

## **“CARLO GOLDONI – VENICE GRAND THEATRE OF THE WORLD”**

The film “*Carlo Goldoni – Venice Grand Theatre of the World*” will represent Italy at the European Film Festival in Toronto, Canada. Directed by Alessandro Bettero, shot entirely in HD 1080i and presented in pre-release at the 64th Venice Film Exhibition, the film was produced by Amelia Fiorenzato for Vip Mediacom, in collaboration with Kublai Film and Task Communication. The texts are by the dramatist Luigi Lunari.

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 on location in Venice and France, *Carlo Goldoni – Venice Grand Theatre of the World*, this 72-minute HD docu-drama (also available lengths: 60 mins and 52 mins for TV broadcasting), subtitled in English and Japanese, re-enacts the magnificence and splendour of eighteenth-century Venice and Paris.

The film is acted in Italian and French and 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.

John Rockwell wrote in *The New York Times*: “Goldoni’s comedies actually amounted to a reform of *Commedia dell’Arte*, that hoary routine of puppet-like figures bashing one another over the head and flaunting their sexual prowess. Goldoni (...) whose realistic comedies presaged modern drama (...), invested those figures with a sharply observed social realism, wonderfully true to his time and place”.

Alessandro Bettero’s film pays choral homage to the glory of Venice and the theatre, of which the lagoon city, with its innumerable theatrical venues, was the undiscussed capital in the 18th 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 docu-drama 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, 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.