

Document Citation

Title Winter light

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Source College of William and Mary. Festival Film Society

Date

Type program note

Language English

Pagination

No. of Pages 2

Subjects

Film Subjects Nattvardsgästerna (Winter light), Bergman, Ingmar, 1962

BERGMAN'S CREDO

Ingmar Bergman has expressed his approach to film-making in his explanation of his motion picture commandment:

THOU SHALT OBEY THY ARTISTIC CONSCIENCE AT ALL TIMES.

This is a very tricky commandment because it obviously forbids me to steal, lie, prostitute my talents, kill or falsify. However, I will say that I am allowed to falsify if it is artistically justified, I may also lie if it is a beautiful lie, I could also kill my friends or myself or anyone else if it would help my art, it may also be permissible to prostitute my talents if it will further my cause, and I should indeed steal if there were no other way out.

If one obeyed one's artistic conscience to the full in every respect then one would find oneself doing a balancing act on a tight-rope and one would become so dizzy that at any moment one could fall down and break one's neck. Then all the prudent and moral bystanders would say, "Look, there lies the thief, the murderer, the lecher, the liar. Serves him right". Not a thought that all means are allowed except those which lead to a fiasco, and that the most dangerous ways are the only ones which are passable, and that compulsion and dizziness are two necessary parts of our activity. Not a thought that the joy of creation, which is a thing of beauty and a joy for ever, is bound up with the necessary fear of creation.

One can incant as often as one desires, magnify one's humility and diminish one's pride to one's heart's content, but the fact still remains that to follow one's artistic conscience is a perversity of the flesh as a result of years and years of mortification and radiant moments of clear asceticism and resistance. In the long run it is the same however we reckon. First on the point of fusion comes the area between belief and submission, which can be called the artistic obvious. I wish to assert that this is by no means my only goal, but merely that I try to keep to the compass as well as I can.

WINTER LIGHT Nattvardsgästerna (1961-1962)

Written and directed by Ingmar Bergman.

Production: AB SVENSK FILMINDUSTRI.

Supervisor of Production: Allan Ekelund.

Set Designer: P. A. Lundgren.

Choreography: Lenn Hjortzberg.

Editor: Ulla Tyghe.

Photography: Sven Nykvist.

Conductor: Sixten Ehrling.

The Characters:

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Twentieth Century
Gallery

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My dear and greatly respected public.

Though I cannot be with you this afternoon, I can assure you that my thoughts are with my movie every second as it now meets with an audience for the first time.

Thoughts excited, anxious, and above all, expectant. Perhaps you wonder why: a movie is only a play of shadows, an attempt discarded long ago, a forgotten game.

That is not true.

I once had a dream or a vision, and I imagined that dream must have meaning for other people as well. Therefore I wrote this script and made this movie. But my shadows will not really live until that first moment when my dream meets your feeling and your thoughts.

It is your recognition that will give them life. It is your indifference that will kill them.

Thus it is my hope that you will understand. That you will leave the theatre with a definite, felt experience, or a suddenly-acquired thought.

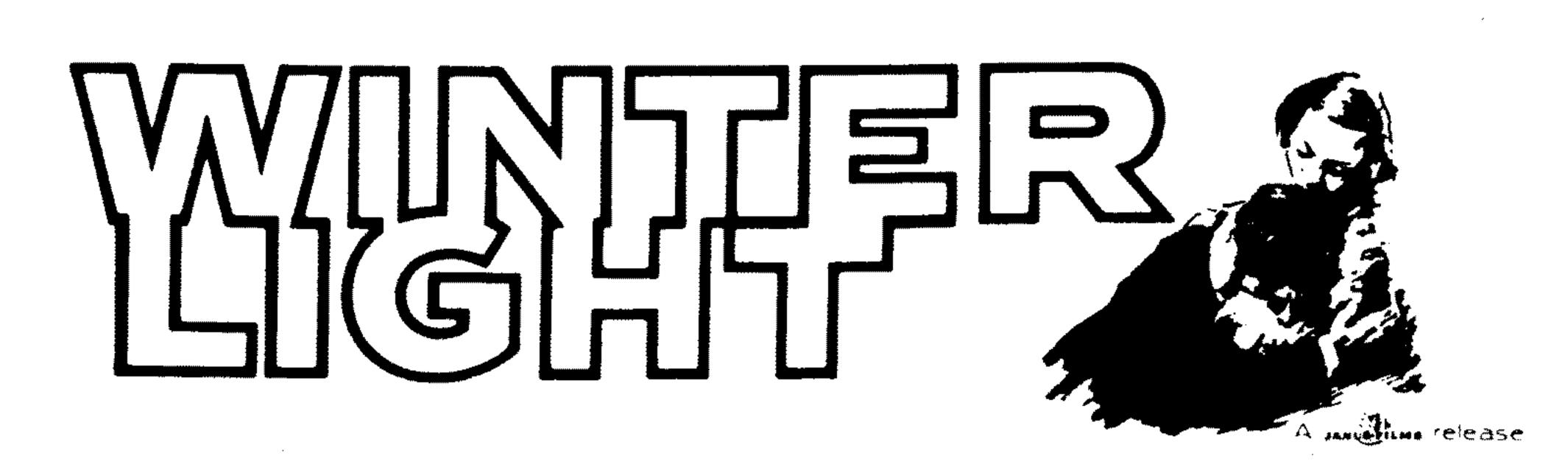
Or perhaps a question.

Then my work and the work of my comrades need not have been in vain, and you will have given us the courage to proceed in our often difficult search for the hidden strengths of the spirit. For the Inalienable, the Indispensable.

Ingmar Bergman

The Festival Film Society

Presents:



by Ingman Bengman

Wednesday, 8 p.m.

December 2

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