

ESSAYS IN CRITICISM

FEDERICO FELLINI



For Robert Clements
with best regards
Peter Bondanella

Edited by Peter Bondanella

Federico Fellini Essays In Criticism

Peter E. Bondanella



Federico Fellini Essays In Criticism:

Federico Fellini, Essays in Criticism Peter E. Bondanella, 1968 *Screening Modernism* András Bálint Kovács, 2008-09-15 Casting fresh light on the renowned productions of auteurs like Antonioni Fellini and Bresson and drawing out from the shadows a range of important but lesser known works *Screening Modernism* is the first comprehensive study of European art cinema's postwar heyday Spanning from the 1950s to the 1970s András Bálint Kovács's encyclopedic work argues that cinematic modernism was not a unified movement with a handful of styles and themes but rather a stunning range of variations on the core principles of modern art Illustrating how the concepts of modernism and the avant garde variously manifest themselves in film Kovács begins by tracing the emergence of art cinema as a historical category He then explains the main formal characteristics of modern styles and forms as well as their intellectual foundation Finally drawing on modernist theory and philosophy along the way he provides an innovative history of the evolution of modern European art cinema Exploring not only modernism's origins but also its stylistic thematic and cultural avatars *Screening Modernism* ultimately lays out creative new ways to think about the historical periods that comprise this golden age of film **The History of Italian Cinema** Gian Piero Brunetta, 2009 Discusses renowned masters including Roberto Rossellini and Federico Fellini as well as directors lesser known outside Italy like Dino Risi and Ettore Scola The author examines overlooked Italian genre films such as horror movies comedies and Westerns and he also devotes attention to neglected periods like the Fascist era He illuminates the epic scope of Italian filmmaking showing it to be a powerful cultural force in Italy and leaving no doubt about its enduring influence abroad Encompassing the social political and technical aspects of the craft the author recreates the world of Italian cinema *The Cinema of Federico Fellini* Peter Bondanella, 2021-01-12 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

A History of Italian Cinema Peter Bondanella, Federico Pacchioni, 2017-10-19 A History of Italian Cinema 2nd edition is the much anticipated update from the author of the bestselling Italian Cinema which has been published in four landmark editions and will celebrate its 35th anniversary in 2018 Building upon decades of research Peter Bondanella and Federico Pacchioni reorganize the current History in order to keep the book fresh and responsive not only to the actual films being created in Italy in the twenty first century but also to the rapidly changing priorities of Italian film studies and film scholars The new edition brings the definitive history of the subject from the birth of cinema to the present day up to date with a revised filmography as well as more focused attention on the melodrama the crime film and the historical drama The book is expanded to include a new generation of directors as well as to highlight themes such as gender issues immigration and media politics Accessible comprehensive and heavily illustrated throughout this is an essential purchase for any fan of Italian film

Historical Dictionary of Italian Cinema Gino Moliterno, 2008-09-29 The Historical Dictionary of Italian Cinema provides a better understanding of the role Italian cinema has played in film history through a chronology an introductory essay a bibliography appendixes black white photos and hundreds of cross referenced dictionary entries on actors actresses movies producers organizations awards film credits and terminology

The A to Z of Italian Cinema Gino Moliterno, 2009-10-12 The Italian cinema is regarded as one of the great pillars of world cinema Films like *Ladri di biciclette* 1948 *La dolce vita* 1960 and *Nuovo cinema Paradiso* 1988 attracted unprecedented international acclaim and a reputation which only continue to grow Italian cinema has produced such acting legends as Sophia Loren and Roberto Benigni as well as world renowned filmmakers like Federico Fellini Sergio Leone Mario Bava Dario Argento and Lina Wertmüller the first woman to ever be nominated for the Best Director award The A to Z of Italian Cinema provides a better understanding of the role Italian cinema has played in film history through a chronology an introductory essay a bibliography appendixes black white photos and hundreds of cross referenced dictionary entries on actors actresses movies producers organizations awards film credits and terminology

The Autonomous Image Armando J. Prats, 2021-12-14 Blowup says Armando Prats is one of the necessary movies It is a living expression of the transition into the new narrative domains in terms of man's new vision of himself as a narrative creature in a world whose very essence is cinematic narration Prats work on the new humanism inherent in postwar filmmaking is a rewarding work with implications for the fields of esthetics and axiology as well as film criticism In his analyses of four films by three directors Fellini's *Director's Notebook* and *The Clowns* Wertmüller's *Seven Beauties* Antonioni's *Blowup* Prats shows the contrasts between the conventional word bound narrative methods of the past and the new narrative in which images are free to display their energies fully to lead the eye beyond rational concepts of reality and illusion truth and falsity good and evil beauty and ugliness The autonomous visual event Prats finds offers one of the most direct ways of entering into adventures of ideas particularly in the realm of human values Movies have

revolutionized art as well as thought about art and inasmuch as art and life converge they have revolutionized life itself

Cinema and Evil Dara Waldron, 2014-08-11 Malevolence and its causes has been central to film since its inception the birth of film coinciding with a fascination with crime death murder horror etc Films which address the problem of evil however are less frequent and fewer in quantity especially films which respond to a body of thought philosophical or theological which has deliberated on the topic of evil over the centuries *Cinema and Evil* Moral Responsibility and the Dangerous Film addresses these films It explores the legacy of evil from Manicheism to Arendt assessing the alternative definitions offered by philosophers theologians and writers per se on its problematic status It then considers how the films of filmmakers such as Fritz Lang Orson Welles Pier Paolo Pasolini Michael Haneke Gus Van Sant and Lynne Ramsay have responded to the problem of evil in their films In case by case studies filmmakers response to evil events whether those such as the Holocaust or Columbine in which evil is used as a descriptor for human behaviour is explored The book refers to these as dangerous films tasking us with the need to consider evil as a problem which is also our responsibility It argues that these filmmakers have been at the forefront of ethical deliberation on evil The Films of Roberto Rossellini Peter

Bondanella, 1993-01-29 A close analysis of the seven films that mark important turning points in Rossellini's evolution The Man with a Cross 1943 Open City 1945 Paisan 1946 The Machine to Kill Bad People 1948 52 Voyage in Italy 1953 to General della Rovere 1959 and The Rise to Power of Louis XIV 1966 Breaking the Fourth Wall Tom Brown, 2013-08-12 An examination of the role of direct address within fiction cinema focusing on its role in avant garde or experimental cinema and popular genre traditions

Passion and Defiance Mira Liehm, 1986-03-17 Since World War II aesthetic impulses generated in Italy have swept through every film industry in the world and in her book Mira Liehm analyses the roots in literature philosophy and contemporary Italian life which have contributed to this extraordinary vigor An introductory chapter offers a unique overview of the Italian cinema before 1942 It is followed by a full and profound discussion of neorealism in its heyday its difficult aftermath in the fifties the glorious sixties and finally by an analysis of the contemporary cinematic crisis Mira Liehm has known personally many of the leading figures in Italian cinema and her work is rich in insights into their lives and working methods This impressive scholarly work immediately outclasses all other available Italian film histories It will be essential reading for anyone seriously interested in the cinema **Makers of Modern Culture** Justin Wintle, 2002 This volume provides lively and clearly written expositions of those figures who have done most to shape our views in the period since 1914 Music cinema drama art fiction poetry and philosophy are just some of the fields covered

A New Guide to Italian Cinema C. Celli, M. Cottino-Jones, 2007-01-08 This book is a complete reworking and update of Marga Cottino Jones popular A Student's Guide to Italian Film 1983 1993 This guide retains earlier editions interest in renowned films and directors but is also attentive to the popular films which achieved box office success among the public *Italian Film in the Light of Neorealism* Millicent Marcus, 2020-03-31 The movement known as neorealism lasted seven years generated only

twenty one films failed at the box office and fell short of its didactic and aesthetic aspirations Yet it exerted such a profound influence on Italian cinema that all the best postwar directors had to come to terms with it whether in seeming imitation the early Olmi in commercial exploitation the middle Comencini or in ostensible rejection the recent Taviani Despite the reactionary pressures of the marketplace and the highly personalized visions of Fellini Antonioni And Visconti Italian cinema has maintained its moral commitment to use the medium in socially responsible ways if not to change the world as the first neorealists hoped then at least to move filmgoers to face the pressing economic political and human problems in their midst From Rossellini s Open City 1945 to the Taviani brothers Night of the Shooting Stars 1982 The author does close readings of seventeen films that tell the story of neorealism s evolving influence on Italian postwar cinematic expression Other films discussed are De Sica s Bicycle Thief and Umberto D De Santis s Bitter Rice Comencini s Bread Love and Fantasy Fellini s La strada Visconti s Senso Antonioni s Red Desert Olmi s Il Posto Germi s Seduced and Abandoned Pasolini s Teorema Petri s Investigation of a Citizen above Suspicion Bertolucci s The Conformist Rosi s Christ Stopped at Eboli and Wertmuller s Love and Anarchy Scola s We All Loved Each Other So Much provides the occasion for the author s own retrospective consideration of how Italian cinema has fulfilled or disappointed the promise of neorealism Technologies of Gender Teresa de Lauretis,1987-11-22 Technologies of Gender builds a bridge between the fashionable orthodoxies of academic theory Lacan Foucault Derrida et al and the frequently marginalized contributions of feminist theory In sum de Lauretis has written a book that should be required reading for every feminist in need of theoretical ammunition and for every theorist in need of feminist enlightenment B Ruby Rich sets philosophical ideas humming she has much to say Cineaste I can think of no other work that pushes the debate on the female subject forward with such passion and intellectual rigor SubStance This book addresses the question of gender in poststructuralist theoretical discourse postmodern fiction and women s cinema It examines the construction of gender both as representation and as self representation in relation to several kinds of texts and argues that feminism is producing a radical rewriting as well as a rereading of the dominant forms of Western culture

Responses to Oliver Stone's Alexander Paul Cartledge,Fiona Rose Greenland,2010-01-20 The charismatic Alexander the Great of Macedon 356 323 B C E was one of the most successful military commanders in history conquering Asia Minor Egypt Persia central Asia and the lands beyond as far as Pakistan and India Alexander has been over the course of two millennia since his death at the age of thirty two the central figure in histories legends songs novels biographies and most recently films In 2004 director Oliver Stone s epic film Alexander generated a renewed interest in Alexander the Great and his companions surroundings and accomplishments but the critical response to the film offers a fascinating lesson in the contentious dialogue between historiography and modern entertainment This volume brings together an intriguing mix of leading scholars in Macedonian and Greek history Persian culture film studies classical literature and archaeology including some who were advisors for the film and includes an afterword by Oliver Stone discussing the challenges he faced in putting

Alexander's life on the big screen The contributors scrutinize Stone's project from its inception and design to its production and reception considering such questions as Can a film about Alexander and similar figures from history be both entertaining and historically sound How do the goals of screenwriters and directors differ from those of historians How do Alexander's personal relationships with his mother Olympias his wife Roxane his lover Hephaistion and others affect modern perceptions of Alexander Several of the contributors also explore reasons behind the film's tepid response at the box office and subsequent controversies

Petronius Jonathan R. W. Prag, Ian D. Repath, 2013-01-22 *Petronius A Handbook* unravels the mysteries of the *Satyricon* one of the greatest literary works that antiquity has bequeathed to the modern world Includes a dozen original essays by a team of leading *Petronius* and Roman history scholars Features the first multi-dimensional approach to *Satyricon* studies by exploring the novel's literary structure social and historic contexts and modern reception Supplemented by illustrations plot outline glossary map bibliography and suggestions for further reading

Beyond the Latin Lover Jacqueline Reich, 2004-03-19 Marcello Mastroianni is considered by many to be the consummate symbol of Italian masculinity In this work Jacqueline Reich goes behind the popular image to reveal a figure at odds with and out of place in the unstable political social and sexual climate of post-war Italy

Nino Rota Richard Dyer, 2019-07-25 Nino Rota is one of the most important composers in the history of cinema Both popular and prolific he wrote some of the most cherished and memorable of all film music for *The Godfather* Parts I and II *The Leopard* the Zeffirelli Shakespeares nearly all of Fellini and for more than 140 popular Italian movies Yet his music does not quite work in the way that we have come to assume music in film works it does not seek to draw us in and identify nor to overwhelm and excite us In itself in its pretty but reticent melodies it's at once comic and touching rhythms and in its relation to what's on screen Rota's music is close and affectionate towards characters and events but still restrained not detached but ironically attached In this major new study of Rota's film career Richard Dyer gives a detailed account of Rota's aesthetic suggesting it offers a new approach to how we understand both film music and feeling and film more broadly He also provides a first full account in English of Rota's life and work linking it to notions of plagiarism and pastiche genre and convention irony and narrative Rota's practice is related to some of the major ways music is used in film including the motif musical reference underscoring and the difference between diegetic and non-diegetic music revealing how Rota both conforms to and undermines standard conceptions In addition Dyer considers the issue of gay cultural production Rota's favourite genre comedy and his productive collaboration with the director Federico Fellini

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