



Fellini On Fellini

Federico Fellini , Isabel Quigley (Translator)

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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, Rimini, 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 Dolce 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.

Fellini On Fellini Details

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From Reader Review Fellini On Fellini for online ebook

Ben says

This collection of assorted thoughts by Italian director Federico Fellini is amazingly deep, at times contradictory, and illuminating, showing how "Everything and nothing in [his] work is autobiographical."

This work opens with one of Fellini's best known essays, "Rimini, my home town," in which the great poet reflects on his past and the wacky cast of figures that made up his boyhood in Rimini, many of whom appear as caricatures in the film *Amarcord*, from Gradisca the prostitute to his boyhood friend, Titta, to his reflections on the changes of the seasons, his "absurdly repressive education" and the role of the cinema in the town. In this essay, Fellini reflects, "I don't like going back to Rimini. . . . I cannot see Rimini as an objective fact, that's it. It is a dimension of my memory, and nothing more. And in fact, when I am in Rimini, I always find myself assailed by ghosts that have already been filed away, put in their place."

As a director known for a desire to control, often referred to by others and himself as a "puppet-master," it is not surprising that confronting his past causes the filmmaker so much inner turmoil. Due to the unpredictability of nature, which, like the past, is something beyond the director's control, we find that he loves manufactured sets and studio lighting over natural options: "My light will never be sunlight. I believe in constructing daylight, and even the sea, in a studio. In *Amarcord*, I built the sea. And nothing is truer than the sea on the screen. It is the sea I wanted, which the real sea would never have given me."

The sea, an important setting for many of his films, and notably for the endings to two of his most celebrated classics, *La Strada* and *La dolce vita*, we find in the book is something that mesmerized Fellini, and is a source of many haunting memories from his youth. He writes: "I lived my life apart, a lonely life . . . to justify my fear of bathing suits, and my incapacity to enjoy myself like the others who went splashing into the sea (perhaps that is why I find the sea so fascinating, as an element I have never conquered: the place from which come our monsters and ghosts)." Can't the same be said of many of our fears and the phantoms from our past --they fascinate us, terrify us because of our inability to conquer them? It is perhaps for this same reason that we often find Fellini exploring the topic of religion too, which he says "always had something terrifying about it."

In this work Fellini discusses many of his important themes, interpretations of his works (up to *Amarcord*), his thoughts on censorship and his fascination with the circus and clowns. But, while a worthwhile read that offers some more insights to the world of the great Italian director, the best way to really experience Fellini is to watch his films, for as he states in this work, "I don't want to demonstrate anything; I want to show it." Fellini's work (like much of Bergman's or Buñuel's for that matter) is all about the image and what it conveys, images that once seen affect the audience (or so the director hopes) and become seared in our memories.

Lavinia says

"O opera de arta ia fiinta intr-o singura si unica exprimare, care ii este proprie: gasesc transpunerile monstruoase, ridicole si aberante. De obicei preferintele mele se indreapta spre subiecte originale, scrise pentru cinema. Cred ca cinematograful nu are nevoie de literatura, n-are nevoie decit de autori cinematografici, vreau sa spun de oameni care se exprima in ritmuri, in cadente specifice cinematografului. Filmul este o arta autonoma care n-are nevoie de transpunerii, care in cea mai buna ipostaza vor fi,

intotdeauna numai ilustrative. Fiecare opera de arta nu traieste decit in dimensiunea in care a fost conceputa, in care se exprima. Ce poate imprumuta dintr-o carte? Situatii. Dar situatiile, in sine, n-au nici o semnificatie. Conteaza sentimentul prin care sint exprimate situatiile, imaginatia, atmosfera, lumina: in sfirsit, interpretarea lor. interpretarea literara a unor intimplari n-are nimic de-a face cu interpretarea cinematografica a acelorasi intimplari. Este vorba de doua modalitati de exprimare complet diferite."

"Marcello. Dragul, admirabilul Marcello Mastroiani, prietenul credincios, devotat, intelept, un prieten cum gasesti numai in romanele scriitorilor englezi. Marcello si cu mine ne vedem foarte putin, aproape niciodata. Poate ca este una din cauzele prieteniei noastre care nu cere nimic, nu obliga, nu conditioneaza nimic, nu stabileste reguli si frontiere. O prietenie adevarata, frumoasa, bazata pe o salubra lipsa de incredere reciproca."

"Ultima intrebare: ce mai ai de spus intr-un viitor film?"

Nu stiu. Dupa atitia morti si inmormintari, dupa toate, dupa atitea satisfactii adunate din darimaturi si ruine mi-ar placea sa multumesc anumitor persoane, in majoritate femei care, dupa fiecare din filmele mele, cu o infatisare timid-dezamagita, cu o invitatie plina de speranta mi-au repetat mereu: "

[dupa acest interviu a mai facut inca 3 filme. nici unul nu e o poveste de dragoste.:]

Angela Natividad says

The director of "La Dolce Vita," oft quoted but rarely seen, gets lucid about his life in pictures and love of the circus.

Like the worst of lovers, Fellini can never watch one of his films once the process of making them is through. I also use his "types of clown" breakdown so often that it's become irritating.

Jesse Hebert says

I don't normally give much attention to autobiographical works. If I read them at all it's as a means of "topping off" what I want to know on a subject and then moving on.

So along comes this assortment of notes and writings (dating roughly from 1960-1973) by Fellini and I'm blindsided. He could embellish, forget things, or outright fabricate the entire account and I wouldn't be any less entertained or thankful for the travels as a reader. Saddened by film theory one minute, admiring the circus the next, or writing of things long past, he's all over the place and I've rarely read an author so seemingly enjoying the reader's company, as if this is a real chance for him to throw some sense of his excitement towards life up and out of the written page. As he mentions, "I have an infinite capacity for amazement, and I don't see why I should set up a pseudo-rational screen to protect me from being amazed."

If you've seen the films there's nothing radically *NEW* to be discovered here. The same life, color, and "Auguste" manner is as present on screen as in these pages. Maybe then it's Fellini on a more conversational level. No human kalaidoscope marching or dancing across the frames of film, but rather the straightforward, energetic gestures of a mature artist wishing you to enjoy (and wrestle with) your creative life as much as he's enjoyed (and wrestled with) his own.

Matthew Ogborn says

Read this on holiday in Italy, borrowed from the wonderful house library we were staying in. Whether the original conversations were done by post, phone or person, Fellini's use of language is extraordinary. A truly charming and infuriating character, he has to be revered for his unique films and take on Italian coastal, Rome and circus life.

Chris Kubik says

Excellent insight, and a humbling approach to the thought process behind a great film. He never seems to stumble on technique, reflecting on this or that that's difficult about directing. Rather, he reflects on the mental challenges to telling a story in a resonant way.

Ramona Arsene says

"Fellini: Nu-mi mai amintesc prea bine cine a zis ca prin vise individul exprima partea sa cea mai secreta, mai misterioasa si neexplorata corespunzand inconstientului; colectivitatea, umanitatea face acelasi lucru prin intermediul creatiei artistilor. Productia artistica nu ar fi altceva decat activitatea onirica a umanitatii; pictorul, poetul, romancierul sau regizorul ar avea functia de a elabora, a organiza, cu talentul lor, continutul inconstientului colectiv, exprimandu-l, infatisandu-l in pagina, pe panza sau pe ecran. Cred ca daca aceasta viziune a lucrurilor este justa, orice problema artistica dispare. Se poate epuiza inconstientul, poate avea limite? Se pot sfarsi visele?"

Michelle says

A collection of Fellini's interviews, articles, thoughts etc that make up a type of biography - we read about him growing up in Rimini, his first steps in the movie world, and lots of other events that don't really read like a novel but exerts, flashes of Fellini and mostly his ideas. The most interesting aspect of this book, in my opinion, was the insights given about making a movie. I loved reading about Fellini's techniques, the use of a studio rather than real life settings, how dialogue is incorporated into his movies, the importance of the frame, the lighting, the atmosphere, an actor's face and movements. Watching a few of his movies afterwards, made the book even more interesting.

John says

6 stars

Markku says

Illustrious writer is Fellini. This is a collection of essays which vary from autobiographical to film-theoretical. Very interesting reading especially to those who wonder what kind of man did the movies.

Mahsa says

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Blake Nelson says

You know how sometime you just want to read a short essay by someone really smart who's done something really interesting?

This is your book.
