

DOMENIS1898

Enoteca Collection by

Romina Dorobj



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The artist and the project

The first Storica Nera collectible set bears the signature of Romina Dorigo, the renowned Friulian designer. Two realities linked by a close territorial connection come together to create the perfect combination between grappa and fashion. Keywords and starting point of the six masterpieces were the concepts of "upcycling" and "still life", combined with consideration of a beauty that can be seen as perishable, transient and subject to the majestic and irreducible time. Caravaggio, Brueghel, Pina Bausch, Azuma Makoto, Joel Peter Witkin, Dennis Oppenheim and Peter Greenaway are just some of the artists who inspired the stylist. Admiring the collection gives the pleasure of enjoying the beauty and the nature in flowing.

A collection entitled MARAVEE, a friulan word that means "marvel". Wonder how the feelings that have moved Adam Phillips and his research on beauty. Wonder like that of the flowers described by Freud while walking among the trails on the Karst. A mixture of contemplation and territoriality. The exclusivity of the creations lies in the contact between two realities attentive to choices and attentive to their surroundings. An attention shown through graphic compositions that blend sustainability, art and fashion combined with the Friulian cradle with its colors, scents and souls. sometimes cryptic, sometimes extremely generous, it can only inspire the hearts and minds of those who know how to listen and see.

A single thread underlying all the creations, the aesthetics of the memento mori and the meaning of beauty, temporality and value attached to it. Recycling and sustainability combined with so much contemporaneity are poured into a sublime and refined art such as tailoring. An oxymoron that is completed in a strident and disenchanting harmony of white clothes, ethereal atmospheres, impossible collages and inquiring lines.

Romina Dorigo was born in Palmanova on 1 October 1995 and grew up among fabrics, lace, jacquard and the passion for fashion inherited from his mother. Development of her skills came through a rich course of studies within important international institutes such as Central Saint Martins of London, the Condé Nast College of Fashion and the Vancouver Community College. In 2018 this young designer hit the spot with her idea fashion catwalks such as Vancouver Fashion Week and London Fashion Week. She has conquered the most famous trade magazines by showing his own collections on Vanity Fair UK, House of Coco, Candid Magazine, GQ UK, Vogue Italy and UK.

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Romina Dorigo's vision: the collection

The part and the whole

One line, one woman. The tangles, the overlaps, all those volumes wrong and wrinkled melted in the sinuosity of a sleeve, a cloud. They look like the Azuma Makoto's flowers, forced petals and leaves that become compositions of sleeves, jackets, dresses. A part of the whole or just its nuance?



The human body game

Mood becomes texture in a game involving human parts: Michelangelo's faces masterpieces and pieces on failure. This is a game of strenghts and falls. All these parts making up a whole, in a moment that dresses up as a dance.



The weight of beauty

The collection is aimed at representing a beauty often debased by canons and dictates that becomes constraints, chains. Here the constraint becomes filament and starts from a man, his mouth, by his judgment. A judgment that crosses and stuck him. It forces him. The designer's gaze and pencil seek redemption: a beauty that is uniqueness, expression, memory and not just aesthetics.



The only certainty

A representative and immersive collage by Romina Dorigo. Parts of compositions by Azuma Makoto, studies of volumes in paper with extreme proportions. The inquiring stroke, which defines and amplifies them. Veils and papers become a cloud, a sinuous vortex rich in motifs, scales and tangles. The only certainty is the face that appears on the left.



The human body game

The broken pieces of an ancient colossus, anatomical fragments that the archaeological gardens group in blocks of marble to form the impossible body's memory, of inexact proportions, of grafts that will never give the harmonic sum of a whole figure. Dress competes with body, steals its show, frees itself to the point of mimicking its flesh and shapes, until it assumes its own identity.



Constriction and conviction

Binding, constrictions and structures. One stroke, one shade, one colour. Shoulders that become fragile ripples, tucked and set sleeves. Asymmetrical cuts and irregular profiles.

