|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Michela | [Middle name] | Russo |
| [Enter your biography] | | | |
| Texas A & M University | | | |

|  |
| --- |
| **Your article** |
| Federico Fellini (1920-1993) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Federico Fellini(Rimini, 20 January 1920 – Rome, 31 October 1993) was an Italian film director and scriptwriter. Considered one of the most influential filmmakers of the 20th century, Fellini is known for his visionary, picaresque and baroque style, full of veiled satire and subtle melancholy. He contributed to the scripts of films by Roberto Rossellini, such as *Rome Open City* (1945) and *Paisà* (1946). Winner of four Oscars for Best Foreign Film, in 1993 he was awarded the Oscar for Lifetime Achievement. He was two-time winner of the Moscow International Film Festival (1963 and 1987) and also received the Palme d'Or at the Cannes Film Festival in 1960, and in 1985 the Golden Lion for Lifetime Achievement at the Venice Film Festival. |
| Federico Fellini(Rimini, 20 January 1920 – Rome, 31 October 1993) was an Italian film director and scriptwriter. Considered one of the most influential filmmakers of the 20th century, Fellini is known for his visionary, picaresque and baroque style, full of veiled satire and subtle melancholy. He contributed to the scripts of films by Roberto Rossellini, such as *Rome Open City* (1945) and *Paisà* (1946). Winner of four Oscars for Best Foreign Film, in 1993 he was awarded the Oscar for Lifetime Achievement. He was two-time winner of the Moscow International Film Festival (1963 and 1987) and also received the Palme d'Or at the Cannes Film Festival in 1960, and in 1985 the Golden Lion for Lifetime Achievement at the Venice Film Festival.  Fellini began his career in the late 1930s, collaborating with cine journals and magazines and writing sketches and short plays for the radio. In the 1940s, having met the Italian director and scriptwriter Piero Tellini, he began to work on numerous screenplays. In 1943, he married the actress Giulietta Masina (1921-1994), who would perform in many of his films, such as *La Strada* (1954), *Le notti di Cabiria* (1957) and *Ginger e Fred* [*Ginger and Fred*] (1986).  Fellini’s first full-length movie, *Luci del Varietà* (1950), co-directed with Alberto Lattuada, describes the world of variety shows with irony and a sense of the grotesque. It was a commercial failure. Two years later Fellini realized his first movie alone, *Lo Sceicco Bianco* (1952), with Alberto Sordi and Giulietta Masina. The film already contains the autobiographical and fantastic elements characteristic of his work as a whole. *I vitelloni* (1953), about the daily life of five provincial slackers, was received with great enthusiasm. These three titles, with their accurate but tragicomic portraits of 1950s Italy, still retain a neorealist flavour in their attention to societal concerns of everyday life. With *La strada* (1954), a circus fable that enjoyed worldwide success, *Il bidone* (1955), and *Le notti di Cabiria* (1957), Fellini begins to depart from neorealism. His films gradually become infused with a secular form of Christian existentialism, revolving on the notions of grace and conversion, and his characters develop a visionary relation to the world. With *La dolce vita* (1960), starring Marcello Mastroianni and Anita Ekberg, *8½* (1963) and *Giulietta degli spiriti* (1965), Fellini's attention moves towards more subjective themes. His growing interest in psychoanalysis — especially Jungian — and dreams is particularly visible in two filmic episodes of these years: ‘Le tentazioni del Dottor Antonio’ in *Boccaccio '70* (1962), with contributions by Luchino Visconti, Mario Monicelli, and Vittorio De Sica, among others, and ‘Toby Dammit’ in *Tre passi nel delirio* (1968). In 1969 he made *Satyricon*, an adaptation of Petronius’ Latin classic. *Satyricon*, *La dolce* *vita* and *Roma* (1972) form a sort of trilogy providing a mythological portrait of the Italian capital. *Roma* is also part of another trilogy, along with *Block-notes di un regista* (1969) and *I clowns* (1970), revolving around the nature of cinema. *Amarcord* (1973) evokes his adolescence in Rimini and represents the last of Fellini’s great successes. Subsequently, he re-interpreted the figure of the famous Latin lover Giacomo Casanova (*Il Casanova di Fellini*, 1976), and staged a critique of contemporary Italy in *Prova d'orchestra* [*Orchestra* Reharsal] (1979), *La città delle donne* (1980), *E la nave va* (1983), *Ginger e Fred* (1985), and *La voce della luna* (1990). However, this last phase of his work was not commercially successful. *Intervista* (1980), an account of his relationship with cinema, represents his last achievement; it follows up on his print autobiography *Fare un film* (1980). Fellini died of a stroke on the 31 October 1993 in Rome.   Filmography: *Luci del varietà* [*Variety Lights*] (1950)  *Lo sceicco bianco* [*The White Sheik*] (1952)  *I vitelloni* [Slackers] (1953)  Episode ‘Un'agenzia matrimoniale’ [‘Matrimonial Agency’] in *L'amore in città* [*Love in the City*] (1953)  *La strada* [*The Road*] (1954)  *Il bidone* [*The Swindle*] (1955)  *Le notti di Cabiria* [*Nights of Cabiria*] (1957)  *La Dolce Vita* (1960)  Episode ‘Le tentazioni del Dottor Antonio’ [‘The temptations of Doctor Antonio’], in *Boccaccio '70* (with contributions by Luchino Visconti, Mario Monicelli, Vittorio De Sica, 1962)  *8½* (1963)  *Giulietta degli spiriti* [*Juliet of the Spirits*] (1965)  Episode ‘Toby Dammit’ in *Tre passi nel delirio* [*Spirits of the Dead*] (1968)  *Block-notes di un regista* [*Fellini: A Director's Notebook*] (1969)  *Fellini Satyricon* (1969)  *I clowns* [*The clowns*] (1970)  *Roma* (1972)  *Amarcord* (1973)  *Il Casanova di Federico Fellini* [*Fellini’s Casanova*] (1976)  *Prova d'orchestra* [*Orchestra Reharsal*] (1979)  *La città delle donne* [*The City of Women*] (1980)  *E la nave va* [*And the Ship Sails On*] (1983)  *Ginger e Fred* [*Ginger and Fred*] (1986)  *Intervista* [*Interview*] (1987)  *La voce della luna* [*The Voice of the Moon*] (1990) |
| Further reading:  (Bondanella)  (Burke)  (Fava and Viganò)  (Fellini)  (Kezich) |