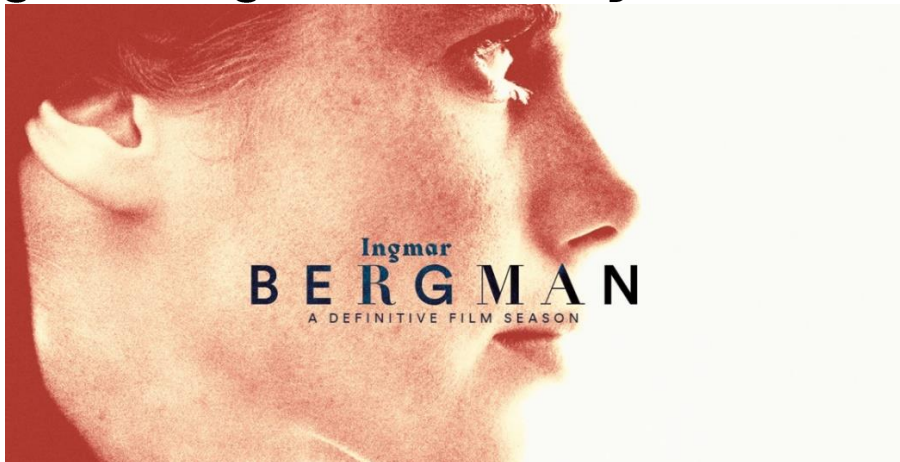


BFI announces further details of Ingmar Bergman centenary celebrations



With onstage guests including actor/director Liv Ullmann, actor/director and super-fan Richard Ayode and director Andrey Zvyagintsev (Winner of Best Film at BFI LFF 2017 for LOVELESS), plus more TBA

Tuesday 28 November 2017, London.

The BFI today announces further details of activity marking the centenary of world-renowned Swedish filmmaker **INGMAR BERGMAN** (1918 – 2007); the ultimate auteur, Bergman was a hugely influential and distinctive writer-director who worked in film, theatre and television. The celebration will include a comprehensive season of his work at **BFI Southbank** from **Monday 1 January to mid-March 2018**, UK-wide revivals of modernist masterpiece **PERSONA** (1966), Bergman's first English-language film **THE TOUCH** (1971) and his much-loved version of Mozart's opera **THE MAGIC FLUTE** (1975), with the latter two titles also being released on BFI Blu-ray/DVD and on BFI Player. Five other films, unseen on the big screen for many years, including **SMILES OF A SUMMER NIGHT** (1955) and **CRIES AND WHISPERS** (1972), will be made available for booking by the BFI, enabling cinemas around the country to programme their own mini-retrospectives during this centenary year.

The BFI Southbank season, which is a collaboration between the BFI, the Ingmar Bergman Foundation, The Swedish Film Institute, SF Studios and The Ministry of Culture Sweden, will include virtually everything Bergman wrote for the screen, taking in well-known films such as **THE SEVENTH SEAL** (1957) and **WILD STRAWBERRIES** (1957), and ground-breaking TV series like **SCENES FROM A MARRIAGE** (1973) starring Oscar-nominated actor **Liv Ullmann**, whose directorial feature **FAITHLESS** (2000), from a script by Bergman, will also screen in the season. Furthermore, Ullman will appear **In Conversation** on **Friday 19 January** to discuss her ground-breaking work with Bergman and to offer her unique insight into the great writer-director, who made repeated use of formidable actors like Ullmann, Bibi Andersson and Max von Sydow, forging an extraordinary and exhilarating body of work.

Screenings at BFI Southbank of **more than 50 films directed or written by Bergman**, as well as several TV series, will be accompanied by an ambitious events programme designed to bring Bergman and his work to life for a new generation. This programme will include discussions, immersive experiences and talent-led events such as actor and director **Richard Ayode** introducing a screening of **PERSONA** on **Tuesday 16 January**. The season is programmed thematically to offer a fresh route into Bergman's huge back-catalogue, and will give audiences a chance to reappraise, or discover for the first time, the work of a true master.

SPECIAL EVENTS AT BFI SOUTHBANK

One of the greatest screen actors of the modern era, as well as an acclaimed director in her own right, **Liv Ullmann** was closely involved both professionally and personally with Ingmar Bergman. Audiences will be able to hear from Ullman about their creative collaboration which spanned several decades, when she will be in conversation at BFI Southbank on **Friday 19 January**. As the BFI revives Bergman's modernist masterpiece **PERSONA** (1966) we will welcome actor-director and Bergman super-fan **Richard Ayoade** to introduce the film on **Tuesday 16 January** and talk about his love for the work of the Swedish auteur. Meanwhile in February we'll welcome award-winning director **Andrey Zvyagintsev** to introduce a screening of **SCENES FROM A MARRIAGE** (1973), which influenced his new film **LOVELESS** (out in the UK on February 9) which won the top prize at this year's BFI London Film Festival. In an **illustrated talk – SCENES FROM A CAREER** – on **Monday 8 January**, BFI Southbank season programmer Geoff Andrew will look at the creative growth and abiding preoccupations of this giant of the cinema. From early January, the Atrium at BFI Southbank will host **FANNY AND ALEXANDER: 'A NEVER ENDING, WHISPERING CONVERSATION'**, a free exhibition that illustrates the ideas, research and development that went into the masterly television series **FANNY AND ALEXANDER** (1983). Specially curated by the Ingmar Bergman Foundation, it will include material from the director's work books, production records and scripts, as well as sketches, clips, filmed interviews and publicity material. For those wanting to dive deeper into Bergman's work, there will also be a five week-evening course looking at topics including the cultural and political contexts of Bergman's work, his methods, his unfinished films, and his landscapes and cityscapes. More events in February and March will be confirmed in due course, with highlights set to include discussions on **BERGMAN'S WOMEN** and **BERGMAN FAMILY VALUES** and a study day – **BERGMAN AND THE CINEMA OF EXISTENCE** – exploring Bergman's big questions on God, justice in the world and the nature of time and memory.

UK-WIDE, BLU-RAY/DVD RELEASES AND BFI PLAYER

As well as the re-release of **PERSONA** (**1 January**), also going to cinemas UK-wide will be Bergman's rarely seen first English-language film, **THE TOUCH** (**23 February**), which features the American star **Elliott Gould** (*MASH, Bob & Carol & Ted & Alice, Ocean's Eleven, Friends*) and **Bibi Andersson** as a couple having a passionate but troubled affair. Also re-released in cinemas, after pre-Christmas previews at BFI Southbank (**16 – 21 December**) and some regional venues, will be Bergman's magical version of Mozart's much-loved opera **THE MAGIC FLUTE** (**16 March**). Light, funny and charming, it brings together wonderful and accessible music – Mozart writing *Singspiel* rather than *opera seria* – with the director's dual talent for stage production and film direction. The BFI will then release both **THE TOUCH** and **THE MAGIC FLUTE** on Blu-ray and DVD in Dual Format Editions, and on-demand on BFI Player, on **23 April**. These will be the first Ingmar Bergman films on BFI Player. With the kind cooperation of the Swedish Film Institute and Miracle Communications, the BFI will also make the following titles available to UK cinemas to screen on DCP: **THE SEVENTH SEAL** (1957), **SUMMER WITH MONIKA** (1953), **SMILES OF A SUMMER NIGHT**, (1955), **WILD STRAWBERRIES** (1957) and **CRIES AND WHISPERS** (1972).

BFI SOUTHBANK SEASON THEMES:

INGMAR BERGMAN IN CLOSE-UP: AN INTRODUCTION (JANUARY)

New audiences looking for an entry point into Bergman's imposing back catalogue will find the 'trilogy of silence' is a good place to start. Though not technically conceived as a trilogy, **THROUGH A GLASS DARKLY** (1961), **WINTER LIGHT** (1963) and **THE SILENCE** (1963) all examine man's relationship to God and the difficulty of real communication, as well as other themes with which Bergman was preoccupied.

LOVE, PAIN AND THE WHOLE DAMN THING (JANUARY)

The complications of sexual and romantic passion come up in Bergman's work time and again; highlights of this part of the programme will include **SUMMER WITH MONIKA** (1953), in which Harriet Andersson (in her first film of many with Bergman) plays the irrepressible 17-year-old Monika, falling in love over the course of a summer. Bergman's Cannes prize-winning comedy **SMILES OF A SUMMER NIGHT** (1955), which brought him international renown, assembles various couples in a country house in 1900, and cheerily observes their often less-than-honest interactions. Another comedy treat is **A LESSON IN LOVE** (1954) about a gynaecologist trying to win back his wife, who was driven away by his infidelity. Bergman's broadest farce, **NOW ABOUT THESE WOMEN** (1964), also his first colour film, is set in the 1920s and centres on a critic out to get a scoop on a famous cellist.

Made for Swedish TV, **SCENES FROM A MARRIAGE** (1973) starring Liv Ullmann and Erland Josephson is Bergman's extraordinary chronicle of a seemingly happy, comfortable marriage rocked by infidelity; the six-part series will screen in its entirety on **Sunday 21 January**. Ullmann also stars in **THE PASSION OF ANNA** (1969) as the recently widowed Anna, who tries to find comfort with the recently divorced Andreas (Max von Sydow), while Ullmann's directorial feature **FAITHLESS** (2000), based on a script by Bergman, is a tale of a woman caught between two men indulging in increasingly dangerous emotional games.

Also screening in this section: **PORT OF CALL** (1948), **TO JOY** (1950)

ALL IN THE FAMILY (JANUARY)

Emotional turmoil begins at home in this section of the programme, which includes screenings of Bergman's directorial debut **CRISIS** (1946), a melodrama about a young woman torn between her loving foster mother and her hitherto neglectful birth mother. One of Bergman's warmest films, **WILD STRAWBERRIES** (1957) boasts a magnificent performance by Victor Sjöström as an ageing, grouchy academic driving to Lund to accept an award, while along the way, he recalls family members and encounters various strangers. Bergman's sole film with his namesake Ingrid, **AUTUMN SONATA** (1978), sees her as a famous concert pianist visiting her daughter after many years apart.

The superior, uncut TV version of **FANNY AND ALEXANDER** (1983) will screen in its entirety during the season; this magisterial and sumptuously mounted portrait of an extended family in early 20th-century Sweden, seen largely through the eyes of a small boy, draws heavily on Bergman's own memories. Winner of the *Palme d'or* and Best Actress prize in Cannes, **THE BEST INTENTIONS** (Bille August, 1992) is a Bergman-scripted drama concerning the courtship and early marriage of his own mother and father, which he followed with the script for the sequel **PRIVATE CONFESSIONS** (1997), directed by Liv Ullmann. A belated sequel to **SCENES FROM A MARRIAGE**, Bergman's final masterpiece **SARABAND** (2003) finds Marianne (Liv Ullmann) revisiting ex-husband Johan (Erland Josephson) after many years, and finding him immersed in a hellish triangular relationship with his son and granddaughter.

Also screening in this section: **A SHIP BOUND FOR INDIA** (1947), **SUNDAY'S CHILDREN** (Daniel Bergman, 1992)

THE HUMAN CONDITION (FEBRUARY)

Bergman repeatedly returned to how humans cope with suffering, injustice, mortality and uncertainty, most famously in his masterly **THE SEVENTH SEAL** (1957); vividly recreating a medieval world tormented by plague and superstition, Bergman's allegorical drama remains fascinating as a study of faith in crisis. He revisited the medieval world for **THE VIRGIN SPRING** (1960), a stark, stirring but never sensationalist tale of a young girl's rape and her father's revenge. **PRISON** (1948) is a highly experimental feature, which although shot on a paltry budget, is nevertheless fascinating for its sophisticated structure involving stories within stories.

The first Bergman script to be filmed was **TORMENT** (Alf Sjöberg, 1944). A characteristically anti-authoritarian story of an idealistic and troubled student who falls for a shopgirl already embroiled in a painful relationship, it provided a breakthrough role for actor/director Mai Zetterling. Liv Ullmann and Max von Sydow star in **THE SHAME** (1968) as a farming couple who get caught up in a nearby civil war, changing both the way they see each other and their relationship. **FROM THE LIFE OF THE MARIONETTES** (1980), Bergman's one fully German film, starts with a businessman killing a prostitute. Brilliantly executed from beginning to autobiographically-inspired end, it's one of his most underrated achievements. **THE DEVIL'S EYE** (1960) is a droll variation on the story of Don Juan which sees the legendary lover sent back from Hell by Satan to seduce a parson's chaste daughter. Ingeniously plotted, beautifully acted, and stylised to emphasise its own theatrical artifice, it's an amusing, incisive and finally affecting meditation on love.

Also screening in this section: **IT RAINS ON OUR LOVE** (1946), **NIGHT IS MY FUTURE** (1948), **EVE** (1948), **FÅRÖ DOCUMENT** (1969), **THE SERPENT'S EGG** (1977), **FÅRÖ DOCUMENT 1979** (1979)

WOMEN IN LOVE... (FEBRUARY)

Far more than most filmmakers, Bergman focused on the experiences and emotional lives of women. The first of Bergman's films to focus entirely on the experiences of a woman was **SUMMER INTERLUDE** (1951), which centres on a ballerina who is suddenly reminded of her joyous relationship with an admirer years earlier. In **JOURNEY INTO AUTUMN** (1955) two women travel to Stockholm where they entertain dreams of a better life; from its opening scene of wordless virtuosity, the film is visually eloquent and psychologically astute. **CRIS AND WHISPERS** (1973) is one of Bergman's most resonant studies of familial bonds, solitude, suffering and the female psyche; it tells the simple, yet affecting, story of a dying woman who is kept company in her rural mansion by her sisters and her maid. In **WAITING WOMEN** (1952) three wives on holiday divulge their feelings about their husbands; not only do the contents of their stories differ, but the tone and style of the telling. One of the episodes features a couple trapped in a lift and is memorable for its sparky comedy, but there are great performances throughout. The complete original television version of **FACE TO FACE** (1976), Bergman's extraordinarily intense account of a successful psychiatrist's gradual but shattering breakdown, will also screen in February.

Also screening in this section: **THIRST** (1949), **DIVORCED** (Gustaf Molander, 1951), **WAITING WOMEN** (1952), **SO CLOSE TO LIFE** (1958)

A PORTRAIT OF THE ARTIST... (MARCH)

Completing the programme in March will be films which address Bergman's preoccupation with the life, role and nature of the artist. Screenings will include **HOOR OF THE WOLF** (1968), a deeply personal meditation on the relationship between the artist, his audience and the creatures of his imagination. **SAWDUST AND TINSEL** (1953), Bergman's tale of the trials, tribulations and temptations of the ageing owner of an ailing circus and his young mistress, is not only an acerbic exploration of desire, deceit, jealousy and humiliation; it's also a sardonic portrait of a struggling artist facing all sorts of distractions and obstacles. **THE FACE** (1958) is an underrated ensemble piece concerning the hostile encounter between a 19th-century mesmerist and the bourgeois authorities bent on discrediting him.

Also screening in this section: **AFTER THE REHEARSAL** (1984), **THE LAST GASP** (1995), **KARIN'S FACE** (1986), **THE RITE** (1969), **IN THE PRESENCE OF A CLOWN** (1997)

Promotional partner:



– ENDS –

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- By providing Lottery and Government funds for film across the UK
- By working with partners to advance the position of film in the UK.

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***** PICTURE DESK *****

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