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Federico Fellini’s biographer, the film critic Tullio Kezich, describes *The Book of Dreams* as a kind of diary, novel, comic, storyboard and anthology of short stories all rolled into one.

For 30 years, from 1960 to 1990, the Italian film director described and drew his dreams, as instructed by his Jungian psychoanalyst, Ernst Bernhard. The result was a two-volume compilation of his most intimate obsessions, fears, passions and anxieties. The repertory of forms, motifs and stories it contains makes it possible to relate his fantastical movies to his oneiric world.



1

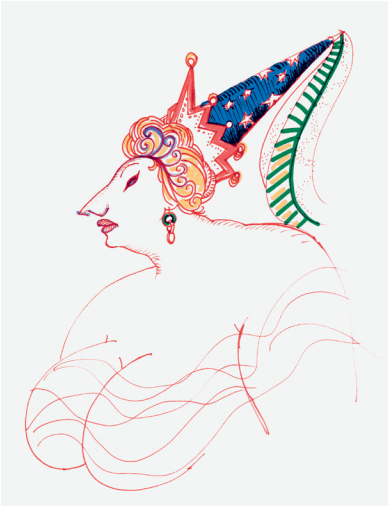
In his dreams, Fellini saw himself as a thin young shadow with a full head of hair. Over the nearly 400 pages of the book, he meets many of the figures who touched on his life, as well as many others he never had a chance to get to know, and a few who never existed at all. In these dreams, he saw Pablo Picasso on four different occasions.

and fellini

feminine archetypes

The different roles assigned to women by both Pablo Picasso and Federico Fellini in their lives is mirrored in their respective artistic and cinematic works. They include pregnant women like ancient goddesses who become great mother figures; female images, both muses and models at the same time, with the capacity to metamorphose into something terrible and menacing; and obliging women, objects of desire and adoration.

Olga Khokhlova, Françoise Gilot and Dora Maar find imaginary correspondences in Giulietta Masina, Anita Ekberg and Sandra Milo as speculations on the archetypal representations of love and anger. These figures repeatedly confront and live on the one hand with the old painter, Raphael, Degas or King Herod, and on the other with Guido Anselmi (*8 ½*), Snäporaz (*City of Women*) or Casanova. The evocations of female images by both Latin artists allow us to explore the universe of masculine obsessions.



the circus

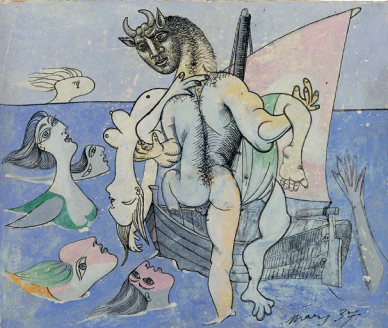
Shortly after settling in Paris, the young Pablo Picasso started going regularly to the Cirque Medrano. In the early years of the 20th century, figures of harlequins, acrobats and clowns began to appear in his paintings, representing the humility and frugality of these wandering performers’ errant life. However, the circus also signified social protest and marginalization in opposition to the new bourgeoisie. These values identified a new generation of artists and writers in the revolutionary Paris of that time. The world of the circus mutated across numerous forms and styles throughout Picasso’s œuvre.

In films ranging from *Variety Lights* (1950) to *The Clowns* (1970), Federico Fellini’s imaginary was similarly inhabited by grotesque circus characters, an influence derived from *commedia dell’arte* and his own beginnings as a cartoonist for satirical magazines. Capturing the feelings of these roving performers allowed him to deceive, surprise and reminisce. Fellini took part in the early stages of the Italian Neorealism film movement, whose objective was to show the suffering that resulted from adverse post-war social conditions after Mussolini’s dictatorshipship.



4 / 5

picasso



6 / 7

antiquity

The Mediterranean Sea, with its historical and mythical imagery, was a recurring element in Pablo Picasso’s pictorial output. Scenes of luminous beaches, their frozen horizons marked with a drawing pen, or pleasant settings with a background of ancient Roman ruins are the landscapes where fauns, minotaurs, maenads and other mythological creatures connect with a diverse identity that is also expressed by the figures invented by Federico Fellini.

According to Fellini, in the case of the film *Satyricon* (1969) these characters and settings were used by the Italian director to narrate a story ‘archaeologically’, as if the film were an excavated mosaic with many of its tesserae missing. In his melancholic vision of *Roma* (1972), some Pompeii-style frescoes are discovered during construction work on the underground, and in *Amarcord* (1973), the old Fellini remembers his Latin lessons in a grotesque school.

creative processes

Traditionally, the first step in the process of creating a conventional painting has always been the sketch. The photographic records, notebooks and preparatory drawings made by Pablo Picasso which have come down to us bear witness to the importance the Spanish artist assigned to this preliminary work.

Federico Fellini once said that before making a film, he spent most of his time at his desk drawing figures, caricatures and sets. These sketches would later become the starting point for screenwriters, stage designers, casting directors, costume designers and makeup artists.

Teatro 5 at the legendary Cinecittà studios in Rome was the *atelier* where Fellini materialized his dreams and obsessions. In this space, he reconstructed the canals and bridges of 18th-century Venice, the Piazza Cavour in Rimini, and even the Aegean Sea. There he could control the light for each scene and direct his actors freely as if they were models or marionettes. The studio is also intimately linked to Picasso’s career. In the case of *Les demoiselles d’Avignon* and *Guernica*, the importance of the place where they were painted attains almost mythical proportions. Photography, television and – of course – film all occupy their respective places in Picasso’s fertile artistic production.



8

- Cover: Illustration by Curro González. *And Fellini dreamed of Picasso*, 2017
1. Federico Fellini during the shooting of *La Dolce Vita*, 1960
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 2. Federico Fellini (1920–1993). *Woman with Fairy Hat*, 1990
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 3. Pablo Picasso (1881–1973). *Woman in a Red Hat*, Mougins, 30 May 1965
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 4. Federico Fellini (1920–1993). *Fellini’s Casanova: Man in Period Costume* [1974–75?]
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 5. Pablo Picasso (1881–1973). *Female Acrobat with Spangled Make-up and Spectators*, Mougins, 8 August 1968
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