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Vargtimmen (Hour of the wolf), Bergman, Ingmar, 1968  
Djävulens öga (The devil's eye), Bergman, Ingmar, 1960  
Såsom i en spegel (Through a glass, darkly), Bergman, Ingmar, 1961  
Smultronstället (Wild strawberries), Bergman, Ingmar, 1957  
Nattvardsgästerna (Winter light), Bergman, Ingmar, 1962  
Scener ur ett äktenskap (Scenes from a marriage), Bergman, Ingmar, 1974  
Sommaren med Monika (Summer with Monika), Bergman, Ingmar, 1953  
Persona, Bergman, Ingmar, 1966  
Efter repetitionen (After the rehearsal), Bergman, Ingmar, 1984  
Fanny och Alexander (Fanny and Alexander), Bergman, Ingmar, 1982  
Gycklarnas afton (Sawdust and tinsel), Bergman, Ingmar, 1953  
Nära livet (Brink of life), Bergman, Ingmar, 1958  
Det sjunde inseglet (The seventh seal), Bergman, Ingmar, 1957  
Kris (Crisis), Bergman, Ingmar, 1946  
Fängelse (The devil's wanton), Bergman, Ingmar, 1949  
Viskningar och rop (Cries and whispers), Bergman, Ingmar, 1972  
Höstsonaten (Autumn sonata), Bergman, Ingmar, 1978  
Tystnaden (The silence), Bergman, Ingmar, 1963  
Sommarnattens leende (Smiles of a summer night), Bergman, Ingmar, 1955  
Skepp till Indialand (A ship bound for India), Bergman, Ingmar, 1947  
Kvinnors väntan (Secrets of women), Bergman, Ingmar, 1952  
Jungfrukällan (The virgin spring), Bergman, Ingmar, 1960  
Till glädje (To joy), Bergman, Ingmar, 1950  
Hamnstad (Port of call), Bergman, Ingmar, 1948

# Illuminating Ingmar Bergman:

Sundays and Thursdays in May, June, and July

This retrospective of the films of Ingmar Bergman was organized by the Film Society of Lincoln Center. New subtitled prints for the series were made possible through the generous support of The Swedish Ministry of Culture, The Swedish Film Institute, The Swedish National Council for Cultural Affairs, The Swedish Ministry for Foreign Affairs, The Swedish Information Service, and Absolut Vodka. Special thanks also to Scandinavian Airlines and the Consulate General of Sweden in New York. This project is made possible through the Lila Wallace-Reader's Digest Fund Museum Collections Accessibility Initiative.

## Sunday, May 19

5:30 pm: **Crisis** (*Kris*, 1946)

7:20 pm: **It Rains on Our Love** (*Det regnar på vår kärlek*, 1946)

## Thursday, May 23

7:00 pm: **A Ship Bound for India** (*Skepp till Indialand*, 1947)

9:00 pm: **Night Is My Future** (*Musik i mörker*/Music in Darkness, 1948)

## Sunday, May 26

5:30 pm: **Port of Call** (*Hamnstad*, 1948)

7:25 pm: **To Joy** (*Till glädje*), 1950)

## Thursday, May 30

7:00 pm: **Dreams** (*Kvinnodrom*/Women's Dream, 1955)

8:40 pm: **Summer Interlude** (*Sommarlek*, 1951)

## Sunday, June 2

5:30 pm: **Brink of Life** (*Nära livet*, 1967) Preceded by short: **Daniel** (1963).

7:30 pm: **Secrets of Women** (*Kvinnors Väntan*/Women's Waiting, 1952).

## Thursday, June 6

7:00 pm: **A Lesson in Love** (*En lektion i kärlek*, 1954)

8:50 pm: **Smiles of a Summer Night** (*Sommarnattens leende*, 1955)

## Sunday, June 9

5:30 pm: **The Virgin Spring** (*Jungfrukällan*, 1960)

7:15 pm: **Winter Light** (*Nattvardsgästerna*, 1962)

## Thursday, June 13

7:00 pm: **The Devil's Eye** (*Djävulens öga*, 1960)

8:45 pm: **All These Women** (*För att inte tala om alla dessa kvinnor*/Now About These Women, 1964)

## Sunday, June 16

5:30 pm: **The Silence** (*Tystnaden*, 1963)

7:20 pm: **Hour of the Wolf** (*Vargtimmen*, 1968)

## Thursday, June 20

7:00 pm: **Prison/The Devil's Wanton** (*Fängelse*, 1949)

8:35 pm: **Summer with Monika** (*Sommaren med Monika*, 1953)

Sunday, June 23

4:30 pm: Fårö Document 1979 (*Fårödokument 1979*, 1979)  
6:30 pm: Shame (*Skammen*, 1968)  
8:30 pm: Cries and Whispers (*Viskningar och rop*, 1972)

Thursday, June 27

7:00 pm: Sawdust and Tinsel (a.k.a. The Naked Night, *Gycklarnas afton*, 1953)  
8:50 pm: The Magician (*Ansiktet/ The Face*, 1958)

Sunday, June 30

5:30 pm: The Passion of Anna (*En passion*, 1969)  
7:25 pm: Autumn Sonata (*Höstsonaten*, 1978)

Sunday, July 7

5:30 pm: After the Rehearsal (*Auteur da fé*, 1984)  
7:00 pm: Scenes from a Marriage (*Scener ur ett äktenskap*, 1973).

Thursday, July 11

7:00 pm: The Seventh Seal (*Det sjunde inseglet*, 1957)  
8:50 pm: Wild Strawberries (*Smultronstället*, 1957)

Sunday, July 14

5:30 pm: Fanny and Alexander (*Fanny och Alexander*, 1983); Preceded by short: Karin's Face (*Karins ansikte*, 1983).

Thursday, July 18

7:00 pm: Through a Glass Darkly (*Såsom i en spegel*, 1961)  
8:45 pm: Persona (1966)

General admission is \$5.50 for one program, and \$7 for double features. For additional information, please telephone (510) 642-1412.

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# Illuminating Ingmar Bergman:

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At some point in the 1960s, the phrase “a Bergman film” established itself as a fixture in the vocabulary of American art-house cinema goers. For this new, mostly college-educated cinema audience, the viewing of a “Bergman film” often functioned as a formative intellectual experience. Bergman was the auteur’s auteur, the master of profundity, and he encouraged earnest young intellectuals to see the world cinematically and seriously.

This year marks fifty years since Bergman directed his first film, *Crisis*. By the time he ended his filmmaking career with *Fanny and Alexander* in 1982, the cinematic climate that facilitated that first wave of reverent Bergman reception had most certainly shifted, and the idea of the European auteur had acquired a certain historical patina. PFA’s current well-timed retrospective of nearly all of Bergman’s films in this respect does not simply trace his personal artistic development, but also allows us to glimpse the historical trajectory of the international art cinema of the 1950s and ‘60s in its perhaps most representative form.

The high quality of these new prints will also make clear the degree to which the reputation of this auteur depended on a collaborative artistic process. “The Bergman film” as a concept is impossible to imagine, that is, without the cinematographic contributions of Gunnar Fischer and Sven Nykvist, or without the extraordinary acting of the intimate ensemble cast. The lines of continuity from film to film go beyond Bergman’s famed thematic repetitions and reveal a remarkably impressive body of cinematic work, one worth revisiting—or even visiting for the first time.

Mark Sandberg

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Mark Sandberg is Assistant Professor in UC Berkeley’s Scandinavian Department and teaches regularly in the Film Studies program. He is teaching a course on Ingmar Bergman in UC Extension this summer, in conjunction with this series, and at Cal in spring of 1997.

This retrospective of the films of Ingmar Bergman was organized by the Film Society of Lincoln Center. New subtitled prints for the series were made possible through the generous support of The Swedish Ministry of Culture, The Swedish Film Institute, The Swedish National Council for Cultural Affairs, The Swedish Ministry for Foreign Affairs, The Swedish Information Service, and Absolut Vodka. Special thanks also to Scandinavian Airlines and the Consulate General of Sweden in New York.

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## Program notes:

**SUNDAY MAY 19**

### **Crisis 5:30**

*Ingmar Bergman (Sweden, 1946)*

(*Kris*). The seductions and disillusionments of city life play counterpoint to provincial goodness in this morality tale of a young daughter pulled between the worlds of her two mothers. The script itself is unremarkable; Bergman later disclaimed responsibility for the story by saying, "If someone had asked me to film the telephone catalogue I would have done so." One can imagine that Bergman's version of the phone book at this point in his career might have been the same fascinating jumble of cinematic styles that one can find in *Crisis*, where the French cinema of the thirties meets expressionistic lighting, an early attempt at a Bergmanian dream sequence, and introspective mirror shots. Most interesting is perhaps the arrogant and debonair seducer, Jack. Reportedly added surreptitiously to the script by Bergman just before shooting began, Jack is a foreign irritant in this otherwise banal narrative, as well as a harbinger of tortured characters to come in Bergman's other early films.—Mark Sandberg

• Written by Bergman, from the radio play *Mother Heart* by Leck Fischer. Photographed by Gösta Roosling. With Inga Landgré, Stig Olin, Dagny Lind, Marianne Löfgren. (93 mins, In Swedish with English subtitles, B&W, 35mm)

### **It Rains on Our Love 7:20**

*Ingmar Bergman (Sweden, 1946)*

(*Det regnar på vår kärlek*). Two young people try to protect a fragile love relationship on the margins of society against all pressures from established social institutions and their representatives. Although *It Rains on Our Love* is perhaps the most schematic of Bergman's early films about adolescents in crisis, with the guardians and adversaries of young love appearing in near-allegorical form, it is also the least tortured. The scenes of idyll and refuge for persecuted young lovers, more fleeting and vulnerable in his other films, here have a warmth that contemporary Swedish critics greeted with positive relief after the "distorted sexuality" of *Crisis* earlier that same year. The good-father/bad-father dichotomy that will mark much of Bergman's production is resolved here by having the compassionate narrator enter the action of the film as the couple's defense attorney in the final trial scene. An overall tone of naïveté peppered with burlesque irony makes this one of the most optimistic of his early films.—Mark Sandberg

• Written by Bergman, Herbert Grevenius, from the play *Decent People* by Oskar Braathen. Photographed by Hilding Bladh, Göran Strindberg. With Barbro Kollberg, Birger Malmsten, Gösta Cederlund, Ludde Gentzel. (95 mins, In Swedish with English subtitles, B&W, 35mm)

**THURSDAY MAY 23**

### **A Ship Bound for India 7:00**

*Ingmar Bergman (Sweden, 1947)*

(*Skepp till Indialand*). A salvage boat provides the claustrophobic but fascinating space for this narrative of filial revolt against a corrupt and overbearing father. Actor Birger Malmsten, to whom Bergman usually turned when he needed the depiction of a tortured adolescent, plays the hump-backed Johannes, cowed by his father's brutality as captain of the ship. The atmosphere Bergman creates on the waterfront, intentionally reminiscent of Marcel Carné's French films, led André Bazin to enthuse about this film's "world of blinding cinematic purity." Breaking up the intentionally cramped composition and side lighting of the scenes on board are scenes from two more liberating spaces: the cabaret where the captain's mistress Sally performs, and a deserted windmill where Johannes takes Sally after the two of



them fall in love. This sequence depicts an idyllic extra-narrative refuge from the troubled patriarchal universe that dominates Bergman's early films. The title of the film suggests something of the same, India standing in conceptually as the place outside society (and Oedipal narrative structures) where relationships are more fulfilling and natural.—Mark Sandberg

• Written by Bergman, from the play by Martin Söderhjelm. Photographed by Göran Strindberg. With Holger Löwenadler, Birger Malmsten, Gertrud Fridh, Anna Lindahl. (102 mins, In Swedish with English subtitles, B&W, 35mm)

## Night Is My Future 9:00

*Ingmar Bergman (Sweden, 1948)*

(*Musik i mörker*/Music in Darkness). Still waiting for a financial success after four tries, Bergman took on a film story meant to guarantee a profit—or rather, more or less constrained to do so. To the relief of his producer, this film actually was a modest success. The conventional storyline relates the developing relationship between Bengt, a young musician blinded in an accident during his military service, and Ingrid, a lower-class servant girl in the home of Bengt's parents. In *A Ship Bound for India*, blindness is a minor motif; here it is developed into a full-blown psychological study and metaphor for youthful angst. The feverish dream sequence after the initial accident is particularly vivid and striking, especially given the cinematic constraints inherent in depicting a blind person's subjective experience. Bergman's restless early experiments with different styles here includes the classic Hitchcock conceit of filming himself in cameo; look for a young Bergman as a passenger on the train at the end of the film.—Mark Sandberg

• Written by Dagmar Edqvist, from her novel. Photographed by Göran Strindberg. With Mai Zetterling, Birger Malmsten, Bengt Eklund, Olof Winnstrand. (85 mins, In Swedish with English subtitles, B&W, 35mm)

## SUNDAY MAY 26

## Port of Call 5:30

*Ingmar Bergman (Sweden, 1948)*

(*Hamnstad*). The young and restless Bergman tries yet another filmic tradition here with this human story in the neorealist mode: "I still had nothing of my own to offer....I just grabbed helplessly at any form that might save me." The result is a naturalistic city film, in which one finds the closest thing to overt social critique in Bergman's entire oeuvre. Here the issues facing the young working-class girl Berit are a grotesquely hypocritical mother, a troubled past, difficulties building a future with her present lover, and a friend who dies after a back-alley abortion. Especially noteworthy in comparison with the other early Bergman films is the fact that the main characters choose a narrative resolution in real life instead of in some extra-social, extra-narrative space. The cinematographer who helped capture the grittiness of the waterfront milieu here is newcomer Gunnar Fischer, who became Bergman's main photographer throughout the 1950s.—Mark Sandberg

• Written by Bergman, from *Gold and the Walls* by Olle Länberg. Photographed by Gunnar Fischer. With Nine-Christine Jönsson, Bengt Eklund, Berta Hall, Erik Hell. (99 mins, In Swedish with English subtitles, B&W, 35mm, From Kino)

## To Joy 7:25

*Ingmar Bergman (Sweden, 1950)*

(*Till glädje*). In *To Joy* Bergman dedicates his full attention to a theme that will recur in smaller filmic moments throughout his career: the idea of music's redemptive power. In a frenetic performance, actor Stig Olin plays an ambitious concert violinist of mercurial temperament who ends up sacrificing nearly everything for his career. The fact that his orchestra conductor is in turn played by Victor Sjöström, the

## SUNDAY JUNE 2

### Brink of Life 5:30

*Ingmar Bergman (Sweden, 1967)*

*Preceded by short:*

**Daniel** (*Ingmar Bergman, Sweden, 1963*). This film in the style of a home movie about the director's son Daniel (who was later to become a filmmaker himself) was Bergman's contribution to the omnibus film *Stimulantia*.

• Written, Photographed by Bergman. With Daniel Sebastian Bergman, Käbi Laretei. (15 mins, In Swedish with English subtitles, B&W/Color, 35mm)

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(*Nära livet*). *Brink of Life* pursues Bergman's fascination with the inner lives of women to a maternity ward where three women await the blessed event with mixed attitudes—and fates. Only an unwed teenager who has tried to abort the dreaded newcomer finds herself heading toward a healthy delivery. The film won awards at Cannes not only for the director (his third in a row) but for the actresses—Ingrid Thulin, Eva Dahlbeck, and Bibi Andersson—whose ensemble work is impressive. The acting holds the charge, and the camera knows it, in this film that is simple in focus, and more clinical than cynical. Not your basic Bergman.

• Written by Bergman, Ulla Isaksson, from the short story by Isaksson. Photographed by Max Wilén. With Ingrid Thulin, Eva Dahlbeck, Bibi Andersson, Erland Josephson, Max von Sydow. (84 mins, In Swedish with English subtitles, B&W, 35mm)

### Secrets of Women 7:30

*Ingmar Bergman (Sweden, 1952)*

(*Kvinnors Väntan*/Women's Waiting). *Secrets of Women* is essential early Bergman, offering glimpses of what is to come but with a freshness of spirit that gracefully eludes the tropes of genius. Scenes from several marriages emerge when five women, all related, gather to await the arrival of their respective husbands at an island summer house. Each agrees to tell the others a crucial episode from her marriage. With the men relegated to narrative objects, *Secrets* plays like Cukor's *The Women*, stripped of its distanced, brittle comedy. In its place, the intimate, revealing encounter, the sudden knowledge of self and other that irreparably changes a marriage—despite appearance to the contrary. Mixing the wistful humor of averted tragedy with a rare elegiac optimism, this film announced Bergman internationally as a director with a unique understanding of women—more precisely, of what women know about men.

• Written by Bergman. Photographed by Gunnar Fischer. With Anita Björk, Karl-Arne Holmsten, Jarl Kulle, Maj-Britt Nilsson, Eva Dahlbeck, Gunnar Björnstrand. (107 mins, In Swedish with English subtitles, B&W, 35mm, permission Kino)

## THURSDAY JUNE 6

### A Lesson in Love 7:00

*Ingmar Bergman (Sweden, 1954)*

(*En lektion i kärlek*). Bergman's version of a Cary Grant comedy of remarriage can't approach screwball but is rather oddball, and not just in its elliptical flashback format. The amorous adventures of a gynecologist is a queasy premise for laughs so it is fitting that (as usual) the women carry the day. Eva Dahlbeck, as the doctor's wife who embarks on a revenge affair of her own, stoops to conquer low comedy and raises it to her own level. And Harriet Andersson makes the role of an ever-questioning tomboy daughter a challenging Greek chorus. She's just the one to trim the feathers of the patriarchal peacock knowingly played by Bergman alter ego (capital E) Gunnar Björnstrand. Lessons in lyricism



play off acerbic commentary on marriage for a film “notable among Bergman’s work for its freedom and spontaneity of invention, its emotional richness, warmth and generosity” (Robin Wood).

- Written by Bergman. Photographed by Martin Bodin. With Eva Dahlbeck, Gunnar Björnstrand, Yvonne Lombard, Harriet Andersson. (94 mins, In Swedish with English subtitles, B&W, 35mm, Courtesy George Eastman House, permission Kino)

## Smiles of a Summer Night 8:50

*Ingmar Bergman (Sweden, 1955)*

(*Sommarnattens leende*). One of the cinema’s great erotic comedies. The plot is an Ophulsian *ronde* of love affairs and intrigues revolving around a middle-aged lawyer (Gunnar Björnstrand); his young wife who remains a virgin; his former mistress, a sophisticated stage actress (Eva Dahlbeck); her lover, and his wife. They gather for a weekend at the country estate of the actress’s elderly mother, who works a kind of magic on this ménage of infinite possibilities. A true parody of the ridiculous male, this is a comic working-out of an idea suggested so tragically in *Sawdust and Tinsel*—that men are a species of beast who turn to women to save them from being totally humiliated. Not always a smart move.

Woody Allen brilliantly reworked *Smiles of a Summer Night* in *A Midsummer Night’s Sex Comedy*, and the film also inspired the Broadway play *A Little Night Music*.

- Written by Bergman. Photographed by Gunnar Fischer. With Eva Dahlbeck, Gunnar Björnstrand, Ulla Jacobsson, Harriet Andersson. (108 mins, In Swedish with English subtitles, B&W, 35mm, permission Kino)

## SUNDAY JUNE 9

## The Virgin Spring 5:30

*Ingmar Bergman (Sweden, 1960)*

(*Jungfrukällan*). Following the success of *The Seventh Seal*, Bergman again turned to a medieval wellspring, this time a folk song whose simplicity and stark violence are recreated in purely visual terms in the director’s first collaboration with cinematographer Sven Nykvist. A girl in the bloom of innocent sensuality, the apple of her father (Max von Sydow)’s eye, is raped and murdered; a young boy watches his brothers perform the act, and suffers along with them the father’s terrible revenge. The strange beauty of Bergman’s medieval forays is that early Christianity seems foreign and mythic to contemporary viewers, which lends a similar flavor to other films: are the struggles of *Winter Light* any less Manichaeian than those of *The Virgin Spring*? Conversely, no film in his oeuvre could be more modern in terms of its Freudian overtones, and the agnosticism its very surety provokes in the viewer.

- Written by Ulla Isaksson, based on a 14th century ballad, “Töre’s Daughter in Vänge.” Photographed by Sven Nykvist. With Max von Sydow, Birgitta Valberg, Gunnel Lindblom, Birgitta Pettersson. (88 mins, In Swedish with English subtitles, B&W, 35mm, PFA Collection, permission Kino)

## Winter Light 7:15

*Ingmar Bergman (Sweden, 1962)*

(*Nattvardsgästerna*). *Winter Light* is the central film in Bergman’s so-called “God trilogy” (with *Through a Glass Darkly* and *The Silence*). Gunnar Björnstrand plays the doubting Tomas, pastor of a dwindling rural parish. Tomas is an isolated individual, haunted by “God’s silence” and indifferent to the physical, whether in the person of the schoolmistress Märta (Ingrid Thulin) or Christ himself. When a local fisherman (Max von Sydow) comes to him stupefied by fear of the atom bomb, Tomas cannot meet his gaze. The film’s spare style, which prefigures the modernist *Persona*, is one of gazes and avoidances, and the visual articulation of contradiction: bathed in bright winter light, Tomas becomes free from God. The trilogy, as Bergman has stated, “is not concerned with God or His absence...but with the saving

force of love." But to take the lead, and not wait for God to show love, is the most difficult task for a Bergman persona.

• Written by Bergman. Photographed by Sven Nykvist. With Ingrid Thulin, Gunnar Björnstrand, Max von Sydow, Gunnel Lindblom. (80 mins, In Swedish with English subtitles, B&W, 35mm, PFA Collection, permission Kino)

## THURSDAY JUNE 13

### The Devil's Eye 7:00

Ingmar Bergman (Sweden, 1960)

(*Djävulens öga*). Bergman called this film "my little game...for the amusement of the beloved and feared audience." To the supposed Irish proverb, "A woman's chastity is a sty in the Devil's eye," the denizens of Hell (where the film opens) add another: "Marriage is Hell's *pièce de résistance*." To cure the Devil's ocular problems his minions—Don Juan and his cohort Pablo—are sent to the earthly home of a naive parson whose daughter is about to enter marriage as a virgin. Don Juan sets to work, but this being Bergman, and the daughter being Bibi Andersson, for the first time feels the sufferings of love and, worse, a woman's pity. The parson and his wife take their own lesson in love, though the moral of this tale is anything but romantic: "Love shields one from...nothing." Now Hell holds a new futility.

• Written by Bergman, from the play *Don Juan Returns* by Oluf Bang. Photographed by Gunnar Fischer. With Jarl Kulle, Bibi Andersson, Nils Poppe, Gertrud Fridh. (86 mins, In Swedish with English subtitles, B&W, 35mm, permission Kino)

### All These Women 8:45

Ingmar Bergman (Sweden, 1964)

(*För att inte tala om alla dessa kvinnor*/Now About These Women). This was Bergman's first film in color, and he prepared for the transition with fastidious care. Set in the music world, the film is a satire about pompous males and the women who stroke their vanity while getting just what they want from them. A pretentious music critic visits the summer home of a renowned cellist who has just died. Intending to write the cellist's biography, the critic (as much a despised figure in Bergman as he is in Beckett) encounters a glittering phalanx of women who were the musician's "harem." Having put up with the virtuoso's infantilism, they now set about toying with the critic who seems to want to become the man he is writing about. The film is most notable for bringing together a sparkling ensemble of Bergman's favorite actresses who have a great time as "all these women."—James Quandt, Cinematheque Ontario

• Written by Bergman, Erland Josephson, under pseudonym Buntel Ericsson. Photographed by Sven Nykvist. With Jarl Kulle, Bibi Andersson, Harriet Andersson, Eva Dahlbeck. (80 mins, In Swedish with English subtitles, Color, 35mm, permission Kino)

## SUNDAY JUNE 16

### The Silence 5:30

Ingmar Bergman (Sweden, 1963)

(*Tystnaden*). Sisters Anna (Gunnel Lindblom) and Ester (Ingrid Thulin) are traveling with Anna's son when they are forced by Ester's poor health to hole up in a hotel in a strange country seemingly on the verge of war. Anna shuns the attentions of her desperately ill sister and goes out, picking up a man in a bar. Ester is left to cope with the pain of her desire and her illness; it seems they are one. Meanwhile the boy explores the mysteries of the old hotel, playing out the fears inspired by the passions around him. The third film of Bergman's "God trilogy" (see *Winter Light*, June 9) was one of his most controversial. If it remains risky and experimental it is not for its intimations of incest but for the post-apocalyptic



landscape of emotions it traverses: a truly desolate foreign land, where language is reduced to ciphers, and sex to a brittle ritual of humiliation; where God is no longer even an absence.

- Written by Bergman. Photographed by Sven Nykvist. With Ingrid Thulin, Gunnel Lindblom, Jörgen Lindström, Håkan Jahnberg. (96 mins, In Swedish with English subtitles, B&W, 35mm, permission Kino)

## Hour of the Wolf 7:20

*Ingmar Bergman (Sweden, 1968)*

(*Vargtimmen*). Madness and demonism, present in many of Bergman's films, are made the explicit themes of *Hour of the Wolf*. Here they are associated with artistic creativity. Alma (Liv Ullmann) tells of her life with her artist husband, who disappeared, leaving only his diary. "The first of three films featuring Max von Sydow as Bergman's alter ego, the artist in retreat to an island (Fårö, the director's own home) where all his demons and imagined monsters can come out to play, threatening to possess their creator and 'disappear' him into the darkness behind the brain. A strikingly Gothic tale of horror, *Hour of the Wolf* owes much to Bram Stoker's *Dracula* in its evocation of the artist's admirers and tormentors as vampires, flocks of flesh-eating birds and insects." (Kathleen Murphy, Film Society of Lincoln Center)

- Written by Bergman. Photographed by Sven Nykvist. With Max von Sydow, Liv Ullmann, Erland Josephson, Gertrud Fridh. (89 mins, In Swedish with English subtitles, B&W, 35mm, permission MGM/UAClassics)

## THURSDAY JUNE 20

## Prison/The Devil's Wanton 7:00

*Ingmar Bergman (Sweden, 1949)*

(*Fängelse*). Bergman's first major work, *Prison* makes a strong case for the proclamation that opens it: "Human life is an inferno." Gunnar Fischer's hard-edged expressionist cinematography is ideally suited to the harsh subject matter. A young author whose marriage has driven him to the brink of either murder or suicide is prompted by a film director to visualize his relationship with a prostitute. In an old attic, the "lovers" attempt to recapture their childhood. She falls asleep and, in a series of encounters that weave dream, nightmare, and "reality," she is confronted with his sadistic cruelty. The scenes of torture (involving cigarettes) and suicide were so extreme that Swedish censors trimmed the film. The imagery of death masks, dolls, and butchered animals is brilliant preparation for Bergman's later excursions into the world of dreams, and the film-within-a-film device looks forward to *Persona*.—James Quandt

- Written by Bergman. Photographed by Göran Strindberg. With Doris Svedlund, Birger Malmsten, Eva Henning, Hasse Ekman. (80 mins, In Swedish with English subtitles, B&W, 35mm)

## Summer with Monika 8:35

*Ingmar Bergman (Sweden, 1953)*

(*Sommaren med Monika*). Critics touted *Monika* as "Bergman's most erotic film" for its theme of a young man's sexual awakening and scenes of nudity on an island in the Stockholm archipelago. But this summer interlude is surrounded by some of the bleakest commentary of Bergman's early cinema, in a city captured in all its shadows and empty light by the expert cinematographer Gunnar Fischer. Monika (Harriet Andersson), a restless, sexually harassed vegetable seller, and her more bourgeois boyfriend Harry take off in his father's boat for the islands. There she teaches him how to dance and how to make love, how to steal vegetables, and they dream of a family. But Borzage lovers turn into characters out of *Pierrot le fou*. Monika, now pregnant, becomes a denizen of the reeds. A shot of a spider web seems to announce Bergman deserting his young heroine, leaving her to founder in femme fatalism (eternal spider to man's fly) and a life of dubious freedom.



- Written by Bergman, P.A. Fogelström, from a novel by Fogelström. Photographed by Gunnar Fischer. With Harriet Andersson, Lars Ekborg, John Harryson. (96 mins, In Swedish with English subtitles, B&W, 35mm, PFA Collection, permission Kino)

## SUNDAY JUNE 23

### Fårö Document 1979 4:30

*Ingmar Bergman (Sweden, 1979)*

(*Fårödokument* 1979). Bergman produced two films about his beloved island Fårö, where he made his home and which served as the setting for [many of his] films. In 1969, troubled by the island's disappearing traditions and the exodus of its young people to the mainland, Bergman made a surprisingly direct and political document about Fårö's importance....Ten years later he took a second look at the situation in his second *Fårö Document*. (A third was planned for 1989 but was not made.) The update is surprisingly optimistic, with several remarkable "then and now" juxtapositions. The unhappy teenagers about to decamp for Stockholm in the first film turn out to have settled into the quiet isolated Fårö life. Interweaving scenes of extraordinary natural beauty with interviews and rigorous sequences depicting everyday chores, customs, and rituals on Fårö, Bergman develops a complex, understated, and loving portrait of his tiny island.—James Quandt

- Written, Narrated by Bergman. Photographed by Arne Carlsson. (102 mins, In Swedish with English subtitles, Color, 16mm)

### Shame 6:30

*Ingmar Bergman (Sweden, 1968)*

(*Skammen*). With a civil war in their country, a couple (Max von Sydow and Liv Ullmann), both musicians, retreat to a remote island to grow fruit and cultivate their mutual love. But war overtakes them, exacting its total surrender of pride, privacy, and finally, principle. "Set a tiny step into the future, the film has the inevitability of a common dream....One of Bergman's greatest films, [and] one of the least known" (Pauline Kael). Bergman spoke movingly of a Vietnam war newsreel that inspired him to make *Shame*: "An old man and woman were walking with a cow....And all of a sudden, a helicopter...started up and began making a racket...and the cow tore itself loose, and the old woman dashed away after the cow, and the helicopter rose and rose, and this old man just stood there, completely nonplused and utterly confused and desperate. And, somehow, more than all the atrocities I've seen, I experienced that third party's misery, when everything breaks loose over his head."

- Written by Bergman. Photographed by Sven Nykvist. With Liv Ullmann, Max von Sydow, Gunnar Björnstrand, Hans Alfredson. (102 mins, In Swedish with English subtitles, B&W, 35mm)

### Cries and Whispers 8:30

*Ingmar Bergman (Sweden, 1972)*

(*Viskningar och rop*/Whispers and Cries). *Cries and Whispers* depicts the final day of Agnes (Harriet Andersson), who lies in bed with cancer. Her most dear ones—her sisters, Maria (Liv Ullman) and Karin (Ingrid Thulin), and a companion, Anna (Kari Sylwan)—watch over her. In a film as formal as a clock's tick, Bergman restricts his palette to colors of blood, his close-ups to the image of the soul. The four women want a strength to face life, to overcome fear, to remove the curtain from behind which they look and admire, but do not go forth to touch. They are the same person in different stages of realizing that to love is to empty oneself of desire; to forgive oneself; to hear fully the cry of the present through the searing whispers from the past; to imagine a love that knows no costs, that gives without knowing how

to heal or provide rest, yet is vast and vigilant, giving all because that is life's meaning: to be saved by giving one's body and soul.—Ryan DeRosa

• Written by Bergman. Photographed by Sven Nykvist. With Harriet Andersson, Kari Sylwan, Ingrid Thulin, Liv Ullmann, Erland Josephson. (91 mins, In Swedish with English subtitles, Color, 35mm, permission Kino.)

## THURSDAY JUNE 27

### Sawdust and Tinsel (a.k.a. The Naked Night) 7:00

*Ingmar Bergman (Sweden, 1953)*

(*Gycklarnas afton*). Bergman's earliest evocation of the theater of humiliation, *Sawdust and Tinsel* is a portrait of turn-of-the-century itinerant circus performers who are figures of ritual mortification before their public and, in a day and night of unmasking, before each other as well. The circus owner, Albert (Åke Grönberg), and his bareback-rider girlfriend, Anne (Harriet Andersson), seek the rejections of, respectively, an ex-wife and a scornful actor from the more "respectable" provincial theater. Their disgrace and redemption are mirrored in a dreamlike flashback, which in turn finds its resolution in a dream of return and reunion. Through the *deus ex machina* of the cinema, the film is lifted from its sad subject by extraordinary cinematography in which many a Bergman trope finds its genesis: dressing-room mirrors turn an individual into her own twin, a couple into a complexity of faces, making the search for meaning in another human being a virtual gauntlet. Bergman's players truly earn their bows.

• Written by Bergman. Photographed by Hilding Bladh, Göran Strindberg, Sven Nykvist. With Harriet Andersson, Åke Grönberg, Hasse Ekman, Anders Ek. (92 mins, In Swedish with English subtitles, B&W, 35mm, permission Kino)

### The Magician 8:50

*Ingmar Bergman (Sweden, 1958)*

(*Ansiktet*/ The Face). Subtitled "A Comedy" and usually described as a supernatural tale, *The Magician* testifies to Bergman's powers as entertainer. In fact, its central plot pits a theatrical illusionist against a skeptical scientist. The film romps between hypnotism, earthy sex, melodramatic thrills and, momentarily, becomes a desperate apologia for the artist humiliated as a charlatan by an audience demanding religious art. Set, like *The Student of Prague* and *The Cabinet of Dr. Caligari*, in the mid-nineteenth century, the film uses Expressionist techniques in its atmospheric opening (silhouettes of Vogler's Magnetic Health Theatre against the horizon, rays of light filtering through the mist as a carriage passes in mysterious silence through the forest) and its terrifying climax in the attic, as the dead artist haunts the skeptical doctor. Here Expressionistic devices project a visionary interiority as much metaphysical as psychological in an attempt to expose the fraudulence of modern rationalism.—William Nestruck, "William Nestruck Selects: The Offspring of Expressionism," PFA, 1985

• Written by Bergman. Photographed by Gunnar Fischer. With Max von Sydow, Ingrid Thulin, Gunnar Björnstrand, Bibi Andersson. (102 mins, In Swedish with English subtitles, B&W, 35mm, Courtesy George Eastman House, permission Kino)

## SUNDAY JUNE 30

### The Passion of Anna 5:30

*Ingmar Bergman (Sweden, 1969)*

(*En passion*). Andreas Winkelmann withdraws from the world to live in solitude—Bergman's Simon of Fårö Island. As he rifles through a purse left by Anna Fromm (Liv Ullmann), he finds a letter with a phrase that warns of "physical and psychical acts of violence." His seduction (or redemption) by the world moves dramatically to confirm that phrase. Into the grays, browns, and greens of Bergman's newly



mastered color palette burst the reds that threaten to become the sign of any human relationship—the deeper, the more violence necessary to break through to the other person. With *Persona*, *The Passion of Anna* marks the high point of Bergman's achievement in the sixties. Liberated from any direct confrontation with theology, Bergman here translates his concerns into new terms. "Why don't you do something you believe in?" Anna asks the architect, and Bergman's Brechtian cinematic practices are this film's answer."—William Nestruck ("William Nestruck Selects: Cinema of the Unseen," PFA, 1985)

• Written by Bergman. Photographed by Sven Nykvist. With Max von Sydow, Erland Josephson, Liv Ullmann, Bibi Andersson. (101 mins, In Swedish with English subtitles, Color, 35mm)

## Autumn Sonata 7:25

Ingmar Bergman (Sweden, 1978)

(*Höstsonaten*). The warm autumnal hues of a house on a lake give a false, perhaps wished-for sense of security to the setting, the home of a pastor and his wife, Eva (Liv Ullmann). Very soon the steely tone of love avoided, attempted, and denied overrides all hope. The arrival of Eva's mother (Ingrid Bergman, in her only film with Ingmar Bergman), a world-traveling concert pianist, for their first meeting in seven years occasions a near-complete opening out of feelings by daughter and mother. *Near* complete, for Ingrid Bergman subtly portrays the mother's love, grief, and guilt as mercurial posturings of a virtuoso performer. The better for our understanding of Eva's sense of abandonment and loss, conveyed in Ullmann's bruising honesty and echoed in the utterings of Eva's disabled sister, Helena. Bergman uses a formal combination of flashback tableau and piercing close-up to answer the daughter's worst fear—that her grief is her mother's secret pleasure—with the reality of indifference.

• Written by Bergman. Photographed by Sven Nykvist. With Ingrid Bergman, Liv Ullmann, Lena Nyman, Halvar Björk. (93 mins, In Swedish with English subtitles, Color, 35mm, permission Kino.)

## SUNDAY JULY 7

## After the Rehearsal 5:30

Ingmar Bergman (Sweden, 1984)

(*Auteur da fête*). Ironically, this coda to Bergman's career [in cinema] received some of the best reviews of any of his films. Andrew Sarris called it "one of Bergman's greatest films. He has attained a sublimity of self-revelation in this masterpiece such as few artists have achieved in any medium." Richard Corliss (*Time Magazine*) said it was "as direct, serene and human as any he has made." A spare, pellucid work featuring three actors in one set, *After the Rehearsal* is a far-reaching meditation on life and theater and the connections between the two. Erland Josephson plays a theater director who is rehearsing Strindberg's *A Dream Play*; Ingrid Thulin, his former star, now a ravaged alcoholic who has been assigned a small role; and Lena Olin, the ambitious young female lead. The solitary musings and incendiary encounters of these characters illuminate a world which Bergman both loves and fears: that of the bare stage.--James Quandt, Cinematheque Ontario

• Written by Bergman. Photographed by Sven Nykvist. With Erland Josephson, Ingrid Thulin, Lena Olin. (72 mins, In Swedish with English subtitles, Color, 35mm)

## Scenes from a Marriage 7:00

Ingmar Bergman (Sweden, 1973)

(*Scener ur ett äktenskap*). Johan (Erland Josephson) and Marianne (Liv Ullmann) are the perfect twosome: two houses, two cars, two daughters, two careers. They have (by their own admission) the perfect marriage, until one day, they do not. Are we all living in utter confusion? they wonder together; have we missed something important? Bergman's masterful approach to the dissolution is more an exercise in



veneer-stripping than outright dissection. Character revelation is very much in the moment, so we discover the many sides of the prismatic Marianne a little before she does, and suffer the belch that is Johan's burst for freedom. Perfection in cinema may be as suspect as it is in marriage and Bergman here allows at least the affect of artlessness. Due in part to the film's being shot close-in for the television miniseries, there are no sidebars to a haunting past, as in *Autumn Sonata* (another kind of love on trial), nothing of the warmth and elegance of nature to situate love's labors in a larger context. It makes the film both riveting and uncompromising, but also liberating: if there are no big answers, we can't "miss something important."

• Written by Bergman. Photographed by Sven Nykvist. With Liv Ullmann, Erland Josephson, Anita Wall, Jan Malmström. (168 mins, In Swedish with English subtitles, Color, 35mm)

## THURSDAY JULY 11

### The Seventh Seal 7:00

*Ingmar Bergman (Sweden, 1957)*

(*Det sjunde inseglet*). It may be folly to think that life and thus death hold any secrets. In *The Seventh Seal* Bergman spoke to this modern query in a medieval setting rendered at once awesome and intimate in chiaroscuro. A knight, Antonius Block (Max von Sydow), and his squire Jöns (Gunnar Björnstrand) return disillusioned from the Crusades to the hysteria of plague-infested fourteenth-century Sweden. On the shore Block encounters Death and, in one of the most effective reverse-angle exchanges ever filmed, challenges him to a game of chess, playing for time to perform one significant act in life. What is timeless about this existential passion play is the humanity of its characters, who seem to shun allegory like a kind of narrative death: Block, whom the Crusades took away from the real—the only proof of God—to the abstract, and torment; Jöns, cynical sensualist who articulates the void; Death himself, a picture of inconclusiveness; and the dreamer Jof and his wild-strawberry wife (Bibi Andersson), actors traveling into light.

• Written by Bergman based on his play *Träsmålnings* (Wood Painting). Photographed by Gunnar Fischer. With Max von Sydow, Gunnar Björnstrand, Bengt Ekerot, Bibi Andersson. (95 mins, In Swedish with English subtitles, B&W, 35mm, permission Kino)

### Wild Strawberries 8:50

*Ingmar Bergman (Sweden, 1957)*

(*Smultronstället*). *Wild Strawberries* unites two strands in Bergman's work: here, the examination of male vanity finds its apex, and the protagonist is introduced to a rather more severe comeuppance in the face of death. As usual, Bergman does it with mirrors, and with dreams which are the mind's mirror. Interestingly, the film's Dali/Kafkaesque dream sequences have proved less memorable than the scenes in which natural settings are brilliantly transformed into dreamscapes by virtue of their flashback context. As if to honor his debt to the early Swedish cinema and the oneiric quality of its nature cinematography, Bergman cast the silent film director and actor Victor Sjöström as the aging pedant, Isak Borg, who dreams his own death; re-visits, as a spectator, his youth; and learns amid the forgiving wild strawberries (symbolic in Sweden of a favorite spot or sanctuary) that he had always denied desire.

• Written by Bergman. Photographed by Gunnar Fischer. With Victor Sjöström, Bibi Andersson, Ingrid Thulin, Gunnar Björnstrand. (90 mins, In Swedish with English subtitles, B&W, 35mm, permission Kino)

## SUNDAY JULY 14

### Fanny and Alexander 5:30

*Ingmar Bergman (Sweden, 1983)*

*Preceded by short:*

*Karin's Face (Ingmar Bergman, Sweden, 1983).*

(*Karins ansikte*). Bergman's tribute to his mother Karin is a journey through a family photo album, searching through pictures for a life--Karin's and, by extension, his own. A "most unusual betrothal picture" shows his young father and mother seated at a table; he is reading a book, she is looking into the camera's eye. Piano music is by Bergman's former wife Käbi Laretei.

- Written by Bergman. Photographed by Arne Carlsson. (14 mins, In Swedish with English subtitles, 35mm)

(*Fanny och Alexander*). *Fanny and Alexander*, Bergman's dreamlike family chronicle, is the film-length version of the television miniseries which we showed here in 1988. The Ekdahls are an upper-middle-class theatrical family who are sheltered by their own theatrics from the deepening chaos of the outside world. Bergman has the grace in this most graceful film not to view their histrionics and eccentricities as neuroses. One tumultuous year in the life of the Ekdahl family is viewed through the eyes of ten-year-old Alexander, whose imagination fuels the magical goings-on leading up to and following the death of his father. His mother's remarriage to a stern prelate banishes Alexander and his sister Fanny from all known joys, and thrusts them and the movie into a kind of gothic horror. The bishop is a Bergmanesque character whose severity has gone awry—he has become sinister—and the film's round rejection of him in favor of "kindness, affection and goodness" may be Bergman's fondest farewell to cinema.

- Written by Bergman. Photographed by Sven Nykvist. With Gunn Wållgren, Allan Edwall, Ewa Fröhlings, Bertil Guve, Pernilla Allwin. (197 mins, In Swedish with English subtitles, Color, 35mm, permission Films Inc.)

## THURSDAY JULY 18

### Through a Glass Darkly 7:00

*Ingmar Bergman (Sweden, 1961)*

(*Såsom i en spegel*). *Through a Glass Darkly* is the first in a trilogy that includes *Winter Light* and *The Silence*, and it won Bergman his second Oscar. The search for God, which is complicated by and confused with lust and madness, is the central theme of this trilogy. Karin (Harriet Andersson), daughter, wife, and recently released mental patient, convalesces at her family's seaside summer cabin, where the men in her life have hardly a clue what emotional sustenance the confused and delusional woman might require. Her father (Gunnar Björnstrand) and husband (Max von Sydow), both cold, self-absorbed intellectuals, distance themselves from the recovery process while Karin increasingly fixates on her vulnerable and sexually susceptible younger brother. That Karin is to be consumed in the search for God is the film's ever-controversial premise, made all the more provocative by the implied eternal detachment of Bergman's (significantly male) God.--Barbara Scharres, Film Center of the Chicago Art Institute

- Written by Bergman. Photographed by Sven Nykvist. With Harriet Andersson, Max von Sydow, Gunnar Björnstrand, Lars Passgård. (89 mins, In Swedish with English subtitles, B&W, 35mm, PFA Collection, permission Kino)

### Persona 8:45

*Ingmar Bergman (Sweden, 1966)*

The temptation is to take Bergman's masterpiece for granted. It is probably the most famous of all those modern, post-Pirandellian films concerned with themselves as works of art. It also contains one of the most truly erotic sequences on film, demonstrating what can be done on screen with told material. An



actress named Elizabeth (Liv Ullmann) elects to become silent and is put into the care of Alma (Bibi Andersson), a nurse companion. The actress's act, we soon learn, has two aspects: it is a wish for ethical purity, but it is also a species of sadism, a virtually impregnable position of strength from which to manipulate her nurse, who is charged with the burden of talking. By the end of the film, the two characters are engaged in a desperate Strindberg-like duel of identities, and Bergman has turned that struggle into a metaphor for the fate of language, art, and consciousness itself.—Russell Merritt, "Modernism, Postmodernism and Narrative Film," PFA 1989

- Written by Bergman. Photographed by Sven Nykvist. With Liv Ullmann, Bibi Andersson, Margareta Krook, Gunnar Björnstrand. (84 mins, In Swedish with English subtitles, B&W, 35mm, From the Swedish Film Institute, permission MGM/UA Classics)