

Amarcord Federico Fellini

Federico Fellini remains the best known of the postwar Italian directors. This collection of essays brings Fellini criticism up to date, employing a range of recent critical filters, including semiotic, psychoanalytical, feminist and deconstructionist. Accordingly, a number of important themes arise - the reception of fascism, the crisis of the subject, the question of agency, homo-eroticism, feminism, and constructions of gender. Since the early 1970s, a slide in critical and theoretical attention to Fellini's work has corresponded with an assumption that his films are self-indulgent and lacking in political value. This volume moves the discussion towards a politics of signification, contending that Fellini's evolving self-reflexivity is not mere solipsism but rather a critique of both aesthetics and signification. The essays presented here are almost all new - the two exceptions being important signifiers in Fellini studies. The first, Frank Burke's "Federico Fellini: Reality/Representation/Signification" laid the foundation in the late 1980s for considering Fellini's work in the light of postmodernism. The second, Marguerite Waller's "Whose Dolce Vita is this Anyway?: The Language of Fellini's Cinema" (1990), provides a contemporary re-reading of Fellini's most successful film. This lively and ambitious collection brings a new critical language to bear on Fellini's films, offering fresh insights into their underlying issues and meaning. In bringing Fellini criticism up to date, it will have a significant impact on film studies, reclaiming this important director for a contemporary audience.

The revered creator of such films as La Dolce Vita and La Strada presents a personal diary of his private visions and nighttime fantasies as depicted through a series of notebook sketches, in a volume that offers insight into his creative vision and penchant for bizarre imagery.

AmarcordA Film by Federico FelliniFederico FelliniAmarcordThe Films of Federico FelliniCambridge University Press

Portrait of a Town
Literary Collaborations Behind the Scenes

I, Fellini

Seven Aspects of His Films

Federico Fellini, Essays in Criticism

Career-spanning interviews with the director of La Strada, La Dolce Vita, The Nights of Cabiria, Juliet of the Spirits, and 81/2

Federico Fellini entered the pantheon of 20th-Century artists for his path-breaking films like, La dolce vita (1960) and Otto e mezzo (1963). However, it was with Amarcord (1973), that Fellini achieved universal fame. That celebration of youth and memory transcends all barriers of ethnic origin and national belonging by simply appealing to human commonalities. Similarly, Nino Rota’s music, an integral part of this film, eludes cultural boundaries by blending learned and popular musical styles - as in a folk-opera in which stories or episodes are expressed through song and dance representative of everyday life. By juxtaposing music and images, their own creative persona and their youth as it relates to our collective memories, Fellini and Rota made this film about remembering youth an unforgettable experience for generations of viewers and listeners. This monograph is of interest to scholars of music, cinema, and cultural studies. This book is packed with information of the most specific and scholarly precision, written with clarity and verve...a valuable book.

Federico Fellini as Auteur: Seven Aspects of His Films offers a comprehensive auteurist study of the renowned Italian director. Film scholar John C. Stubbs dispenses with a traditional film-career review of the man, focusing instead on the key elements of the filmmaker’s style, the influence of Carl Jung and dreams, the autobiographical depiction of childhood and adolescence, the portrait of the artist, the filmmaker’s working relationship with his wife, Fellini’s comic strategies, and his adaptation of works by others. Each of the aspects is fully contextualized. This examination of the critical elements in Fellini films offers a better understanding of the artisty that is uniquely Fellini.

A Guide to References and Resources

Interviews

II Film Amarcord di Federico Fellini

Working Drawings 1952-1982 for the Films La Dolce Vita, Satyricon, Amarcord, Il Casanova and Others : 15 November to 13 December 1986, Pierre Matisse Gallery, New York

Examines the cinematic vision of the renowned Italian filmmaker.

***** Winner of the2019 Flaiano Prize in the category Italian Studies *** In Fellini's Eternal Rome, Alessandro Carrera explores the co-existence and conflict of paganism and Christianity in the works of Federico Fellini. By combining source analysis, cultural history and jargon-free psychoanalytic film theory, Carrera introduces the reader to a new appreciation of Fellini's work. Life-affirming Franciscanism and repressive Counter-Reformation dogmatism live side by side in Fellini's films, although he clearly tends toward the former and resents the latter. The fascination with pre-Christian Rome shines through La Dolce Vita and finds its culmination in Fellini-Satyricon, the most audacious attempt to imagine what the West would be if Christianity had never replaced classical Rome. Minimal clues point toward a careful, extremely subtle use of classical texts and motifs. Fellini's interest in the classics culminates in Olympus, a treatment of Hesiod's Theogony for a never-realized TV miniseries on Greek mythology, here introduced for the first time to an English-speaking readership. Fellini's recurrent dream of the Mediterranean Goddess is shaped by the phantasmatic projection of paganism that Christianity created as its convenient Other. His characters long for a “maternal space” where they will be protected from mortality and left free to roam. Yet Fellini shows how such maternal space constantly fails, not because the Church has erased it, but because the utopia of unlimited enjoyment is a self-defeating fantasy.**

"One of the last true poets of this century, Federico Fellini, author and director of masterpieces such as La Dolce Vita, Eight and a Half and Amarcord, recreates the atmosphere of an alternately middle-class, Fascist, working-class, aristocratic, baroque, cinematographic and contemporary Italy, and of Rome itself, in an extraordinary way. An entire universe is reflected in the eyes and faces of a whole range of true-life characters and personalities, with so many nationalities represented that it could almost form an international heritage of the human species." "Prince of clowns, Fellini has led different generations of viewers by the hand through an ironic, sentimental journey, amongst half remembered day-dream figures, sublime forgeries or dream-like realities, simultaneously creating evocative images that only a magician wielding a movie camera, a liberated vagabond of invention, in short, a bold dreamer of life such as he could unfold. And he did it by means of the disarming power of film, which continues to shine out from his masterpieces."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

A Sentimental Journey Into the Illusion and Reality of a Genius

Making a Film

Paganism and Christianity in the Films of Federico Fellini

Amarcord (Je me souviens)

The Book of Dreams

A collection of critical essays on the noted postwar Italian director includes pieces that examine his works from a range of social and political perspectives to consider his motivations and impact on modern film. Simultaneous.

Forever a circus ringleader at heart, Fellini is remembered as one of cinema's greatest storytellers. Each film of his is analyzed and examined in this collection that includes movie posters.

From the early cinematic career of Frank Capra to the psychologically revealing films of Martin Scorsese, the books in this series offer an authoritative guide to the study of film and its trends by studying individual filmmakers and cinematic movements.

Contemporary Perspectives

Variety Lights to La Dolce Vita

Working Drawings, 1952–1982 : for the Films La Dolce Vita, Satyricon, Amarcord, Il Casanova and Others : 15 November to 13 December 1986

Federico Fellini as Auteur

The Films of Federico Fellini

Italian filmmaker Federico Fellini (1920-1993) is one of the most renowned figures in world cinema. Director of a long list of critically acclaimed motion pictures, including La strada, La dolce vita, 8 1/2, and Amarcord, Fellini's success helped strengthen the international prestige of Italian cinema from the 1950s onward. Often remembered as an eccentric auteur with a vivid imagination and a penchant for quasi-autobiographical works, the carnivalesque, and Rubenesque women, Fellini's inimitable films celebrate the creative potential of cinema as a medium and also provide thought-provoking evocations of various periods in Italian history, from the years of fascism to the age of Silvio Berlusconi's media empire. In Making a Film Fellini discusses his childhood and adolescence in the coastal town of Rimini, the time he spent as a cartoonist, journalist, and screenwriter in Rome, his decisive encounter with Roberto Rossellini, and his own movies, from Variety Lights to Casanova. The director explains the importance of drawing to his creative process, the mysterious ways in which ideas for films arise, his collaborations with his wife, Giulietta Masina, his thoughts on fascism, Jung, and the relationship between cinema and television. Often comic, sometimes tragic, and rife with insightful comments on his craft, Making a Film sheds light on Fellini's life and reveals the motivations behind many of his most fascinating movies. Available for the first time in its entirety in English, this volume contains the complete translation of Fare un film, the authoritative collection of writings edited and reworked by Fellini and initially published by Giulio Einaudi in 1980. The text includes a new translation of the Italo Calvino essay "A Spectator's Autobiography," an introduction by Italian film scholar Christopher B. White, and an afterward by Fellini's longtime friend and collaborator Liliana Betti.

Aldoby employs an innovative pictorial approach that allows her to uncover a wealth of visual evocations overlooked by Fellini scholars over the years.

This major artistic biography of Federico Fellini shows how his exuberant imagination has been shaped by popular culture, literature, and his encounter with the ideas of C. G. Jung, especially Jungian dream interpretation. Covering Fellini's entire career, the book links his mature accomplishments to his first employment as a cartoonist, gagman, and sketch-artist during the Fascist era and his development as a leading neo-realist scriptwriter. Peter Bondanella thoroughly explores key Fellinian themes to reveal the director's growth not only as an artistic master of the visual image but also as an astute interpreter of culture and politics. Throughout the book Bondanella draws on a new archive of several dozen manuscripts, obtained from Fellini and his scriptwriters. These previously unexamined documents allow a comprehensive treatment of Fellini's important part in the rise of Italian neorealism and the even more decisive role that he played in the evolution of Italian cinema beyond neorealism in the 1950s. By probing Fellini's recurring themes, Bondanella reinterprets the visual qualities of the director's body of work—and also discloses in the films a critical and intellectual vitality often hidden by Fellini's reputation as a storyteller and entertainer. After two chapters on Fellini's precinematic career, the book covers all the films to date in analytical chapters arranged by topic: Fellini and his growth beyond his neorealist apprenticeship, dreams and metacinema, literature and cinema, Fellini and politics, Fellini and the image of women, and La voce della luna and the cinema of poetry.

His Life and Work

Federico Fellini

Amarcord di Federico Fellini

A Film by Federico Fellini

Working Drawings 1952-1982 for the Films La Dolce Vita, Satyricon, Amarcord, Il Casanova and Others : 15 November to 13 December 1986, Pierre Matisse Gallery, New York

A young man tries to prove his independence by moving to Rome and a man in his late thirties returns to his provincial home town to visit his dying father

Federico Fellini is considered one of the greatest cinematic geniuses of our time, but his films were not produced in isolation. Instead, they are the results of collaborations with some of the greatest scriptwriters of twentieth-century Italy. Inspiring Fellini re-examines the filmmaker ’ s oeuvre, taking into consideration the considerable influence of his collaborations with writers and intellectuals including Pier Paolo Pasolini, Ennio Flaiano, Tullio Pinelli, and Andrea Zanzotto. Author Federico Pacchioni provides a portrait of Fellini that is more complex than one of the stereotypical solitary genius, as he has been portrayed by Fellini criticism in the past . Pacchioni explores the dynamics of Fellini ’ s cinematic collaborations through analyses of the writers ’ independently produced works, their contributions to the conceptualization of the films, and their conversations with Fellini himself, found in public and private archival sources. This book is an invaluable resource in the effort to understand the genesis of Fellini ’ s artistic development.

A groundbreaking academic treatment of Fellini, provides new, expansive, and diverse perspectives on his films and influence The Wiley Blackwell Companion to Federico Fellini presents new methodologies and fresh insights for encountering, appreciating, and contextualizing the director ’ s films in the 21st century. A milestone in Fellini scholarship, this volume provides contributions by leading scholars, intellectuats, and filmmakers, as well as insights from collaborators and associates of the Italian director. Scholarly yet readable essays explore the fundamental aspects of Fellini ’ s works while addressing their contemporary relevance in contexts ranging from politics and the environment to gender, race, and sexual orientation. As the centennial of Federico Fellini ’ s birth in approaches in 2020, this timely work provides new readings of Fellini ’ s films and illustrates Fellini ’ s importance as a filmmaker, artist, and major cultural figure. The text explores topics such as Fellini ’ s early cinematic experience, recurring themes and patterns in his films, his collaborations and influences, and his unique forms of cinematic expression. In a series of “ Short Takes ” sections, contributors look at specific films that have particular significance or personal relevance. Destined to become the standard research tool for Fellini studies, this volume: Offers new theoretical frameworks, encounters, critiques, and interpretations of Fellini ’ s work Discusses Fellini ’ s creativity outside of filmmaking, such as his graphic art and his Book of Dreams published after his death. Examines Fellini ’ s influence on artists not only in the English-speaking world but in places such as Turkey, Japan, South Asia, Russia, Cuba, North Africa. Demonstrates the interrelationship between Fellini ’ s work and visual art, literature, fashion, marketing, and many other dimensions of both popular and high culture. Features personal testimonies from family, friends and associates of Fellini such as Francesca Fabri Fellini, Gianfranco Angelucci, Valeria Ciangottini, and Lina Wertmüller Includes an extensive appendix of freely accessible archival resources on Fellini ’ s work The Wiley Blackwell Companion to Federico Fellini is an indispensable resource for students, instructors, and scholars of Fellini, Italian cinema, cinema and art history, and all areas of film and media studies.

Fellini's Films

Fellini on Fellini

Ringmaster of Dreams, 1920-1993

Nino Rota, Federico Fellini, and the Making of an Italian Cinematic Folk Opera, Amarcord

Inspiring Fellini

One of the greatest Italian filmmakers, Federico Fellini (1920-1993) created such masterpieces as La Strada, La Dolce Vita, 8 1/2, Juliet of the Spirits, Satyricon, and Amarcord. His prodigious body of work evokes Pirandello, existentialism, "the silence of God," as well as show business. Critics have accused him of being a charlatan, hypocrite, clown, and demon, and have hailed him as a magician, poet, genius, and prophet. Fellini on Fellini is a fascinating collection of his articles, interviews, essays, reminiscences, and table talk, carefully arranged to chart the progress of his life and work. There are boyhood memories of his hometown, Remini, and his highly improbable beginnings as a scriptwriter for Rossellini; letters to Jesuit priests and Marxist critics defending his first international success, La Strada; anecdotes and revelations about the making of La Dolca Vita, 8 1/2, and The Clowns; and insights into all aspects of filmmaking. Here, Fellini reveals, as no one else can, a rich digest of his brilliant and controversial career. Originally published: New York: Random House, 1995.

This lusty, high-spirited book was forged from conversations, conducted over the course of fourteen years, between Federico Fellini—the great master director-- and author Charolette Chandler.

Fellini's Eternal Rome

Painting in Film, Painting on Film

From Postwar to Postmodern

Comments on Film

The Cinema of Federico Fellini

Examines the life and work of the Italian film director.

An Italian language study workbook based on Fellini's movie, Amarcord.

Federico Fellini was one of those film directors, most of whom were European, who came of age in the mid-twentieth century and who expanded viewers', critics' and filmmakers perceptions of cinema from a story with moving images to an art form. Fellini's films revealed the possibilities of simultaneously exploring and presenting dreams, memories, and emotions. His influence on filmmakers such as Woody Allen, Roberto Benigni, and Emir Kusturica is noticeable though none of these men come close to Fellini's baroque touch or the personal outlook of his work.

In this book, film critics Claudio G. Fava and Aldo Viganò, contemporaries of Fellini, concisely delineate the "Fellinian" elements and style as it emerged and progressed during his forty-year career.

Amarcord, [By] Federico Fellini, Torino Guerra

Fellini On Fellini

l% film "Amarcord" di Federico Fellini

Moraldo in the City ; And, A Journey with Anita

Amarcord