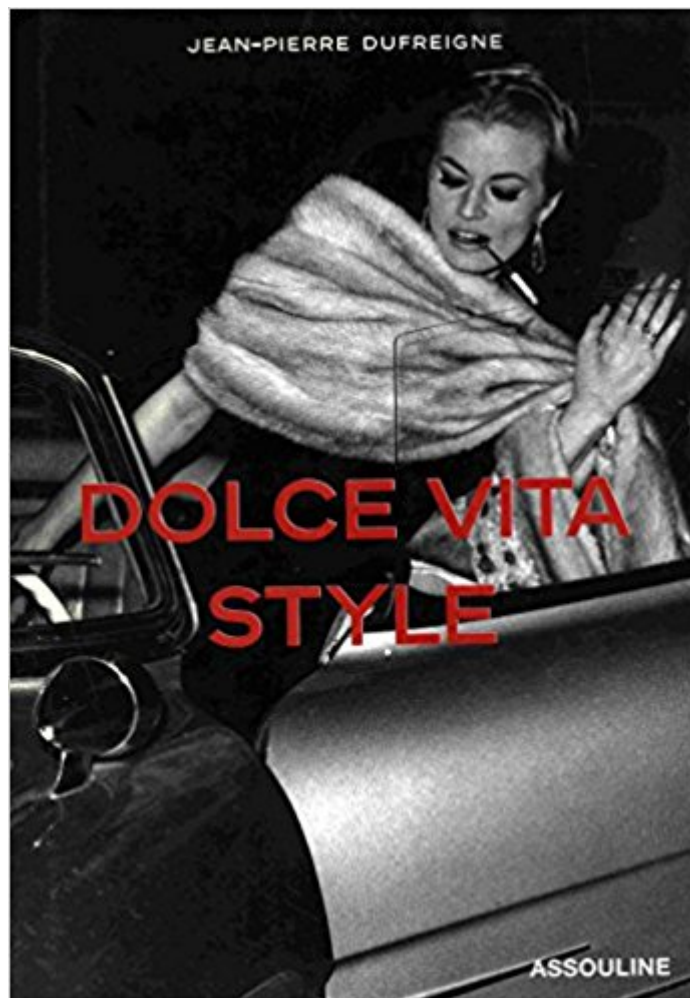


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Dolce Vita Style (Icons)



Synopsis

The fantastic creative energy of the 1960s took off with a burst of black and white: *La Dolce Vita* by Federico Fellini. An instant cult film, it became a great classic of modernity and continues to affect generation after generation, legendary yet always contemporary. *Dolce Vita Style* draws on the history that inspired the film in the theatrical Rome of the 50's and sums up the innumerable influences that this cult film has had on so many of those in the worlds of movies, popular music, society, life, and fashion. Image by image, this book retraces the astonishing itinerary of a work that is a supreme emblem and a source of inexhaustible style.

Book Information

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Customer Reviews

A glossy scrapbook that provides a compelling glimpse into celebrity life. --Hapers Bazaar

Jean-Pierre Dufreigne is a film critic who is enamored of cinema. He has written eight novels and three essays. He has previously published *Hitchcock Style* at Assouline.

what better title than *La Dolce Vita*, this compact book represents the best that Italy has to offer now and in the golden heyday of the 50's and 60's. I especially love Anita Ekberg on the cover from her enduring days in Fellini's movie. *La Bella Italia*

Jean-Pierre Dufreigne's *Dolce Vita Style* starts out describing my favorite scene from the unforgettable film Fellini's *Roma*. The scene takes place at one of the city's innumerable cafes, where an anonymous woman asks writer Gore Vidal why he chooses to live in Rome. Mr. Vidal answers as if he had been expecting the question: "Rome is the only place to be," he says, "to wait for the end." That's pretty much true, at least if you were living in the go-go Dolce Vita years, which were already drawing to a close by the time the film was made in 1972. The over-the-top style of those days were like a candle burning not only on both ends but also at several points in the middle. But, boy, did they ever look good doing it. That's the best thing about this book: the photography really captures the feel of Rome during the Dolce Vita years. For anyone who knows the Via Veneto as it is today -- home to the U.S. Embassy and the Hard Rock Cafe -- the photos of the parties in the street there in the 1960s will cause a double take. Ditto for scenes from the Spanish Steps, the Campidoglio, and Piazza Navona. The photo selection is excellent: Mr. Dufreigne, a journalist with France's *L'Express*, avoids cliché shots like Anita Ekberg in the Trevi Fountain (though there is a less-well-known shot from that series near the end of the book, and a modern remake with model Claudia Schiffer in Ms. Ekberg's place) in favor of unfamiliar images that capture the mood perfectly. Sadly, beyond that there is little to recommend the book besides that. The text -- for the most part spoken in Italian, transcribed in the book in Mr. Dufreigne's native French, and then translated into English for this edition -- sounds melodramatic and forced. And although it is handsomely bound, the layout can be frustrating: captions for photos are rarely on the same page as the photo, a lack of paragraph indents can make some pages appear to be a single run-on sentence, and the lack of an index and only the vaguest table of contents makes picking and choosing what to read an exercise in frustration.

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