

PRODUCTION NOTES



VENICE FILM FESTIVAL:

Run time: 2 hrs 31 min

Tuesday, September 2, 19.30 – P&I Screening SALA DARSENA

Tuesday, September 2, 22.00 - P&I Screening SALA PERLA

Wednesday, September 3, 14.10 – Press Conference

Wednesday, September 3, 21.30 – [Cartier Glory to the Filmmaker Award Presentation](#)

Wednesday, September 3, 22.00 – 1st Public Screening (World Premiere) SALA GRANDE

Thursday, September 4, 16.30 – 2nd Public Screening PALABIENNALE

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LOGLINE

In the Hand of Dante follows the parallel lives of a New York author (Nick Tosches) in the 21st century who embarks on a violent journey after he is recruited by a mafia don to steal Italian poet Dante Alighieri's *The Divine Comedy* written in the poet's own hand, and Dante in the 14th century seeking inspiration to write his most important work – each man unknowingly connected through time and their obsessive quest for love, beauty, and the divine.

SYNOPSIS

Time and space collide in parallel lives spanning 700 years when author Nick Tosches (Oscar Isaac) is drawn into a violent quest to confirm the origins of a manuscript believed to be Dante's *The Divine Comedy*, written in the poet's own hand.

After the sudden death of his daughter, Nick is summoned from self-imposed exile by a mafia don (John Malkovich) for his expertise on the Italian writer. With the help of an unpredictable assassin named Louie (Gerard Butler), the pair embark on a dark and murderous journey to steal and authenticate the priceless work. Moving between the 21st and 14th centuries, *In the Hand of Dante* weaves together the lives of Nick and Dante in their obsessive search for love, beauty, and the divine.

DIRECTOR'S STATEMENT

If there is only the eternal present, then all time runs simultaneously, and there is no reason why a kid from a family of gangsters couldn't be the reincarnation of Dante Alighieri. The author Nick Tosches would never say that about himself — but I can. I believe Dante came back to Earth because he felt someone had messed with his work.

Unbeknownst to Nick, he is Dante, and he's given the opportunity to right the mistakes he made 700 years ago — and to realize that the wife (Gemma) he once disregarded in his past life is the same woman (Giulietta) he falls in love with again in the 21st century, while searching for his original manuscript alongside an assassin named Louie.

In the struggle for perfection in art, our lives may be less than perfect — even plagued with failure — but everything that exists outside the work of art doesn't exist. The goal is to become the poem. Dante and Nick achieved that. I'm still working on it.

Everything I really have to say is in my art.

When I watch most movies, I always know what's going to happen in the next scene. There is a formula to it. I wanted to break that formula, not intentionally to be destructive, but just to create an opening or suggest some other possibilities or language for telling a story. Audiences may not be familiar with it at first but hopefully they will be transformed walking out of the experience.

DIRECTOR MARTIN SCORSESE STATEMENT

I feel that *In the Hand of Dante* is one film in an extraordinary body of work by a great artist. As its director, Julian has carefully woven together a complicated storyline and elevated it with his remarkable poetry and vision. The film unapologetically takes chances, is experimental by its very nature, and pushes the viewer further by employing a novel visual narrative style and bold tonal coloring. Let the film take you into its hypnotic world, its dreamscape, its ethereal beauty. Because it's a film that will reward the viewer with a truly lasting experience.

FILMMAKER Q&A

Director Julian Schnabel & Donatien Grau, Head of Contemporary Programmes, Musée du Louvre

DONATIEN GRAU: All your films depict artists, whether it's painter Basquiat or Van Gogh, or writer Jean-Dominique Bauby, or musician Lou Reed. How does *In the Hand of Dante* fit into your films on artists and of artists, both with Nick Tosches and with Dante?

JULIAN SCHNABEL: What is it to be an artist? I know what it is to make things and to put them into the world, and to be connected to those things that you make. So through the act of making art, artists find a way to somehow exist in the world through their art. If they didn't do that, I don't know what they would do. Their desire to do something is not based on getting paid for it or making money. What they are trying to do is use some kind of medium to transcend the ordinariness of their lives or to deal with death.

There's a line in this film after Dante recites the end of *Paradiso* to a "man with no name who calls himself Isaiah (Martin Scorsese)." Dante's been going to visit Isaiah in Venice over a period of years and has conversations with him, and at first, Isaiah didn't respond to his writing. All Dante wants is his approval. So when Dante finally finishes *Paradiso*, and he says the last line to Isaiah, Isaiah says, "*You've lifted the veil on the inexpressible. You've entered the sigh, you've become the poem.*" When he says that, it's the best review Dante could ever have.

The question to me was, Nick Tosches knows a lot about Dante. Who could be able to critique Nick? It would have to be Dante. As I read Tosches's book, I began to imagine the possibility that maybe Nick is Dante and Dante is speaking through him.

I thought of some other works of art that play with time: in *The Master and Margarita*, the devil had to come down to Earth and defend the Master because he was living in a world where they said there was no God. Well, if there's no God, there could be no Devil. It is also the idea that art can transcend life, that art can transcend reality, that art actually opens a door to something that is beyond time, which makes it so attractive. When we look at a Caravaggio painting in the 21st century, which he made 500 years ago, he brings us into its present.

People are attracted to the idea that they could make art because it gives them a certain freedom that you can't buy. To come back to your question, why do I make movies about artists? Because their goal is to find some kind of truth, and that truth becomes the emblem of them. Everything that's not in that will disappear eventually, but the art will stay. There is the notion of permanence and impermanence, and also the idea of reality and irreality.

And what is real is what is in this film. What I tried to do was show that these guys are trying to find this manuscript, but I also wanted to show that the manuscript is real because we're showing Dante trying to write it.

GRAU: Your film is a defense of cinema as a form of art even while you are taking a number of tools from the "cinema industry" and you work with famous actors. You use all these industry tools to make a statement of cinema as art. And I think that's very important.

SCHNABEL: Yes, that was my intent. And I've looked to other films, whether it be *Random Harvest*, *Accatone* by Pasolini, *L'Aventura* by Antonioni, or even Vincent van Gogh when he refers to creating things that are lies, but lies that are more accurate than the real truth. With film, you can invent more than one reality. It depends on what you select to present. When Josef von Sternberg said "That doesn't feel real at all," he said "of course not, it's much better than reality."

Having been given the tools of a filmmaker, I wanted to use them in a way that was particular to me. I could show people something that was my point of view, my perspective on what a movie could be. And I think in Dante's case, he wrote a poem to show what a poem can be.

GRAU: *In the Hand of Dante* is a film of films. What I mean by that is you have brought together all these different genres of film into one film.

SCHNABEL: If that's true, the idea of narrative is not as narrow as one scene leading to the next. The idea of narrative is the juxtaposition and the accumulation of all of these things. And if you let yourself be surprised, there are two ways to react. One is to gravitate towards being surprised. One is to deny it.

GRAU: It seems as though you looked at films across history and wanted to pay tribute to the art of cinema by bringing all those different genres together into the present.

SCHNABEL: I didn't do it intentionally. That's just the way I mediate the world. A lot of painters after World War II wanted to get rid of their historical baggage when they came to the United States, think of the abstract expressionists. But for me, I wanted to paint Christ on The Cross, and I thought there was a way to do Western art that hadn't been done yet. I was interested in how those boundaries disappear, breaking down the constraints of logic that minimize the experience, as ultimately my goal is freedom. Art is about freedom. Through the movie, the main character finds this freedom in love. Love and freedom have a lot to do with each other.

GRAU: You could say that the film is Baroque: these parallel stories, one in black and white, one in color, then Gerard Butler acting as a pope.

SCHNABEL: You need to explain Baroque in a sense because, when an actor gets to be an assassin and he also gets to be the Pope in the same movie, he has a lot of fun with that. The same goes for Dante and Nick. Or Louis Cangelmi playing Leftie, and also playing Guido Novello da Polenta. It's nice when the characters get to play a couple of parts because you feel the artificial quality of the thing, and you realize you are looking at a work of art, so we are dealing with things that are realistic and at the same time unreal.

If you look at Jason Momoa's character, it seems he's some archangel that appeared from somewhere to collect a bill (obviously, you can't kill a bunch of mafia guys and think no one is going to come looking for you). When his character shows up and we witness his relationship with the librarian played by Sabrina Impacciatore, there is a major tonal shift toward comedy, toward the absurd.

That part of the movie also denotes a shift in the poem. Why can't the tonality and perspective change? Changing your identity or changing the realities of things in one's work is a great privilege and freedom that you can do with film. The way you can show something as if it were a dream.

GRAU: As a painter, you have a lot of virtuosity, in that you can do almost anything with painting. And it's interesting that you have found the same freedom in cinema, which has many more restraints in some way.

SCHNABEL: Thank you for saying that. I've made some films and I've tried different things. There's a big difference between how *Basquiat* was made and *Before Night Falls*, or *The Diving Bell and the Butterfly*. In *The Diving Bell and the Butterfly*, I was telling the story in the first person. I like the possibility of that.

What is nice in a film is for the audience to know something that the people in the film don't know. We know who Nick is before Nick knows who he is. And we know that Gemma knows who he is because she's Giulietta. She's been reeling him in from the beginning of the movie. It just took 700 years for Nick to figure out that he was with the right woman.

I want the audience to be part of everything that's inside and outside of themselves when they watch the film, and take that with them afterwards. You come out of this experience and you're altered. When the film's doing that, it's working. Even if the audience has questions. It's much more interesting to have compelling questions rather than boring answers.

I love this quote from Tarkovsky: "What matters to me is that they [films] arouse feelings, any feelings you like, based on whatever your inner response might be. If you look for a meaning, you'll miss everything that happens. Thinking during a film interferes with your experience of it. Take a watch to pieces, it doesn't work. Similarly with a work of art, there's no way it can be analyzed without destroying it."

GRAU: The film is overflowing, as is your art in general, and there is a great deal of generosity there. You don't create hierarchies of genre, typical categories, or tell stories the way we normally expect to see things.

SCHNABEL: Thank you. I think the actors in *Dante* are also playing against type. I don't know that anyone has ever seen Gerard Butler do what he's doing in this movie, and it's a great opportunity to show how talented he is. The same goes for Jason Momoa and Gal Gadot.

I care about the actors in a real way. It's not that other people don't. I'm just saying that there's a real relationship. It's not a business to me, it's about love.

GRAU: This film is a love letter: to cinema, to poetry, to art, and eventually a love letter to the audience.

SCHNABEL: I certainly don't want to insult the audience, and I don't want to pander to them. I want to share with them my true sensibility. The fact that the audience is included in an emotional way is super important to me. And there are different emotions, whether it be confusion, whether it be enthusiasm, whether it be humor... but just to be engaged and not spoon-fed.

GRAU: We talked about virtuosity and freedom, but another aspect of your work and the film we haven't discussed is rigor.

SCHNABEL: I'm as exigent with myself as I am with everyone else who works on my films, but I do give them enough space where they're creating something. I'm not just using them like tubes of paint. When you use the word rigor, I think it means that there's a hard commitment to a particular point of view, but it's an inclusive thing where you can include the actors because they can do something I can't do. That's one difference between painting and making a film.

Casting, obviously, plays a huge part in finding the right people. Rigor is perhaps a point of view of how these people all fit together, what they can do together. I let actors pull from themselves however they can because they are their own instruments. But in the end, I have to put my name on the thing. So when I'm sitting in that room watching it with a thousand people, I have to be able to stand there, talk about it, and be responsible for what I did.

GRAU: Your work is optimistic and your film is optimistic, the characters are, and so are you. I don't know of many films with such a clear statement of generosity of spirit.

SCHNABEL: Even if the characters are absurd, even if they're funny, and even if they're ridiculous. But yes, I mean it. And it's intentional. It's not random. It's selected. It is chosen out of whatever has been shot and whatever has been acted, to be specific to articulating that thing, which was my point or my *raison d'être* for making art.

It's weird because you think, "Oh, there's an art film." An art film might minimize what something is; it's not a film for everybody if it's an art film, but art *is* for everybody. The proof that art is for everybody lies in Caravaggio's paintings. People have been looking at them since he made them. Or if you go to the Giotto Chapel, it's still there, and people are walking in there in the 21st century, and they're gobsmacked. Dante wrote *The Divine Comedy* when Giotto was painting the Cappella degli Scrovegni in Padova. The sky was blue then, and the trees were green.

The reason that the film is in black and white in the 21st century is because Nick's present is a vulgar and brutal world propelled by commercial interests, the abuse of art, purgatory if you will, whereas in the 14th century Dante was searching for perfection through art, therein lies the difference - between heaven and hell.

BIOS

JULIAN SCHNABEL, DIRECTOR

Julian Schnabel, born in Brooklyn, New York, in 1951, is a painter and filmmaker. His first solo painting exhibition was at the Mary Boone Gallery in New York City, 1979. His paintings, sculptures, and works on paper have been the subject of numerous solo exhibitions all over the world. His work is included in the permanent collections of the Museum of Modern Art, Whitney Museum of American Art, Metropolitan Museum of Art, New York; Museum of Contemporary Art, Los Angeles; Guggenheim Museum, New York and Bilbao; Tate Gallery, London; Museo Nacional Centro de Arte Reina Sofía, Madrid; and Centre Pompidou, Paris, to list a few.

Schnabel has written and directed six feature films: *Basquiat* (1996); *Before Night Falls* (2000), which won the 2000 Venice Film Festival Grand Jury Prize and the Coppa Volpi for Best Actor for Javier Bardem, who was also nominated for Best Actor at the Academy Awards; *The Diving Bell and the Butterfly* (2007) for which Schnabel won Best Director at the Cannes Film Festival, Best Director and Best Foreign Language Film at the Golden Globes, four Oscar nominations including Best Director, and a César for Best Actor for Mathieu Amalric as Jean-Dominique Bauby; *Lou Reed's Berlin* (2007); *Miral* (2010); and *At Eternity's Gate* (2018), a film about Vincent van Gogh starring Willem Dafoe who won the Coppa Volpi at the 2018 Venice Film Festival, and who was also nominated for Best Actor at the Golden Globes and 2019 Academy Awards. *In the Hand of Dante* is Schnabel's seventh feature film and is an adaptation of Nick Tosches's third novel of the same name.

JON KILIK, PRODUCER

Jon Kilik is a leading independent producer known for his collaborations with visionary directors and for films that integrate powerful stories of the human condition and social issues. He has partnered creatively with many acclaimed directors, including Spike Lee, Julian Schnabel, Alejandro Gonzalez Iñárritu, Jim Jarmusch, Bennett Miller, and Oliver Stone. Kilik has also produced all four films in the *Hunger Games* series.

Kilik produced 16 films with Spike Lee, including the groundbreaking and Oscar-nominated *Do The Right Thing*, *Malcolm X*, *Clockers*, *He Got Game*, *25th Hour*, and *Da 5 Bloods*. Kilik also developed and produced all of the films by artist and director Julian Schnabel, including Schnabel's debut *Basquiat*, the Oscar-nominated *Before Night Falls*, the rock documentary *Lou Reed's Berlin*, the Oscar-nominated and Golden Globe-winning *The Diving Bell And The Butterfly*, and Oscar-nominated *At Eternity's Gate*.

Kilik first worked with Alejandro Gonzalez Iñárritu on *Babel*, for which he received a Best Picture Oscar nomination and won the Golden Globe for Best Dramatic Film. They reunited for *Biutiful*, which was Oscar-nominated for Best Foreign Language Film. Kilik produced Gary Ross' inventive directorial debut, *Pleasantville*, and went on to work with Ross in shepherding the first installment of *The Hunger Games* to the screen. Kilik continued to produce the next three installments of *The Hunger Games*.

Other highlights of Kilik's producing career include Bennett Miller's Oscar-nominated *Foxcatcher*; Jason Hall's *Thank You For Your Service*; Robert De Niro's directorial debut, *A Bronx Tale*; Tim Robbins' Academy Award-winning

Dead Man Walking; and Ed Harris' Academy Award-winning directorial debut, *Pollock*. Kilik also produced Jim Jarmusch's intimate comedy *Broken Flowers*, winner of the 1995 Cannes Film Festival Grand Jury Prize; Jarmusch's Iggy Pop rock documentary *Gimme Danger*; and Oliver Stone's *Alexander* and the documentary *Nuclear Now*.

Most recently, Kilik produced *Ezra*, starring Bobby Cannavale, Rose Byrne, Robert De Niro, and introducing William Fitzgerald.

In 2025, he produced Julian Schnabel's *In the Hand of Dante*, starring Oscar Isaac, Gal Gadot, Gerard Butler, John Malkovich, Jason Momoa, and Al Pacino.

Born in Newark, Kilik grew up in Millburn, New Jersey. He graduated from the University of Vermont, then moved to New York, where he began his filmmaking career and has been a significant presence in the New York filmmaking community ever since. Kilik delivered an inspirational keynote address about the film industry's future at the 2013 IFP Film Market at Lincoln Center. He also received honorary doctorates and delivered the commencement address at the University of Vermont (2003) and Monmouth University (2013).

OLMO SCHNABEL, PRODUCER

Olmo Schnabel is an American filmmaker. Schnabel first began his work in cinema on the set of 2018's *At Eternity's Gate*, and shortly thereafter, produced his first feature film, *Giants Being Lonely*, alongside writer and director Gear Patterson. A moody, ethereal piece about high school students exploring rocky relationships, unrequited love, family tensions, and deep loneliness, the film premiered at the 2019 Venice International Film Festival and had the distinction of being the only American production accepted in the Orizzonti section of that year's edition.

Schnabel's directorial debut, *Pet Shop Days*, for which he also co-wrote and produced, world premiered at the 2023 Venice International Film Festival, and subsequently screened at the Morelia, Santa Barbara, SXSW, and LEFFEST Lisboa Film Festivals, the latter of which awarded the film the TAP Revelation Award. The film, which was acquired by Utopia for a 2024 release, is an iridescent coming-of-age story that follows two young boys who engage in a whirlwind affair that sends them down a rabbit hole of vice. *Pet Shop Days* stars Jack Irv, Darío Yazbek Bernal, Willem Dafoe, and Peter Sarsgaard, and is the first project produced under Schnabel and co-writer/producer Galen Core's banner, TWIN Pictures.

In addition to his directing work, Schnabel produced *Lurker*, a psychological thriller directed by Alex Russell, which was a breakout hit at the Sundance Film Festival. Most recently, he produced the drama *In the Hand of Dante* for TWIN, starring Oscar Isaac, Jason Momoa, Gerard Butler, and Gal Gadot.

Schnabel maintains residence in New York City and Mexico City.

VITO SCHNABEL, PRODUCER

Vito Schnabel is a filmmaker, actor, art dealer, and curator based in New York. His work spans film, television, and contemporary art, reflecting a commitment to creative innovation across mediums.

Schnabel and his production company Artoofficial serve as producers on *In the Hand of Dante*, an American-Italian drama directed by Academy Award-nominated filmmaker Julian Schnabel and based on the novel by Nick Tosches. The film stars Oscar Isaac, Jason Momoa, Gerard Butler, and Gal Gadot, with Martin Scorsese serving as executive producer. The film has its world premiere at the Venice Film Festival.

He also co-wrote, produced, and starred as Jack Flex in *The Trainer*, a dark comedy directed by Tony Kaye. The ensemble cast includes Julia Fox, Steven Van Zandt, Bella Thorne, Lenny Kravitz and Paris Hilton. The film premiered at the Rome Film Festival in October 2024 and screened at the Tribeca Festival in June 2025.

Schnabel appeared in *Feud: Capote vs. The Swans*, the acclaimed, Emmy-nominated Ryan Murphy series directed by Gus Van Sant. Additionally, he is set to star in *Mykonos*, a heist comedy directed by Christopher André Marks, alongside Julia Fox.

Schnabel is the founder of Vito Schnabel Gallery, which represents a dynamic roster of modern and contemporary artists and estates. With permanent locations in New York and St. Moritz, the gallery is known for bold, historically resonant exhibitions staged in both conventional and unexpected settings. He organized his first exhibition at age 16 and earned recognition for championing underrepresented artists such as the late Ron Gorchov.

Since opening his first permanent gallery in Manhattan's West Village in 2013, Schnabel has expanded to St. Moritz (2015) and Chelsea (2021), and curated exhibitions in Venice, London, Los Angeles, and the historic Germania Bank building on the Bowery.

FRANCESCO MELZI, PRODUCER

Francesco Melzi d'Eril has been a producer and distributor for over twenty years. In Italy, he has distributed more than 400 films with Mikado Films and Good Films, of which he was a co-founder. He is the founder and CEO of the production companies MeMo Films and MDE Films. He graduated from Columbia Law School in New York City and the University of Milan. His filmography includes: *In The Hand of Dante*, by Julian Schnabel (2024, debuting at the 82nd Venice Film Festival), *Joie de Vivre*, by Luca Guadagnino (in production), *Lurker*, by Alex Russell (2025, Sundance Film Festival), *April*, by Dea Kulumbegashvili (2024, Special Jury Prize at 81st Venice Film Festival), *Pet Shop Days*, by Olmo Schnabel (2023, Venice Film Festival), *L'Ultima Notte di Amore*, by Andrea Di Stefano (2023, Berlinale), *Bones & All*, by Luca Guadagnino (2022, MGM, Venice Film Festival and Telluride Film Festival), *Beckett*, by Ferdinando Cito Filomarino (2021, Netflix), *We Are Who We Are*, by Luca Guadagnino (2020, HBO and Sky), *Salvatore – Il Calzolaio dei Sogni*, by Luca Guadagnino (2020, Sony Picture Classics and Lucky Red, Venice Film Festival and Telluride Film Festival), *200 Metri*, by Ameen Nayfeh (2020, Giornate degli Autori winner of the Jury Prize), *Futura*, by Lamberto Sanfelice (2020), *Chiara Ferragni – Unposted*, by Elisa Amoroso (2019 Amazon Prime, Venice Film Festival), *Suspiria*, by Luca Guadagnino (2018, Venice Film Festival), *Call Me by Your Name*, by Luca Guadagnino (2017), *Mektoub, My Love: Canto Uno*, by Abdellatif Kechiche (2017), *I Am Love*, by Luca Guadagnino (2010), *Palio*, by Cosima Spender (2015), *Hotel Rwanda*, by Terry George (2005)

LOUISE KUGELBERG, WRITER and CO-EDITOR

Louise Kugelberg is a Swedish Interior designer. She started her practice in London in 2010. In 2016 Ms Kugelberg moved to New York City and started collaborating with Julian Schnabel. Ms. Kugelberg has an in-depth understanding of contemporary and modern art and has selected and supervised the hanging of museum installations such as the Clyfford Still museum, Denver Colorado, Aspen Art museum, the Legion of Honor, San Francisco, Aros Museum Denmark, and Julian Schnabel's exhibition at Musee D'Orsay. She has designed several books and designed and edited Schnabel's Taschen book that spanned 50 years of his work. As a screenwriter Louise worked with Jean-Claude Carriere and director Julian Schnabel on *At Eternity's Gate* which premiered at the Venice Film Festival in 2018. She also edited the film. For his portrayal as Vincent Van Gogh, Willem Dafoe won the copa Volpi in Venice and was nominated for Best Actor at the Academy Awards that year. In 2019 Ms Kugelberg and Mr Schnabel were married, and in 2020 they completed *In Hand of Dante*, a script that Schnabel started

writing ten years before. They worked closely together developing and shooting the film. Ms Kugelberg edited the film with Marco Spoletini.

MARCO SPOLETINI, EDITOR

Marco Spoletini was born in Rome in 1964. He has been working as a film editor since 1990. He has collaborated with Matteo Garrone since his first short film and has edited all of his movies, including "Io Capitano," nominated for the 2024 Academy Award for Best International Feature Film.

He has edited documentaries with Gianfranco Pannone, Giovanni Piperno, and Pippo Delbono, and movies with Daniele Vicari, Aldo Giovanni & Giacomo, Riccardo Milani, the D'Innocenzo Brothers, and Alice Rohrwacher, including "Corpo Celeste" and "Le Meraviglie." He has won three David di Donatello Awards, four Nastri d'Argento Awards, and three Ciak d'Oro Awards. He has been a member of the Academy of Motion Picture Arts and Sciences since 2019.

ROMAN VASYANOV A.S.C., CINEMATOGRAPHER

Roman Vasyanov brings a bold and poetic visual language to *In the Hand of Dante*, seamlessly bridging the film's dual timelines—14th-century Italy and modern-day New York. His cinematography fuses classical texture with contemporary grit, echoing the film's themes of art, mortality, and obsession.

A graduate of Russia's VGIK and one of the most compelling cinematographers of his generation, Vasyanov's work spans both Hollywood and European cinema. His credits include *Fury*, *Suicide Squad*, *End of Watch*, *The Wall*, and *Limonov: The Ballad of Eddie*, which premiered in competition at the 2024 Cannes Film Festival. With *In the Hand of Dante*, he delivers one of his most ambitious and visually layered works to date.

BENJAMIN CLEMENTINE, COMPOSER

Benjamin Clementine is an award-winning British actor, musician, and composer known for his distinctive artistry and commanding screen presence. Raised in London and entirely self-taught, Clementine began his career as a street performer in Paris before rising to prominence and acclaim, including winning the prestigious Mercury Prize.

Clementine can most recently be seen in Steve McQueen's *Blitz* for Apple TV+, where he stars alongside Saoirse Ronan and Harris Dickinson. Additionally, he is featured in Denis Villeneuve's *Dune*, the critically acclaimed and multiple Academy Award-winning sci-fi epic. He is currently filming a thrilling new role in the second season of Guy Ritchie's *The Gentlemen* for Netflix, bringing his singular presence to one of television's most stylish and explosive franchises.

Already regarded as one of the most innovative musical artists of his generation, Clementine is quickly emerging as a compelling presence in cinema, bringing the same depth and originality to his acting.

Directed by

Julian Schnabel

Written by

Julian Schnabel & Louise Kugelberg

Based on the book IN THE HAND OF DANTE by

Nick Tosches

Produced by

Jon Kilik

Francesco Melzi d'Eril

Olmo Schnabel

Produced by

Gabriele Bebe Moratti

Vito Schnabel

Julian Schnabel

Executive Producer

Martin Scorsese

Executive Producers

Oscar Isaac and Gena Konstantinakos

Executive Producers

Greg P. Cimino II.

Galen Core

Charles M. Barsamian

Ferdinando Bonifazi

Executive Producers

Adel "Future" Nur

Jason Shrier & Matthew Budman

Executive Producers

Robert MacLean

Michael Paletta

Christopher Lanning

Simon Fawcett

Executive Producers

Patricio Rabuffetti

Tatiana Emden

Joyce Zylberberg
Ralph Haiek

Executive Producers

Konstantin Elkin
Alexander Naas
Svetlana Dali
TBD WV designee

Executive Producers

Charlie Lee
Jeff Rice
Matt Hartley
Luke Daniels

Executive Producers

Sandy and Paul Edgerley
Livio Strazzera
Alessandra Cappelli

Executive Producers

Moisés Agami
Leon Salame
Garrett Patten
Arun Kumar Thapar

Executive Producers

Milos Raonic
Paula Manzanedo
Moises Chiver
Arno Krimmer

Cast

Oscar Isaac
Gal Gadot
Gerard Butler
John Malkovich
Louis Cancelmi
Sabrina Impacciatore
Franco Nero
Benjamin Clementine
Paolo Bonacelli
Martin Scorsese

Al Pacino
Jason Momoa

Director of Photography
Roman Vasyanov, ASC, RGC

Edited by
Marco Spoletini, a.m.c. & Louise Kugelberg

Assistant Editor
Daniela Sarli, a.m.c.

Production Design
Paki Meduri

Costume Design
Mariano Tufano

Music by
Benjamin Clementine

Casting
Valentina Materiale

Co-Producers
Sophia Banks
Arwen Elys Dayton
Damiano Tucci
Tiziano Tucci

Co-Producers
Sophia White
Ludovica Quaratesi
Gershon Hinkson

Associate Producer
Divya Shahani
Darius Wilhere
World Vision designee

DreamCrew Entertainment
and
MeMo Films SRL
Present

A
TWIN Pictures
ArtOfficial Productions
Production

In Association with
Tribune Pictures Ltd.
Screen Capital / Screen One Fund
World Vision
TBD World Vision Company Designee

In Association with
Getaway Entertainment
Exemplary Films / Valor Capital
Mad Gene Media
Green Dragon
Indiana Production SPA