

Ingmar Bergman. Von Lüge und Wahrheit (Truth and Lies)
January 27 – May 29, 2011

INGMAR BERGMAN. VON LÜGE UND WAHRHEIT (TRUTH AND LIES)
JANUARY 27 –MAY 29, 2011

Special exhibition of the Deutschen Kinemathek – Museum für Film und Fernsehen
Filmhaus am Potsdamer Platz, Berlin



Production photo for FANNY OCH ALEXANDER. © 1982 AB Svensk Filmindustri, Svenska Filminstitutet

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FACTS | GENERAL INFORMATION

Title	Ingmar Bergman. Von Lüge und Wahrheit (Truth and Lies)
Duration	January 27 – May 29, 2011
Exhibits	306 photos, 45 designs, 96 documents (including correspondence, film scripts and workbooks), 6 architectural models (2 for theater, 4 for film), 17 film costumes, 2 theater costumes, 1 projector, 1 altar sculpture (prop)
Media	36 feature film clips, numerous clips from documentaries, media installation "Laterna Magica"
Exhibition space	450 sq. m.
Exhibition location	Deutsche Kinemathek – Museum für Film und Fernsehen Filmhaus am Potsdamer Platz Potsdamer Straße 2, D-10785 Berlin-Tiergarten, 1 upper floor
Public transportation Information	S-/U-Bahn Potsdamer Platz, Bus M48, M85, 200 Tel +49(0)30/300903-0, Fax +49(0)30/300903-13 www.deutsche-kinemathek.de
Opening hours	Tuesday – Sunday, 10 – 6, Thursday, 10 – 8
Extended hours	Feb. 14, 2011: during the <i>Berlinale 2011</i> "Open Monday"
Tickets	Special exhibition "Ingmar Bergman. Von Lüge und Wahrheit": 4 € adults 3 € reduced rates 2 € school children Including the permanent collection for film and television: 6 € adults 4.50 € reduced rates 2 € school children Groups of 10 or more: 4.50 € per person Family ticket (2 adults + children): 12 € Family ticket (2 adults + children): 6 €
Catalogue	<i>Ingmar Bergman. Von Lüge und Wahrheit</i> Edited by Nils Warnecke, Kristina Jaspers Deutsche Kinemathek Bertz + Fischer Verlag, Berlin, 2011 136 pp., 164 illustrations (88 b/w, 76 color) Bookstore edition 17.90 €, museum edition 14.90 €, Press 5 € ISBN 978-3-86505-207-0
Retrospective	<i>Ingmar Bergman</i> , retrospective of the <i>Berlinale 2011</i> (February 10 – 20, 2011)

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*The team of the Berlinale "Retrospektive":
Connie Betz, Ralf Dittrich, Gabriele Jatho, Julia Pattis
as well as all of our colleagues at the Deutsche Kinemathek –
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SECTIONAL TEXTS "INGMAR BERGMAN. VON LÜGE UND WAHRHEIT" (TRUTH AND LIES)



Werkfoto, © 1961 AB Svensk Filmindustri

INTRO

INGMAR BERGMAN. Truth and Lies

Ingmar Bergman was born on July 14, 1918 in Uppsala, Sweden, the son of a Lutheran pastor, Erik Bergman and his wife Karin, née Åkerblom. His strict, Protestant parental home lastingly influenced him and Bergman made reference to childhood memories many times in his oeuvre. The sensitive, imaginative boy frequently protected himself from hurt and humiliation by fibbing. Later, the fine line between truth and lies – becoming slander, deceit and self-deception – would run through Bergman's work as leitmotifs.

Throughout his career Ingmar Bergman produced 130 stage productions, 42 radio productions, 23 television plays and 39 movies. His work has received numerous international awards, including three Academy Awards (Oscars) for Best Foreign Language Film. Directors, such as Woody Allen, Federico Fellini, Stanley Kubrick and Billy Wilder, have shown admiration for Bergman. In 1997, at the Cannes Film Festival, he was the first person in the history of the festival to be awarded its highest prize, the "Palme des Palmes," for his life's work. Bergman's films, spanning from dramas to comedies and intimate plays to opulent costume films, are strongly inspired by the landscape and literature of Scandinavia, yet they are universal.

PROLOGUE

A layering and reshaping of autobiographical experience and fictional work is characteristic of Ingmar Bergman's working method. Numerous film sets – the grandmother's apartment in *FANNY OCH ALEXANDER* (1982; *FANNY AND ALEXANDER*), for example – were designed in detail from real examples in Bergman's private milieu, and some scenes and dialogues appear to be based directly on his personal experiences. In turn, many of the memories that Bergman captured in his autobiography *Laterna Magica* (1987) seem like episodes in his films.

Ten years after *FANNY AND ALEXANDER*, Ingmar Bergman wrote the first of a total of three film scripts, based on the story of his family. *DEN GODA VILJAN* (1991, directed by Bille August; *THE BEST INTENTIONS*) depicts the difficult early years in the relationship of his parents, Erik Bergman and Karin Åkerblom, until the period in which Karin is pregnant with Ingmar. The authenticity of his biographical background history even extended to the choice of locations. Bergman changed only his parents' first names, turning Karin into Anna and Erik into Henrik Bergman. Ingmar Bergman repeatedly scattered autobiographical traces throughout his entire cinematic oeuvre. In this way, he offers possibilities of interpretation, while also playing his own game with the interested viewer.

SEARCH

In 1938, Ingmar Bergman, who had been enthusiastic about theater since childhood, began to stage plays at small theaters in Stockholm. He wrote his first play, "Kaspers död" (*Death of Punch*), in 1942. Shortly thereafter, he was employed by the film script department of the Swedish film company Svensk Filmindustri. Directed by Alf Sjöberg, Bergman filmed his first film script as *HETS* (*TORMENT*) in 1944. During the same year – and before making his debut as a film director two years later with *KRIS* (1946; *CRISIS*) – Bergman took over the management of the municipal theater of Helsingborg, where he advanced to Sweden's youngest theater director. Over the course of his rapidly developing artistic career, Bergman, the cineaste, embarked on a search for his own forms of cinematic expression. Together with his cinematographers Göran Strindberg and Gunnar Fischer, he tested diverse film styles. Thus, *HAMNSTAD* (1948; *PORT OF CALL*), from a script by Olle Länberg, seems like a film of Italian Neorealism, while *FÄNGELSE* (1949; *THE DEVIL'S WANTON*) – Bergman's first film based on a script he wrote – was overtly influenced by German Expressionism, although it already evinces a daring for formal cinematic experiment. Bergman finally found his cinematic style with *SOMMARLEK* (1951; *ILLICIT INTERLUDE*), which is based in part on autobiographical experiences.

ARTIST

Bergman was the artistic director of the municipal theater in Malmö from 1952–59. Bibi Andersson, Harriet Andersson, Max von Sydow and Ingrid Thulin belonged to his repertory company, who he would also cast in future films and with whom he formed a kind of family, a tight-knit artist's troupe. In his oeuvre, Bergman repeatedly took a deeply self-reflexive look at his position as an artist. Films like *GYCKLARNAS AFTON* (1953; *SAWDUST AND TINSEL*), *DET SJUNDE INSEGLET* (1957; *THE SEVENTH SEAL*) and *ANSIKTET* (1958; *THE MAGICIAN*) are concerned with a dilemma surrounding jesters, jugglers and actors. They wish to entertain their audience at all costs; often falling prey to clownery and charlatanism. Concurrently, artists suffer that they are not appreciated by society. Something inexplicable and magical is inherent in Bergman's art. However, in contrast to religion, it promises no everlasting redemption, but only brief happiness in the here and now. In the 1950s, Ingmar Bergman received international recognition for his films: *SOMMARNATTENS LEENDE* (1955; *SMILES OF A SUMMER NIGHT*) was nominated for the Golden Palm in Cannes in 1956; *SMULTRONSTÄLLET* (1957; *WILD STRAWBERRIES*) received the Golden Bear at the Berlin International Film Festival in 1958.

FAITH

By the late 1950s, Bergman was dealing with questions of faith and his conception of God in *DET SJUNDE INSEGLET* (1957; *THE SEVENTH SEAL*) and *JUNGFUKÄLLAN* (1960; *THE VIRGIN SPRING*). Both films are set in the Middle Ages and show Max von Sydow in dialogue with God, struggling with Death and Fate – in the roles of the knight Antonius Block and respectively as the father, Töre. *THE VIRGIN SPRING* was awarded the Oscar for Best Foreign Language Film in 1961. Three films were made at the beginning of the 1960s that Bergman later described as a “trilogy of faith”: In *SÅSOM I EN SPEGEL* (1961; *THROUGH A GLASS DARKLY*), Harriet Andersson, a schizophrenic young woman, experiences terrible visions of God; in *NATTVARDSCÄSTERNA* (1963; *WINTER LIGHT*) Gunnar Björnstrand plays a provincial pastor who has lost his faith; and both protagonists in *TYSTNADEN* (1963; *THE SILENCE*), Gunnel Lindblom and Ingrid Thulin, find themselves on a journey in a strange, godless world. Bergman circled the question about the existence of God in all these films. Although he continued to stage traditional beliefs in miracles in *THE VIRGIN SPRING* and recognized the love of God in *THROUGH A GLASS DARKLY*, he definitively ended his search for certainty in *WINTER LIGHT* and *THE SILENCE*. Bergman perceived his realization of the non-existence of an omnipotent, punitive God as a liberation.

FÅRÖ

In 1960, Bergman went on a search for a location for *SÅSOM I EN SPEGEL* (1961; *THROUGH A GLASS DARKLY*). His original inclination to shoot the film on the Scottish Orkney Islands could not be realized due to financial reasons. In the end, he found the ideal settings for his film on Fårö, a small Swedish island in the Baltic Sea. He was fascinated by its rough, Nordic austerity and decided to live there in the future. During the filming of *PERSONA* (1966; *PERSONA*), Bergman and Liv Ullmann, his leading actress, became a couple and built a house together on the island. Further films with Ullmann, such as *SKAMMEN* (1967; *SHAME*) and *PASSION* (1969; *PASSION*), were also made there. Bergman founded his own production company Cinematograph AB on Fårö in 1968, with which he subsequently produced most of his films, but also produced or co-produced nine projects by other directors. Beginning with the filming of *SCENER UR ETT ÄKTENSKAP* (1973; *SCENES FROM A MARRIAGE*), Bergman even tried to establish a small film studio in the village of Dämba on Fårö. At the end of his life, he retreated to his house on the island. Today, it is part of a foundation, which fosters scholars and artists who wish to work there for a designated period. In addition, a so-called “Bergman Week,” an annual festival in honor of Bergman, is held there every summer.

RELATIONSHIPS

The interpersonal conflicts that Bergman staged on the screen often reflected his private experiences. The director collaborated with the same actors over decades and had personal relationships with several of his actresses. In *BERÖRINGEN* (1971; *THE TOUCH*), Bergman staged a complex love triangle. A doctor's wife (Bibi Andersson) has an affair with a young man (Elliott Gould), although the relationship is doomed to failure. Here, Bergman collaborated with a foreign star and filmed in English for the first time. Taking the form of an intimate play, *VISKNINGAR OCH ROP* (1973; *CRIES AND WHISPERS*) tells the story of three sisters (Harriet Andersson, Ingrid Thulin and Liv Ullmann), one of whom is dying. Sven Nykvist received an Academy Award for his cinematography. During the same year, the marital crisis of a couple (Erland Josephson and Liv Ullmann) was examined from various angles in *SCENER UR ETT ÄKTENSKAP* (1973; *SCENES FROM A MARRIAGE*). The relationship drama was originally conceived as a television series that also attained blockbuster-like status in Germany. In turn, *HERBSTSONATEN* (FR Germany, 1978; *AUTUMN SONATA*) makes the complicated relationship of a mother and daughter (played by Ingrid Bergman and Liv Ullmann) the focus of attention.

EXCURSUS IN GERMANY

In 1976, Bergman fled from the Swedish tax authorities to Munich, when he was falsely accused of tax evasion. It was a stroke of luck for the German cultural scene. From 1976–85, Bergman staged several plays at the Residenz Theater in Munich and filmed *DAS SSCHLANGENEI / THE SERPENT'S EGG* (FR Germany / USA, 1977) and *AUS DEM LEBEN DER MARIONETTEN* (television film, FR Germany, 1980; *FROM THE LIFE OF THE MARIONETTES*), using German actors that included Robert Atzorn, Heinz Bennent, Christine Buchegger, Gaby Dohm, Gert Fröbe, Rita Russek and Walter Schmidinger.

SUMMARY

In September 1981, Ingmar Bergman (at age 63) went back into the film studio to make a large cinematic production. Earlier he had announced his withdrawal from the film business, deciding to restrict his future artistic work to theater, television and writing. In *FANNY OCH ALEXANDER* (1982; *FANNY AND ALEXANDER*) Bergman depicted themes from his personal cosmos once again using a good dose of humor; this time in sumptuous, colorful décors from the turn of the century. The themes include: family and relationships, a search for meaning, faith and religious authority, the artist and his position in society, and the relationship to one's own childhood. After this celebrated departure from the cinema screen that was awarded several Oscars, Bergman worked in theater and television until he was 85. He wrote numerous film scripts, in most cases with autobiographical references, which were then filmed by other directors, including Bille August, Liv Ullmann and Bergman's son Daniel Bergman. Following his last stage production, Henrik Ibsen's "Gengångare" (*Ghosts*) at the Royal Dramatic Theatre in Sweden, and the completion of his final television movie, *SARABAND* (2003), in which Liv Ullmann and Erland Josephson reunite once again, Bergman permanently retreated to his property on Fårö Island. He died there on July 30, 2007 and was buried in the cemetery on the island.



MEDIA (OF)

PROLOGUE SECTION

Monitor, 9:02

DEN GODA VILJAN (THE BEST INTENTIONS), Sweden, Germany, etc., 1991

Directed by: Bille August

Film script: Ingmar Bergman

BERGMAN ISLAND, TV, 2004

Directed by: Marie Nyreröd

FANNY UND ALEXANDER. INGMAR BERGMAN ÜBER SEINEN „LETZTEN FILM“ (TV), FR Germany, 1983

Directed by: Jürgen Kritz

FANNY OCH ALEXANDER (FANNY AND ALEXANDER), Sweden, France, FR Germany, 1982

SEARCH SECTION

Monitor, 2:44

BERGMAN AND THE CINEMA (TV), 2004

Directed by: Marie Nyreröd

Projection, 19:31

HETS (TORMENT), 1944

Directed by: Alf Sjöberg, film script: Ingmar Bergman

KRIS (CRISIS), 1946

HAMNSTAD (PORT OF CALL), 1948

FÄNGELSE (THE DEVIL'S WANTON), 1949

SOMMARLEK (ILLCIT INTERLUDE), 1951

ARTIST SECTION

Monitor 1, 11:38

Bris Soap Commercials, 1951

BEGEGNUNG MIT INGMAR BERGMAN (TV), FR Germany 1964

AKTUELLT (TV), 1959

Monitor 2, 11:30

Behind the Scenes:

GYCKLARNAS AFTON (SAWDUST AND TINSEL), 1953

SOMMARNATTENS LEENDE (SMILES OF A SUMMER NIGHT), 1955

DET SJUNDE INSEGLET (THE SEVENTH SEAL), 1957

SMULTRONSTÄLLET (WILD STRAWBERRIES), 1957

Projection, 23:04

SOMMAREN MED MONIKA (SUMMER WITH MONIKA), 1953
GYCKLARNAS AFTON (SAWDUST AND TINSEL), 1953
KVINNODRÖM (DREAMS), 1955
SOMMARNATTENS LEENDE (SMILES OF A SUMMER NIGHT), 1955
DET SJUNDE INSEGLET (THE SEVENTH SEAL), 1957
SMULTRONSTÄLLET (WILD STRAWBERRIES), 1957
ANSIKTET (THE MAGICIAN), 1958
VARGTIMMEN (HOUR OF THE WOLF), 1968

BELIEF SECTION

Monitor, 11:06

Behind the Scenes

DET SJUNDE INSEGLET (THE SEVENTH SEAL) 1957
BERGMAN AND THE CINEMA (TV), 2004
Directed by: Marie Nyneröd
INGMAR BERGMAN GÖR EN FILM (INGMAR BERGMAN MAKES A MOVIE) (TV), 1962
Directed by: Vilgot Sjöman

Projection, 23:33

DET SJUNDE INSEGLET (THE SEVENTH SEAL), 1957
JUNGFUKÄLLAN (THE VIRGIN SPRING), 1960
SÅSOM I EN SPEGEL (THROUGH A GLASS DARKLY), 1961
NATTVARDSGÄSTERNA (WINTER LIGHT), 1963
TYSTNADEN (THE SILENCE), 1963

FÅRÖ SECTION

Monitor, 11:42

BERGMAN AND THE CINEMA (TV), 2004
Directed by: Marie Nyneröd
FÅRÖDOKUMENT (FÅRÖ DOCUMENT) (TV), 1979
BERGMAN AND FÅRÖ ISLAND (TV), 2004
Directed by: Marie Nyneröd

Projection, 11:25

SÅSOM I EN SPEGEL (THROUGH A GLASS DARKLY), 1961
PERSONA (PERSONA), 1966
SKAMMEN (SHAME), 1968
EN PASSION (PASSION), 1969
TROLÖSA (FAITHLESS), Sweden, Germany, etc., 2000
Directed by: Liv Ullmann, film script: Ingmar Bergman

RELATIONSHIPS SECTION

Monitor, 12:50

BERGMAN AND FÅRÖ ISLAND (TV), 2004

Directed by: Marie Nyreröd

INGMAR BERGMAN, 1972

Directed by: Stig Björkman

Behind the Scenes:

HERBSTSONATE (AUTUMN SONATA), FR Germany 1978

Projection, 18:40

EN PASSION (PASSION), 1969

VISKNINGAR OCH ROP (CRIES AND WHISPERS), 1973

SCENER UR ETT ÄKTENSKAP (SCENES FROM A MARRIAGE), 1973

HERBSTSONAT (AUTUMN SONATA), FR Germany 1978

AUS DEM LEBEN DER MARIONETTEN (FROM THE LIFE OF THE MARIONETTES), FR Germany 1980

EXCURSUS IN GERMANY SECTION

Monitor 1, 12:10

DAS SCHLANGENEI, USA, FR Germany, 1977

AUS DEM LEBEN DER MARIONETTEN (FROM THE LIFE OF THE MARIONETTES), FR Germany, 1980

INGMAR BERGMAN UND SEINE ZEIT IN MÜNCHEN (TV), FR Germany, 1988

Directed by: Peter Welz

Behind the Scenes:

AUS DEM LEBEN DER MARIONETTEN (FROM THE LIFE OF THE MARIONETTES)

Monitor 2, 10:14

GESPRÄCH MIT INGMAR BERGMAN (TV), FR Germany, 1977

Directed by: Thomas Ayck

INGMAR BERGMAN UND SEINE ZEIT IN MÜNCHEN (TV), FR Germany, 1988

Directed by: Peter Welz

INGMAR BERGMAN INSZENIERT „EIN TRAUMSPIEL“ (TV), FR Germany 1977

Directed by: Fritz Schuster

SUMMARY SECTION

Monitor 1, 5:27

EFTER REPETITIONEN (AFTER THE REHEARSAL), TV, 1984

BERGMAN AND THE THEATRE (TV), 2004

Directed by: Marie Nyreröd

Monitor 2, 15:29

DOKUMENT FANNY OCH ALEXANDER, 1986

56th ACADEMY AWARDS. FANNY OCH ALEXANDER (TV), 1984

I BERGMANS REGI (TV), 2003

Directed by: Torbjörn Ehrnvall

Projection, 15:45

FANNY OCH ALEXANDER (FANNY AND ALEXANDER), Sweden, France, FR Germany, 1982

SARABAND (TV), Sweden, Germany, etc., 2003

EPILOGUE SECTION

Monitor, 5:47

BERGMAN AND FÅRÖ ISLAND (TV), 2004

Directed by: Marie Nyreröd

HIGHLIGHTED EXHIBITS | HIGHLIGHTS

PROLOGUE

1. Photos from private, family albums (reproductions)
2. Film costumes from DEN GODA VILJAN (THE BEST INTENTIONS), directed by Bille August, 1991 [Cleric's robe of the father Henrik Bergman (Samuel Fröler), maternity dress of the mother Anna Åkerblom (Pernilla August) and costume of the grandmother Karin Åkerblom (Ghita Nørby)], design: Ann-Mari Anttila

SEARCH

1. Cinematograph, 1920s
2. Workbook for "Spöksönten" (The Ghost Sonata), 1941. With handwritten notes and sketches by Ingmar Bergman
3. "Ingmar Bergman - Långhårig Regisseur," portrait drawing by Max Goldstein (Mago), 1940s
4. Director's film script for SÅNT HÄNDER INTE HÄR (HIGH TENSION), 1950. With handwritten notes by Ingmar Bergman
5. Erik Bergman to his son Ingmar Bergman, 1963

ARTIST

1. Costume designs for GYCKLARNAS AFTON (SAWDUST AND TINSEL), 1953, by Mago
2. Film costume for Mia (Bibi Andersson) in DET SJUNDE INSEGLET (THE SEVENTH SEAL) 1957, design: Manne Lindholm
3. Portrait photos to DET SJUNDE INSEGLET (THE SEVENTH SEAL), 1957, by Louis Huch
4. Color production photos of SMULTRONSTÄLLET (WILD STRAWBERRIES), 1957
5. Director's film script for ANSIKTET (THE MAGICIAN), 1958. With handwritten notes by and diary entries by Ingmar Bergman
6. Letter from Stanley Kubrick to Ingmar Bergman, February 9, 1960

BELIEF

1. Film costume for Karin (Birgitta Pettersson) in JUNGFRUKÄLLAN (THE VIRGIN SPRING), 1960, design: Marik Vos
2. Letters by Lotte H. Eisner (November 24, 1959) and Elisabeth Mann Borgese (January 14, 1961) for JUNGFRUKÄLLAN (THE VIRGIN SPRING), 1960.
3. Set designs for SÅSOM I EN SPEGEL (THROUGH A GLASS DARKLY) 1961, by P. A. Lundgren
4. Altar sculpture (prop) from NATTVARDSGÄSTERNA (WINTER LIGHT), 1963, design: P. A. Lundgren
5. Max von Sydow's correspondence, 1960s
6. Original prop, "Arakavsanii," a newspaper in an invented language from TYSTNADEN (THE SILENCE), 1963

FÅRÖ

1. Director's film script for PERSONA (PERSONA), 1966. With handwritten notes by Ingmar Bergman
2. Bergman' speech for the topping-out ceremony, letter to the architect Kjell Abramson, February 15, 1967
3. Set design of the village church in SKAMMEN (SHAME), 1968, by P. A. Lundgren
4. BUDDHA and MADONNA, statuettes from Ingmar Bergman's private collection
5. Private photos from Bergman's house in Hammars, 2007

RELATIONSHIPS

1. Photos by Bo-Erik Gyberg for BERÖRINGEN (THE TOUCH), 1971
2. Child's drawing by Bergman's daughter Linn Ullmann, created during filming of VISKNINGAR OCH ROP (CRIES AND WHISPERS), 1973
3. Director's film script for SCENER UR ETT ÄKTENSKAP (SCENES FROM A MARRIAGE), 1973. With handwritten notes by Ingmar Bergman
4. Production photos with Ingrid Bergman during HERBSTSONATE (AUTUMN SONATA), 1978
5. Letter from Woody Allen to Ingmar Bergman, New York, 1979

GERMANY

1. "Goethepreis," 1976
2. Letter from Kurt Meisel to Ingmar Bergman, June 16, 1976
3. Director's film script for DAS SCHLANGENEI/THE SERPENT'S EGG, (1977). With handwritten notes by Ingmar Bergman
4. Costume designs by Charlotte Flemming for DAS SCHLANGENEI/THE SERPENT'S EGG (1977) and AUS DEM LEBEN DER MARIONETTEN (FROM THE LIFE OF THE MARIONETTES), 1980
5. Production photos of rehearsals for "Ein Traumspiel" at the Residenz Theater, 1977

SUMMARY

1. Film costumes for FANNY OCH ALEXANDER (FANNY AND ALEXANDER), 1982, by Marik Vos [Alexander (Bertil Guve), Emelie (Ewa Fröling), Grandmother Helena (Gunn Wållgren), Uncle Isak Jacobi (Erland Josephson) and the housemaid Alida (Siv Ericks)]
2. Architectural model for FANNY OCH ALEXANDER (FANNY AND ALEXANDER), 1982, by Anna Asp
3. Director's film script for FANNY OCH ALEXANDER (FANNY AND ALEXANDER), 1982. With handwritten notes by Ingmar Bergman
4. Theater costume for "Spöksonaten" (The Ghost Sonata), 2000, for the mummy (Gunnel Lindblom) by Anna Bergman
5. Stage model for "Gengångare" (Ghosts), 2002, by Göran Wassberg
6. Bergman's last director's film script for SARABAND (SARABANDE), 2003. With handwritten notes by Ingmar Bergman

EPILOGUE

1. Bergman's Demons, handwritten notes, 2003



SPECIAL EVENTS

Saturday, January 29, 9:30 pm

Hörlounge "Herbstsonate"

(28th Long Night of Museums, 6 pm – 2 am)

Dramatized reading: spoken by Rita Russek and Anne Bennent

Introduction: Nils Warnecke, curator of the exhibition

"Ingmar Bergman. Von Lüge und Wahrheit"

Monday, February 14, 2011, 3 pm

Bergman in Deutschland

A discussion about working with Bergman, the director, between Petra von Oelffen, the film editor of *DAS LEBEN DER MARIONETTEN* and the film publicist Ralf Schenk

In cooperation with Film-Dienst

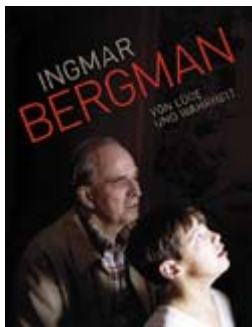
Friday, April 29, 2011

Symposium "Von Lüge und Wahrheit"

The program will be announced in advance.

In cooperation with the Einstein Forum, Potsdam

PUBLICATION



Ingmar Bergman. Von Lüge und Wahrheit (in German)

Edited by Nils Warnecke, Kristina Jaspers

Deutsche Kinemathek, Berlin

Bertz + Fischer Verlag, Berlin

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(88 b/w illust., 76 color illust.)

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The book accompanying the exhibition: The Swedish director Ingmar Bergman (1918–2007) belongs to the most well-known and most influential personalities of film history. In 1997, he was honored at the Cannes Film Festival in as "the best film director of all times." Shortly before his death, Bergman gave his artistic estate to the newly founded Bergman Foundation. The richly illustrated catalogue presents numerous unpublished documents from this collection. In addition to Bergman's personal film scripts workbooks and extensive correspondence, production photos, designs, props and original costumes offer a multifaceted retrospective tour of the nearly 70-year oeuvre of the film and theater director. One main focus is the fascinating overlapping and reshaping of autobiographical experience and creative, fictional work. Interviews with well-known filmmakers demonstrate the timelessness of Bergman's oeuvre. Includes an original essay by Henning Mankell.

INGMAR BERGMAN (1918 –2007)

BIOGRAPHY

Ingmar Bergman (1918 – 2007)

Biography

1918

July 14th: Ernst Ingmar Bergman is born in Uppsala, Sweden, the son of Pastor Erik Bergman and Karin Åkerblom, a nurse.

1938

April 23rd: Premiere of *Outward Bound* (author: Sutton Vane) at *Mäster Olofs-gården*, Stockholm; Bergman's first directorial work in theater.

1943

January: Beginning of his employment in the film script department of *Svensk Filmindustri*.
March 25th: Marries Else Fisher.

1944

April 6th: Bergman takes over the management of the municipal theater of Helsingborg.

1945

July, August: Filming of KRIS (CRISIS); Bergman's directorial debut.
July 22nd: Marries Ellen Lundström.

1949

March 19th: Premiere of FÄNGELSE (THE DEVIL'S WANTON), Bergman's first film, based on his own script.

1951

June: Marries Gun Grut (née Hagberg).

1952

July – October: Filming of SOMMAREN MED MONIKA (SUMMER WITH MONIKA).
September: Bergman becomes the artistic director at the municipal theater in Malmö.

1956

May: SOMMARNATTENS LEENDE (SMILES OF A SUMMER NIGHT) is awarded a special prize of the jury at the International Cannes Film Festival.
July – August: Filming of DET SJUNDE INSEGLET (THE SEVENTH SEAL).

1958

June: SMULTRONSTÄLLET (WILD STRAWBERRIES) wins the Golden Bear at the Berlinale.

1959

September 1st: Marries the pianist Käbi Laretei.

1961

April: JUNGFRUKÄLLAN (THE VIRGIN SPRING) receives an Oscar as Best Foreign Film.

1962

April: SÅSOM I EN SPEGEL (THROUGH A GLASS DARKLY) receives an Oscar as Best Foreign Film.

1963

January 14th: Bergman becomes head of the Royal Dramatic Theatre in Stockholm.

September 23rd: Premiere of TYSTNADEN (THE SILENCE).

1965

July – September: Filming of PERSONA (PERSONA); beginning of his relationship with Liv Ullmann.

1966

February: Bergman steps down as head of the Royal Dramatic Theatre.

March 13th: Death of Bergman's mother Karin.

1968

Bergman founds his production company Cinematograph AB.

1970

April 26th: Death of Bergman's father Erik.

September – November: Filming of BERÖRINGEN / THE TOUCH, Bergman's first international co-production.

1971

November 11th: Marries Ingrid von Rosen.

1973

April: Television premiere of SCENER UR ETT ÄKTENSKAP (SCENES FROM A MARRIAGE)

1976

January 30th: Arrest because of alleged tax evasion.

April 21st: Bergman leaves Sweden and goes into voluntary exile.

September: Moves to Munich, where he works as a director at the Residenz Theater.

1981

September 7th: Beginning of filming for FANNY OCH ALEXANDER (FANNY AND ALEXANDER) in Stockholm.

1982

September: Bergman receives the Golden Lion for his life's work at the Venice International Film Festival.

1985

Returns to Sweden.

1987

September: Bergman's autobiography *The Magic Latern (Laterna Magica)* is first published.

1995

May 20th: Bergman's wife Ingrid dies of cancer.

Ingmar Bergman. Von Lüge und Wahrheit (Truth and Lies)
January 27 – May 29, 2011



1997

May: At the 50th International Cannes Film Festival, Bergman receives the “Palme des Palmes” for his life’s work.

2002

June 3rd: Bergman donates all of his film scripts, letters, diaries, etc. to the Swedish Film Institute.
November 6th: Stiftelsen Ingmar Bergman (The Ingmar Bergman Foundation) is founded.

2007

July 30th: Ingmar Bergman dies in his house on Fårö Island at the age of 89.

Images

[www. deutsche-kinemathek.de](http://www.deutsche-kinemathek.de) | press photos

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