

artbeats
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FROM THE CREATORS OF
"FLORENCE AND THE UFFIZI GALLERY" AND "RAPHAEL-THE LORD OF THE ARTS"

CARAVAGGIO

The Soul and the Blood

COMING SOON
TO CINEMAS WORLDWIDE

SKY, MAGNITUDO FILM and NEXO DIGITAL PRESENTS "CARAVAGGIO - THE SOUL AND THE BLOOD" AN ORIGINAL PRODUCTION BY SKY AND MAGNITUDO FILM. SCIENTIFIC CONSULTANCY AND COMMENTARY BY CLAUDIO STRIMATI. WITH THE PARTICIPATION OF MINA GREGORI AND ROSSELLA VIORET. CREDITS BY COSETTA LAGANI. WRITTEN BY LAURA ALLIEVI. DIRECTOR OF PHOTOGRAPHY MASSIMILIANO GATTI. EDITING VALENTINA CORTI. POST DIRECTOR VINCENTO CILURZO. FILM SCRIPT SUPERVISION MARILUCY SALTARIN. ORIGINAL MUSIC BY MATTEO CUBALLO. EXECUTIVE PRODUCERS FRANCESCO INVERNIZZI, DIMITRI GIOFFI. DIRECTED BY JESUS GARCES LAMBERT.

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Caravaggio, Medusa's head on shield, Gallerie degli Uffizi. Courtesy of Ministry for Culture, Heritage and Tourism.



CARAVAGGIO

The Soul and the Blood

The new art content film produced by Sky and Magnitudo Film is an emotional journey through the life and works, the talent and the torment of Michelangelo Merisi da Caravaggio. One of the first Italian films to be shot in 8k.

THE FILM'S STRENGTHS

This is the first film ever made on Caravaggio that gives a complete emotional, visceral, almost 'tactile' experience of the life and works of one of the most admired, most controversial artists in the world.

Some strong points:

1. The artworks make such a visual impact that they almost seem to come to life, blending with reality in such a way as to create an almost tactile perception. This is achieved by the use of advanced graphic design, visual and lighting effects.
2. The quasi-CSI style reconstruction of the life, troubles and personality of Caravaggio is achieved by tracing his life through existing archive material, carrying out in-depth research on the original documents and filming them.
3. The original locations where his works of art can still be found exactly as they were commissioned, in Rome, Naples and Malta.
4. An exclusive achieved thanks to digital reconstruction techniques: the 'Madonna and Child with St. Anne - dei Parafrenieri (*the Papal Grooms*)' is 'restored' to the Chapel of St Peter's Basilica, for which it had originally been commissioned, only to be swiftly removed.
5. A unique encounter with Caravaggio's inner soul, his torment, his passions and anxieties, his anger and fear, and his search for forgiveness and redemption: states of mind portrayed in a quintessentially contemporary, symbolic and evocative context, viscerally engaging viewers as they enter the mind and spirit of the artist.

BRIEF SYNOPSIS

Caravaggio – 'the Soul and the Blood' is a moving journey through the life, works and tormented existence of Michelangelo Merisi da Caravaggio, one of the most controversial and mysterious figures in the history of art. It is one of the first Italian films to be shot in 8k.

Caravaggio was a revolutionary artist and, as a result, often little loved by his contemporaries. He travelled all over Italy in search of fortune or perhaps in search of himself, escaping from the enemies he invariably made along the way. Milan, Florence, Rome, Naples, Malta: 5 cities, 15 museums and 40 of the most famous artworks in the artist's typical style, filmed in the places they were specifically created for, or in major museums in Italy and the rest of the world where they can be found today.

This Art Film tells the story of Caravaggio's artworks through in-depth research into documented evidence, placing a particular focus on his life, a life of light and shade, contrast and contradictions, of being a genius and living on the wild side, finding echoes of his personal experiences in his masterpieces.

The narrative develops on two levels: the artistic commentary and knowledgeable opinion of Prof. **Claudio Strinati**, art historian and Caravaggio expert, also featuring Prof. **Mina Gregori**, (President of The Roberto Longhi Foundation for Art History Studies) and **Rossella Vodret** (curator of the 'Dentro Caravaggio' exhibition at the Palazzo Reale in Milan) as well as the "photographic" scenes, so evocative and symbolic of the spirit of Caravaggio and his art, helping the spectator come into contact with the way the artist's mind works, his irrepressible impulses and his innermost experiences. The off-screen voice of Caravaggio's soul is **Jason Flemyng**

In this narrative and visual commentary, the man Caravaggio and his tormented life are reconstructed through **in-depth documented research**, focusing on his life of light and shadow, contrast and contradictions, of being a genius with an unruly, fiery temperament, and finding echoes of his personal experiences in his masterpieces.

A completely new and pioneering way to immerse oneself into the art and spirit of Caravaggio, this is a vibrant film that tells the story of the art created by a man whose boldness and genius were both the torment and the momentum with which he achieved a glory that would be consigned to eternity.

An original Sky and Magnitudo Film production. A project developed by the makers of “Raphael – Lord of the Arts” and “Florence and the Uffizi” with the approval of the General Management of the Cinema Division at the Ministry for Cultural Heritage, Activities and Tourism, under the patronage of Milan City Council, with the collaboration of the Vatican Media and the Palazzo Reale, Milan, and the support of the Republic of Malta.

LONG SYNOPSIS

Caravaggio – the Soul and the Blood is a moving journey through the life, works and tormented existence of Michelangelo Merisi da Caravaggio, one of the most controversial and mysterious artists in the history of art. It is one of the first Italian films to be shot in 8k.

Caravaggio was a revolutionary artist and, as a result, often little loved by his contemporaries. He travelled all over Italy in search of fortune or perhaps in search of himself, escaping from the enemies he invariably made along the way. Milan, Florence, Rome, Naples, Malta: **5 cities, over 15 art locations and 40 artworks**, among the most famous in the artist’s typical style, such as *Boy Bitten by a Lizard*, *Self-Portrait as Bacchus*, *Calling of Saint Matthew*, *Judith Beheading Holofernes*, *Medusa*, *David with the Head of Goliath*, *Seven Works of Mercy*, on display in major museums in Italy and all over the world, including those still **to be found in the places they were commissioned for**, such as The Church of the French Congregation San Luigi dei Francesi, Santa Maria del Popolo and Sant’Agostino in Rome, Pio Monte della Misericordia in Naples and St. John’s Co-Cathedral in Malta. All of these play the leading role in the film narrative.

The **film is an emotional study and an investigation** guiding us through **the places where Caravaggio lived and worked**, or where some of his most famous works can be found today. Starting with the realism of his first work, the still-life compositions, down to his last paintings, complex scenes of sacred and profane figures, light and shade passing through the stormy life of a man tormented in spirit. From his childhood in Milan to the period he spent in Rome: Rome, the city of art and pleasure, today contains the richest collection of his masterpieces, as well as examples of the various changes in his technique. A life lived constantly on the run led to tracing the richly coloured, ever-expanding map of his travels into the territory of his art and his soul; Naples, the place of his exile and of his search for Mercy; Malta, the city of the rise and the fall.

The narrative develops on two levels: **the artistic commentary and the “photographic” scenes so evocative and symbolic** of the spirit of Caravaggio and his art, that they help the spectator come into contact with the way the artist’s mind worked, his irrepressible impulses, his innermost experiences and his soul.

The **historical commentary** is entrusted to Prof. **Claudio Strinati**, technical advisor, art historian and Caravaggio expert, who in the film tells the story of the artist in direct relation to his paintings. The film also features knowledgeable contributions from Prof. **Mina Gregori**, President of the Roberto Longhi Foundation for Art History Studies – who offers several personal insights on the artist’s work, and **Rossella Vodret** (curator of the ‘Dentro Caravaggio’ exhibition at the Palazzo Reale in Milan until January 28th 2018), who explains the most recent discoveries on the artist’s pictorial technique.

In this narrative and visual commentary, the man Caravaggio and his tormented existence are reconstructed through **in-depth documented research**, focusing on his life of light and shade, contrast and contradictions, of being a genius with an unruly, fiery temperament, and finding echoes of his personal experiences in his masterpieces.

Investigations to track Caravaggio down begin in the **Historical Archives of the Diocese of Milan**, where we find the artist’s certificate of baptism, dated September 29th 1571, stating his place of birth as the city of Milan and not, as had always been thought, the town of Caravaggio. We then go to the **State Archives in Rome**, where a veritable treasure trove of valuable evidence awaits to propel us into the life of Caravaggio. We can see the trouble he got himself into from reading the complaints and court documents testifying the legal action taken against him, and conveying the image of a hot-tempered, arrogant person, with a dark side to his character and a tendency to pick fights. Last but not least are the many work contracts, such as the ones for the Contarelli Chapel and the Cerasi Chapel, and the account books for the **Opera Pia della Misericordia in Naples**.

These archives contain documents of the Baglione Court Case in 1603 that speak of alliances formed among artists as well as of the envious rivalry between them, but above all they are a record of Caravaggio’s thoughts about art and the role of the artist: any artist worthy of that name is one who “knows how to paint and imitate natural things well”; from the testimony of Prospero Orsi, dated 12th July 1597, we discover that only Caravaggio could be seen wearing a sword in public since, being in the service of Cardinal Del Monte, meant he had a license to carry a weapon; legal action brought against him on 24th April 1604 by a serving boy in a tavern is proof that Caravaggio was guilty of throwing a dish of artichokes at him; and again **‘the list of possessions seized from his house’** dating back to 26th August 1603, gives a precise description of the “props” that were part of his compositions and give a brief glimpse of the artist’s private life.

This is a journey inside Caravaggio, following a trail that leads to the latest x-ray discoveries on the artist’s technique, recently presented at the ‘Dentro Caravaggio’ exhibition.

The film also accomplishes **an unprecedented feat**: by restoring a painting that had been rejected, the ‘Madonna and Child with St. Anne (dei Parafrenieri)’ (now in the Borghese Gallery), to the location it was originally intended for - the Chapel of Saint Michael the Archangel, as it is today, in St Peter’s Basilica, right next to Bernini’s Canopy. And so the public can admire its beauty in its impressive original context, the magnificent setting for which it had been commissioned inside St Peter’s and from which it had been removed after only a few days, having been judged offensive and obscene.

Sky's fifth art content film is one of the first productions in Italy to experiment with **filming in ultrahigh 8K resolution** (7680X4320 pixels) that enables the viewer to distinguish details in the painting that would otherwise not be visible to the naked eye, to discern each single brushstroke, evoking the sensuality and the painterly texture of Caravaggio's work, and capturing the more intimate, compelling atmosphere created by the artist. The film is also shot in **Cinemascope 2:40, a format** which gives a 'wider', more 'horizontal' view of the on-screen image, much closer to the way the human eye actually sees it, making the image perceived more natural and less artificial as a result, while enhancing the visual and emotional experience for the viewer. Furthermore, additional **lighting effects were applied in post production**, since light plays the leading role in presenting the artist's paintings, in a completely brand-new way, creating an immersive experience that makes a strong visual impact.

In the film Caravaggio's contemporary spirit is evoked by the use of symbolic, photographic scenes in a quintessentially contemporary setting, that portray Caravaggio's moods and feelings through visual and artistic choices that make an intense emotional impact: the compulsion/search for freedom, the pain and the passion, the desire to take life dangerously, seek mercy, down to his request for pardon and redemption.

Extreme macro filming with scenes featuring **real people** as characters, not actors but ordinary people just like the models Caravaggio would use, creates empathy and a more direct relationship with the audience.

A voice-over narrative **expresses the full spectrum of the artist's changing moods and feelings**, conveying the nuances in his personality and betraying the often violent emotions he felt, which help the viewer connect with the soul and the mind of Caravaggio. **The off-screen voice of Caravaggio**, at once emotional, evocative and intimate, is that of **Jason Flemyng, famous actor eclectic and talented, revolutionary and original, impulsive and profound as Caravaggio was.**

Caravaggio – the Soul and the Blood is a moving journey through the life, works and tormented existence of Michelangelo Merisi da Caravaggio, one of the most controversial and mysterious artists in the history of art. It is one of the first Italian films to be shot in 8k

Caravaggio – the Soul and the Blood is an immersive experience and a completely brand-new way to present the artist's paintings and his innermost spirit. It is a vibrant film that tells the story of the art created by a man whose boldness and genius were both the torment and the momentum with which he achieved glory that would be consigned to eternity.

A project developed by the makers of "Raphael – Lord of the Arts - in 3D" and "Florence and the Uffizi in 3D". An original Sky and Magnitudo Film production. with the approval of the General Management of the Cinema Division at the Ministry for Cultural Heritage, Activities and Tourism, under the patronage of Milan City Council, with the collaboration of the Vatican Media and the Palazzo Reale, Milan, and the support of the Republic of Malta.

THE FILM, FACTS, FIGURES AND TECHNOLOGY

5 cities, over 15 art locations, a total of 3 weeks filming, a production team made up of **over 60 people**, and **over 200 hours footage**.

40 works of art are involved in producing this film on Caravaggio, including those displayed in major museums in Italy as well as the rest of the world, such as *Boy Bitten by a Lizard*, *Self-Portrait as Bacchus*, *Calling of Saint Matthew*, *Judith beheading Holofernes*, *Medusa*, *David with the Head of Goliath*, *Seven Works of Mercy*, or filmed **in the places they were specifically created for**, all playing the leading role in the film narrative, including The Church of the French Congregation San Luigi dei Francesi, Santa Maria del Popolo and Sant'Agostino in Rome, Pio Monte della Misericordia in Naples and St. John's Co-Cathedral in Malta.

Use of the most advanced technology makes this one of the first films in Italy to be shot in **8K resolution** (7680X4320 pixels), enabling the viewer to see details in the painting that would otherwise not be visible to the naked eye, to discern each single brushstroke, evoking the sensuality and the painterly texture of Caravaggio's work, and capturing the more intimate, compelling atmosphere created by the artist. It is also shot in **Cinemascope 2:40, a format** which gives a 'wider', more 'horizontal' view of the on-screen image, much closer to the way the human eye actually sees it, making the image perceived more natural and less artificial as a result, while enhancing the visual and emotional experience for the viewer. **Visual and lighting effects in post production give light a leading role in the way the paintings are presented, respecting Caravaggio's own use of the medium.**

ART LOCATIONS IN THE FILM **PLACES FILMED**

Milan

Historical Archives of the Diocese of Milan – Caravaggio's Certificate of Baptism
Pinacoteca di Brera – Supper at Emmaus (second version)

Rome

State Archives Rome – *Documento Prospero Orsi, Baglione Court Case, Legal action brought by a serving boy, List of Possessions Seized, Contract for the Contarelli Chapel Paintings*
The Church of the French Congregation San Luigi dei Francesi, Contarelli Chapel – *Calling of Saint Matthew, Martyrdom of Saint*

Matthew, Saint Matthew and the Angel – WHERE CARAVAGGIO'S WORKS CAN BE SEEN IN THEIR ORIGINAL CONTEXT AND SETTING

Basilica of Santa Maria del Popolo, Cerasi Chapel – *Conversion of St Paul on the Road to Damascus Crucifixion of Saint Peter* - WHERE CARAVAGGIO'S WORKS CAN BE SEEN IN THEIR ORIGINAL CONTEXT AND SETTING

Vatican Museums – *The Entombment of Christ*

National Gallery of Ancient Art in Rome, Palazzo Barberini – *Judith Beheading Holofernes, Flagellation of Christ (temporary exhibit on loan from the Capodimonte Museum, Naples)*

Basilica di Sant'Agostino in Campo Marzio – *Madonna of Loreto aka Pilgrim's Madonna* - WHERE CARAVAGGIO'S WORKS CAN BE SEEN IN THEIR ORIGINAL CONTEXT AND SETTING

St Peter's Basilica, Chapel of Saint Michael the Archangel - *Madonna and Child with St Anne (dei Parafrenieri) returned to the chapel for which it had originally been commissioned* .

Florence

Uffizi Gallery – *Bacchus, Medusa, Sacrifice of Isaac*

Naples

Pio Monte della Misericordia – *Seven Works of Mercy, – Written Minutes of Governors' Meetings at the Pio Monte 1613* - WHERE CARAVAGGIO'S WORKS CAN BE SEEN IN THEIR ORIGINAL CONTEXT AND SETTING

Malta – La Valletta

St. John's Co- Cathedral – *Saint Jerome Writing (second version), The Beheading of Saint John the Baptist* - WHERE CARAVAGGIO'S WORKS CAN BE SEEN IN THEIR ORIGINAL CONTEXT AND SETTING

Fort Saint Angelo – *prison cells and dungeons*

EXCLUSIVE

The film accomplishes an unprecedented feat. Thanks to the valuable collaboration of the Vatican Media, the Archconfraternity of Saint Anne dei Parafrenieri, the 'Fabbrica di San Pietro' and the use of advanced digital technology, **the film 'restores' a painting that had been rejected - "Madonna and Child with St. Anne - dei Parafrenieri"** (today known as Madonna dei Palafrenieri and now in the Borghese Gallery) **to the location for which it was originally intended, today the Chapel of St Michael the Archangel in St Peter's Basilica**, right next to Bernini's Canopy.

Caravaggio was commissioned to do this painting on 31st October 1605 by the ArchConfraternity of the Parafrenieri of Saint Anne to pay homage to their Patron. It was to be placed inside the Chapel dedicated to the Saint in St Peter's Basilica.

In this large, almost three meters high, two meters wide canvas, Caravaggio depicts the Virgin with the Christ Child, and St Anne, trampling a snake underfoot, the snake being the symbol of evil. The young mother is flooded with light, and plays the leading role in the action. She is a very sensual figure and resembles Maddalena Antognetti, known at the time as "Lena, Michelangelo's woman", a prostitute and Caravaggio's mistress, while the Patron Saint of the Confraternity plays a supporting role and is enveloped in darkness and portrayed as a frail old woman.

When Caravaggio delivered the painting on 8th April 1606, he presented the deacon with the only written declaration signed by him that has survived to this day, in which he states that he is 'happy and satisfied' with the painting; the final judgement was on the other hand irrevocable: 'Rejected'. The painting stayed in its original position for a couple of days, only to be swiftly removed, and rumours soon spread that it was Scipione Borghese, nephew of Pope Paul V, who had decided the painting should be rejected so that he could buy it at a good price, thereby adding to his collection of Caravaggio paintings, that can now be found in the Borghese Gallery.

After four centuries, this new art content film from Sky creates a unique, never-before-seen, historical event - bringing the Madonna and Child with St. Anne - Madonna dei Parafrenieri – back to the Chapel of St Peter's Basilica where it had originally been intended (now the Chapel of Saint Michael the Archangel), and where nobody has ever been able to admire it, until now. This is an exceptional accomplishment achieved thanks to a series of **360 degree photographs taken of the Chapel and used as models on which a digital image of the painting was then applied**. An amazingly original, visual experience making it possible for contemporary audiences to enjoy its beauty, in all the splendour of its original setting.

EVOCATIVE MONOLOGUES

"I don't think I ever seriously thought about freedom before I lost it. [...]"

Instead of my Christian name Michelangelo, I preferred the name of the place where my family roots run deep. Caravaggio.

I fled from that place, from that world, to follow a dream of freedom,

Yet I was unable to protect that dream from myself and from my excesses. [...]"

Now I would be able to defend my freedom even at the cost of life itself."

The narrative voice of Caravaggio Jason Flemmyng, in "Caravaggio – the Soul and the Blood", 2018

In the film the artistic commentary alternates with "photographic", evocative, symbolic scenes of the life and art of Caravaggio. **These moments help the viewer immediately connect with the mind and spirit of Caravaggio, his irrepressible impulses, his inner life and emotions through monologues, with a voice-over commentary expressly from today's viewpoint** where the artist stops to question the fundamental themes of his existence.

The compulsion/search for freedom, the sensuality, fear, the desire to live dangerously, the explosive outbursts of violence, the search for mercy and redemption are just some of the **emotions** that emanate from contemplating the artist's masterpieces, and become all the more immediate and contemporary when compared to the controversial, modern personality of the artist, as revealed from the events in his life, and amply demonstrated from the documented information the film has been able to access.

Emotions with no filter, disturbing due to their power and immediacy, are those handed down to us through the artworks and documents. They convey the image of a hot-tempered, arrogant person, with a dark side to his character and a tendency to pick fights, but at the same time a man capable of deep emotions, of a yearning towards making atonement for his sins, and a desire to be free from being the eternal fugitive, on the run from his antagonists, from the law, from himself, in search of that ultimate sense of peace.

Evocative scenes and monologues enact real, powerful emotions and turmoil and in order to make them credible and effective, and succeed in **penetrating the spirit of Caravaggio** the same realism that distinguishes Caravaggio's work had to be re-created. His subjects are people he met during the course of his everyday life, so **the film does not use professional actors, but ordinary people. The person who interprets the spirit of Caravaggio's paintings is someone who has close-hand experience of the harshness of life, just like the artist.**

The **atmosphere** is created by **innovative visual effects**, used in the film to create **texture and ambience in order to convey the strong painterly feel of the artist's work.** The **setting** in which the characters play their parts is an ex-industrial site, a very contemporary, simply-stated, timeless space: an authentic, unadulterated reflection of Caravaggio's feelings, his state of mind, as relevant today as ever.

Even **objects play an active role in the scenes**, thanks to camera movements and **extreme macro filming**, creating the emotional, fascinating shots through glasses and pitchers for which Caravaggio was so famous - dreamlike images through water and glass or, in places, reflected on mirror surfaces. At other times **video projections, mirror effects**, and overlaying images allow the characters to interact in a space poised between the virtual and the real, where digital projections of the artist's works and filmed footage engage in a dialogue that creates both narrative and dramatic effects. All this to give the viewer a **theatrical, sensual and tactile perception of the scenes.**

The off-screen voice of Caravaggio, at once emotional, evocative and intimate, **translates the perpetual motion of his moods**, reproduces the nuances of his character and betrays the emotions, often violent, that are harbored in him, helping the viewer to get in touch with his soul and his mind.

A voice that none of us has ever heard, but that if imagined today for the international version would be that of **Jason Flemyng**, an alter ego capable, like Caravaggio, of moving, innovating and shaking.

Eclectic and talented, revolutionary and original, impulsive and profound: Jason as Caravaggio, in a fertile exchange of thoughts and ideas.

THE SCENIC IMPACT OF THE ARTWORKS – technical details

The artworks make such a visual impact that they almost seem to come to life, blending with reality in such a way as to create an almost tactile perception.

This is achieved by the use of advanced graphic design, visual and lighting effects.

CGI effects were applied **primarily to re-create the same emphasis with the lighting as in the paintings**: details, clothes, figures, illuminated or shaded by the artist's brushstrokes, were the basis on which the Sky graphics team generated light and shade to reveal the paintings from a completely new perspective and unique viewpoint.

Thanks to high quality scans taken of some of the paintings, virtual close-ups were created using different focal lengths, allowing the camera to capture the surface details – from a viewpoint impossible to achieve even with the attentive eye of a spectator standing right in front of the painting. Each shot was studied in order to be able to see the texture of the paint and of the canvas, illuminating them both with the same light as used in the digitally crafted images.

By using these **new techniques** it was possible to create **maps of depth and occlusion, or interposition**, which create a perception of the paintings that is **three-dimensional, tactile, visceral, 'almost real'**.

This combination of elements is designed and meant to leave viewers wondering whether what they are seeing is the light in the painting or the lighting in the scene. **The cinematic impact of the paintings** makes the experience much more immersive for viewers, casting each spectator into the depth of the artworks, without ever losing sight of the original texture and painting.

A tribute to Caravaggio, to the attention he dedicated to the dynamics of light, and his ability to recreate it both in realistic and symbolic settings.

FILM CREDITS

Cast:

Jason Flemyng: the off-screen voice of Caravaggio

Emanuele Marigliano: Caravaggio and his emotional personality – on-screen performance

Art Historians:

Claudio Strinati: art historian, Caravaggio expert and technical advisor

Mina Gregori: President of the Roberto Longhi Foundation, Florence

Rossella Vodret: curator of the 'Dentro Caravaggio' Exhibition (Palazzo Reale, Milan: 29th September 2017 – 28th January 2018)

Technical Credits:

Project and Art Direction: Cosetta Lagani (Vatican Museums, Florence and the Uffizi, St. Peter's and the Papal Basilicas of Rome, Raphael The Lord of the Arts)

Screenplay: Laura Allievi (Florence and the Uffizi, St. Peter's and the Papal Basilicas of Rome, Raphael The Lord of the Arts)

Director: Jesus Garces Lambert (director of documentaries for Sky, History Channel, National Geographic, Artè France, BBC, including Dietro l'altare (Behind the Altar), Viaggio nel cinema in 3D – una storia vintage (Inside 3D Cinema - a Vintage Story), Concordia io c'ero (Inside Costa Concordia, voices from disaster).

Director of Photography/Cinematography: Massimiliano Gatti (Raphael - The Lord of the Arts, Florence and the Uffizi, St Peter's and the Papal Basilicas of Rome, Vatican Museums)

Director of photography: Massimiliano Gatti (Raphael – the lord of the Arts , Florence and the Uffizi Gallery – St Peters and the Papal Basilicas of Rome, Vatican Museums) **Music: Matteo Curallo** ('Nelle Tue Mani' from the film The Gladiator written for Andrea Bocelli; 1992; Florence and the Uffizi, St Peter's and the Papal Basilicas of Rome, Raphael the Lord of the Arts ; Babysitter; advertising : Ferrero, Natuzzi, Heineken, Italotreno)

Editing: Valentina Corti

Art Director: Vincenzo Cilurzo

VFX supervisor: Filippo Balderi

Executive Producers: Francesco Invernizzi for Magnitudo Film, Dimitri Cioffi for Sky

Film Credits

Production: Sky, Magnitudo Film

International Distribution: Nexo Digital

A project developed by the creators of "Raphael – the Lord of the Arts" and "Florence and the Uffizi" with the approval of **General Management Cinema Division at the Ministry for Cultural Heritage, Activities and Tourism**, under the patronage of **Milan City Council**, with the collaboration of the **Vatican Media** and **Palazzo Reale**, Milan, and the support of the **Republic of Malta**.

Format: 4K HDR

Running time: 90'

Digital Platform: @CinemadArteSky

Social: #CaravaggioFilm

ARTWORKS IN THE FILM

Paintings by Caravaggio

1. Basket of Fruit (Oil on canvas – 1594-1598)
Pinacoteca Ambrosiana – Milan
2. Self-Portrait as Bacchus aka Young Sick Bacchus (Oil on Canvas – c.1593-1594)
Galleria Borghese – Rome
3. Cardsharps (Oil on Canvas – 1595)
Kimbell Art Museum – Fort Worth
4. Fortune Teller (second version) (Oil on Canvas – 1596-1597)
Musée du Louvre (Louvre Museum) – Paris
5. The Musicians (Oil on Canvas – c.1597)
The Metropolitan Museum of Art – New York
6. The Lute Player (first version) (Oil on canvas – c.1595-1596)
Hermitage Museum – Saint Petersburg

7. Bacchus (Oil on canvas – c.1597-1598)
Uffizi Gallery – Florence
8. Rest on the Flight into Egypt (Oil on canvas – c.1595-1596)
Doria Pamphilj Gallery – Rome
9. Amor Vincit Omnia aka Love Victorious aka Victorious Cupid aka Love Triumphant (Oil on Canvas – 1602-1603)
Staatliche Museen zu Berlin – Gemäldegalerie
10. Medusa (Oil on Canvas – c.1598)
Uffizi Gallery – Florence
11. Boy Bitten By a Lizard (first version) (Oil on Canvas – 1595-1596)
Fondazione Longhi – Florence
12. Boy Bitten By a Lizard (second version) (Oil on Canvas – 1595-1600)
National Gallery – London
13. Sacrifice of Isaac (Oil on canvas – 1598)
Uffizi Gallery – Florence
14. Calling of Saint Matthew (Oil on Canvas – 1599)
The Church of the French Congregation, San Luigi dei Francesi, Contarelli Chapel – Rome
15. Martyrdom of Saint Matthew (Oil on Canvas – 1599-1600)
The Church of the French Congregation, San Luigi dei Francesi, Contarelli Chapel – Rome
16. Martyrdom of Saint Matthew, x-ray image
Administered by the Superintendence for Archaeological, Artistic and Ethno-anthropological Heritage and the Museums of the City of Rome.
17. Saint Matthew and the Angel (Oil on Canvas – 1602)
The Church of the French Congregation, San Luigi dei Francesi, Contarelli Chapel – Rome
18. Saint Matthew and the Angel (first version) (Oil on canvas – 1602 – destroyed in 1945) b/w photo
Staatliche Museen zu Berlin – Gemäldegalerie
19. Conversion of St Paul on the Road to Damascus (second version) (Oil on Canvas 1600-1601)
Basilica Santa Maria del Popolo, Cerasi Chapel – Rome
20. Crucifixion of Saint Peter (Oil on canvas – 1600-1601)
Basilica Santa Maria del Popolo, Cerasi Chapel – Rome
21. The Entombment of Christ (Oil on canvas – 1604)
Vatican Pinacoteca – Vatican City
22. Martha and Mary Magdalene (Oil on Canvas – c.1598)
Detroit Institute of Arts Museum – USA
23. Penitent Magdalene (Oil on canvas – c.1595)
Doria Pamphilj Gallery – Rome
24. Judith Beheading Holofernes (Oil on canvas – c.1599)
Gallerie Nazionali di Arte Antica di Roma, Palazzo Barberini – Rome
25. Madonna of Loreto aka Pilgrim's Madonna (Oil on canvas – 1605)
Basilica of Sant'Agostino in Campo Marzio – Rome
26. Death of the Virgin (Oil on canvas – 1604)
Louvre Museum – Paris
27. Madonna and Child with St. Anne (dei Parafrenieri) (Oil on canvas – 1605-1606)
Galleria Borghese – Rome
28. Supper at Emmaus (second version) (Oil on canvas – 1605-1606)
Brera Fine Arts Academy – Milan
29. Seven Works of Mercy (Oil on canvas – 1606-1607)
Pio Monte della Misericordia – Naples
30. Flagellation of Christ (Oil on canvas – 1607-1608)
Capodimonte Museum – Naples
31. Portrait of Alof de Wignacourt and his Page (Oil on canvas – 1607)
Louvre Museum – Paris
32. Saint Jerome Writing (second version) (Oil on canvas – 1608)
St. John's Co-Cathedral, La Valletta – Malta
33. The Beheading of Saint John the Baptist (second version) (Oil on canvas – 1608)
St. John's Co-Cathedral, La Valletta – Malta
34. Burial of Saint Lucy (Oil on canvas – 1608)
St. Lucia alla Badia Church – Syracuse, Italy
35. David with the Head of Goliath (second version) (Oil on canvas – 1609-1610)
Galleria Borghese – Rome

Works by other artists in the film

1. Portrait of Caravaggio (Charcoal and Chalk on blue paper – 1621)
Ottavio Leoni
Marucelliana Library – Florence
2. Angelica and Medoro (Oil on canvas – 1535-1599)
Simone Peterzano
Private Collection
3. Pietà (Oil on canvas – 1584)
Simone Peterzano
San Fedele – Milan
4. The Three Philosophers (Oil on Canvas – c.1504-1505)
Giorgione
Kunsthistorisches Museum – Vienna
5. The Last Supper (Tempera on stone – 1495-1498)
Leonardo Da Vinci
Da Vinci's Last Supper Museum – Milan
6. Self-Portrait of the Cavalier d'Arpino (Giuseppe Cesari) (Oil on canvas – 1640)
Giuseppe Cesari (Cavalier d'Arpino)
Accademia Nazionale di San Luca – Rome
7. Portrait of Vincenzo Giustiniani (Engraving – 1631)
Claude Mellan
The Metropolitan Museum of Art – New York
8. Portrait of Cardinal Scipione Borghese (Drawing – c.1587-1630)
Ottavio Leoni
Kupferstichkabinett, Staatliche Museen, Berlin
9. Presumed portrait of Costanza Sforza Colonna (Olio on board – XVI Century)
XVI Century
Colonna Gallery – Rome
10. Latomie (Drawing – 1753-1794)
Claude Louis Chatelet
From the book "Voyage pittoresque à Naples et en Sicile" by Jean-Claude Richard de Saint-Non (published by Dufour, 1829, Paris)
Syracuse, Sicily

LIST OF ORIGINAL DOCUMENTS SEEN IN THE FILM

1. **Certificate of Baptism of Michelangelo Merisi dated 30th September 1571**
Historical Archives of the Diocese of Milano
2. **Document in which Prospero Orsi** testifies that only Caravaggio could be seen wearing a sword in public since, being in the service of Cardinal Del Monte gave him a license to carry a weapon, dated 12th July 1597
State Archives - Rome
3. **Records of the Baglione Court Case dated 28th August 1603**
State Archives - Rome
4. **Legal Action brought against Caravaggio by a serving boy in a tavern for throwing a dish of artichokes at him dated 24th April 1604**
State Archives - Rome
5. **Contract for two Contarelli Chapel Paintings dated 23rd July 1599**
State Archives - Rome
6. **List of possessions seized from Caravaggio's house on 26th August 1605**
State Archives - Rome
7. **Records of Governors' Meeting Minutes at the Pio Monte in 1613**
Pio Monte della Misericordia – Naples

BIOGRAPHIES

Art Historians

CLAUDIO STRINATI

Caravaggio expert and technical advisor for the film "Caravaggio – the Soul and the Blood", Claudio Strinati was born in Rome in 1948, and obtained a degree in Arts, specialising in Art History, from the University of Rome. After teaching in a number of High Schools, from 1974 he worked for the Ministry of Culture and Heritage and the Environment, first at the Superintendency for the region of Liguria and then subsequently in Rome. From 1991 to 2009 he was Superintendent of all the museums in Rome and in this capacity was involved in the reorganization of several of the museums in the capital.

Professor Strinati has conceived and organized important art exhibitions, in Italy and abroad, some of them dedicated to

Sebastiano del Piombo, Caravaggio and his followers, Raphael, Titian, Tiepolo. As an art historian he has conducted several television programmes, such as “Divini Devoti” a series of 10 episodes on Channel Rai5 in 2014 and has collaborated with newspapers and magazines.

For Sky he provided the excellent commentary accompanying the works of art seen in the film “St Peter’s and the Papal Basilicas of Rome 3D”, 2016.

MINA GREGORI

Born and raised in Cremona, she obtained a degree from Bologna University under famous academic, art historian and Caravaggio specialist, Roberto Longhi in 1949. Various stages of her University career were spent in Florence, where she is Full Professor of Modern Art History and has run the Postgraduate Speciality Course in History of Art Studies at the University of Florence, where she still collaborates on research and teaching initiatives. She runs the magazine ‘Paragone’, and is president of the Roberto Longhi Foundation for History of Art Studies based in Florence. She was appointed to choose the paintings for the Caravaggio exhibition called *Caravaggio e il suo tempo (The Age of Caravaggio)* staged in 1985 at New York’s Metropolitan Museum and the Capodimonte Museum in Naples. At the exhibition entitled *Michelangelo Merisi da Caravaggio. Come nascono i capolavori (How Masterpieces are Born)* (Florence-Rome, 1991-1992) she gave a presentation on Caravaggio’s methods and techniques, as well as on the findings of a series of laboratory tests. Her other interests lie in 17th and 18th Century Tuscan painting (Essays and an Exhibition, 1986), 14th Century Lombard Painting with particular reference to Giovanni da Milano (introductory essay to the Exhibition in Florence, 2008), the portrait painter Giovanni Battista Moroni to whom she dedicated a monograph and an exhibition in Bergamo (1979), and Giacomo Ceruti (1982) with a monograph and an exhibition in Brescia (1987). In 2002-2003 she curated the exhibition entitled *Natura morta italiana tra Cinquecento e Settecento (16th to 17th Century Italian Still Life)* (Kunsthalle, Munich and Palazzo Strozzi, Florence). She was also curator of the exhibition *Nella luce di Apollo. Il Rinascimento italiano e la Grecia (In the light of Apollo: Italian Renaissance and Greece)* 2003-2004, at the Cultural Olympics in Athens. She held the position of Samuel H. Kress Professor at the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington (1999-2000), is a member of the Accademia delle Arti del Disegno e dell’Accademia dei Lincei (Academy of the Arts of Drawing and of the Academy ‘dei Lincei’) in Florence, and has received a knighthood : ‘Cavaliere di Gran Croce’ of the Italian Republic, as well as being a recipient of the ‘Commandeur dans l’Ordre National des Arts et Lettres’ and of the ‘Légion d’honneur’.

ROSSELLA VODRET

A specialist in the field of early 17th Century Roman Painting, she has led International research projects and curated important exhibitions in Italy, Europe, the US, Japan, China etc. In 2017 she curated the exhibition ‘Dentro Caravaggio’ at the Palazzo Reale in Milan.

She has written many academic publications on Caravaggio and his followers, that have been translated in many languages. She was Superintendent for the Historical, Artistic and Ethno-Anthropological Heritage of Calabria, Puglia and Lazio and Special Superintendent for Museums in Rome. She was a short-term lecturer at the University of Calabria and currently teaches at the Link Campus University in Rome. In 2015 she was awarded the Legion of Honour.

Cast of Actors

JASON FLEMYNG

One of British cinema’s most recognisable faces, London-born Jason Flemyng has amassed a body of work that spans three decades across film, theatre, and television. Joining the Royal Shakespeare Company shortly after graduating from LAMDA, Jason shot to fame for his work on Guy Ritchie’s *Lock, Stock and Two Smoking Barrels* and *Snatch*. His most recent titles include Anne Fontaine’s *Gemma Bovary*, Dan Mazer’s *I Give It A Year*, and Mike Newell’s *Great Expectations*. Other film credits include 20th Century Fox International’s *The League of Extraordinary Gentlemen*, Paramount Pictures’ *The Curious Case of Benjamin Button* directed by David Fincher, and Joe Wright’s *Hanna*. Through the years, he has also continued to collaborate with Matthew Vaughan, starring in the director’s *Stardust*, *Kick Ass*, and *X-Men: First Class*. On top of his film commitments, Jason has also worked across several television projects. These include seasons 1 and 2 of “Jamestown”, a Sky/ Carnival co-production, “Save Me” for Sky, and “SS-GB” for BBC. This follows appearances in “Black Mirror”, “Eden”, and “The Last Kingdom”. In 2017 Jason directed his debut feature ‘Eat Locals’.

EMANUELE MARIGLIANO

Emanuele Marigliano makes his debut as an actor in this film.

He has a young daughter, and works as a labourer in Naples. During the shooting of the film “Caravaggio – the Soul and the Blood” he was noticed by the director while working as best boy, or assistant electrician, and was asked to audition for the role of Caravaggio’s on-screen personality in the most emotionally evocative scenes.

He is actively involved with his brother on the committee for the redevelopment of Scampia, a neglected, disadvantaged, slum area of Naples where he was born and raised.

Technical Crew

COSETTA LAGANI

She is Creative Director and Film Project Manager and has worked on all previous Sky art content films: *Vatican Museums 3D*, *Florence and the Uffizi 3D*, *St Peter’s and the Papal Basilicas of Rome 3D*, ‘Raphael – the Lord of the Arts’ as well as the docufilm ‘27 Aprile 2016’ – il racconto di un evento (27th April 2016’ - the story of an event’) which was presented at the Rome Film Festival and the documentary ‘Viaggio nel Cinema in 3D – una Storia Vintage (Journey into 3D Cinema – a Vintage Story)’ presented in the ‘Classics’ section at the Venice Film Festival.

JESUS GARCES LAMBERT

He's the Director of "Caravaggio – the Soul and the Blood". Mexican film-maker who has helmed many documentaries for Sky, History Channel, National Geographic, Artè France, BBC, CNS including "Dietro l'altare" (Behind the Altar), "Viaggio nel cinema in 3D – una storia vintage" (Inside 3D Cinema - a Vintage Story), "Concordia io c'ero" (Inside Costa Concordia, voices from disaster), has won numerous awards. He has reviews on important magazines and international publications. Previously a tv commercial director in the US and now Italian by adoption, he divides his work between tv series and documentaries, distributed in more than 160 countries around the world.

LAURA ALLIEVI

Screenwriter of "Caravaggio – the Soul and the Blood" She has also written screenplays for previous Sky 3D art content films: Florence and the Uffizi 3D, the most viewed art content film in the world also winner of a Nastro d'Argento Award, and St Peter's and the Papal Basilicas of Rome 3D, Raphael – the Lord of the Arts in 3D and '27 Aprile 2016 – Racconto di un Evento' (27th April 2016' - the Story of an Event), a non-competing film presented at the Rome International Film Festival.

MATTEO CURALLO

He is the composer of the original music for "Caravaggio – the Soul and the Blood". Since 2015 he has written other original music scores for Sky: "Florence and the Uffizi Gallery", "St Peter's and the Papal Basilicas of Rome", "Raphael – The Lord of the Arts" and is currently working on the score for a new film 'Michelangelo Infinito'. He is a multi-instrumentalist and song-writer (he has written the lyrics to "Nelle Tue Mani" - Now We Are Free - for Andrea Bocelli, featured in the film "The Gladiator"). He is also a producer and composer - including theatre music - as well as music professor and sound designer, and has an exclusive agreement with Sugarmusic and Caterina Caselli, focusing on soundtracks (Andrea Camilleri's "Donne"), songs and tv commercials (including Italtreno, Heineken, Natuzzi and Ferrero). In 2014 he won "Best Film Soundtrack" award at the "Roma Web Fest 2014" for the innovative web series "Under-The Series", by Ivan Silvestrini. In November 2017 he produced and co-wrote "The Place", sound-track to the film of the same name directed by Paolo Genovese.