



Bernardo Bellotto, The Fabulous Journey docu-film will be an immersive experience, connecting artificial intelligence and visual story-telling together. Focusing on the impact Bellotto had in rebuilding European cities, including Warsaw after World War II. With the help of the most prestigious institutions, museums and partners, will connect audiences everywhere to the beauty and sophistication of the past while utilizing the technology of today.

SHORT SYNOPSIS

Bernardo Bellotto, chronicler and director of the eighteenth century, accompanies us on a fabulous journey with his faithful "Camera obscura," ancestor of the modern camera. This journey starts in Venice, crosses Italy, and then reaches Dresden, Munich, Vienna, and Warsaw. Up to the present day, there were two "Canaletto," uncle and nephew, often confused with each other. An orphan boy, forced to work as an assistant of his uncle, surpasses the master and becomes the most requested painter of the European courts. He paints cities and views combining documentation with fantasy. Warsaw will be rebuilt

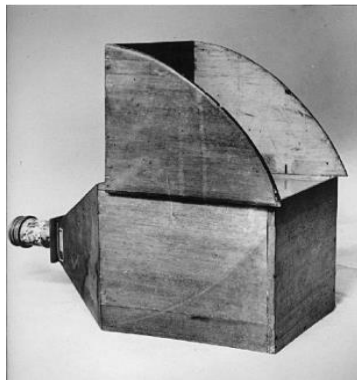


on his paintings after the Second World War. Still, today architects from Warsaw, Wien, and Dresden have to ask his permission to change the urban landscape. His dreams become reality.

DESCRIPTION

Born in Venice on May, 20, 1722, Nephew and pupil of Antonio Canal, known as “Canaletto”, Bernardo Bellotto, was one of the greatest protagonists of European artistic life of the XVIII century. He was the first film director in the history of cinema; through his visions captured by the Camera Obscura. Bellotto allows us to immerse ourselves into the fascinating everyday life of the eighteenth century. With the help of artificial intelligence, the beauty of European heritage will be brought to audiences everywhere. Bellotto’s vision allowed cities to be immortalized in his paintings. Through the docu-film will be a tour of famous paintings from Venice, Verona, Florence, Lucca, Rome, Milan, Vaprio d'Adda, Dresden, Pirna, Königstein, Munich, Vienna and finally Warsaw, where Bellotto arrived in Warsaw in 1767 paintings. Warsaw's reconstruction in 1945 was faithfully based on the Paintings of Bernardo. In Warsaw, where he remained to the end, for thirteen years. Here he survived the death of his beloved son Lorenzo in 1770, his assistant and interpreter, whom he immortalizes in one of the most famous paintings of the Warsaw Castle. Never a painter was so powerful as Bellotto.

WHAT IS THE CAMERA OBSCURA AND WHY IS IT IMPORTANT TO THE DOCU-FILM?



Bellotto is the main protagonist of this story, but there is an equally important protagonist, Camera Obscura, the prototype of the modern camera. A methodology of painting to satisfy the enormous demands of views at the time.

This technology changed the lens and made it possible to portray reality through different angles and optics. The painters returning to the atelier reassembled the sketches in a large drawing, where diverse perspectives and optical games were compared, generating an ideal "view", later recreated on the canvas. Through the gaze of the most famous landscape painters of the eighteenth century, both Venetians, we learn to observe reality, fragment, and reassemble it in a new vision. This docu-film highlights the use of technology to accomplish a goal in creating beauty.

HISTORY: BEHIND THE FABULOUS JOURNEY

His life began with a trifecta of challenge and difficulty. He was born poor, abandoned by his father, forced to work for his uncle from the age of thirteen, Bellotto was the pupil and nephew of the famous painter of views Antonio Canal known as "Canaletto." His uncle taught him an extraordinary technique, he painted in his uncle’s name. Eventually he grew his own style which set him apart from his uncle and led to a break in their strong relationship. Bellotto became a reporter and a sort of "film director." He was more interested in observing reality than his uncle. He anchored to an ideal vision and **Bellotto became an undisputed "documentary maker" from the second half of the eighteenth century to the present day.**

Due to Bellotto painting under his uncle for years, it has been found out recently that the labels in the Louvre and in the National Gallery have actually been Bellotto all along. "Antonio Canal called Canaletto" changed the name to "**Bernardo Bellotto called Canaletto.**" Bellotto surpassed the master in skills and became his rival. Both painters signed themselves as "Canaletto," generating confusion in attributions.

In 1746 Antonio Canal left for England, where his collectors, the crown, and the English nobility were based. Bernardo left for Dresden, where at the age of twenty-five, he established himself as the highest-paid painter at the Saxon court of August III. Despite his upbringings he was a great lover of luxury. His impression on the last King of Poland, Stanislaw Augustus Poniatowski, former lover of Tsarina Catherine II, a refined art patron and polyglot, was impressed by Bernardo, presenting himself with a self-portrait disguised as an imposing Venetian Doge, head of State of the Republic of Venice. At the age of fifty, Bellotto became the most appreciated painter of the Polish Kingdom on the threshold of collapse.

He witnessed the first partition of Poland in 1772. A few years after the painter's death, the Kingdom of Poland-Lithuania, divided by internal strifes, disappeared from the geographical maps for more than a century, divided between Prussia, Austria and Russia. The sensitive and modern King Poniatowski (who promulgated the first Constitution adopted in Europe) was exiled to St. Petersburg along with Bernard's paintings. The Bellotto archive was recently found in Lithuania in the Vilnius archives. Why? His catalog of damages, a document he wrote after having lost everything in Saxony, was discovered recently in Vilnius and reveals a new personality, not known by former art historians.

Bellotto had a **secret passion** for being a collector of rare books and had one of the best-stocked libraries for a painter in those times.

Bellotto is destined to become a symbol and expression of the national identity of the Polish people. Today, elementary schools from the most remote parts of Poland are obliged to visit Warsaw Castle and study the works of the Venetian painter.

Never a painter had in humankind's history such a significant influence and **legacy**.



The script took two years of research. All the painting's reconstructions are based on documents and testimonies of the time, and some remarkable discoveries that have not yet been published will come out.

DIRECTORS NOTES

Bellotto loved to place himself at the center of the narrative in his paintings, and this autobiographical aspect of his work inspired the director to reconstruct some details of his representations to make them real, played by actors. Virtual reality, paintings, and documentary intersect in a game of mirrors. A visual and narrative structure that aims to bring new generations closer to Art and History. An educational power emerges from this project.

The Camera Obscura becomes a narrative–visual instrument to plunge us into the story; the painter "photographs" the world and assembles the individual drawings in a single large view. Bellotto was a sort of film director *ante litteram*; Bellotto, as a director and observer with his Camera obscura, becomes himself observed and "interviewed" by his contemporaries, like in a social media selfie. A metaphor that allows us to give a touch of modernity to this journey through time and space. Bellotto will transform into a film director of narrative scenes: the myriad of characters that Bellotto documents, in many attitudes and costumes, will acquire voice and sound through very high-definition audio. Some of those characters will come out of the picture, becoming absolute. We focus on the creative reconstruction of some self-portraits where the painter fits himself and his family into history to witness some critical phases of his life. Some places in Florence, Venice, Dresden, Munich, Vienna, and Warsaw have remained almost identical, while other cities have changed a lot. I want to outline the beauty of the architectural European Heritage of the eighteenth century through Canaletto's eyes. Bellotto himself reveals his paintings and his inspirations. The first approach to his painting is immersive and emotional.

The old Bellotto is played by the famous Venetian actor [Alessandro Bressanello](#), who, for the occasion, came from Venice to Warsaw.

PARTNERS AND INVESTORS:

FINA

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