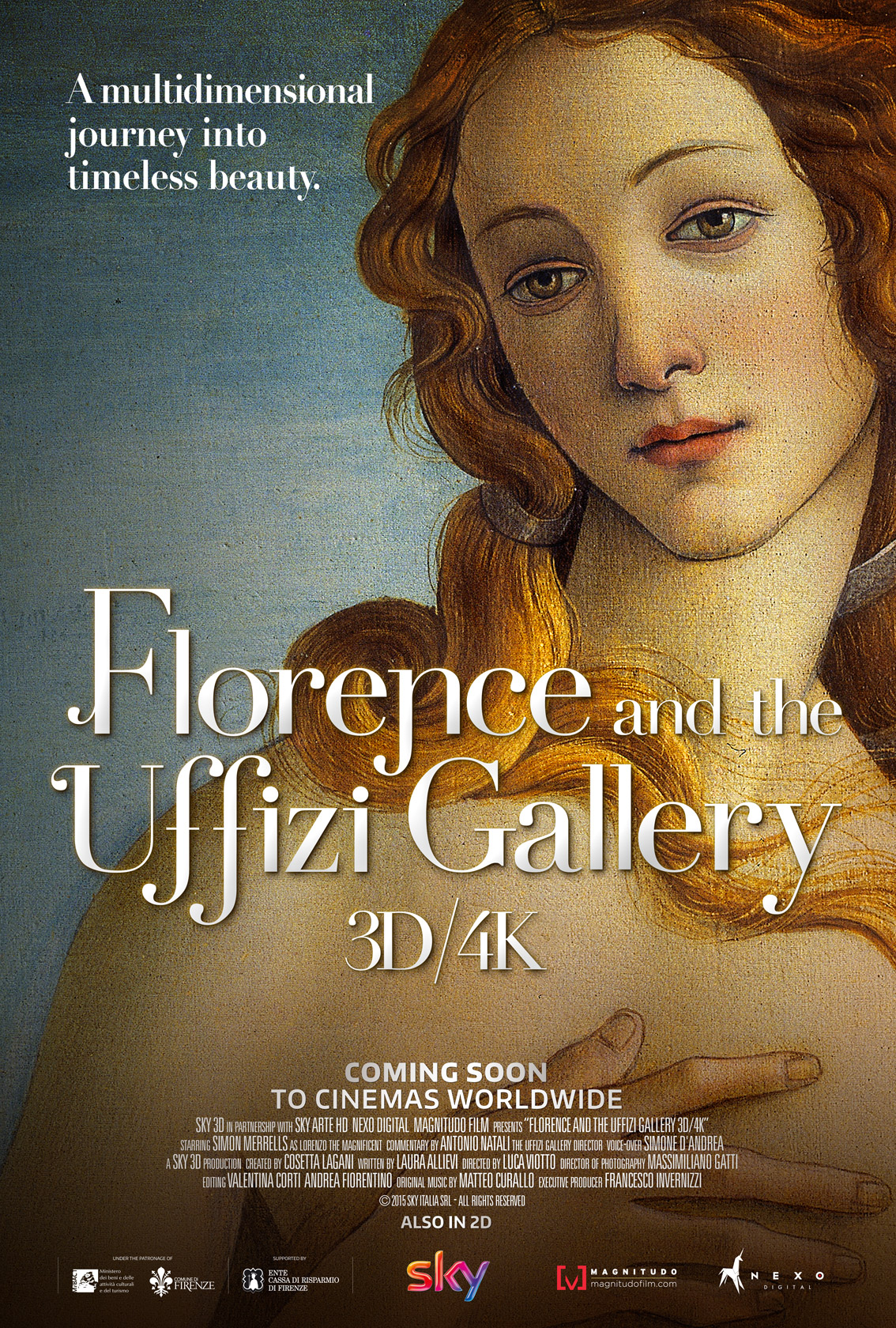
PRESSBOOK

**Florence and the Uffizi Gallery 3D/4K**



ART FILM

A Sky 3D production

In collaboration with Sky Arte, Nexo Digital, Magnitudo Film

(3D, HD, 4K Format, running time 95 mins)

**Synopsis:**

**A Journey into the heart of the Renaissance**

‘Florence and the Uffizi Gallery 3D/4K: a journey into the heart of the Renaissance’ is much more than a classic Art documentary: it’s a multi-dimensional, multi-sensory journey into the Italian Renaissance through the most beautiful, representative works of art of the period.

For the first time in cinema theaters worldwide comes an art film on the veritable open-air museum that is the city of Florence in which 3D technology ensures a totally immersive, unprecedented viewing experience: works of art speak for themselves with all the power of their extraordinary beauty enhanced by 3D vision.

A stimulating “emotional” commentary is given by a major, leading Renaissance figure, our guide Lorenzo the Magnificent, played by **Simon Merrells**. From a timeless limbo, he takes us through a tour of “his” Florence, the cradle of Renaissance culture, all to the splendid accompaniment of carefully selected music. Also featured are valuable artistic contributions made by experts such as **Antonio Natali,** the Director of the Uffizi Gallery for almost 10 years; **Marco Ciatti**, Superintendent of the ‘Opificio delle Pietre Dure’ and **Arturo Galansino**, Director of Palazzo Strozzi.

Not only does this Art Film promise a unique 3D/4K viewing experience but it also offers an emotionally moving and engaging narrative.

**The project: starting point and aims**

The starting point for this new production stems from the great success achieved by ‘The Vatican Museums 3D’, produced by Sky 3D in collaboration with Sky Arte HD and the Vatican Museums Directorate, rated most viewed art content in the history of International cinema and distributed by Nexo Digital to two thousand cinema theaters worldwide, totaling more than two hundred and twenty-five thousand spectators.

“Florence and the Uffizi Gallery 3D/4K” is a fascinating, thought provoking, innovative journey to the heart of the city that was the birthplace of the Italian Renaissance.

This project sets a new benchmark in the history of art documentaries, discovering the full potential of the combination achieved when technology, 3D and 4K visual experience and art come together.

The scope offered by the kind of narrative used here is to present art in such a way as to draw in wider audiences compared to just art lovers, taking the spectator on a tour of the city and its beautiful works of art and architecture, en route to the pulsating core of the film, the Uffizi Gallery.

The narrative follows a trail of over **10 museums and 150 artworks** amongst the most well-known in the world. It is an artistic foray into the city taking in everything from the **Brancacci Chapel to the Bargello National Museum, from Palazzo Medici, to the narrow city streets and Brunelleschi’s Dome, from Palazzo Vecchio to the Uffizi Gallery and the Accademia Gallery,** without neglecting picture postcard places such as the **Ponte Vecchio and Piazza della Signoria.**

It is a 9 part journey that will take us as far as the outskirts of the city, into the tranquil, natural countryside surrounding the ‘open-air museum’ that is Florence.

The narrative begins with a work of art that symbolizes the transition between the Middle Ages and the Renaissance (the **Brancacci Chapel** with its frescoes by Masolino and Masaccio) and the young artists who contributed to that great revolution (Donatello and Brunelleschi) and were also stimulated by the patronage of the Medici Family, particularly Lorenzo. The journey continues into the city’s iconic buildings and palaces: **The Bargello Museum, Santa Maria del Fiore, Palazzo Vecchio and Piazza della Signoria, the Uffizi Gallery and the Accademia Gallery,** with in-depth features dedicated to Leonardo and Botticelli, to Michelangelo’s masterpiece, the David, and to the more obscure works of art housed in the Uffizi that accompany us right up to the end of the film.

It is evident that the film also introduces a new, creative, storytelling technique. There is innovative narration, the undertaking of an emotional, multi-dimensional, multi-sensory journey to tell the story of the city down its roads, over its bridges, in its palaces, churches and museums, but also to see it through the eyes of someone who witnessed all that beauty as it was being created. Following in the same direction is the choice of music, an original, varied soundtrack true to the multi-faceted nature of the documentary. It has a majestic, evocative and at times epic main theme, synchronized to the images of the film, that accompanies the spectator during the key moments of the narrative and contributes, together with the most advanced 3D and 4K technology, to making the audience feel totally involved in the art spectacle they are watching.

The film includes authoritative contributions from experts. **Professor Antonio Natali,** from an octagonal room in the Uffizi called the Tribuna, (now inaccessible to the public since the Gallery has been given a new layout), gives a new in-depth analysis on several artworks in the Gallery such as **Michelangelo’s** splendid **Doni Tondo** and **Leonardo’s Annunciation**:

*“Knowing a work of art* - explains Natali - *means reading it as you would poetry, like a piece of literature. If you start with the assumption that a work of figurative art is a poetic composition expressed in shapes and images just as a poem is a poetic composition expressed in words, what you are looking for in a figurative composition is what you would be looking for in a poetic composition.”*

What constitutes a real gem in “Florence and the Uffizi 3D/4K” is showing the restoration work being carried out on **Leonardo’s Adoration of the Magi**, which has not been displayed in the Uffizi since 2011. **Marco Ciatti**, Superintendent of the ‘Opificio delle Pietre Dure’, reveals the results of restoration work being done and provides new insight on elements that have come to light during work, as well as interesting details on the techniques used.

During the film the artistic story is told by an emotionally compelling, and at the same time knowledgeable, voice-over narrator, who describes each artwork, reveals all its hidden details and characteristics and tells the secret ‘stories’ that lie behind each artist and each masterpiece.

A central narrative role is carved out for a leading Renaissance figure, creating an intimately engaging narrative connection between the nine chapters of the film. The role belongs to Lorenzo the Magnificent, played by London-born, International film and stage actor Simon Merrells. ‘Il Magnfico’ speaks to us from a timeless “limbo” recalling the events and all the pomp and splendour of the times, introducing each location to us with memories in his life connected to it.

**Cinema technology used in the film**

Advanced 3D, 4K, modeling and dimensionalization techniques were employed to offer audiences unprecedented emotional and visual involvement. The use of these techniques on works of art allows each spectator to enjoy a unique, intimate, all-enveloping experience.

An international team of 42 professionals worked on the film. The project was in fact extremely complex, since using 3D technology is a slow and laborious process requiring heavy, bulky machinery, and much longer timelines than usual, comparable to those of a Hollywood production, but without a classic film set and among artworks of inestimable value.

2 RED Epic Dragon 6K cameras with Zeiss Master Prime lenses were the eyes that allowed us to capture perfection in every detail: an entire armory of electronically controlled arms, booms, dollies and carts were the means enabling us to reach all the most interesting viewpoints and camera shots with maximum precision of movement, offering the audience an opportunity to get to know artworks in a way never before possible.

Suffice it to say that rigging a Flight Head on a telescopic “Supertechnocrane 50” allows the camera angle to be raised to over 15 meters maintaining perfection and fluidity of movement. Audiences thus have the chance to “look into the eyes” of Michelangelo’s David and see the artworks of Florence in the kind of detail that would never have been possible before.

The technology available for the film shoot constituted a whole arsenal of equipment at the service of art: Red Dragon 6k cameras, Angenieux zoom lenses, Master Prime Zeiss fixed lenses, Stereotec mid-size rigs, Magnum Dollies with jib arms, gyro-stabilized flight heads, Foxy advanced cranes and Supertechnocrane 50 each with gyro-stabilized flight heads. A helicopter was also used for aerial shots with a shot-over F1 nose mount and an Octocopter 220 drone with gimbal dji ronin stabilizer.

Photography also played a fundamental role in the film. Making images for a 3D film leads to a different understanding of space: with 3D you are faced with a different depth perception where light has to interact to create highlights, shade, depth and shadows.

An additional key figure is required to work on visual effects in 3D films: the stereographer. Stereography deals with all 3D art and design from the start of film production to the final stages of the Depth Grading process. The stereographer works on 3D space with the director and the cinematographer, deciding on how best to project a director’s vision in 3D, in order to further enhance audience engagement and involvement in the action.

Modeling and dimensionalization techniques used on paintings are even more advanced and complex than those used in The Vatican Museums 3D. They are the most advanced in the world and until now have only been experimented by major American filmmakers. This undoubtedly adds value to the film, by plunging the spectator into each work of art for a totally new, amazing, immersive experience. Through a careful analysis of color, a meticulous interpretation of light and shade, a close study of volume and perspective, a breakdown of each element and its position at the right range of depth, graphic designers have made paintings come to life in an unprecedented way by allowing the spectator to “enter” the minds of the artists that created them.

The film’s Graphic Designers and Editors are in-house teams from Sky where, since its inception, Sky 3D channel has been developing specific skills and achieving excellent results in the use of 3D graphic techniques. 27 works of art have been dimensionalized in the film, among which are Caravaggio’s Medusa, Botticelli’s The Allegory of Spring and The Birth of Venus, Leonardo’s Annunciation and Michelangelo’s Doni Tondo.

Another in-house Sky team was assigned to overseeing the creative aspects of the film, from concept, screenplay and direction.

**Extracts from Lorenzo/Simon’s theatrical monologues**

The following are several important extracts from Lorenzo the Magnificent’s monologues, taken from the film :

From the first Limbo: “… *dimenticavo, sono Lorenzo de Medici, ma forse il magnifico è il nome con cui mi conoscete e questo è il racconto di quello che io e un gruppo di grandi uomini abbiamo fatto per riportare la luce nella nostra città”.*

In the second monologue, Lorenzo introduces the Medici family: “… *Parlare di Firenze e parlare della mia famiglia, a quei tempi, era parlare della stessa cosa…”*

Lorenzo recalls the grandeur of the Medici Family and the way they distinguished themselves as patrons of the arts: *“… Cosimo, mio nonno, per celebrare la nostra dinastia commissionò quello che oggi chiamereste un album di famiglia. Solo che noi facevamo le cose in grande e quel che chiedemmo a Benozzo Gozzoli è un affresco: la cavalcata dei Magi”.*

The part in which Lorenzo recalls the Pazzi Conspiracy of 1478 and takes us to Piazza della Signoria is very evocative: *“…. La mia fu una vendetta di una città intera. Esiliati, cacciati, puniti tutti i responsabili. Alcuni finirono appesi ad un cappio in piazza della Signoria”.*

In another passage, Lorenzo declares his great love for the city of Florence and its art: *“… quando vivevo a Firenze l’arte era ovunque…. L’arte plasmò Firenze in quegli anni e Firenze plasmo l’arte”.*

Also very moving is the passage on love and passion taken from the sixth Limbo: *“.. Se Firenze era l’amore, Lucrezia era la mia passione. Lucrezia Donati fu l’amore vero, quello che fa sognare e volare alti i pensieri, quello decantato dai poeti e immortalato dall’arte, quello che rimpiansi sempre”.*

A long, moving passage towards the end of the film describes the immense beauty of Florence: *“… 500 anni sono troppi per chi aspetta, ma pochi per chi non dimentica. Firenze quanto mi manchi! …. E non so quanto darei per ripercorrere ancora una volta il lungo Arno, specchiarmi nelle sue acque e sentirmi ancora vivo…Vivo come l’arte che ha reso questa città immortale”.*

**Film Credits**

* A Sky 3D production in collaboration with Sky Arte, HD, Magnitudo Film and Nexo Digital
* With the support of the Ministry of Heritage, Culture and Tourism and Florence City Council
* With the support of the Cassa di Risparmio Bank, Florence.
* Starring Simon Merrells in the role of Lorenzo the Magnificent
* Featuring : Antonio Natali (Director of the Uffizi Gallery), Marco Ciatti (Superintendent of the Semi-Precious Stone Workshop) and Arturo Galansino (Director of the Palazzo Strozzi Foundation)
* Project by Cosetta Lagani
* Directed by Luca Viotto
* Script written by: Laura Allievi with the artistic supervision of Mario Paloschi
* Director of Cinematography : Massimiliano Gatti
* Executive Producer: Francesco Invernizzi
* Stereographer: Florian Maier
* Editing : Valentina Corti and Andrea Fiorentino
* Graphic designers: Daniele Pugni, Marco Biglioli, Alessia Rivolta
* Original music : Matteo Curallo
* Simon Merrells Italian voice-over by Roberto Pedicini (official voice-over artist for Kevin Spacey)
* Narrated by Simone D’Andrea (also narrator on Vatican Museums 3D)
* International Distribution by Nexo Digital
* Produced by Magnitudo Film

**BIOGRAPHIES**

**Simon Merrells**is an English actor born in Wanstead, Essex in 1965. In his recent work Simon has concentrated mainly on cinema and television. He played the role of Marcus Crassus in "Spartacus: War of the Damned" for Starz; The Founder in CW’s "The Tomorrow People" and filming was recently completed for the NBC production "Dominion 2" in which he plays Julian, leader of New Delphi. He has also taken part in the TV series "The Musketeers” and “Silk". Among the films in which Merrells appears are award-winning "Index Zero", Pinewood Studios’ "Take Down" and Universal’s "The Wolfman".

Simon has considerable experience as a stage actor with the Royal National Theatre and the Royal Shakespeare Company in "Sing yer heart out for the Lads", "Emperor and Galilean", "Twelfth Night", "A Comedy of Errors", and with director Steven Berkoff playing the leading roles in "On The Waterfront" and "Oedipus".

**Antonio Natali**

Director of the Uffizi Gallery in Florence from 2006 to 2015.

Art Historian and Full Professor of Art History, he has written many books on 15th and 16th Century art. He has curated many exhibitions on contemporary artists. He is also author of numnerous scientific publications, and is an expert curator of exhibitions and conventions in Italy and abr0ad.

**Marco Ciatti**

He has a degree in History of Art and Humanities and since 1980, has been Coordinating Director and Art Historian for the Ministry of Arts and Culture.

From 1984 he has held the position of Director at the Semi-Precious Stones Workshop and the Laboratories for the Restoration of paintings on canvas and wood and the Restoration of Textiles.

He has been Superintendent of the Workshop since 2012, overseeing restoration work on important masterpieces by artists such as Caravaggio, Botticelli, Raphael, Giotto, Gentile da Fabriano, Cimabue, Rosso Fiorentino, Rubens.

**Arturo Galansino**

Director of the Palazzo Strozzi Foundation in Florence since March 2015, he has a solid preparation in Museum Studies and a brilliant career behind him which in recent years led him to the Royal Academy of Arts in London. After working in important museums such as London’s National Gallery and the Musée du Louvre in Paris, Galansino returned to Italy to complete his studies, first in Milan, and then Turin earning a Ph.D in Art History and Criticism.

He was Italian curator of the “Leonardo da Vinci. Painter at the Court of Milan” exhibition at London’s National Gallery.

**DETAILED LIST OF ARTWORKS, BUILDINGS AND LOCATIONS**

**Locations**

1. Hills and Countryside near Florence - panoramic city views
2. Aerial shots of the city using a helicopter or a drone
3. River Arno embankment and historic streets around Piazza della Signoria
4. Ponte Vecchio: ambience and jewelers’ shops
5. Santa Maria del Carmine INT: Brancacci Chapel Masaccio and Masolino
6. Bargello Museum INT: Marzocco, Donatello’s David, San Giorgio Donatello
7. Santa Maria Del Fiore and Brunelleschi’s dome EXT.
8. Santa Maria Del Fiore INT: Vasari and Zuccari frescoes inside dome, Various stained glass windows, Stained glass window: Donatello’s Coronation of the Virgin, Lorenzo Ghiberti’s Assumption of the Virgin (inside the Baptistery)
9. Palazzo Medici EXT: Cloister, Garden with lemon trees. INT: The Cavalcade of the Magi by Benozzo Gozzoli
10. Palazzo Vecchio EXT: Arengario, the Tower of Arnolfo di Cambio
11. Palazzo Vecchio INT: 16th Century hall featuring frescoes by Vasari, Judith and Holofernes by Donatello (sala Gigli / Lilies Room)
12. Piazza della Signoria EXT: Neptune’s Fountain , Donatello’s Marzocco (copy), Donatello’s Judith and Holofernes (copy), Michelangelo’s David (copy), Hercules and Cacus by Baccio Bandinello
13. Loggia dei Lanzi: Rape of the Sabines by Giambologna, Perseus with the head of Medusa by Cellini
14. Uffizi EXT: ambience and statues at the entrance
15. Semi-Precious Stones Workshop INT: restoration of the Adoration of the Magi by Leonardo da Vinci, Embroidery by Pollaiolo, The Penitent Magdalene by Donatello
16. Accademia Gallery INT: Michelangelo’s David
17. Piazzale Michelangelo EXT: Time lapse of the whole city

**Works of Art**

**Santa Maria del Fiore**

Arnolfo di Cambio, Giotto, Andrea Pisano, Francesco Talenti

Construction commenced 1296 , completed 1359, consecrated 1436

153 m length x 38 m width

Piazza del Duomo

**Brunelleschi’s Dome**

Filippo Brunelleschi

1420-1434

117 m, the lantern is 21 mt high, the tambour 13 m and the cupola approx 34 mt.

Piazza del Duomo

**The Last Judgement**

Giorgio Vasari, Federico Zuccari

1572-1579 Restored between 1978 and 1994

3600 sqm

Brunelleschi’s Dome

**Coronation of the Virgin**

Donatello

1434-1437

Painting, preparatory drawing for stained glass window. Diameter 480 cms

Tambour of the Dome, Santa Maria del Fiore

**Assumption of the Virgin**

Lorenzo Ghiberti

1404-1405

Painting, preparatory drawing for stained glass window. Diameter 480 cms

Santa Maria del Fiore, currently displayed in the Cathedral Baptistery

**Marzocco**

Donatello

1418-1420

Pietra serena sandstone

135,5x38x60 cms.

Bargello National Museum

**Saint George**

Donatello

1415-1417

Apuan Marble 209 cms.

Bargello National Museum

**David**

Donatello

1440

158 cms. Bronze

Bargello National Museum

**Brancacci Chapel**

Masolino da Panicale and Masaccio

1424-1428

Frescoes

Church of Santa Maria del Carmine

**Chapel of the Magi**

Benozzo Gozzoli

1459-1464

Frescoes

Palazzo Medici Riccardi (1st floor)

**Salone dei Cinquecento (Hall of Five Hundred)**

Simone del Pollaiolo – later enlarged by Vasari

1494

54 x 23 x 18 mts

Palazzo Vecchio

**Battle of Anghiari – Tavola Doria**

Leonardo da Vinci

1503

Mural

Tavola Doria: 86 x 115 cms. Oil on poplar wood

Salone dei Cinquecento - Palazzo Vecchio

**Judith and Holofernes**

Donatello

1457-1464

236 cms. Bronze

Sala Gigli, Palazzo Vecchio

**Hercules and Cacus**

Baccio Bandinelli

1525-1534

White marble

505 cms.

Arengario, Piazza della Signoria

**Rape of the Sabine Women**

Giambologna

1574-1580

Marble

410 cms.

Loggia dei Lanzi, Piazza della Signoria

**Perseus with the Head of Medusa**

Benvenuto Cellini

1545-1554

Bronze

319 cms.

Loggia dei Lanzi, Piazza della Signoria

**Neptune’s Fountain**

Bartolomeo Ammannati

1563-1565

Piazza della Signoria

**Ognissanti Madonna**

Giotto

1310

Tempera on wood

325x204 cms

Uffizi Gallery

**Adoration of the Magi**

Gentile da Fabriano

1423

Tempera and gold on wood

173 x 228 cms

Uffizi Gallery

**The Annunciation**

Leonardo da Vinci

1472-1475

Oil and tempera on wood

98 x 217 cms

Uffizi Gallery

**Adoration of the Magi-Currently at the Opificio delle Pietre Dure (Semi-Precious Stones Workshop)**

Leonardo da Vinci

1481-1482

Oil and tempera on wood

246 x 243 cms

Uffizi Gallery

**Portrait of the Duke and Duchess of Urbino**

Piero della Francesca

1465-1472

Oil on wood

47 x 66 cms

Uffizi Gallery

**Doni Tondo**

Michelangelo Buonarroti

1506-1508

Tempera on wood

Diameter 120 cms

Uffizi Gallery

**Madonna of the Goldfinch (Cardellino)**

Raphael

1506

Oil on wood

107 x 77 cms

Uffizi Gallery

**Venus of Urbino**

Titian

1538

Oil on wood

119 x 165 cms

Uffizi Gallery

**Then Allegory of Spring (Primavera)**

Sandro Botticelli

1477-1482

Tempera on wood

203 x 314cms

Uffizi Gallery

**Birth of Venus**

Sandro Botticelli

1482-1485

Tempera on canvas

172 x 278 cms

Uffizi Gallery

**David**

Michelangelo Buonarroti

1501-1504

Marble

410 cms (excluding the base)

Accademia Gallery

**Madonna of the Harpies**

Andrea Del Sarto

1517

Tempera on wood

207 x 178 cms

Uffizi Gallery

**Head of Medusa**

Michelangelo Merisi da Caravaggio

1597

Oil on canvas

60 x 55 cm

Uffizi Gallery

**Judith Beheading Holofernes**

Artemisia Gentileschi

1620

Olio on canvas

199 x 162,5 cm

Uffizi Gallery

**VIDEO KIT**

* Florence and the Uffizi 3D/4K: running time : 95 mins
* Florence and the Uffizi 3D/4K - making of: duration 20 mins
* Master Restoration Opificio delle Pietre Dure, Florence: duration 20 mins
* Florence and the Uffizi 3D/4K, Leonardo’s Annunciation according to Antonio Natali, the director : duration 5’
* Florence and the Uffizi 3D/4K, featured artworks: duration 5’