

**L 136**  
diary with  
ingmar bergman



VILGOT SJÖMAN

# L136 Diary With Ingmar Bergman

**Ingmar Bergman**



### **L136 Diary With Ingmar Bergman:**

**L 136 [Engl.]** Vilgot Sjöman, 1978      **Ingmar Bergman at the Crossroads** Maaret Koskinen, Louise Wallenberg, 2022-11-17 This collection offers new and insightful perspectives on Ingmar Bergman's work as a film and theatre director as well as writer of fiction. Ingmar Bergman's rich legacy as a film director and writer of classics such as *The Seventh Seal*, *Scenes From a Marriage* and *Fanny and Alexander* has attracted scholars not only in film studies but also of literature, theater, gender, philosophy, religion, sociology, musicology and more. Less known however is Bergman from the perspective of production studies including all the choices, practices and routines involved in what goes on behind the scenes. For instance, what about Bergman's collaborations and conflicts with film producers? What about his work with musicians at the opera, technicians in the television studio and actors on the film set? What about Bergman and MeToo? In order to throw light on these issues, art practitioners such as film directors Ang Lee and Margarethe von Trotta, film and opera director Atom Egoyan and film producer and screenwriter James Schamus are brought together with academics such as philosopher and film scholar Paisley Livingston, musicologist Alexis Luko and playwright and performance studies scholar Allan Havis to discuss Bergman's work from their unique perspectives. In addition, *Ingmar Bergman at the Crossroads* provides for the first time in-depth interviews with Bergman's longtime collaborators Katinka Farag and Måns Reuterswärd who both have first-hand experience of working intimately as producers in film and television with Bergman covering more than 5 decades. In an open exchange between individual and institutional perspectives, this book bridges the often rigid boundaries between theoreticians and practitioners in turn pointing Bergman's studies in new directions.

**Ingmar Bergman** Geoffrey Macnab, 2009-06-17 Ingmar Bergman was the last and arguably the greatest of the old style European auteurs and his influence across all areas of contemporary cinema has continued to be considerable since his death in July 2007. Drawing on interviews with collaborators and original research, this book puts Bergman's career into the context of his life and offers a new and revealing portrait of this great filmmaker. Geoffrey Macnab explores the often painfully autobiographical nature of his work while also looking in detail at Bergman as a craftsman. He considers Bergman's working relationship with his actors, especially the actresses he helped make into international stars, his passion for theatre, literature and classical music and his obsession with death and cruelty. The book traces his traumatic childhood, asking how his experiences growing up as the son of a strict Lutheran pastor fed into his later writing and filmmaking. It also looks at his political life, chronicling his teenage flirtation with Nazism, his bitter spat in the mid 70s with the Swedish authorities over his tax affairs and his often vexed relationship with his fellow Swedes. Geoffrey Macnab also considers how Bergman's work was financed and distributed, his relationship with US agents and how close he came to working in Hollywood. When I was 10 years old I received my first rattling film projector with its chimney and lamp which went round and round and round. I found it both mystifying and fascinating. Ingmar Bergman      *Ingmar Bergman and the Rituals of Art* Paisley Livingston, 2019-06-30 Through close

readings of Bergman's famous and lesser known films as well as through study of his early stage productions untranslated essays interviews and scripts Paisley Livingston elucidates Bergman's rigorous critique of the violence persecution and deceit in modern culture Bergman's focal point is the dilemma of the artist in society the nature and value of his exchanges with the public He envisions modern art in terms of its relation to a moribund tradition in its dependence on destructive and sterile ritual patterns art has lost the power to influence the development of our lives Bergman criticizes the vestiges of cult values in both popular and elite forms of art from the idolatry of the star system to the aggressive primitivism of certain avant garde experiments Linking his innovations in film form to an investigation of the processes of social interaction Bergman is able to confront the artist's relation to both the order and the disorder of culture

**The Persona of Ingmar Bergman** Barbara Young, 2015-10-15 Born to a mother who did not want him and a father who humiliated him during his upbringing Ingmar Bergman somehow endured his dysfunctional family to become one of the great artists of the twentieth century However the scars left from his early agony affected him both physically and emotionally He suffered with a disabling psychosomatic gastrointestinal illness and serious problems in his interpersonal relationships In *The Persona of Ingmar Bergman Conquering Demons through Film* Barbara Young looks at how the director's personal life shaped his creative output A practicing psychiatrist and psychoanalyst Young probes Bergman's relationships with his parents his wives his children and his colleagues to explore the meanings of his many films As Bergman gradually began to work through his psychological problems he accomplished something that few people have ever done he analyzed himself The films examined in this study include the majority of his features including *The Seventh Seal* *Wild Strawberries* *The Virgin Spring* *Through a Glass Darkly* *The Hour of the Wolf* *The Passion of Anna* *Cries and Whispers* *Face to Face* *Autumn Sonata* *Fanny and Alexander* and *Persona* Young also draws upon recorded interviews and Bergman's autobiographical novels to provide further insight into the director's creative process While many books have been written about Bergman and analysts have studied particular films this volume represents a unique approach to understanding an artist through his art *The Persona of Ingmar Bergman* will appeal to film and art students as well as those in the psychotherapy profession and of course the director's fans throughout the world

**Ingmar Bergman** Ingmar Bergman, 2007 Interviews with the famed director of *Wild Strawberries* *Scenes from a Marriage* *The Seventh Seal* *Saraband* and other films

**God and the Devil** Peter Cowie, 2023-10-31 Peter Cowie's book chronicles the life and the 60 year film and stage career of Bergman as he wrestles of themes of love sex and betrayal with the figure of Death hovering overhead Blending biographical information with critical comment Cowie presents a man whose life and work were intimately fused Bergman's films stand alone as beacons in film history Wim Wenders

**Sonatas, Screams, and Silence** Alexis Luko, 2015-08-11 *Sonatas Screams and Silence Music and Sound in the Films of Ingmar Bergman* is the first musical examination of Bergman's style as an auteur filmmaker It provides a comprehensive examination of all three aspects music sound effects and voice of Bergman's signature soundtrack style

Through examinations of Bergman's biographical links to music the role of music sound effects silence and voice and Bergman's working methods with sound technicians mixers and editors this book argues that Bergman's soundtracks are as superbly developed as his psychological narratives and breathtaking cinematography Interdisciplinary in nature this book bridges the fields of music sound and film Ingmar Bergman Lise-Lone Marker, Frederick J. Marker, 1992-10-30 A revised and expanded edition highlights the developments that have occurred in the interim since the first edition with reference to Bergman's triumphant return to the Royal Dramatic Theatre in Stockholm after years of self imposed exile Bergman's Muses Egil Törnqvist, 2010-06-28 Bergman is a most versatile director who has devoted himself to several muses in a variety of media Apart from being a writer of plays and screenplays he has over the past fifty years directed about a hundred stage performances fifty films and many works for radio and television During this time all the production equipment used have undergone significant changes allowing just for instance a more varied and subtle use of light and sound But by his own admission Bergman's texts have often lacked a clear orientation toward a specific medium This book focuses on Bergman's way of tackling the problems inherent in each art form he has dealt with giving a penetrating picture of his craftsmanship and the intimate relationship between his work on stage and in film as well as the possibilities and limitations of the various forms With the varied media at his disposal Bergman is internationally the most versatile author cum director presently at work well aware of what each medium can and cannot do and most importantly eager to test its borders The book addresses itself not only to Bergman fans but also to all those interested in the aesthetic problems related to different presentational forms **Ingmar Bergman** Peter Cowie, 1982 **The Passion of Ingmar Bergman** Frank Gado, 1986 Acknowledged as one of the greatest filmmakers of this or any other time Bergman has with few exceptions written his own screenplays an uncommon practice in the film industry and for this practice critics refer to him as a literary filmmaker In this work Gado examines virtually the entire range of Bergman's literary output While treating the matter of the visual presentation of Bergman's films Gado concentrates on story and narrative and their relationship to Bergman's personal history Gado concludes that whatever the outward appearance of Bergman's works they contain an elementary psychic fantasy that links them all revealing an artist who hoped to be a dramatist the new Strindberg and who saw the camera as an extension of his pen **Cinema, Philosophy, Bergman** Paisley Livingston, 2009-07-02 The increasingly popular idea that cinematic fictions can do philosophy raises some difficult questions Who is actually doing the philosophizing Is it the philosophical commentator who reads general arguments or theories into the stories conveyed by a film Could it be the film maker or a group of collaborating film makers who raise and try to answer philosophical questions with a film Is there something about the experience of films that is especially suited to the stimulation of worthwhile philosophical reflections In the first part of this book Paisley Livingston surveys positions and arguments surrounding the cinema's philosophical value He raises criticisms of bold theses in this area and defends a moderate view of film's possible contributions to philosophy In the second part of the

book he defends an intentionalist approach that focuses on the film makers philosophical background assumptions sources and aims Livingston outlines intentionalist interpretative principles as well as an account of authorship in cinema The third part of the book exemplifies this intentionalist approach with reference to the work of Ingmar Bergman Livingston explores the connection between Bergman s work and the Swedish director s primary philosophical source a treatise in philosophical psychology authored by the Finnish philosopher Eino Kaila Bergman proclaimed that reading this book was a tremendous philosophical experience for him and that he built on this ground With reference to materials in the newly created Ingmar Bergman archive Livingston shows how Bergman took up Kaila s topics in his cinematic explorations of motivated irrationality inauthenticity and the problem of self knowledge

### **Psychoanalytic Perspectives on the Films of Ingmar**

**Bergman** Vanessa Sinclair,2022-12-01 Psychoanalytic Perspectives on the Films of Ingmar Bergman presents a contemporary Freudian Lacanian assessment of this classic director This collection is the first to bring together this unique psychological perspective on Bergman s work While Bergman and his films have been written about throughout the decades until now there has not been a collection anthologizing Freudian Lacanian perspectives on his work Vanessa Sinclair brings together an international community of scholars and practicing psychoanalysts some of whom are also filmmakers to reflect on Bergman s films life and work in philosophical historical and cultural contexts They assess individual films in depth compare multiple films and focus on Bergman s life and work in a cultural context This book includes chapters on seminal films including Persona and The Silence Psychoanalytic Perspectives on the Films of Ingmar Bergman will be essential reading for academics and students of film studies psychoanalytic theory and Lacan and of great interest to psychoanalysts and psychotherapists

Ingmar Bergman's The Silence Maaret Koskinen,2011-07-01 Ingmar Bergman s 1963 film The Silence was made at a point in his career when his stature as one of the great art film directors allowed him to push beyond the boundaries of what was acceptable to censorship boards in Sweden and the United States The film s depiction of sexuality was as Judith Crist wrote at the time in the New York Herald Tribune not for the prudish Yet Bergman s notebooks and screenplays reveal his tendency for self censorship both to dampen the literary quality of his screenwriting and to alter portions of the script that Bergman ultimately deemed too provocative Maaret Koskinen a professor of cinema studies and film critic for Sweden s largest national daily newspaper was the first scholar given access to Bergman s private papers during the last years of his life Bergman s notebooks reveal the difficulties he experienced in writing for the medium of moving images and his meditations on the relationship or its lack between moving images and the spoken or written word Koskinen s attention to this intermedial framework is anchored in a close reading of the film focusing on the many faceted relationships between images and dialogue music sound and silence The Silence offers filmgoers an entryway into the cinematic cultural and sociopolitical issues of its time but remains a classic rich enough for scrutiny from a variety of perspectives and methodologies Koskinen draws a picture of Bergman that challenges the traditional view of him as an

auteur revealing his attempts to overcome his own image as a creator of serious art films by making his work relevant to a new generation of filmgoers Her exploration of the film touches on issues of censorship and the cinema of small nations while shedding new light on the shifting views of Bergman and auteurist film high art and popular culture Ingmar Bergman Birgitta Steene,1987 The films of Swedish director Ingmar Bergman are renowned for their largely spare and stark aesthetic an existential framework and plots driven by a fascination with death and the moral torments of the human soul Birgitta Steene offers here in Ingmar Bergman A Reference Guide an essential and unparalleled resource on the life and work of Bergman Plumbing the depths of these trademark Bergman themes Steene traces as well the indelible mark he left on world cinema through his other cinematographic work and writings Over the decades Bergman s stature and image have evolved in fascinating ways an iconoclast of the 1950s a bourgeois traditionalist of the 1960s and an icon in the 1980s This exhaustive compendium considers each phase of his career exploring his deep and vast oeuvre in all its controversy and complexity and analyzes his intriguing and unique motifs such as his efforts to expose dead conventions and his portrayals of Woman as the archetype of humanity As well as providing a detailed account of Bergman s life and chronicling his career as a filmmaker and theater director including his work for television Steene offers transcripts of some of the numerous interviews and conversations she conducted with Bergman Writings by and about Bergman and a detailed chronological survey of his film and theatrical work completes this eminently readable and thoroughly researched volume A wide ranging and groundbreaking work of film history Ingmar Bergman is the definitive reference for scholars of the Scandinavian master

*American Smart Cinema* Claire Perkins,2013-01-14 American Smart Cinema examines a contemporary type of US filmmaking that exists at the intersection of mainstream art and independent cinema and often gives rise to absurd darkly comic and nihilistic effects **Modernist Montage** P. Adams Sitney,1990 Tracing the history of modernism in cinema this study provides readings of a range of classic films made between 1925 and 1980 by such filmmakers as Carl Dreyer Ingmar Bergman and Robert Bresson It argues that the act of vision and visual experience are problematized in literary modernism

Art as Spectacle Naomi Ritter,1989 Why do images of entertainers abound in European literature and art since Romanticism From Baudelaire to Picasso from Daumier to Fellini mimes clowns aerialists and jesters recur in major works by continental artists In Art as Spectacle Naomi Ritter investigates this phenomenon and offers explanations that transcend the array of works discussed Her analysis implies much about the triangle of creator work and audience that inevitably controls art Although a broadly comparative study underlies Art as Spectacle the book focuses mainly on examples from Germany and France Three areas of argument identification primitivism and transcendence account for the performer s ubiquity in the arts of the last two centuries Ritter shows that writers painters choreographers and filmmakers have persistently identified with the entertainer whose roots lie in primitive ritual a source of all art Accordingly the artist also sees the player as morally or spiritually elevated With three chapters on literature a chapter comparing poetry to painting and a chapter each on dance

the visual arts and film Art as Spectacle offers unprecedented scope on a compelling topic in comparative studies By integrating such varied material into an original commentary on the image of the entertainers this book provides an invaluable resource for all the disciplines it touches The Cambridge Companion to August Strindberg Michael Robinson, 2009-09-24 A collection of essays on the highly colourful life and work of August Strindberg dramatist novelist autobiographer and painter



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