



**Federico Fellini** (January 20, 1920 – October 31, 1993) was one of the most influential and widely revered Italian film-makers of the 20th century and is considered to be one of the finest film directors of all time. Fellini's films typically combine memory, dreams, fantasy, and desire.

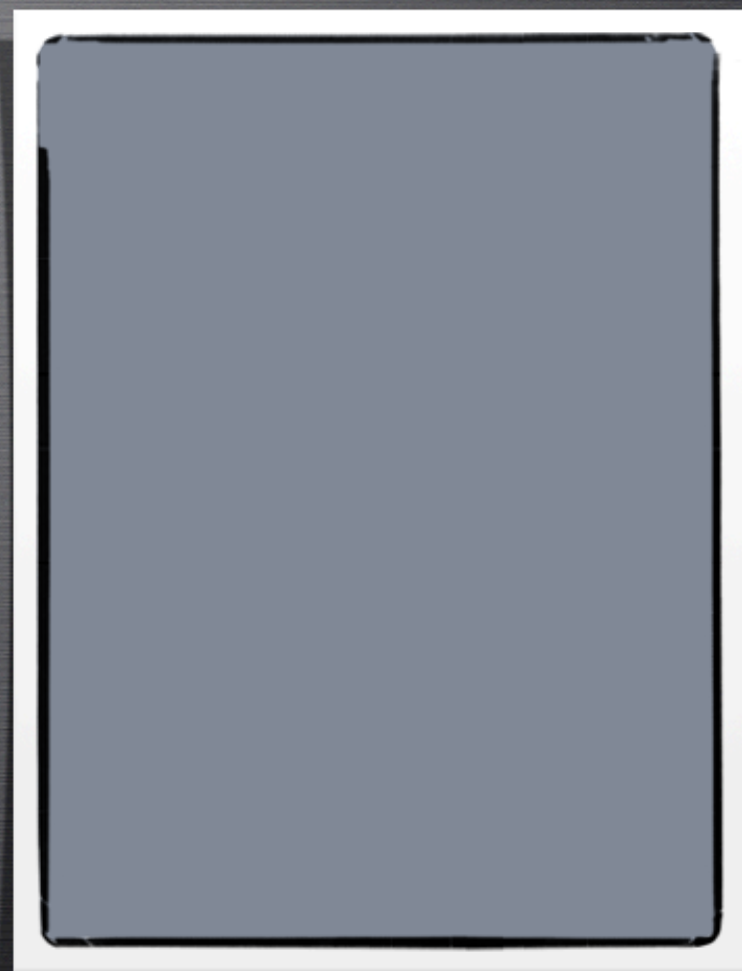


La Strada (film) 1954 Neo-Realist Film Considered to be one of the best films of all time-- Deals with Social Realities, on location shooting etc.

*Gelsomina*, sold for few coins by her impoverished mother to carnival strong man *Zampano*, (Anthony Quinn) who makes a living by drawing a crowd to a square, expanding his chest to break a chain, and then passing the hat. He is physically and emotionally cruel, and viciously trains her as both his sidekick and sexual conquest









# ITALIAN NEO-REALIST CINEMA

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- Luchino Visconti
- Roberto Rossellini
- Vittorio De Sica



- film art of authenticity
- reality could be conveyed through created situations
- synthesis of documentary and studio techniques



- non-professional actors
- authentic settings
- naturalistic lighting
- simple direction
- natural dialogue



- unobtrusive filmmaking techniques: few close-ups, wipes, little or no added lighting



- The **auteur theory** holds that a [film](#), or an entire body of work, by a [director](#) (or, less commonly, a [producer](#)) reflects the personal vision and preoccupations of that director, as if she or he were the work's primary "author" ([auteur](#)).



# FRENCH NEW WAVE CINEMA

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- Francois Truffaut, Jean-Luc Godard etc.
- Cahiers du Cinema
- directors should have control over all stages of productions and post



# LIKE CINEMA VERITE

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- Faster film stock
- set in present or recent past
- shot on location w/ hand held cameras
- surprising or whimsical moments



- jump cuts
- long tracking shots that take the viewer out of the narrative



# EUROPEAN INDEPENDENT FILMS

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- Truffault, Godard, Bergman, Fellini, Antonioni, Bunuel
- memories, fantasies, dreams, rendered much more and with less transition
- Films tend to focus on one or a few main characters
- main characters' goals are unclear or shifting at times
- main characters confront problems and antagonists, but there isn't as much clarity in terms of good and evil



- lack closure or have unresolved plotlines--  
protagonists don't always succeed at reaching  
their goals--endings more true to life
- emphasis not on clear cause and effects of actions-  
ambiguity,
- episodic scenes could be shifted without changing
- self reflexive



# 8 & 1/2 1963

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- Federico Fellini
- La Dolce Vita (1960) Most successful
- Dramatic Power / personal vision
- 7th Feature Film
- the subject is itself / filmmaking
- about making of this very film





- **8½** ([Italian](#): *Otto e Mezzo*) is a [1963](#) film written and directed by [Italian director Federico Fellini](#). It is regularly acclaimed by [film critics](#) as one of the finest films ever made. [\[1\]](#) The film was shot in [black and white](#) by influential and innovative [cinematographer Gianni di Venanzo](#), and features a soundtrack by [Nino Rota](#).
- The name refers to how many films Fellini had made up to this point



- about a filmmaker making this film--a film the director finds impossible to make
- Guido, Marcello Mastroianni--is a director goes to health spa
- Flooded with images from his film and his childhood--they become confused--dreams and the past
- trying to make something true to life and beautiful and capture it in a film, but he can't sort it all out or understand his own existence in those terms.



- Life art and reality and illusion-- Fellini roots the drama in Guido's thoughts--- subjectivity portrayed
- Begins with nightmare--dreams of flight
- Many references, homages, (Woody Allen, Seinfeld, The Simpson's)



