

Portrait of the Artist



With an array of psychologically acute and philosophically challenging films, Ingmar Bergman almost single-handedly created the art-house picture. In the new book *The Ingmar Bergman Archives*, we get a glimpse of the director creating his remarkable body of work.



HANDS-ON: (opposite) In his early films, Bergman was insecure about the technology of filmmaking. "The crew, the cameras, the sound equipment—everything. But in *Summer Interlude* (1951), I suddenly felt that I knew my profession." (left) Bergman directs Erland Josephson and Lena Olin in *After the Rehearsal* (1984), a film he shot in 16 mm for Swedish television about the relationship between a stage director and his actress.



OUTSIDE THE BOX: For *Summer With Monika* (1953), with Harriet Andersson, it was difficult to shoot the interior of a boat, so Bergman rigged his enclosed set. "There has never been a girl in Swedish films who radiated more erotic charm than Harriet," Bergman said. Cut by Swedish censors, it was released in the U.S. as *Monika: The Story of a Bad Girl*.



DOUBLE VISION: Bergman and cinematographer Sven Nykvist shot *Persona* (1966), with Bibi Andersson, almost exclusively in close-ups and wide shots. He considered the close-up "the height of cinematography" because it gave him "that incredibly strange and mysterious contact you can suddenly experience with another soul."

INTERIORS: Bergman stages a long tracking shot with Liv Ullmann in *Cries and Whispers* (1972). The film was predominantly shot in shades of red, which indicated the interior of the soul. Bergman produced it with his own money and sold American rights to Roger Corman.

