



BRANN HAMILL



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without quite as much contrast as a dramatic picture.”

As is his usual procedure, Nykvist's concept for *Another Woman* started with a close reading of the script and was modified as he scouted locations. He then sat down with Allen and production designer Santo Loquasto to go through the script page by page in order to determine what was day, what was night, and what was “magic hour,” an optimal filming time at twilight. Loquasto, who used John Koch's paintings of interiors as his inspiration, designed very subtle and subdued sets—with a palette of soft, muted fall colors—that would not detract from the actors. With that in mind, Nykvist planned his lighting and camera set-ups.

“When I start working on a scene,” Nykvist

“It would be nice to be home, for the social life and the language, but on the set I am home.”

says, “I ask myself, ‘What can I do with the lights that will help the audience to focus?’ I look for the simplest way to light the scene.”

For *Another Woman* Nykvist wanted the visual emphasis to be on the faces, with a soft background. Realizing, however, that the face is not a world unto itself, he also provided a realistic enough light to help the actors play their roles.

He used highlights and shade to create a chiaroscuro look for the film.

Nykvist prefers working both in the studio and on location, but prefers the latter since working in the studio allows too many lighting possibilities. Location shooting taught him a lot about light. “When you are in the studio, you always go for too many effects that are not realistic.”

Nykvist aims for a “natural” look: the impression that the camera has merely picked up the available light—that it has simply recorded reality. “I have spent 40 years learning simplicity.”

Early in his career, Nykvist attempted to just make beautiful compositions, but that ended when he began working with Bergman—because lighting, camera position, and movement were as important to Bergman as the actors. “That gave me a kick, so of course I got more interested in lighting.” Nykvist likes to use paintings as a visual reference from which to work; he especially favors Vermeer and Van Gogh.

The soft quality of light that has become Nykvist's signature was developed during Bergman's *Winter Light* in 1962. While writing the script, Bergman took Nykvist to a church in northern Sweden to watch the play of light between 11am to 2pm. Much to Nykvist's surprise, there were quite a lot of changes in the light. In order to emulate the softness and movement of that light back in the studio, he purposefully requested that a ceiling be built, so he would not