

## **PRESS RELEASE**

**“CARLO GOLDONI – VENICE GRAND THEATRE OF THE WORLD”  
directed by Alessandro Bettero  
has won the GOLD REMI AWARD at the 42<sup>nd</sup> WorldFest in Houston, Texas**

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The film “*Carlo Goldoni – Venice Grand Theatre of the World*” has won the GOLD REMI AWARD at the 42<sup>nd</sup> WorldFest in Houston, Texas. Directed by Alessandro Bettero, produced by Amelia Fiorenzato for Vip Mediacam with Kublai Film and Task Communication, was presented, in pre-release at the 64<sup>th</sup> Venice Film Festival, at the European Film Festival in Toronto, and at the 27<sup>th</sup> Festival of Films on Art (FIFA) in Montréal.

The WorldFest is one of the oldest and most famous American Film Festivals. In the past years some important Awards went to brothers Cohen, Steven Spielberg, George Lucas, David Lynch, Ridley Scott and to many others.

Carlo Goldoni with his European theatrical reform was a forerunner of the French Revolution: he did away with the character masks of the *Commedia dell’Arte* of the time and revealed the true faces and emotions of the middle class in the Age of Enlightenment.

Shot in HD 1080 on location in Venice and France, *Carlo Goldoni – Venice Grand Theatre of the World* re-enacts the magnificence and splendour of eighteenth-century Venice and Paris. The film develops around a key moment in the life of Goldoni: his theatrical reform which anticipated in the playhouse the French Revolution. In those days Venice was at the centre of a clash between the tradition of the *Commedia d’Arte*, the works of Carlo Gozzi, and the new theatre of Carlo Goldoni, or the so-called “theatre of character”, which had done away with masks, improvisation, classical myths, the gods, heroes, stories of unreal or fantastic characters, in favour of characters taken from real life, such as the middle classes, merchants and commoners, brought on to the stage and made to speak the language of ordinary people.

Goldoni’s reform provoked envy and rancour. And the conflicts that derived from these, often bitter, culminated on the occasion of the feast of Carnival of 1762: Goldoni’s last in Venice, before his departure for Paris where he spent the last 31 years of his life.

Alessandro Bettero’s film pays choral homage to the glory of Venice and the theatre, of which the lagoon city, with its theatrical venues, was the undiscussed capital in the 18<sup>th</sup> century. There are almost two hundred actors and walk-on parts involved. Some of the costumes were created by Rubelli – the Venetian textile manufacturers who have in the past been suppliers for famous sets in Hollywood films – who took their inspiration from Pietro Longhi’s celebrated portraits. The historical reconstruction has been carefully created, with original gondolas and carriages, as well as fascinating images of the age from the Minici-Zotti Collection.

The film alternates between fictional scenes, scenes selected from present-day theatrical productions of Goldoni’s works (some works have been staged for the first time since the 18<sup>th</sup> century!), and interviews with renowned actors and stage directors such as Maurizio Scaparro, Luca Ronconi, Lluís Pasqual, Pierluigi Pizzi, Luca De Fusco, Carmelo Alberti, Ferruccio Soleri (the most famous Harlequin of them all).

The HD Camera will take us through Venice’s narrow streets and alleys, or “calli”, as they are called, across its homely squares, and explore the mystery of its maze of canals and innumerable old palaces and theatres. Period costumes will fill the scenes, as HD Quality brings the spectator fresh new panoramas of Venice and its lagoon, and ancient Paris, and these will dissolve into the timeless paintings of Canaletto, Longhi, Bella, Guardi, Tiepolo, to the music of Vivaldi, Galuppi, Corelli, Albinoni and Marcello.