



Dante – Beirut

In 1321, 700 years ago, Dante Alighieri accomplished the feat of galvanising the profoundly divided Italian peninsula through a single language, that of The Divine Comedy. A literary and philosophical masterpiece, this linguistic monument would become a singular catalyst for a modern Italy.

In 2021, on the other side of the Mediterranean, a small country, known for having spread, some thousand years ago, the Phoenician alphabet, is sinking into darkness. Lebanon, hostage to regional powers and local political and financial operators, is disintegrating; the country is literally vanishing.

In an act of pugnacious defiance, the friends and organizers of the Beirut Art Film Festival are eager not to miss this meeting of the world around Dante. From Beirut, from the bottom of its abyss, despite constraints and beyond obstacles, the will to live in decency and to exist through culture will overcome such monstrous bankruptcy into which Lebanon is struggling.

The enthusiasm of Monica Zecca, director of the Istituto Italiano di Cultura - Beirut came to meet the participants' in Dante 700; the composer Dr. Nidaa Abou Mrad and the Medieval Music Ensemble of the Antonine University, the actor Cesare Capitani, the sociologist and Arabist Dr. Francesca Maria Corrao, the film director Nicolas Khoury, the art historian Dr. Giuseppe Rizzo, the editor Diane de Selliers and the poet Abdo Wazen, who, by accepting the invitation of the BAFF, contribute their talents to this celebration of a certain Lebanon and the hope for an enlightened future.

The encyclopedic knowledge and the humanist touch of Dr. Fares Sassine, initiator of the September 26 conference on Arab culture in The Divine Comedy, his verve and his sense of humour will be tragically missed in this celebration, for which the philosopher was committed until his last days.

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Finally, because art touches the heart only if it participates in the fight for dignity, it was essential that DANTE 700 be associated with the desire to rebuild the devastated neighborhoods of Beirut. Three evenings in the presence, on September 15, 16 and 17, will be held in the Dagher residence, Gouraud Street. A jewel of Beirut architecture, this old house was ransacked by the double explosion of August 4, 2020, then patiently restored, as per rules of the art, by its proprietors.

Culture is today the last rampart of our society while everything is crumbling; bankruptcy must not, under any circumstances, become intellectual!

Looking forward to seeing you from 14 to 26 September, with 8 evenings of poetry, music, theatre, film and art, online or in the presence, around Dante and The Divine Comedy.

Alice Mogabgab.

BAFF Founder.

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Du 14 au 26 septembre 2021, Beyrouth célèbre Dante 700 et La Divine Comédie !
 8 soirées culturelles autour de Dante, à 17h00 GMT / 20h00 Beyrouth, aux dates ci-dessous, sont proposées par le Beirut Art Film Festival en partenariat avec Istituto Italiano di Cultura - Beirut.
 L'accès est gratuit avec réservation obligatoire pour tous les événements.
 Un mail de confirmation vous parviendra dans les 24 heures qui suivent votre réservation (ci-dessous). Les 3 soirées en présence ont lieu à la résidence Dagher, Rue Gouraud, Beyrouth. Le masque sanitaire est obligatoire.
 Celles en ligne, se déroulent sur la plateforme Zoom. Pour toute information, visiter www.beirutartfilmfestival.org ou contacter le BAFF par email: info@bafflebanon.org

14 SEPTEMBRE en ligne



De l'enfer au paradis à travers la poésie et l'art. Discussion entre Dr. Giuseppe Rizzo, historien de l'art de la Galerie des Offices de Florence, et Diane de Selliers, editrice à Paris de *La Divine Comédie* de Dante illustrée par Botticelli en 1996, entre autres ouvrages. Les intervenants parleront de Dante, de Botticelli, de la genèse du livre et présenteront sous forme d'exposition en ligne une sélection de dessins de Botticelli accompagnés des vers de Dante. Durée 90 minutes, en italien traduit vers le français et français.

15 ET 16 SEPTEMBRE en présence



Dante e Beatrice : una lauda spirituale italo-levantina. inspiré d'oeuvres musicales italiennes et levantines de l'époque de Dante Alighieri, Dr. Nidaa Abou Mrad, doyen de la Faculté de musique et musicologie de l'Université Antonine (Liban), propose -en première mondiale- une musicalisation d'extraits de la Divine Comédie et de vers d'Abū l-'Alā' al-Ma'arī (973-1057), l'un des inspireurs de Dante. Cette lauda spirituelle italo-levantine, centrée sur la guidance exercée par Beatrice sur Dante dans son parcours initiatique de l'Enfer au Purgatoire et au Paradis, est interprétée par l'Ensemble de musique médiévale de l'Université Antonine : Nidaa Abou Mrad, kemānšeh (vièle à pique persane), vièle médiévale à archet et violon baroque orientalisé ; Rafka Rizk, chant ; Christo Almawi, chant et 'ūd (luth médiéval) ; Ghassan Sahhab, qānūn (cithare médiévale). Durée 75 minutes, en italien et arabe.



17 SEPTEMBRE en présence



Poésie, théâtre et musique avec Cesare Capitani, comédien franco-italien, qui lira dans les deux langues des extraits de *La Divine Comédie*, et Ghassan Sahhab, qānūn, qui improvisera des taqšims (selon la tradition musicale du Mashriq) en écho aux lectures de Dante. Durée 90 minutes, en italien et en français.

21 SEPTEMBRE en ligne



Botticelli – Inferno, documentaire de 2016, réalisé par Ralph Loop. Si *La Naissance de Vénus* et *Le Printemps* de Sandro Botticelli, consacrent depuis des siècles le peintre de la beauté féminine, ses dessins de *La Divine Comédie*, longtemps oubliés, mettent en lumière un autre visage de l'artiste ; celui de l'intellectuel épris de la poésie de Dante, et qui va, dix ans durant, travailler intensément sur un ensemble particulièrement énigmatique et certainement exceptionnel. Durée 95 minutes, en anglais avec sous-titrage français.



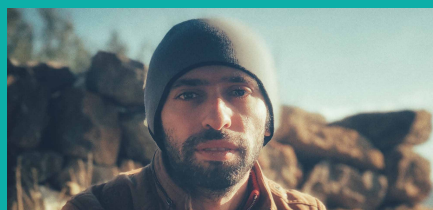
22 SEPTEMBRE en ligne



Dante - Qu'est-ce que La Divine Comédie ?

Thierry Thomas, le réalisateur de ce documentaire de 2006, suit l'ordre du poème, dans les pas de Dante et de Virgile, et décrit l'univers fantastique de l'Enfer, cercle après cercle, jusqu'au neuvième et dernier ; tandis que Jacqueline Risset, traductrice de *La Divine Comédie* en français, livre ses précieux commentaires, aux côtés d'une dizaine d'historiens et d'érudits qui apportent des clés indispensables à la compréhension de cette oeuvre. Durée 73 minutes, en français.

24 SEPTEMBRE en ligne



Projection de trois films réalisés par Nicolas Khoury qui se penchent sur la descente en enfer des Libanais, à travers l'architecture, la danse et l'art. Suivie d'une discussion entre Nicolas Khoury et Alice Mogabgab, productrice des 3 films. **Niemeyer 4 Ever**, réalisé en 2018, 30 minutes, revient sur la construction et la destruction de la Foire Internationale Rachid Karamé à Tripoli, conçue par Oscar Niemeyer ; **Une Ville et une femme**, réalisé après l'explosion du 4 août 2020, le film suit les pas d'une jeune femme dans la ville dévastée. Première du film-exposition **Inferno, lettre à Lara**. Réalisé en 2021 sur un texte d'Alice Mogabgab, le film revient en quelques oeuvres et quelques minutes sur l'histoire d'une divine tragédie. Durée 90 minutes, en français, anglais et arabe avec sous-titrage dans les 3 langues

26 SEPTEMBRE en ligne



La culture arabe dans la Divine Comédie.

Discussion entre Dr. Francesca Maria Corrao, professeur de langue et de culture arabe à l'Université LUISS de Rome, et Abdo Wazen, poète et critique libanais, autour de l'influence de la culture arabe médiévale sur Dante et *La Divine Comédie*. Durée 90 minutes, en arabe avec traduction en français. Durée 90 minutes, en arabe avec traduction simultanée vers le Français.



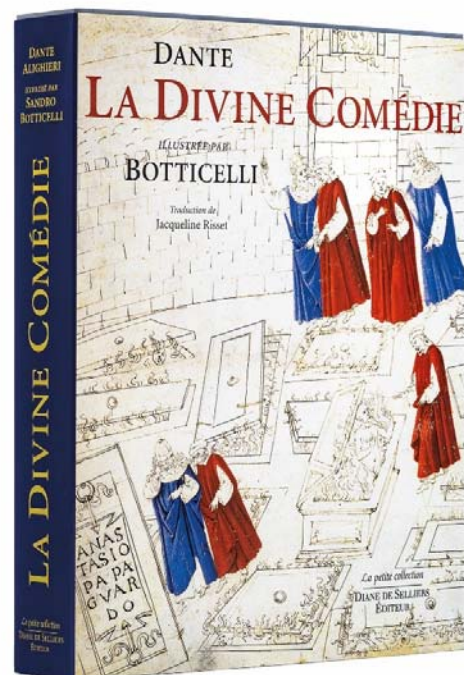
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Diane de Selliers was born in 1955 in Brussels, Belgium. After studying journalism at the Université Libre de Bruxelles, she began her activity as an editor in Paris in 1980 at Claude Tchou. For a few years she led her small publishing structure (which notably publishes *Le Paris des tout-petits*, *Tous les sports à Paris*) while working for other publishers: she was editor of general literature at Hatier from 1984 to 1987 and Editor in charge of international development for Duculot (publisher of *Le Grévisse*) from 1987 to 1992.

A woman free of her choices, of her time, Diane de Selliers founded her own house in 1992 and devotes herself exclusively to her own creations with the objective of producing few books but « books that remain »: a collection that will become later on « *Les Grands Textes de la littérature illustrés par les plus grands peintres* ». The first book, the *Fables de La Fontaine* illustrated by Jean-Baptiste Oudry, was a great success, followed by others: *The Tales of La Fontaine* illustrated by Fragonard in 1994 and

Dante's Divine Comedy illustrated by Botticelli in 1996. These Editorial triumphs encourage her to continue the adventure: the catalog is enriched at the rate of one novelty per year, a work of excellence, precision, meaning, the fruit of in-depth reflection and research. From the idea to the printed book, several years go by, ten years for the most demanding.

Today, almost thirty years after her first success, Diane de Selliers publishes in her publishing house the testimony of her career as an editor. *And So Desire Leads Me* tells the story of the one who founded one of the most beautiful and prestigious independent French publishing houses.



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Giuseppe Rizzo is employed at the Uffizi Gallery in Florence where his duties include cataloguing and registering works of art. After graduating in Museology at Florence University, he then obtained a 'Specialization' (Master's Degree) in Contemporary Art History at the University of Siena and he is currently completing a Ph.D in History of Art at Heidelberg University. Giuseppe has always been interested in studying international cultural and artistic exchanges between patrons, artists linked with the development of art collections.

He has published several articles on Museology in 20th century Italy, on the British sculptor Henry Moore in Italy, as well as some contributions on the nineteenth century Royal Tuscan Founder Clemente Papi and on his plaster cast of Michelangelo's *David* on the Victoria and Albert Museum website. Most recently his research has focused on the Grand Tour in Italy, the re-discovery of the idea of the Renaissance and the spread of taste for Renaissance bronze sculpture from Florence to Europe and the US during the nineteenth century.



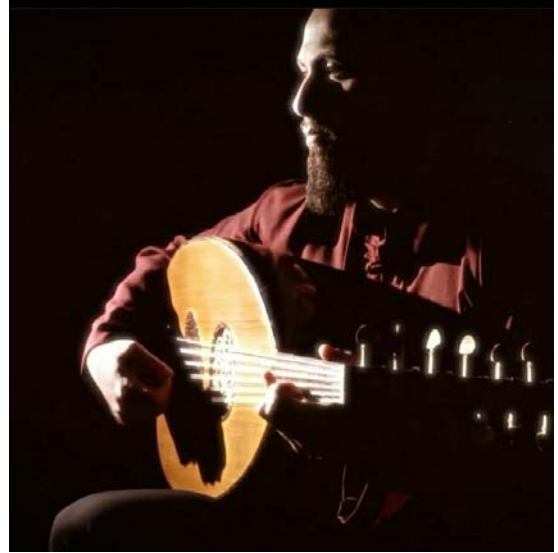
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Nidaa Abou Mrad, Professor (PhD) in Musicology and MD, is currently the Vice President of the Conference of the Francophone University Presidents of the Middle East (CONFREMO), the Vice President for Academic Affairs and Research and the Dean of the Faculty of Music and Musicology at the Antonine University (Lebanon). He is also the Director of the Research Centre for Music Traditions and the editor in chief of the peer reviewed journal titled *Revue des traditions musicales*. He has published a large number of articles and authored the book titled “Elements of Modal Semiotics: An Essay on Generative Grammar for Monodic Traditions” in which he drew his own theory on the Modal Semiotics and for which he won the CNRS-L Annual Research Excellence Award in 2017. As a violin player and a composer, with twenty audio CDs, he is specialized in the art music tradition of the *Mašriq*. Nida Abou Mrad is the Antonine University Medieval Music Ensemble conductor.



Christo Almawi, chant et ‘ūd



Rafka Rizk, chant



Ghassan Sahhab, qānūn

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Cesare Capitani, author and actor has lived in France for several years. Graduated from the Paolo Grassi Theater School in Milan (formerly the Piccolo Teatro School), he performed under the direction of Giorgio Strehler, René Loyon, Carlotta Clerici, Michel Vershaeve, Isabelle Pousseur, Walter Manfré... He directed *La Traversée de la nuit* by Geneviève de Gaulle-Anthonioz and Pinocchio de Collodi. He writes and performs the play *Moi, Caravage* - taken from Dominique Fernandez's novel *The Race to the Abyss* - as well as *L'Autre Galilée*, a monologue on the life of the famous Italian scientist. He plays in cinema and television in France and Italy: recently he participated in the television series *I Topi*, RAI, Italian television. He wrote the plays *L'Aigle de Canossa* and *Rhapsodie*. He recently published a collection of short stories, *Echardes*, at L'Harmattan. His last show, *Médinitali*, is a monologue in which Cesare tells with emotion and humor his personal and professional experience between two countries, between two cultures.



Enrico Pazzi (1818-1899), Dante Alighieri, 1865, statue en marbre de Carrare, Parvis de la Basilique Santa Croce, Florence

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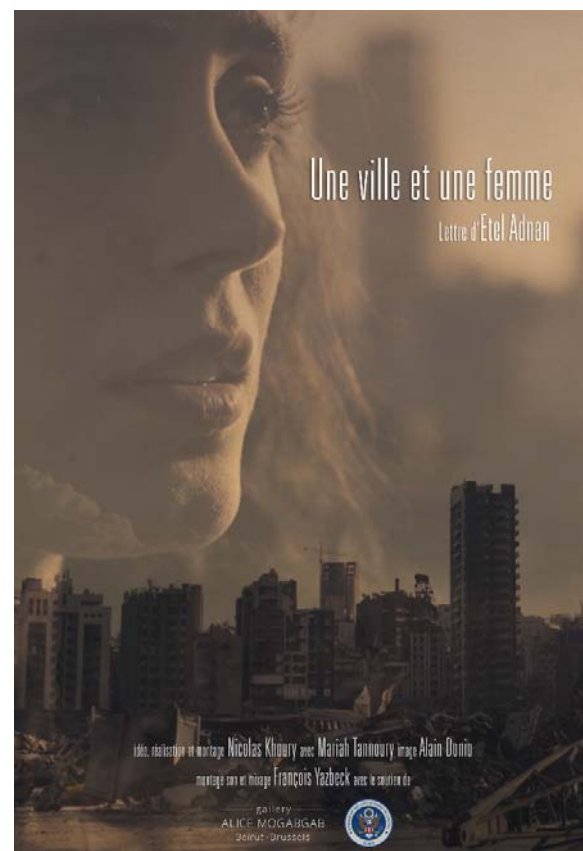
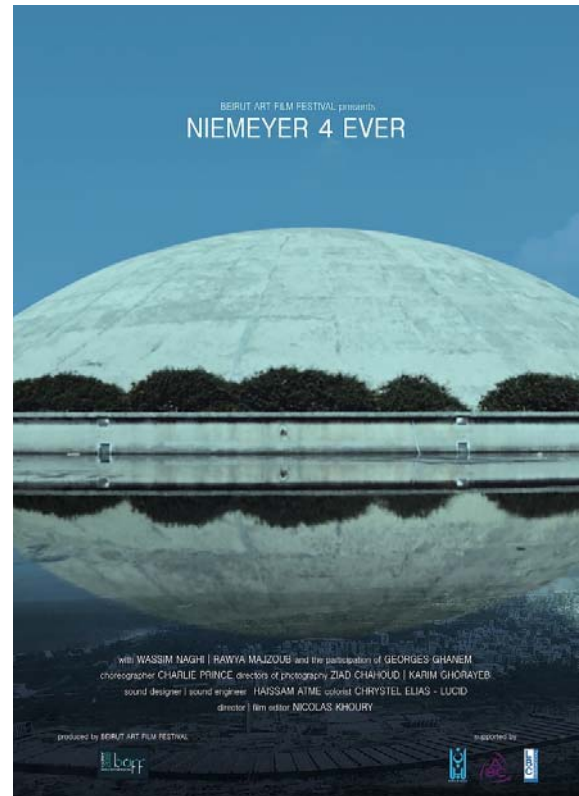
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Nicolas Khoury, born in 1989, graduated in film and audiovisual studies from the Lebanese Academy of Fine-Arts (ALBA) in 2010. He is an independent documentary filmmaker and film editor living and working in Beirut, Lebanon. His filmography includes independent medium and short length films that were awarded in multiple festivals. His short independent documentary *Résonances* (27 minutes) won the best short documentary at It's All True film festival, Brazil in 2018, and the Tanit D'or of the best short documentary in Journées Cinématographiques de Carthage, Tunisia in 2018. *Fiasco* is his first long documentary.



Filmographie : *Fiasco*, 70 min, 2021 (Première mondiale CPH : DOX 2021) ; *Une Ville et une femme*, 13 min, 2020 (FIFA Montréal 2021 et Ismailia Short Film Festival 2021) ; *Niemeyer for Ever*, 30 min, 2018 (Beirut Art Film Festival) ; *Résonances*, 28 min, 2017^[1]_{SEP} ; *Beirut of the Balkans*, 53 min, 2015 ; *Al Hara*, 46 min, 2012.



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Francesca Maria Corrao is Professor of Arabic Culture and Language at the Faculty of Political Science in LUISS University of Rome, director of MISLAM Program (Master in Economics and Institutions of Islamic Countries) of the School of Government at the same university, and chair of the Scientific Committee of the Fondazione Orestiadì in Gibellina (Sicily), IOP (Soka University Japan) research member, UEAI (European Union of Arabist and Islamist) and EMSTAR (European Teachers of Modern Arabic literature) member. Among her recent Books: *I Cavalieri, le dame e i deserti. Storia della Poesia Araba* (Istituto per l'Oriente). *In guerra non mi cercate. Poesia araba delle rivoluzioni e oltre, con O. Capezio, E. Chiti e S. Sibilio* (2018); *L'Islam non è terrorismo, con L. Violante* (2018); *Islam, State and Modernity. Mohammed Abed Al-Jabri and the Future of the Arab World, con Z. Eyadat, F.M. Corrao, M. Hashas* (2017) *Islam, religion and Politics* (LUP, 2017); *Le Rivoluzioni Arabe. La transizione Mediterranea*, (2011) ; S. Maffettone e F. Corrao (a cura di) *Costruire la democrazia: un progetto mediterraneo*, (2008); *Le opinioni e l'informazione nei Paesi arabo-islamici dopo l'11 settembre*, a cura di F. M. Corrao, (2003); *Poeti Arabi di Sicilia* (1987, 2001), *Giufà il furbo, lo sciocco, il saggio* (1991, 2006); *La rinascita islamica* (1985).



Abdo Wazen is a Lebanese poet and critic, born in 1957. He was editor-in-chief of the cultural pages of Al-Hayat newspaper. Today he is in charge of the Independent Arabia cultural pages. He won the Dubai Press Club's 2005 Cultural Journalism Award, and the 2012 Sheikh Zayed Children's Literature Award for his novel *The Young Man Who Saw the Colour of the Air* (2011). He has published seven volumes of poetry and two novels as well as works of criticism and translation. His poetic works include: *The Closed Wood* (1982), *The Eye and the Air* (1985), *Another Reason for the Night* (1986), *Garden of the Senses* (1993), *Doors of Sleep* (1996), *Lantern of Temptation* (2000), *Fire of Return* (2003), *A Broken Life* (2007) and *The Days Are Not for Bidding Them Farewell* (2014). His other works include: *My Father's Room* (2003), *Open Heart* (2009), *Mahmoud Darwish: The Stranger Falls Upon Himself* (2006), *Poets of the World* (2010), *An Introduction to Novels of the Lebanese War* (2010), and *Amin Maaluf, Breaking Boundaries* (2012). His poetry has been translated into several languages, including English, French, German, Portuguese and Spanish. His novel *Open Heart* was published in French as *À Coeur Ouvert* (2016) and his poetry volume *Garden of the Senses* was the subject of an MA thesis at Toulouse Le-Mirail University, France.

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Discover the mysteries in the map of Dante's Inferno
and the secrets of the most restless artist of the Renaissance

BOTTICELLI INFERNO

"ABANDON ALL HOPE, YE WHO ENTER HERE"





Enrico Pazzi, *Dante Alighieri*, 1868, marbre blanc de Carrare. Parvis de la Basilique Santa Croce, Florence



Luca Signorelli, *Dante Alighieri* (détail), 1499-1502, peinture à fresque, Chapelle San Brizio, Cathédrale d'Orvieto



Sandro Botticelli, *Dante Alighieri*, 1495, tempera sur toile, 55 x 48 cm. Collection privée.



Maison Dagher pendant les travaux de restauration, rue Gouraud, Beyrouth, Photo Fadlallah Dagher