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INGMAR BERGMAN.

The Bergman series continues with acknowledged classics 'Smiles of a Summer Night', 'The Silence' and 'Persona' and some rarely screened Bergmans: 'Summer With Monika', 'A Lesson In Love', 'So Close to Life', 'Winter Light' and 'Now About These Women'.

The trilogy referred to in the notes comprises 'Through a Glass Darkly', 'Winter Light' and 'The Silence'; the print of 'Through a Glass Darkly' has been lost.

A LESSON IN LOVE (1954 ; 95 mins.) An estranged couple travelling southwards humorously reminisce about their meeting and earlier life together and gradually come to the realization that they are still very much in love. In this underestimated and striking anticipation of 'Smiles of a Summer Night' Bergman shows a generosity towards his characters and employs an improvisatory freedom of construction which belie the caricature of him as a frigid intellectual. With Eva Dahlbeck, Gunnar Bjornstrand, Yvonne Lombard, Harriett Andersson, Ake Gronberg.

WINTER LIGHT (1962 ; 80 mins.) Although this film covers only about four hours in the lives of a handful of characters in a small and insignificant corner of rural Sweden it manages to suggest, without any overt imposition, an essential inner movement away from religious orthodoxy towards a tentative existentialism, the discovery of God's silence. An intensely personal film which Bergman sees as a key to his development 'When the heavy religious superstructure collapsed and disappeared.' Its apparent simplicity disguises an absolute mastery of means. With Gunnar Bjornstrand, Ingrid Thulin, Max von Sydow.

NOW ABOUT THESE WOMEN (1963; 80 mins.) Bergman's first film in colour made after the rigours of the 'trilogy' was a diversion having some affinities with Fellini, particularly 'Juliet of the Spirits'. The setting is the summer residence of a distinguished Cellist who is writing his biography and finds himself surrounded by his mistresses and visited by a precious music critic, Cornelius (Jarl Kulle). It is a malicious comedy aimed at critics in form as well as content. Flashbacks are deliberately confusing; performances are inconsistent with each other; theatrically is emphasised and colour used to accentuate the deliberately artificial and stylised prettiness of the decor; the slapstick style of silent comedy is employed. Bergman collected together actresses previously associated with his work, notably Eva Dahlbeck, Harriett and Bibi Andersson.

THE SILENCE (1963 ; 95 mins.) Centres on the relationship between two women, probably sisters, and the son of the younger woman, who pause in a mysterious hotel on a journey somewhere in (Eastern) Europe. Blocked verbal communication and sexual anguish, filmed in harsh, powerfully sensory detail, are outward expressions of internal and external oppression. 'The Silence' is the culmination of a trilogy; Bergman foreshadows the subjective intensity of the later 'chamber' films in giving greater emphasis to psychological exploration and less to the symbolic abstraction of 'The 7th Seal' and 'The Virgin Spring' in focussing on the literal human expression of metaphysical loss. With Ingrid Thulin, Gunnel Lindblom, Jorgen Lindstrom.

Note: We have been advised that the print of 'The Silence' is not in good condition (though still acceptable visually) which means that this could be one of the last screenings of this film; it is unlikely that a replacement print will be imported. This print was initially cut by the censor (and released with these cuts) but the cut footage was restored some years later and the film reclassified.

SMILES OF A SUMMER NIGHT (1955; 104 mins.) A tragi-comedy involving four men and four women at a midsummer's night party in a country estate at the turn of the century. They find their pagan desires frustrated by the web of civilized behaviour they have spun around themselves. It remains one of Bergman's most perfect films perhaps having Mozart opera as its source. With Eva Dahlbeck, Ulla Jacobsson, Harriet Andersson, Gunnar Bjornstrand.

SO CLOSE TO LIFE (1958; 83 mins.) Three women share a maternity ward; one is happily married facing the imminent birth of her child with joy; one is unhappily married with a threatened miscarriage; the third unmarried and pregnant. They are stripped of their pretensions; new attitudes, rather than babies are born. Bergman's delight in exploring the potential of his actresses -- Eva Dahlbeck, Ingrid Thulin and Bibi Andersson -- is evident.

SUMMER WITH MONIKA (1952; 97 mins.) is a companion piece and complement for 'Summer Interlude' the subject being a summer idyll, an escape from the constrictions of the city, and its inevitable transience. In this case, however, we regard the heroine (played by Harriett Andersson) objectively in a detailed and complex portrait.