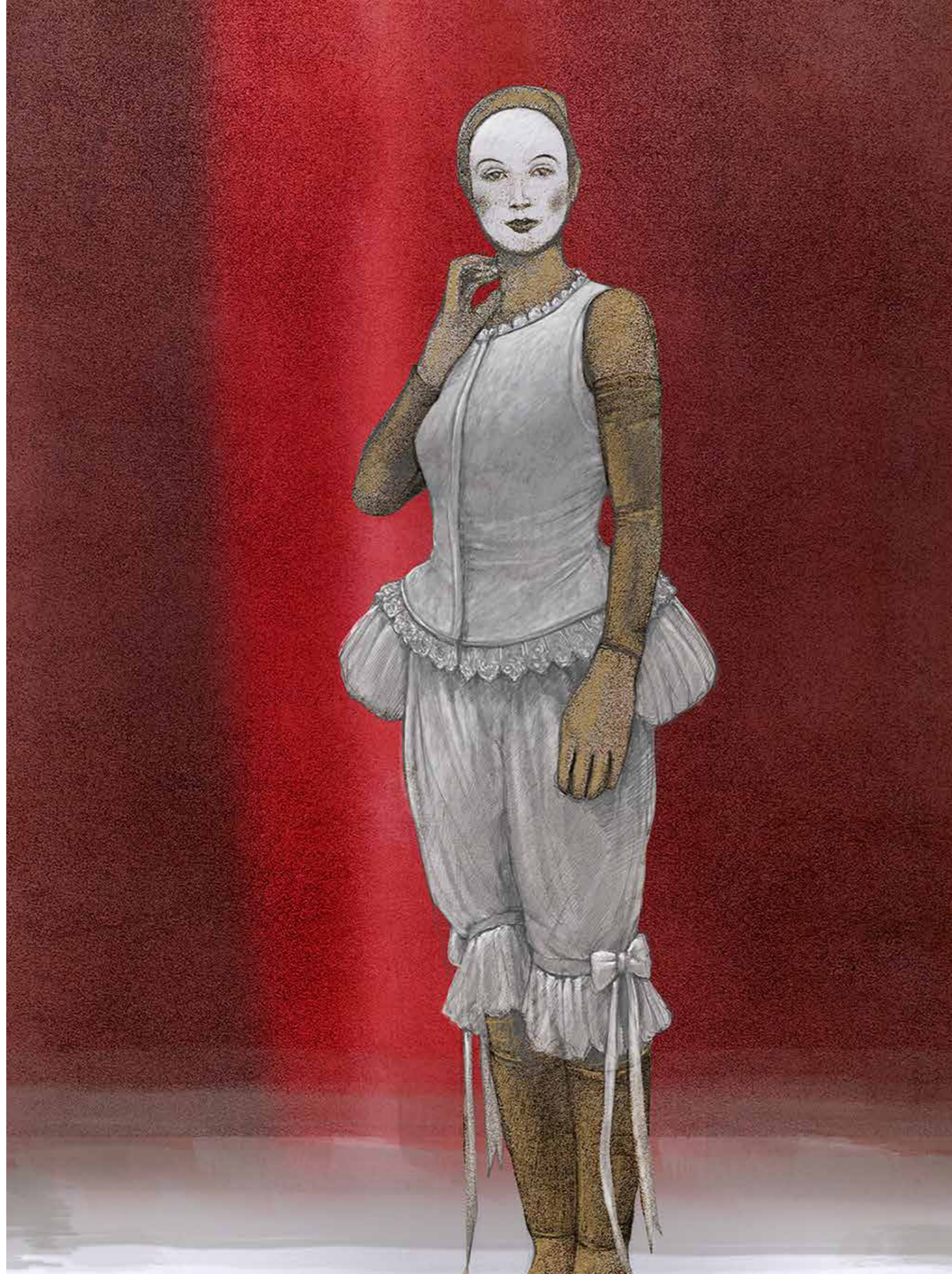
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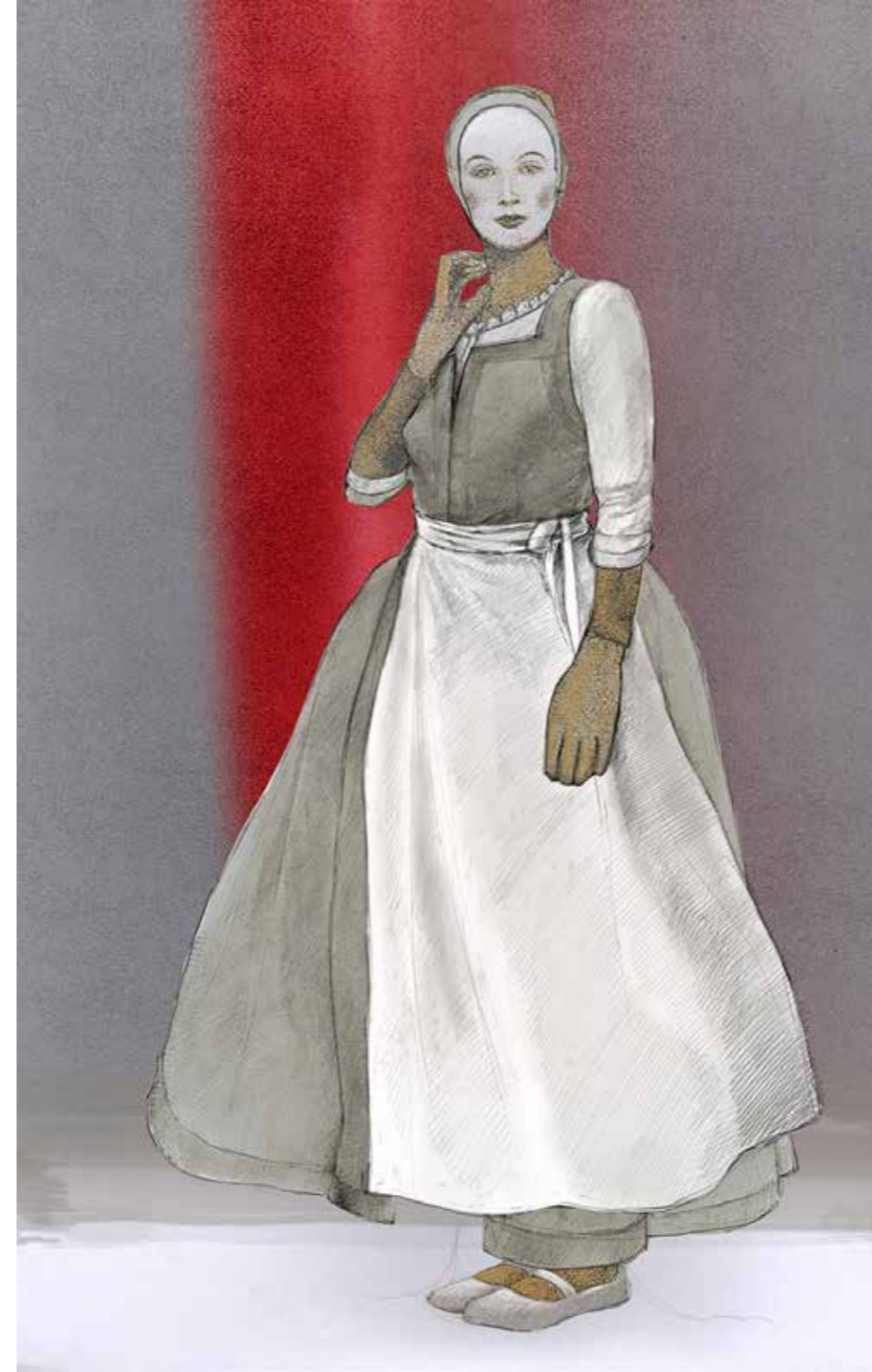
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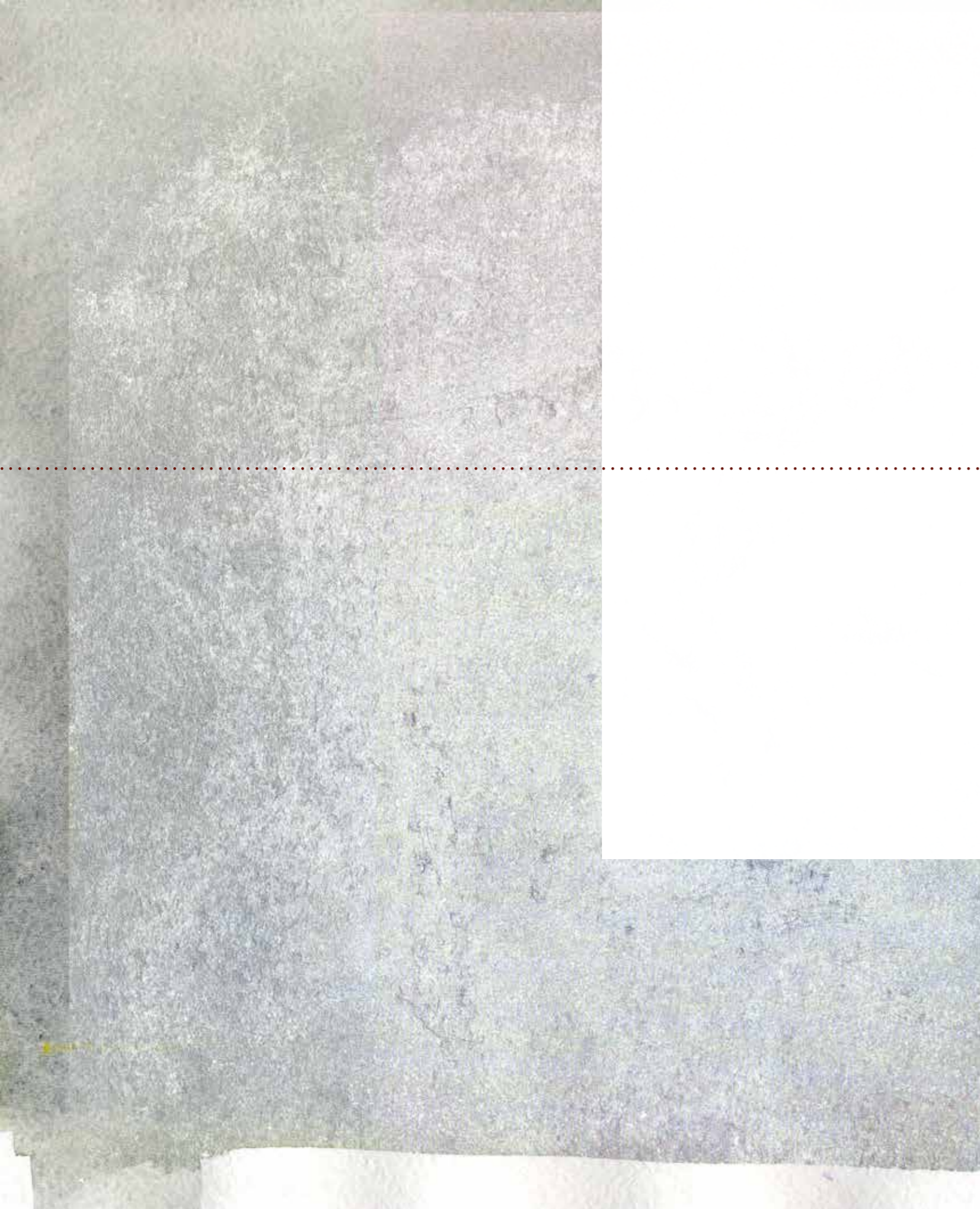
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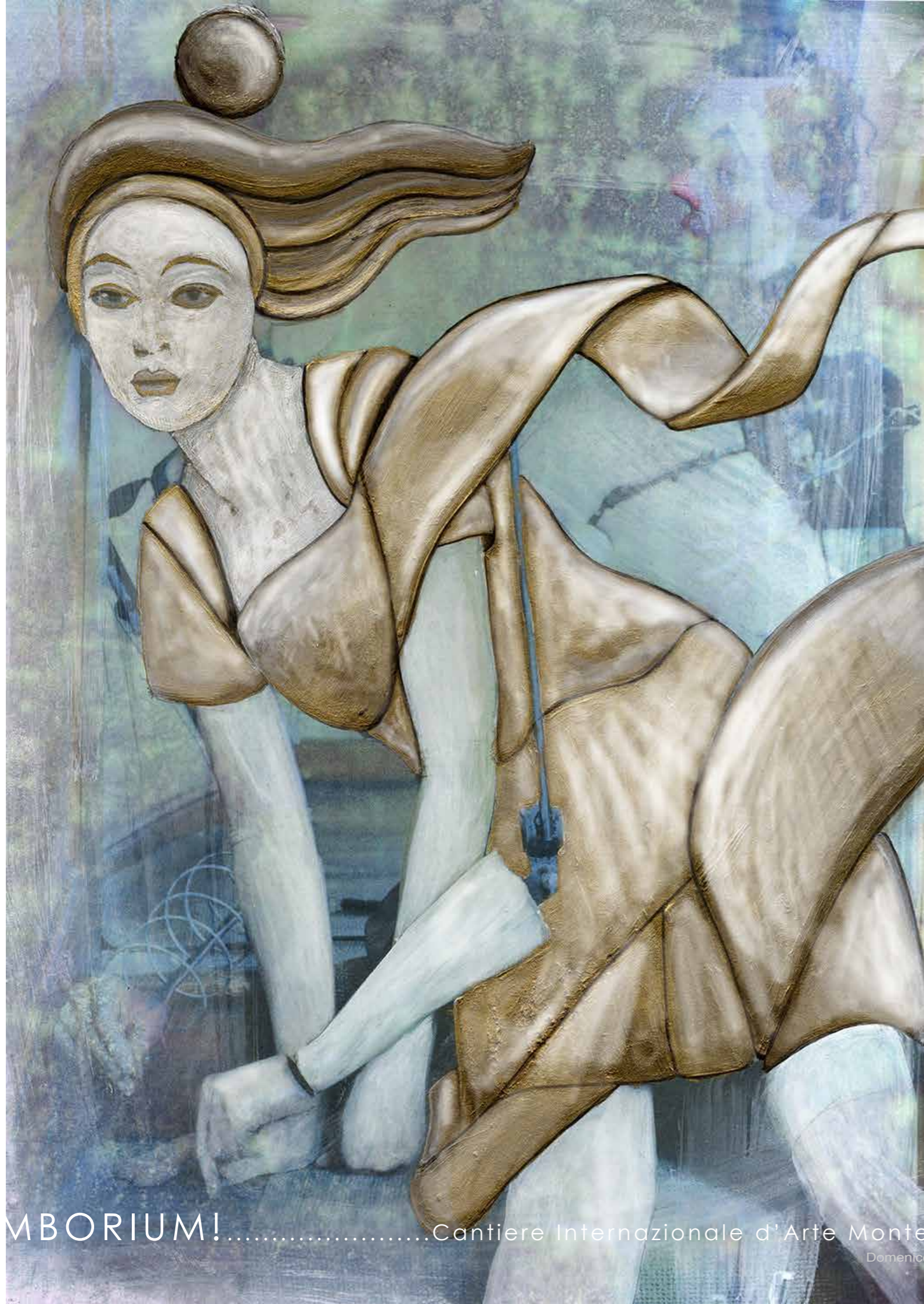
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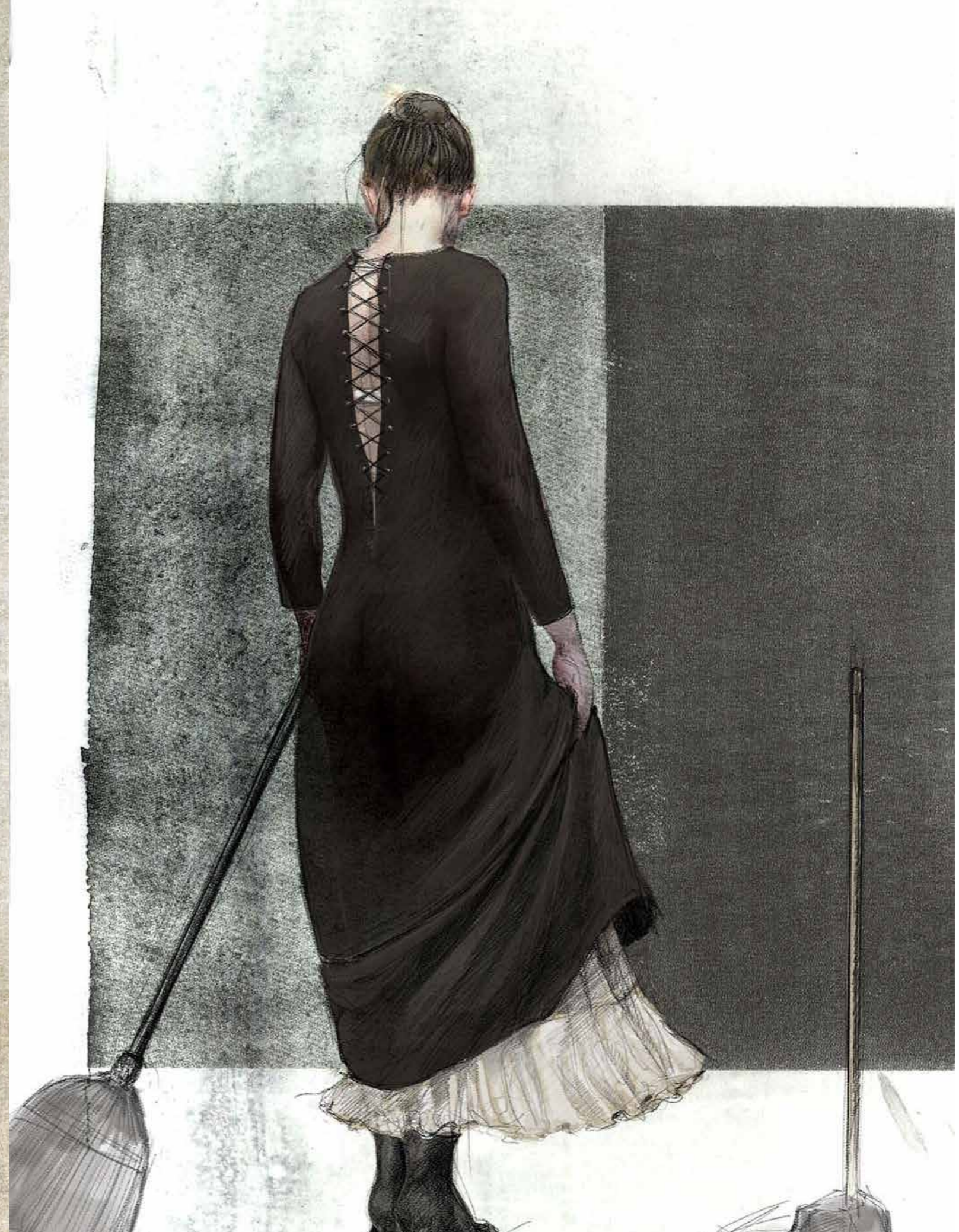
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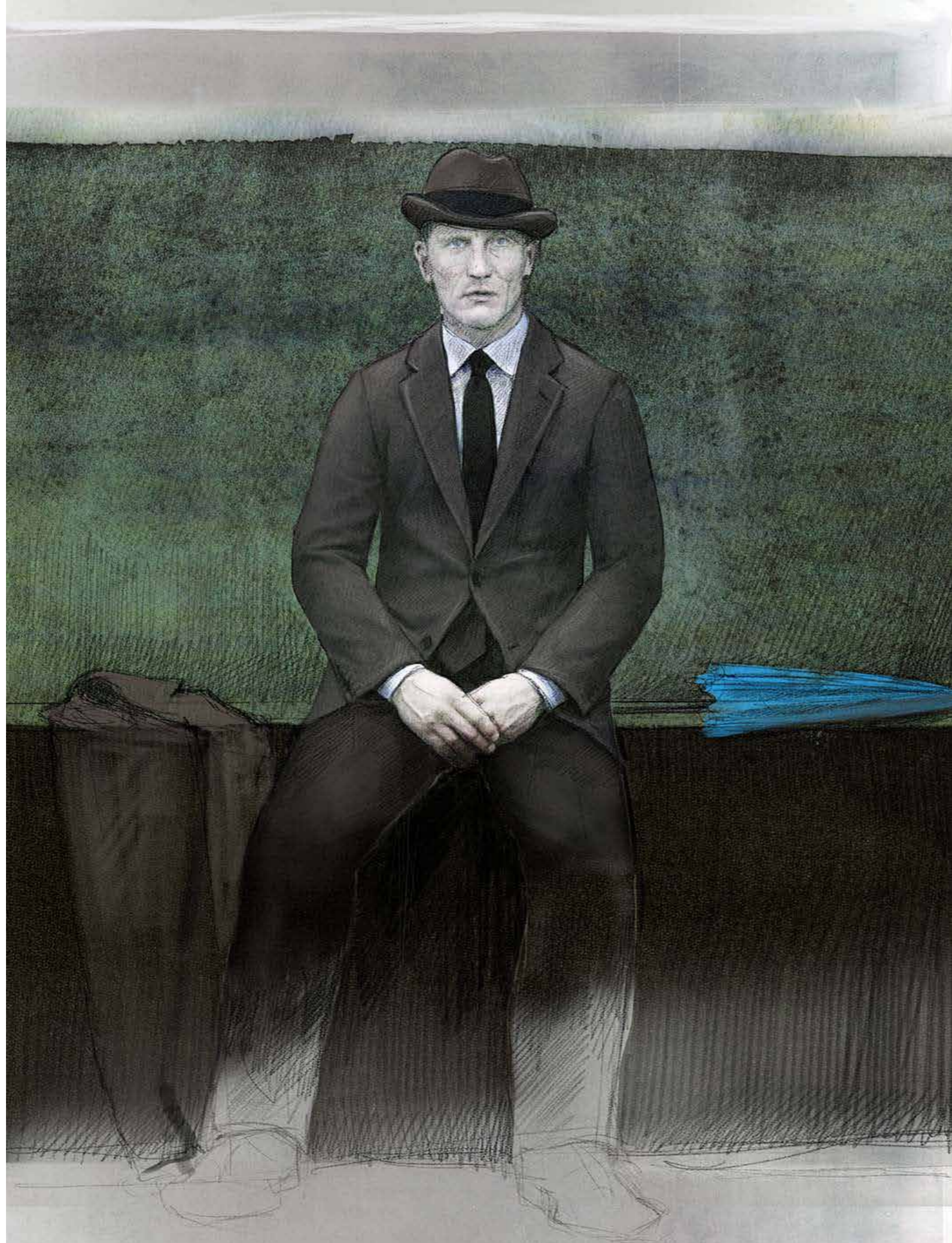
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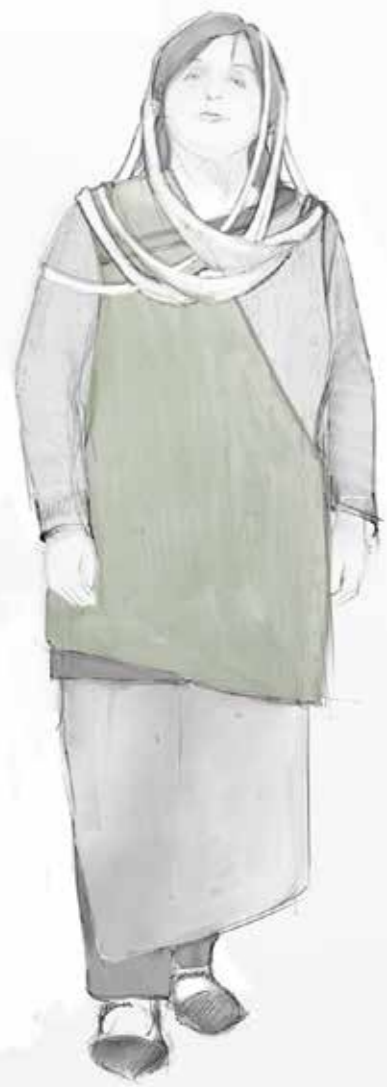
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Durante il processo creativo lavoro con molti strumenti espressivi ma al termine di questa fase prediligo un disegno accurato piuttosto che impressioni gettate su un foglio... l'esecuzione del bozzetto richiede un tempo... ed è un tempo prezioso in cui rifletto, in cui studio attentamente i dettagli, sedimento le idee e testo la loro efficacia mettendo alla prova la solidità delle mie intuizioni.

During the creative process I work with many expressive tools but at the end of this phase I prefer an accurate design rather than impressions casted on a sheet ... the execution of the sketch takes some time ... and it is a precious time to reflect, in which I carefully study the details, I settle the ideas and their effectiveness by testing the solidity of my intuitions.



HUMAN FORMS

WORK IN PROGRESS

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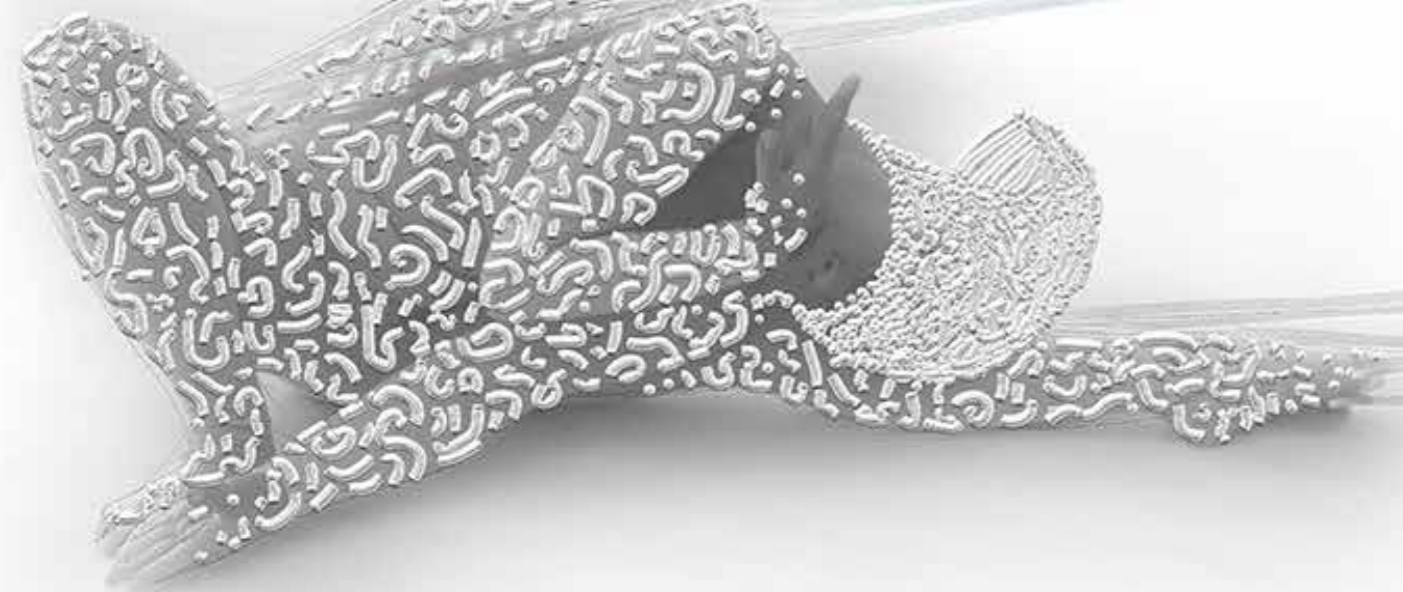
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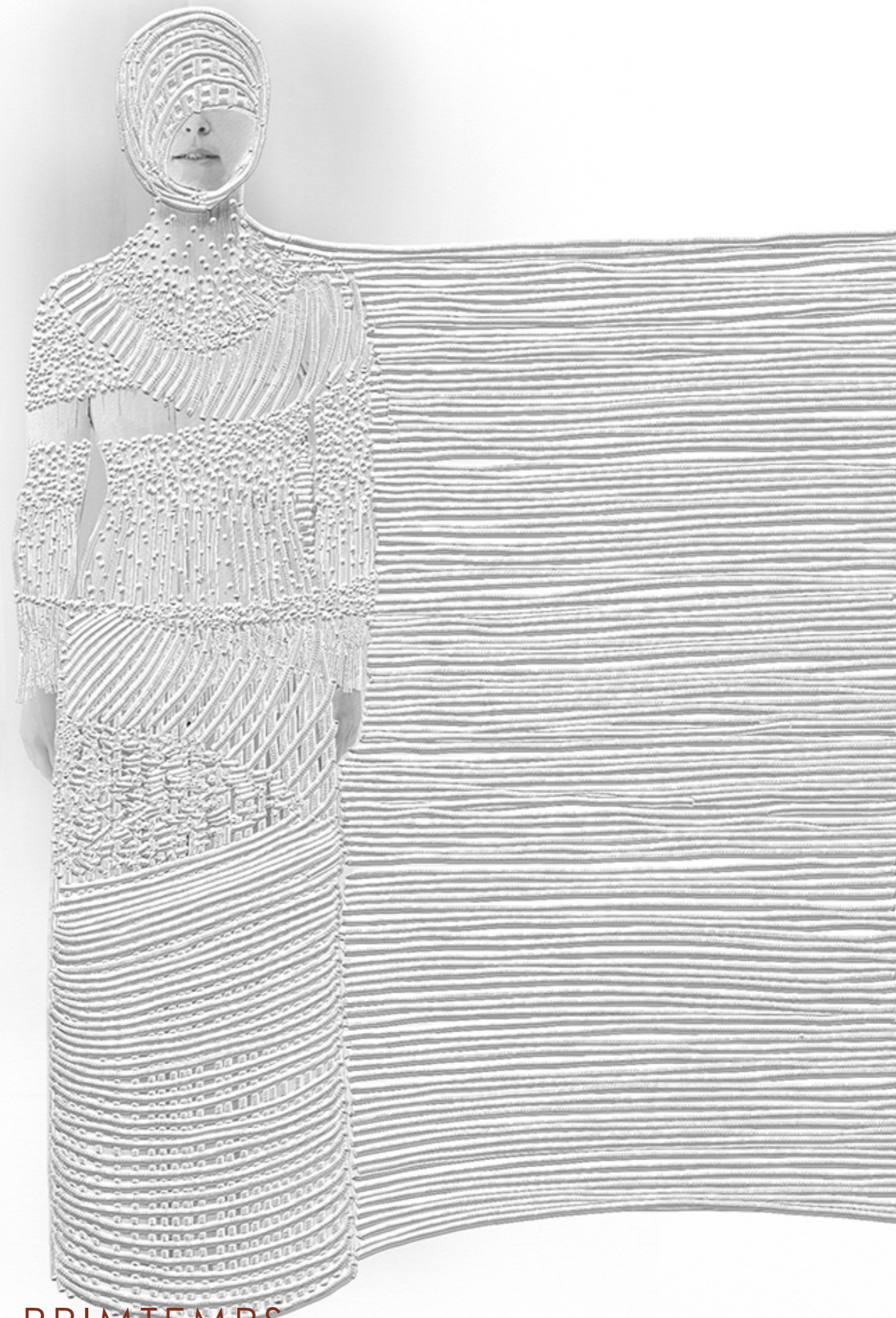
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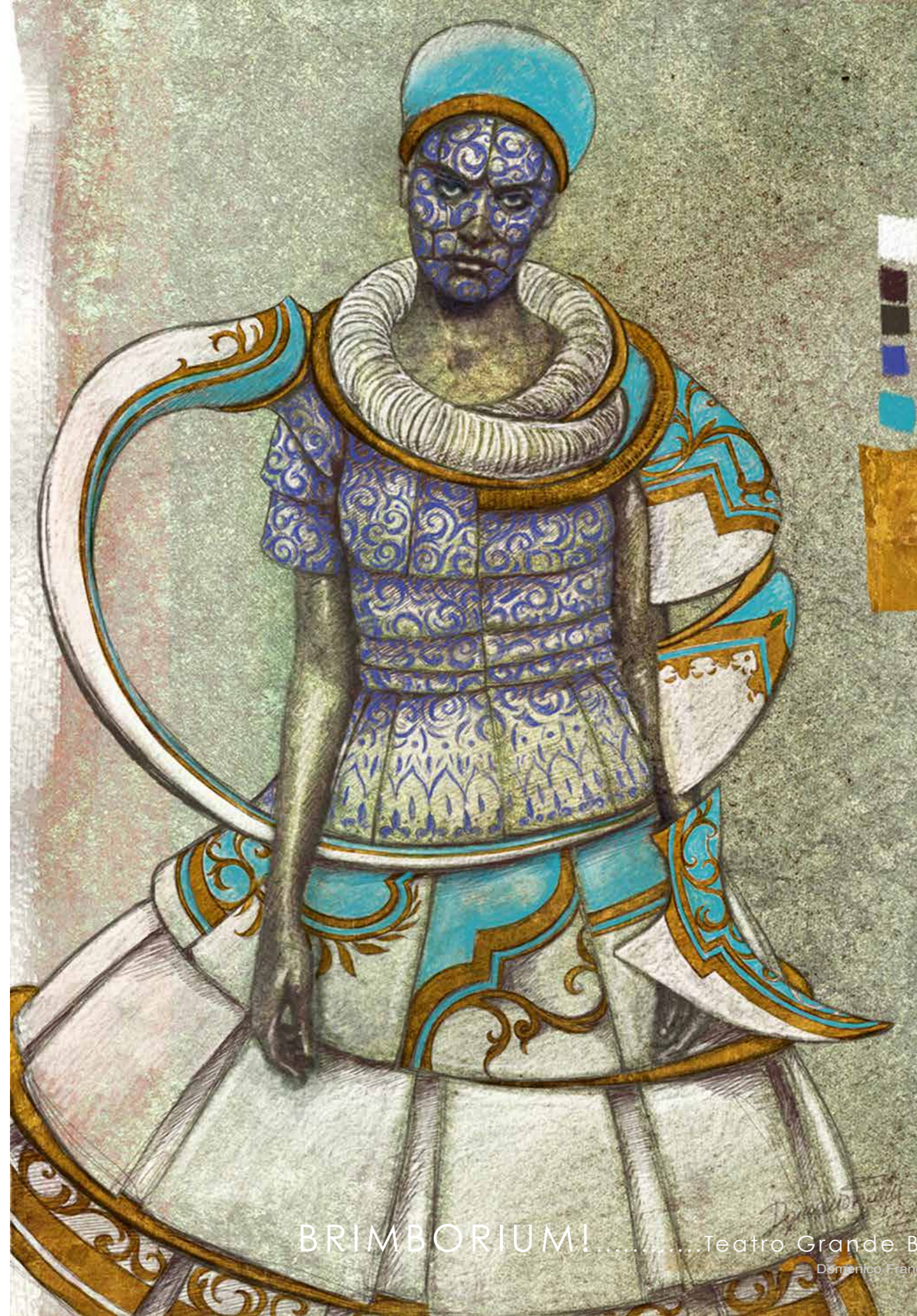


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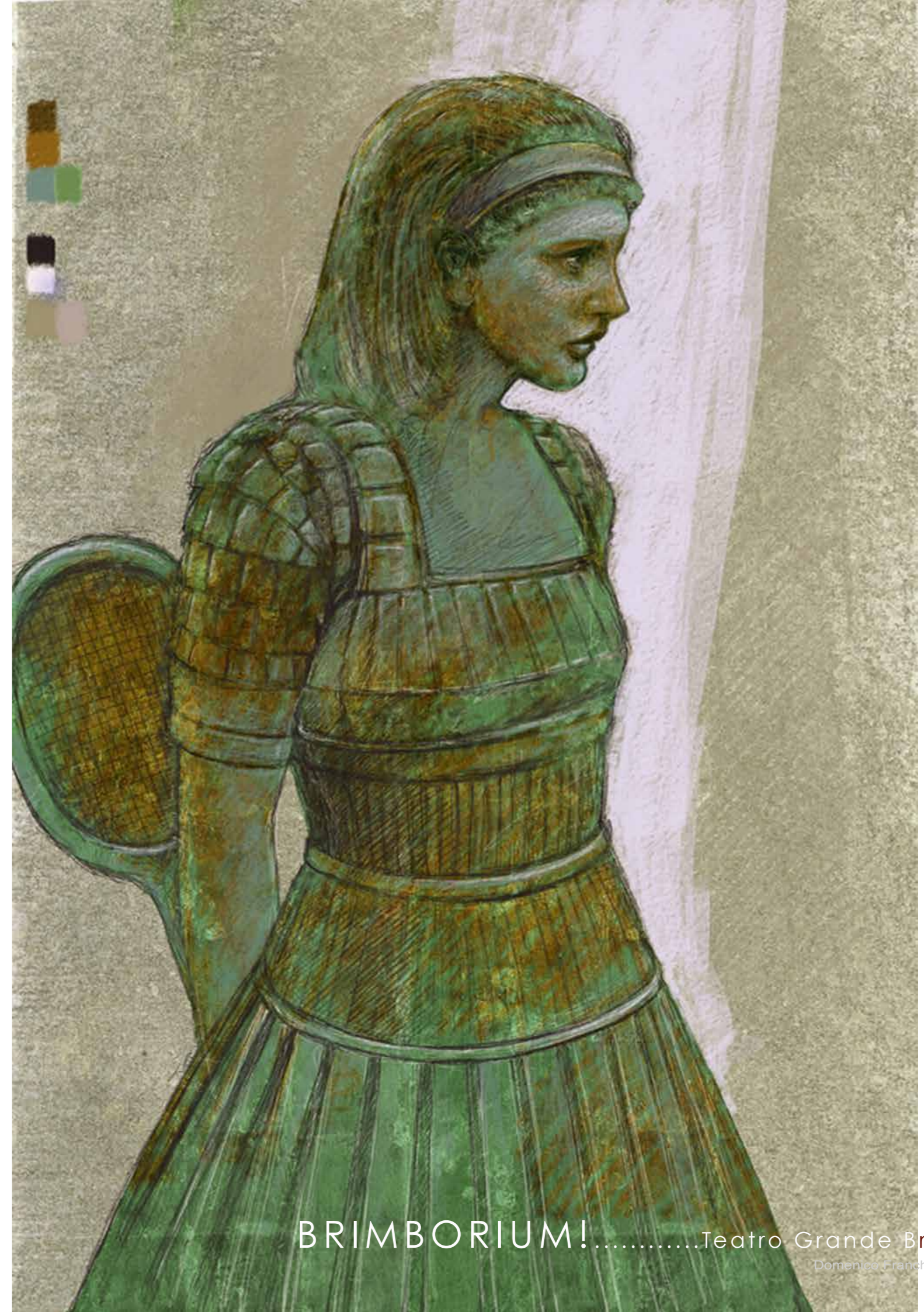
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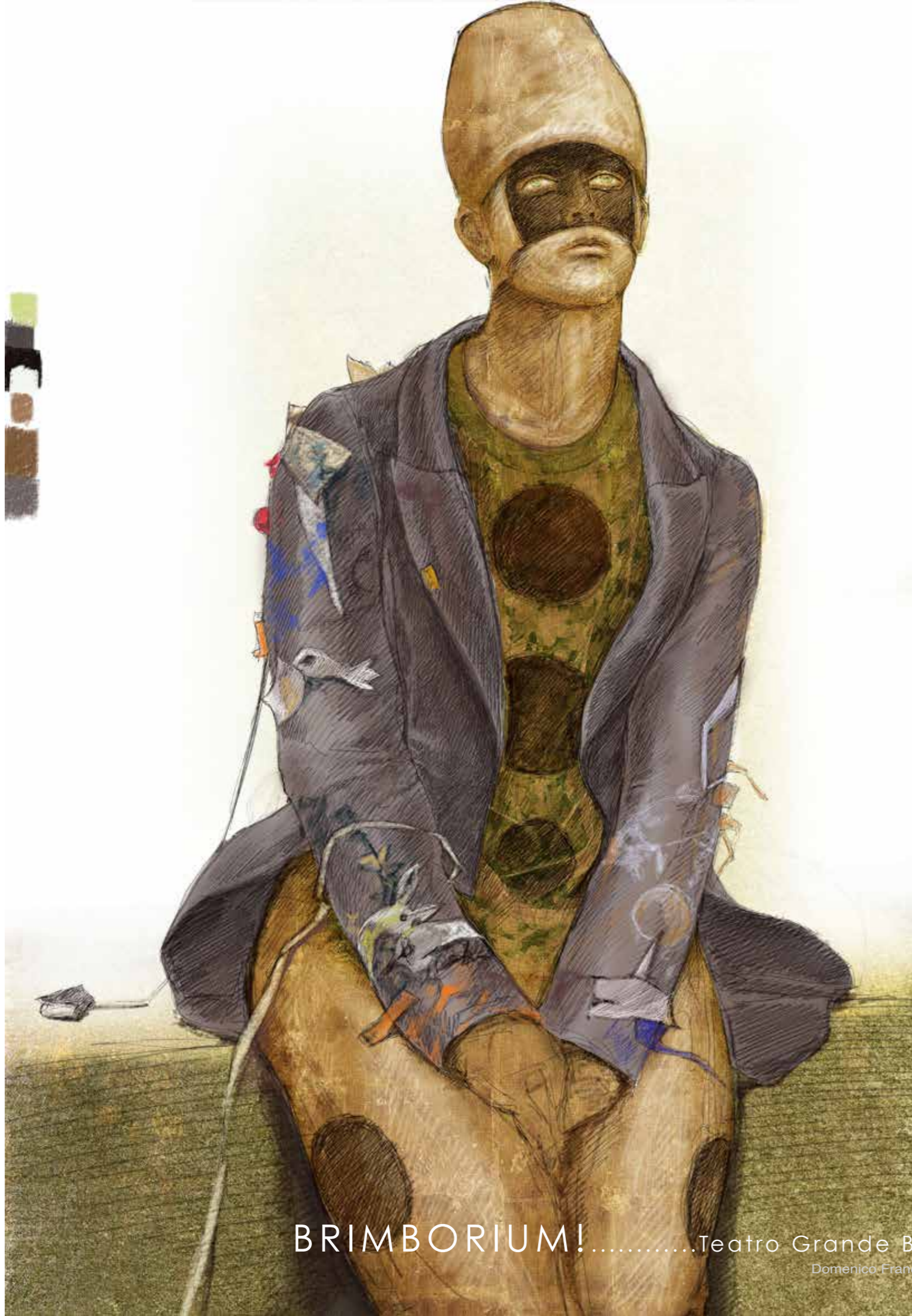
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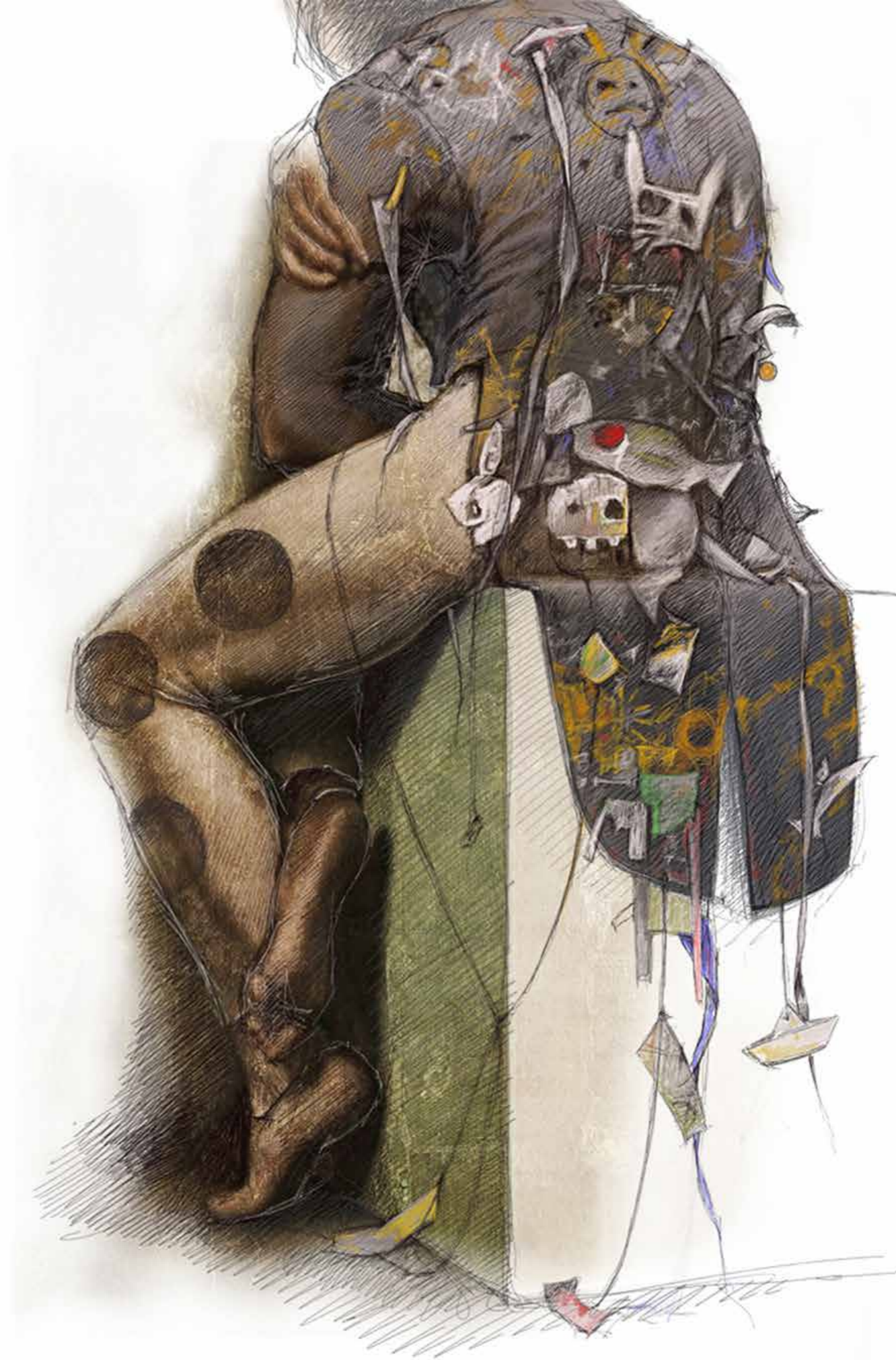
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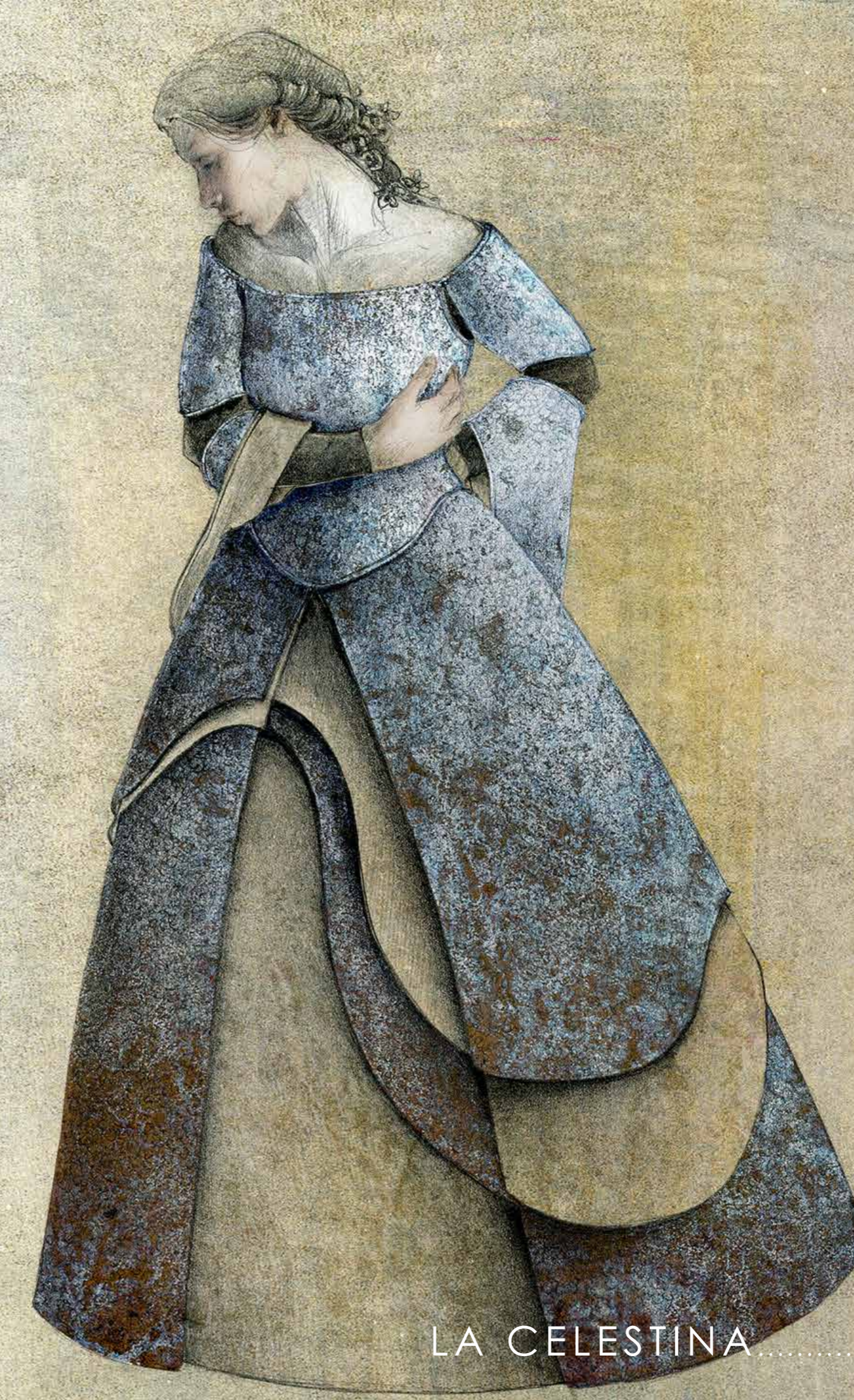


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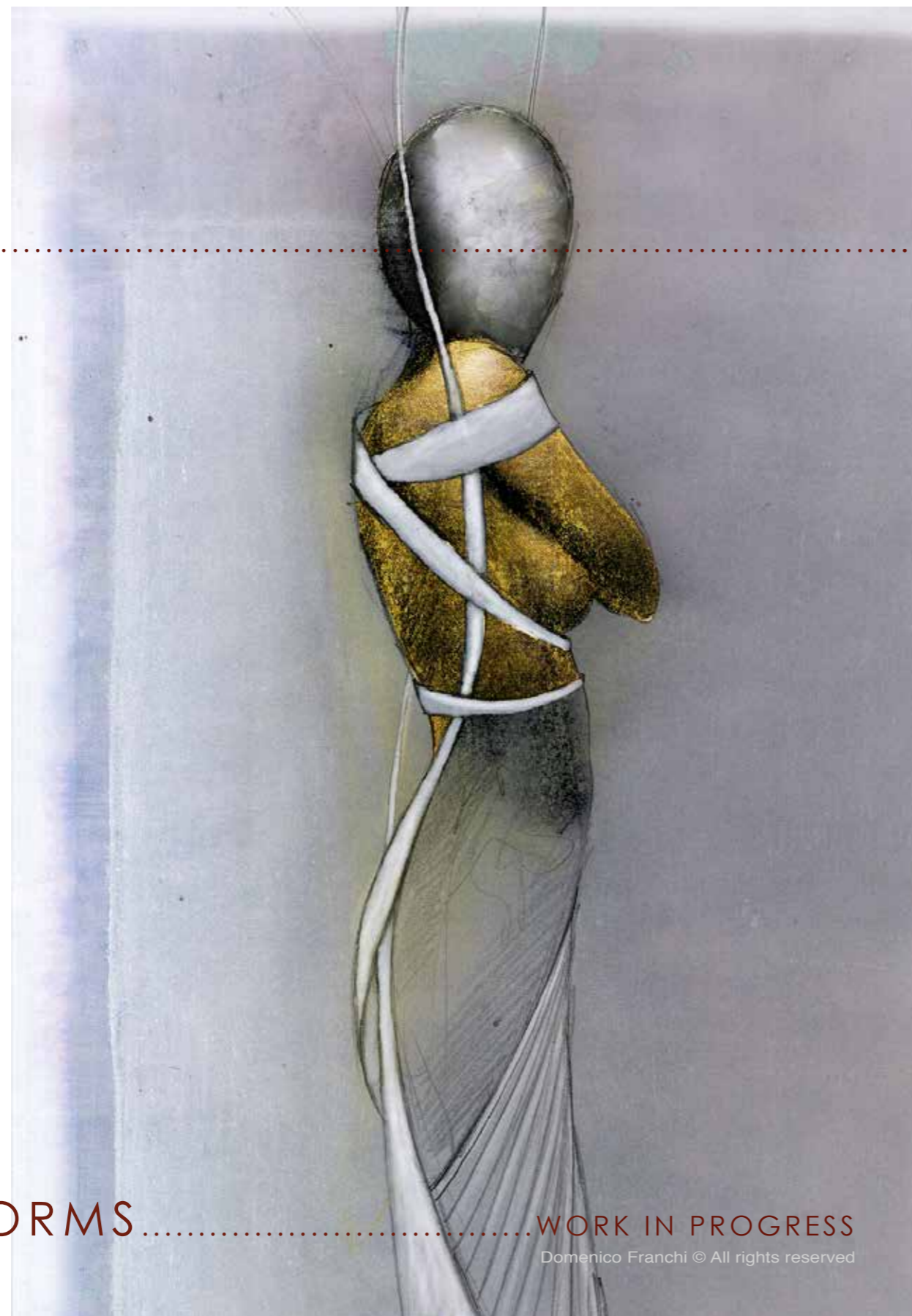
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Immaginazione e intuizione... sono per me i due fattori chiave che uniti alla competenza tecnica ed espressiva possono condurre ad una visione percepibile, non un'illusione ma un'immagine condivisa VIVA ed operante davanti ai nostri occhi...

questo è il miracolo per cui lavoro ogni giorno



Imagination and intuition ... for me the two key factors that combined with technical and expressive competence can lead to a perceptible vision, not an illusion but a shared image ALIVE and operating in front of our eyes ...

This is the miracle I work for every day

HUMAN FORMS.....

WORK IN PROGRESS

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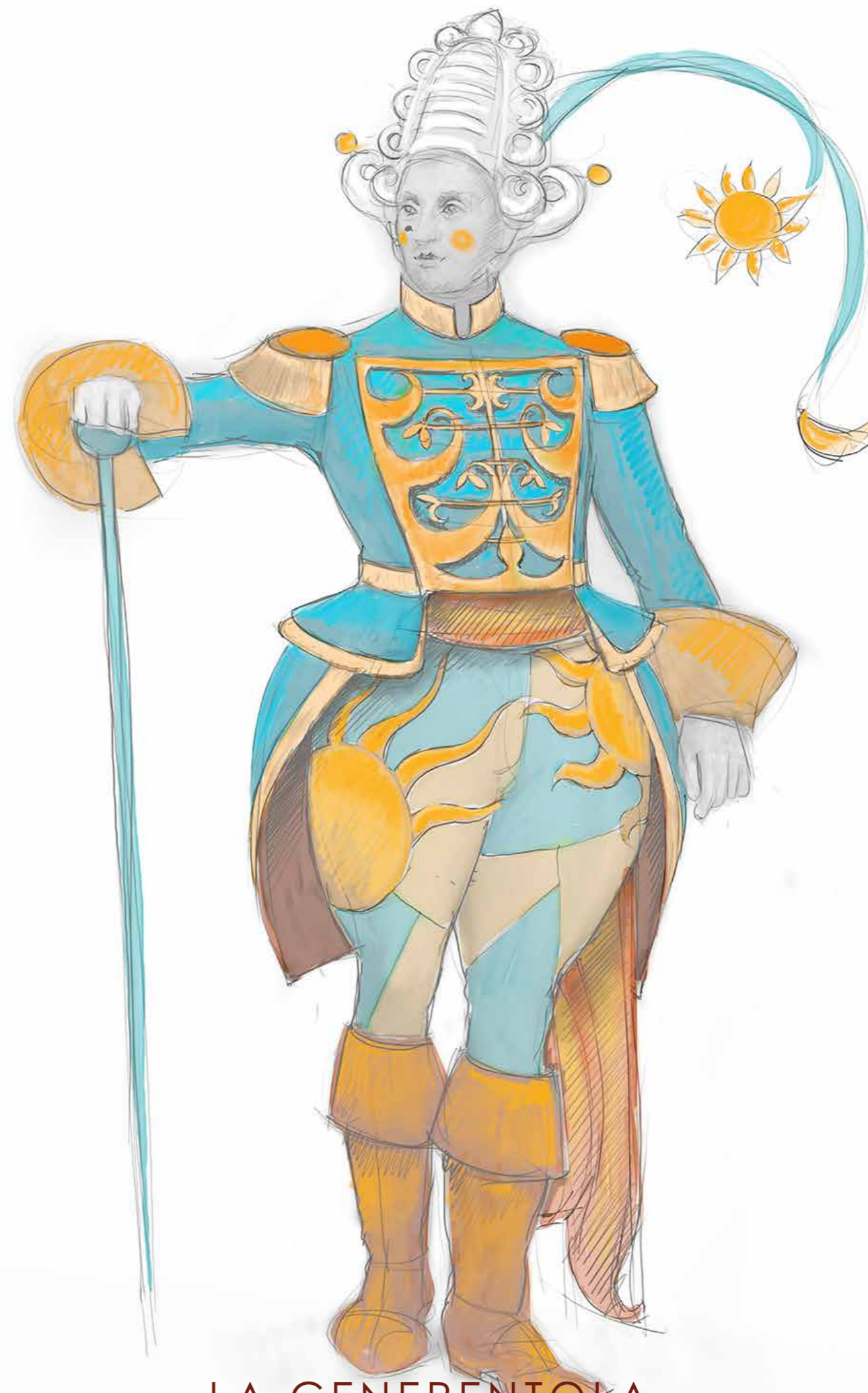
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Domenico Franchi, scenografo, costumista e artista visivo ha firmato numerosi allestimenti in Italia ed in vari paesi europei, per oltre dieci anni ha lavorato al fianco dello scenografo Ezio Frigerio e della costumista, premio Oscar, Franca Squarciapino; periodo in cui ha acquisito notevole esperienza anche osservando il lavoro sapiente di grandi sarti e artigiani in alcune prestigiose sartorie teatrali europee. La precisione del taglio, la rielaborazione della materia, l'invenzione di soluzioni tecniche al servizio di esigenze espressive sono tre punti saldi su cui si fonda tutto il lavoro di Franchi. Come costumista ha lavorato a fianco di numerosi registi e coreografi tra i quali ricordiamo Antonio Calenda, Ignacio Garcia, Francisco Negrin, Paco Azorin, Robert Nemack, Monica Conti, Giulia Gussago, Barbara di Lieto, Livio Galassi, Paolo Bosisio.

Domenico Franchi, stage designer, costume designer and visual artist has signed numerous productions in Italy and in several European countries. For over ten years he has worked alongside stage designer Ezio Frigerio and costume designer , Oscar winner, Franca Squarciapino; a period in which he has gained considerable experience also by observing the wise work of great tailors and craftsmen in some prestigious European theatre ateliers. The precision of cutting, the reworking of the material, the invention of technical solutions in the service of expressive needs are three strong points on which Franchi's work is based. As a costumer, he has worked alongside numerous directors and choreographers including Antonio Calenda, Ignacio Garcia, Francisco Negrin, Paco Azorin, Robert Nemack, Monica Conti, Giulia Gussago, Barbara di Lieto, Livio Galassi and Paolo Bosisio.

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DOMENICO FRANCHI - COSTUME DESIGNER