

FEDERICO FELLINI (1920-1993)

This month's essay continues a theme that several prior essays discussed concerning famous Italian film directors of the post-World War II era. We earlier discussed Neorealism as the film genre of these directors. The director we are considering in this essay both worked in that genre and carried it beyond its limits to develop an approach that moved Neorealism to a new level. Over the decades of the latter-half of the 20th century, his films became increasingly original and subjective, and consequently more controversial and less commercial. His style evolved from Neorealism to fanciful Neorealism to surrealism, in which he discarded narrative story lines for free-flowing, free-wheeling memoirs. Throughout his career, he focused on his personal vision of society and his preoccupation with the relationships between men and women and between sex and love. An avowed anticleric, he was also deeply concerned with personal guilt and alienation.

*His films are spiced with artifice (masks, masquerades and circuses), startling faces, the rococo and the outlandish, the prisms through which he sometimes viewed life. But as Vincent Canby, the chief film critic of *The New York Times*, observed in 1985: "What's important are not the prisms, though they are arresting, but the world he shows us: a place whose spectacularly grand, studio-built artificiality makes us see the interior truth of what is taken to be the 'real' world outside, which is a circus."*



In addition to his achievements in this regard, we are also considering him because of the 100th anniversary of his birth. (Local homage to Federico Fellini at [Cinema Itala](#)).

FEDERICO FELLINI was born on January 20, 1920, to middle-class parents in Rimini, then a small town on the Adriatic coast, in Italy's Emilia-Romagna region. His father, Urbano Fellini (1894–1956), was born to a family of Romagna peasants and small landholders who originally had come from Gambettola (in Emilia-Romagna). Urbano moved to Rome in 1915 as a baker apprenticed to the Pantanella pasta factory. Federico's mother,

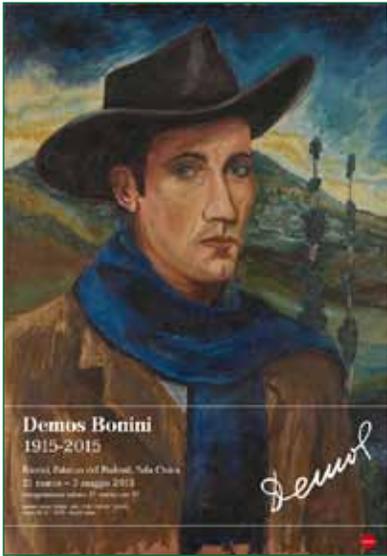
Ida Barbiani (1896–1984), came from a bourgeois Catholic family of Roman merchants. Despite her family's vehement disapproval, she eloped with Urbano in 1917 to live at his parents' home in Gambettola. A civil marriage followed in 1918, and the subsequent religious ceremony was held at Santa Maria Maggiore in Rome a year later.

The couple settled in Rimini where Urbano became a prosperous traveling salesman and wholesale vendor of coffee and other grocery specialties. Fellini had two siblings: Riccardo (1921–1991), who became a documentary director for RAI Television, and Maria Maddalena (married name Fabbri; 1929–2002). Because his father traveled frequently, his mother, Ida, became the primary parent for raising the three children.

Fellini's upbringing was provincial, religious, and middle class. In 1924, he started primary school in an institute run by the Sisters of San Vincenzo in Rimini; two years later, he transferred to the Carlo Tonni public school. An attentive student, he spent his leisure time drawing, staging puppet shows, and reading *Il Corriere dei Piccoli* (The Courier for Children), the popular children's magazine that reproduced traditional American cartoons by Winsor McCay, George McManus and Frederick Burr Opper. Opper's "Happy Hooligan" would provide the visual inspiration for "Gelsomina" in Fellini's 1954 film *La Strada*; McCay's "Little Nemo" would directly influence his 1980 film *La Città delle Donne* (The City of Women.) In 1926, he discovered the world of *Grand Guignol*, the circus with *Pierino the Clown*, a character that would make an important impression on his creative thinking. This was the start of his life-long fascination with circuses and clowns. He also saw his first movie, Guido Brignone's *Maciste all'Inferno* (Strongman in Hell) in 1926, which gave his imagination an important link to Dante and to begin to see the power of the cinema to influence an audience. (He would later tell an audience at a 1985 gala in his honor hosted by the Film Society of Lincoln Center that his love of filmmaking originated in the primitive movie house in Rimini, which had 200 seats and standing room for 500 people. Of 1930s American movies he saw there, he recalled: "I discovered there existed another way of life, a country of wide-open spaces, of fantastic cities that were a cross between Babylon and Mars.")



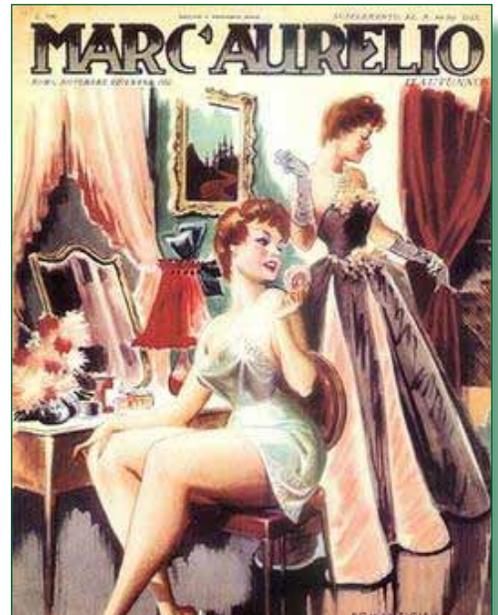
After completing his primary schooling at Carlo Tonni, Fellini enrolled at the Liceo Classico Cesare-Valgimigli of Rimini in 1929. Here, he made friends with Luigi "Titta" Benzi, who was later to become a prominent Rimini lawyer. (Fellini later modeled young "Titta" in his 1973 movie *Amarcord* after his friend). In Mussolini's Italy of the 1930s, Federico and his brother, Riccardo, became members of the *Avanguardista*, the compulsory Fascist youth group for males. He visited Rome with his parents for the first time in 1933, the year of the maiden voyage of the transatlantic ocean liner *SS Rex* (which is shown in *Amarcord*). The sea creature that is found on the beach at the end of *La Dolce Vita* (1960) has its basis in a giant fish marooned on a Rimini beach during a storm in 1934.



In 1937, Fellini opened *Febo*, a portrait shop in Rimini, with the painter Demos Bonini (*self-portrait, left*). His first humorous article appeared in the “Postcards to Our Readers” section of Milan’s *Domenica del Corriere* (Sunday Courier). Deciding on a career as a caricaturist and gag writer, Fellini left Rimini for Florence in 1938. He worked there for several months as a proofreader and cartoonist, and published his first cartoon in the weekly *420*.

In September 1939, to appease his parents, he enrolled in law school at the University of Rome, but there is no record of him ever attending any classes. He used his student status to avoid conscription into the Italian army at the start of World War II. Installed in a family pensione, he met another lifelong friend, the painter Rinaldo Geleng. Desperately poor, they unsuccessfully joined forces to draw sketches of restaurant and café patrons. Fellini eventually found work as a cub reporter on the dailies *Il Piccolo* (The Small) and *Il Popolo di Roma* (The People of Rome), but quit after a short stint, bored by the local court news assignments that he was given.

Four months after publishing his first article in *Marc’ Aurelio* (Marcus Aurelius), the highly influential biweekly humor magazine, he joined the editorial board, achieving success with a regular column titled “Ma Stai Ascoltando?” (But Are You Listening?). Described as “the determining moment in Fellini’s life,” the magazine gave him steady employment from 1939-42, and gave him the opportunity to interact with writers, gagmen, and scriptwriters, which would eventually open the door for his career in cinema. Through the many contacts that he made, Fellini also found work writing comedy for films as well as radio sketches. (When given the assignment to interview Aldo Fabrizi, Italy’s most popular variety performer at the time, he established such immediate personal rapport with the man that they collaborated professionally—Fabrizi, specializing in humorous monologues, commissioned material from his young protégé).



Marc’Aurelio was an Italian satirical magazine, published 1931-1958, and briefly resurrected in 1973.

Writing for radio while attempting to avoid the draft, Fellini met his future wife, Giulietta Masina, in a studio office at the Italian public radio broadcaster EIAR in the autumn of 1942. Well-paid as the voice of Pallina in Fellini’s radio serial, *Cico e Pallina* (Cico and Pallina),

Masina was also well known for her musical-comedy broadcasts which cheered an audience depressed by the war. She would become a star in several of his films, including *La Strada* (The Road, 1954), *Le Notti di Cabiria* (Nights of Cabiria, 1957), *Giulietta degli Spiriti* (Juliet of the Spirits, 1965), and *Ginger e Fred* (Ginger and Fred, 1986).

In November 1942, Fellini was sent to Libya, occupied by Fascist Italy, to work on the screenplay of *I Cavalieri del Deserto* (The Knights of the Desert), directed by Osvaldo Valenti and Gino Talamo. Fellini welcomed the assignment as it allowed another opportunity for him to avoid being drafted. Responsible for emergency re-writing of the film, he also directed the film's first scenes. When Tripoli fell to the British under Montgomery on January 23, 1943, he and his colleagues made a narrow escape by boarding a German military plane flying to Sicily. His African adventure, later published in *Marc'Aurelio* as "Il Primo Volo" (The First Flight) marked what Tullio Kezich described as "the emergence of a new Fellini, no longer just a screenwriter, working and sketching at his desk, but a filmmaker out in the field."

His efforts to avoid the World War II draft appeared doomed in 1943 when he was ordered to undergo a medical examination. However, as luck would have it, an Allied air raid over Bologna destroyed his medical records. Fellini and Giulietta hid in her aunt's apartment in Rome's slums after Mussolini's fall on July 25, 1943. He successfully eluded German Occupation troops who regularly searched the city for Italian men to replenish their armed forces or to toil in slave-labor camps.

After dating for nine months, the couple married on October 30, 1943. Several months later, Giulietta fell down the stairs and suffered a miscarriage. Later, she gave birth to another child, Pier Federico, on March 22, 1945, but the boy died of encephalitis a month later on April 24, 1945. This tragedy had enduring emotional and artistic effects on Fellini.



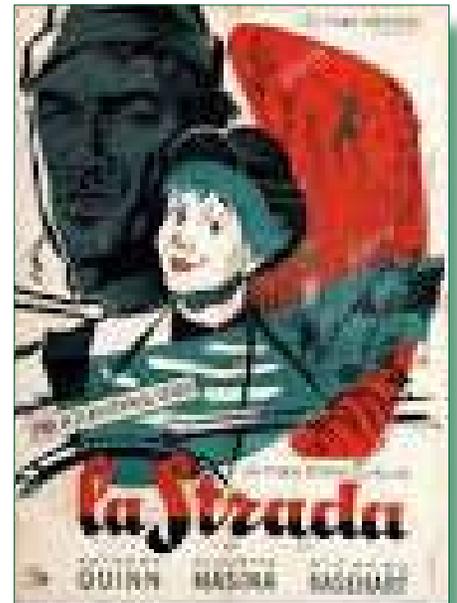
After several stints as a co-writer or assistant director for Pietro Germi and Alberto Lattuada, Fellini made his directorial debut in 1951, collaborating with Lattuada on *Luci del Varietà* (Variety Lights, 1951), a comedy-drama about the ups and downs of a troupe of third-rate traveling vaudevillians, co-starring Fellini's wife, Giulietta Masina, and Lattuada's wife, Carla del Poggio. (It was not released in the United States until 1965.) His first solo directorial effort was the 1951 *Lo Sceicco Bianco* (The White Sheik, released US in 1956), a broad lampoon of Italy's *fumetti* (photographic adult comic strips) and their fanatical fans, which also co-starred

Giulietta Masina. Fellini's quest for a more personal style, which often verged on fantasy, alienated Neorealist purists. People were not used to Fellini's new style, thus both movies were critical and commercial failures.

Fellini's first critical and commercial success exhibited little fantasy. *I Vitelloni* (The Big Calves), colloquially implying immature, lazy people without a clear identity or any notion of what to do with their lives. (The film's English title is *The Young and the Passionate*, 1953). It is based on Fellini's own adolescence in Rimini, and faithfully reflected the boredom of provincial life, which had driven him to Rome. The film won the Silver Lion award at the Venice Film Festival.

A NEOREALIST TRILOGY

With *La Strada* (The Road, 1954), Fellini returned to the world of showmen that he had explored in *Luci del Varietà*. The film starred Anthony Quinn as Zampanò, a brutish but phony itinerant "strong man," and Giulietta Masina as the waif who loves him. The film was shot on desolate locations between Viterbo and Abruzzo, squalid villages and flinty roads that were intended to reflect the moral sterility of Quinn's character, throwing into relief the sweet, forgiving nature of Masina's Gelsomina. A commercial success, *La Strada* won an Academy Award for best foreign film, and [Nino Rota's plaintive theme song](#) became a popular hit. (During the last three weeks of shooting, Fellini experienced the first signs of severe clinical depression. Aided by Giulietta, he undertook a brief period of therapy with Freudian psychoanalyst Emilio Servadio).

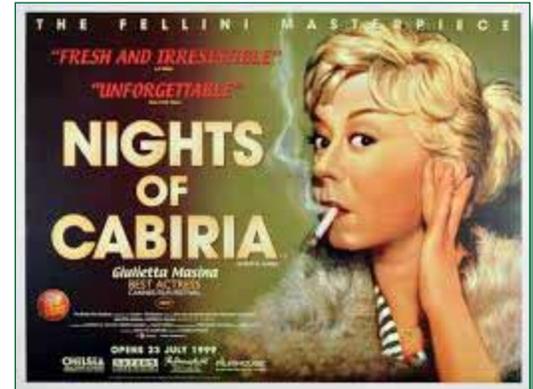


With the success of *La Strada*, Fellini felt emboldened to do other films dealing with the underbelly of society. The two films that followed explored what he had presented in *La Strada*, how an unforgiving world greets innocence.

Fellini cast Broderick Crawford as an aging swindler in *Il Bidone* (The Bin or The Barrel, 1955, also titled *The Swindlers*). Based partly on stories told to him by a petty thief during production of *La Strada*, Fellini developed the script into a con man's slow descent towards a solitary death. To incarnate the role's "intense, tragic face," Fellini's first choice had been Humphrey Bogart, but after learning of the actor's lung cancer, he chose Crawford after seeing his face on a theatrical poster of *All the King's Men* (1949). The film also starred Richard Basehart,

Franco Fabrizi, and Giulietta Masina. The shoot was wrought with difficulties stemming from Crawford's alcoholism. Savaged by critics and panned at the 16th Venice International Film Festival, the film did miserably at the box office and did not receive international distribution until 1964.

While preparing *Le Notti di Cabiria* (Nights of Cabiria, 1957) in the spring of 1956, Fellini learned of his father's death by cardiac arrest at the age of 62. Although he was stricken by the news, he continued to work on the film. It was produced by Dino De Laurentiis and starred Giulietta Masina. It took its inspiration from news reports of a woman's severed head retrieved from a lake and also from stories by Wanda, a shantytown prostitute Fellini had met on the set of *Il Bidone*. Pier Paolo Pasolini was hired to translate the dialogue into the Roman dialect and to supervise research in the vice-afflicted suburbs of Rome. The movie won the Academy Award for Best Foreign Language Film at the 30th Academy Awards and brought Giulietta Masina the Best Actress Award at Cannes for her performance.



What followed this trilogy were some of Fellini's most well-known and often experimental films, such as: *La Dolce Vita* (The Sweet Life, 1960), which won the Palme d'Or at the Cannes Film Festival, *Otto e Mezzo* (8½, 1963), which took the 1963 Oscar for best foreign film, *Fellini Satyricon* (1969), *Fellini Roma* (1972) and *Amarcord* (1973), which won another Oscar.

The "Hollywood on the Tiber" phenomenon of 1958, in which American studios profited from the cheap studio labor available in Rome, provided the backdrop for photojournalists to steal shots of celebrities on the Via Veneto. The scandal provoked by Turkish dancer Haish Nana's improvised striptease at a nightclub captured Fellini's imagination: he decided to end his latest script-in-progress, *Moraldo in the City*, with an all-night "orgy" at a seaside villa. Paparazzi photos of Anita Ekberg wading fully dressed in the Trevi Fountain (left) provided further inspiration for Fellini and his scriptwriters. Fellini decided to change the title of the screenplay to *La Dolce Vita*, and soon clashed with his producer on casting: Fellini insisted on the relatively unknown Marcello Mastroianni, while De Laurentiis wanted Paul Newman as a hedge on his investment. Reaching an impasse, De Laurentiis sold the rights to publishing mogul Angelo Rizzoli and Fellini got his Mastroianni. Shooting began on March 16, 1959 with Anita Ekberg climbing the stairs to the cupola



of Saint Peter's in a mammoth décor constructed at Cinecittà, the huge film studio in Rome. The statue of Christ flown by helicopter over Rome to Saint Peter's Square was inspired by an actual media event on May 1, 1956, which Fellini had witnessed. The film was completed on August 15 on a deserted beach at Passo Oscuro with a bloated mutant fish designed by Piero Gherardi, similar to what Fellini had experienced in his youth when a giant fish was marooned on a Rimini beach during a storm in 1934.



La Dolce Vita broke all box office records. Despite scalpers selling tickets at 1000 lire, crowds queued in line for hours to see an “immoral movie” before the censors banned it. At an exclusive Milan screening on February 5, 1960, one outraged patron spat on Fellini while others hurled insults. Denounced in parliament by right-wing conservatives, undersecretary Domenico Magrì of the Christian Democrats demanded tolerance for the film's controversial themes. The Vatican's official press organ, *l'Osservatore Romano*, lobbied for censorship while the Board of Roman Parish Priests and the Genealogical Board of Italian Nobility attacked the film.

In competition at Cannes alongside Antonioni's *L'Avventura* (The Adventure, 1960), *La Dolce Vita* won the Palme d'Or awarded by presiding juror Georges Simenon; the Belgian writer was promptly hissed at by the disapproving festival crowd.

EXPERIMENTAL THEMES IN FILMS

Deciding to move away from his Italian Neorealism period, Fellini discovered the important work of Carl Jung, a Swiss psychiatrist and psychoanalyst who founded analytical psychology with special attention to the analysis of dreams. After meeting Jungian psychoanalyst Dr. Ernst Bernhard in early 1960, he read Jung's autobiography, *Memories, Dreams, Reflections* (1963) and experimented with LSD. Bernhard also recommended that Fellini consult the *I Ching*, the ancient and oldest of the Chinese classics, and keep a record of his dreams. What Fellini formerly accepted as “his extrasensory perceptions” was now interpreted as psychic manifestations of the unconscious. Bernhard's focus on Jungian depth psychology proved to be the single greatest influence on Fellini's mature style and marked the turning point in his work from Neorealism to filmmaking that was “primarily oneiric,” i.e. related to dreams. As a consequence, Jung's seminal ideas on the anima and the animus, the role of archetypes and the collective unconscious directly influenced such films as *Otto e Mezzo* (8½, 1963), *Giulietta*

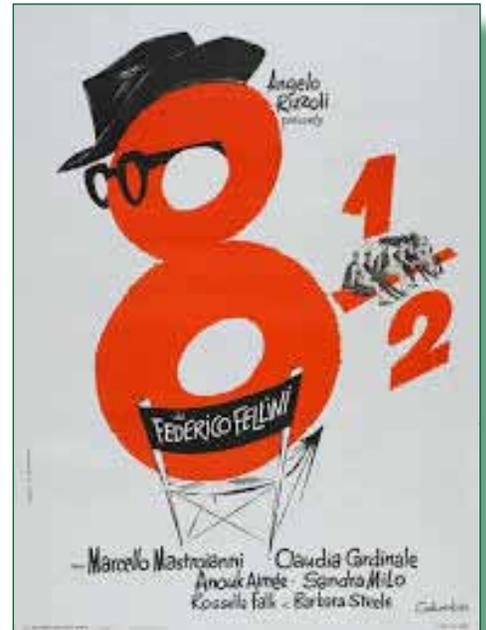
degli Spiriti (Juliet of the Spirits, 1965), *Fellini Satyricon* (1969), *Casanova* (1976), and *La Città delle Donne* (The City of Women, 1980).

Condemned as a “public sinner” for *La Dolce Vita*, Fellini responded with *Le Tentazioni del Dottor Antonio* (The Temptations of Doctor Antonio, 1962), a segment in the three-part film cycle, *Boccaccio '70* (1962). Infused with the surrealistic satire that characterized the young Fellini’s work at *Marc’ Aurelio* magazine, the film ridiculed a crusader against vice, played by Peppino De Filippo, who goes insane trying to censor a billboard of Anita Ekberg espousing the virtues of milk.

Otto e Mezzo (8½, 1963) is among Fellini’s most widely praised films and earned the director his third Oscar for best foreign film. Entitled *8 1/2* for the number of films Fellini had made by that time, it shows a famous director (based on Fellini and portrayed by Marcello Mastroianni) in creative paralysis. Harried by argumentative screenwriters, importunate actresses, a terse unloving wife, and his brainless giggling girlfriend, he takes refuge in fantasies of childhood and the dream of a perfect, and therefore unattainable, woman, played by Claudia Cardinale. In post-production, [Nino Rota composed various circus marches and fanfares](#) that would later become signature tunes of Fellini’s cinema.

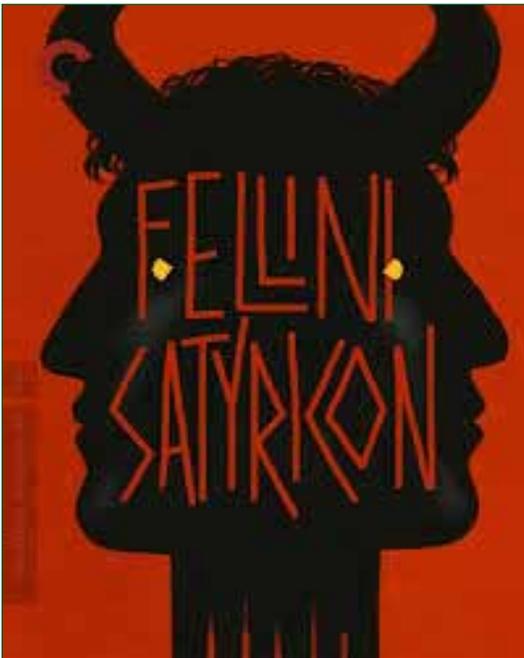
Increasingly attracted to parapsychology, Fellini met the Turin magician Gustavo Rol in 1963. Rol, a former banker, introduced him to the world of Spiritism and séances. In 1964, Fellini took LSD under the supervision of Emilio Servadio, his psychoanalyst during the 1954 production of *La Strada*. For years he said nothing about what actually occurred that Sunday afternoon; however, in 1992, he admitted: “objects and their functions no longer had any significance. All I perceived was perception itself, the hell of forms and figures devoid of human emotion and detached from the reality of my unreal environment. I was an instrument in a virtual world that constantly renewed its own meaningless image in a living world that was itself perceived outside of nature. And since the appearance of things was no longer definitive but limitless, this paradisiacal awareness freed me from the reality external to my self. The fire and the rose, as it were, became one.”

Fellini’s hallucinatory insights were given full flower in his first color feature *Giulietta degli Spiriti* (Juliet of the Spirits, 1965) starring Giulietta Masina as Juliet, a housewife who rightly



suspects her husband's infidelity and succumbs to the voices of spirits summoned during a séance at her home. Her sexually voracious next door neighbor Suzy (Sandra Milo) introduces Juliet to a world of uninhibited sensuality, but Juliet is haunted by childhood memories of her Catholic guilt and of a teenaged friend who committed suicide. Complex and filled with psychological symbolism, the film is set to a [jaunty score by Nino Rota](#).

Now established as an international talent, Fellini addressed the myths of Rome, employing an insight into the unconscious gained through study of Jung. Distributors began incorporating Fellini's name in the films' titles, signifying the unique nature of his vision. Although technically inspired by ancient Roman writers Gaius Petronius Arbiter and Lucius Apuleius, *Fellini Satyricon* (1969), promoted with the slogan "Before Christ. After Fellini," actually celebrated the hippie movement, which he first encountered in visits to the US. Two aimless young bisexual men wander a morally and physically decaying world of casual decadence, rendered in the gaudy colors that until then had never been associated with antiquity. White marble gave way to crumbling stucco, bawdy graffiti, and urban filth. Sexually ambivalent in his private life, Fellini revealed in *Satyricon* a preoccupation with obesity, mutilation, and hermaphroditism that many found disturbing. (Disappointingly, he never realized his hope of casting both Groucho Marx and Mae West in the film).

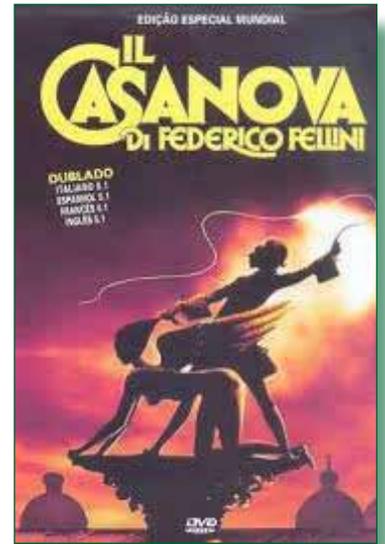


In *Roma* (1972; also titled *Fellini's Roma*), Fellini applied the tools of fantasy to the national capital. It is a semi-autobiographical comedy-drama film depicting Fellini's move from Rimini to Rome as a youth. It is an homage to the city, shown in a series of loosely connected episodes set during both Rome's past and present, alternating episodes of the modern hippie fixation on its monuments together with his teenage visits to its brothels and the excavations that uncovered what remains of the ancient city. An "ecclesiastical fashion show" in the movie controversially mocks the Vatican that consistently condemned Fellini's films.

For *Amarcord* (1973), which won Fellini a fourth Oscar for best foreign film, he re-created wartime Rimini in Rome's Cinecittà studios for a nostalgic remembrance of his adolescence spent under Fascism in his native city. It restored the eccentricity of his early life that had been omitted from *I Vitelloni*. Though audiences took the film to be autobiographical, most of its incidents came from the more flamboyant life of his childhood friend, Luigi "Titta" Benzi.

LATER FILMS

The demands of the international audience hampered Fellini's later films. Commercially oriented producers, in particular longtime associate Dino De Laurentiis, counseled him to compromise with Hollywood. Though he wanted Mastroianni, Fellini was persuaded to cast American actor Donald Sutherland as Giacomo Casanova in *Il Casanova di Federico Fellini* (Fellini's Casanova, 1976). The film treats Casanova, and, by proxy, Sutherland, unsympathetically. Reviewing his own life, the great lover sees mostly grotesquery and humiliation. Paradoxically, he finds greatest satisfaction with an ingeniously engineered and lifelike automaton, played by Adele Angela Lojodice—a partner who is incapable of love, thus demanding none.



Cinema Historians regard *Casanova* as the last of Fellini's great personal creations. A diminishing American market for foreign films and the rise of a young audience impatient with challenging subjects marginalized *La Città delle Donne* (City of Women, 1980), *E la Nave va* (And the Ship Sails On, 1983), *Ginger e Fred* (Ginger and Fred, 1983), *Intervista* (Interview, 1987), and *La Voce della Luna* (The Voice of the Moon, 1990), which was his last feature film. Unified only by his flair for the fantastic, these films reflect with typically Fellinian irony on a variety of postmodern topics: the role of the male in an increasingly feminist society, the infantilizing effects of television, the remoteness of artistic creativity from political reality, and the growing homogenization of popular culture. At the same time as he was doing these films, Fellini, seemingly capable of convincing himself of almost anything, also directed TV commercials for Barilla Pasta, Campari Soda, and the Banco di Roma.

LAST WORK, FINAL ILLNESS AND DEATH

In July 1991 and April 1992, Fellini worked in close collaboration with Canadian filmmaker Damian Pettigrew to establish “the longest and most detailed conversations ever recorded on film.” Described as the “Maestro’s spiritual testament” by his biographer Tullio Kezich, excerpts culled from the conversations later served as the basis of their feature documentary, [Fellini: I’m a Born Liar \(2002\)](#) and the book, *I’m a Born Liar: A Fellini Lexicon*. Finding it increasingly difficult to secure financing for feature films, Fellini developed a suite of television projects whose titles reflect their subjects: *Attore* (Actor), *Napoli* (Naples), *L’Inferno*, (Hell), *L’Opera Lirica* (The Opera), and *L’America* (America).

In April 1993 Fellini received his fifth Oscar, this one for Lifetime Achievement, “in recognition of his cinematic accomplishments that have thrilled and entertained audiences worldwide.”

On June 16, 1993, he entered the Cantonal Hospital in Zurich for an angioplasty on his femoral artery, and suffered a stroke at the Grand Hotel in Rimini two months later. Partially paralyzed, he was first transferred to Ferrara for rehabilitation and then to the Policlinico Umberto I in Rome to be near his wife, who was also hospitalized. He suffered a second stroke and fell into an irreversible coma.

Fellini died in Rome at the Policlinico Umberto I on October 31, 1993 at the age of 73, a day after his 50th wedding anniversary. He had suffered a heart attack on October 17; his condition deteriorated in the last hours before his death, and he developed a high fever and kidney problems. His memorial service, in Studio 5 at Cinecittà, was attended by an estimated 70,000 people. At Giulietta Masina’s request, trumpeter Mauro Maur played Nino Rota’s *Improvviso dell’Angelo per Tromba e Organo* during the ceremony.

Five months later, on March 23, 1994, Giulietta Masina died of lung cancer. Fellini, Masina, and their infant son, Pier Federico, are buried in a bronze sepulcher sculpted by Arnaldo Pomodoro. Designed as a ship’s prow, the tomb is at the main entrance to the Cemetery of Rimini.



LEGACY

Although some critics coined “Fellinian” as a term of derision, Fellini’s place in the history of cinema is ensured. He pursued a personal cinema that offered an alternative to standard commercial fare. Its existence created a space in the public consciousness that has since been taken up by numerous artists fleeing a mass market predicated on simple entertainment. Tim Burton, Terry Gilliam, Emir Kusturica, and David Lynch have all cited Fellini’s influence on their work. *Le Notti di Cabiria* (Nights of Cabiria, 1957) was adapted as the Broadway musical *Sweet Charity* and the movie *Sweet Charity* (1969) by Bob Fosse and starring Shirley MacLaine. By mingling dream and reality, autobiography and fantasy, and by using his own creative and personal problems as subject matter, Fellini also pioneered, in *Otto e Mezzo* (8½, 1963), a category of psychoanalytical cinema that inspired many and is still being explored. His films were nominated for 23 Academy Awards and won eight. Fellini also received a career achievement Oscar in 1993, the Golden Lion career award from the Venice Film Festival in 1985, and dozens of prizes from the world’s most prestigious film festivals. Rimini’s airport, the Federico Fellini Airport, is named in his honor.

Adapted by James J. Boitano, PhD from: Biography.com website; Encyclopedia Britannica website; EEEVER.com website; FamousPeople.com website; Flint, Peter B. “Federico Fellini, Film Visionary, Is Dead at 73.” New York Times Obituary. November 1, 1993, Sec. A, p. 1; Kezich, Tullio. Federico Fellini: His Life and Work. New York: Faber and Faber, 2006; Wikipedia website.

