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THE MUSEUM OF MODERN ART/FILM STILL ARCHIVE

■ In 1987 Nykvist worked with director Philip Kaufman on *The Unbearable Lightness of Being* (5, 6). "The main thing for me," Nykvist says, "is to help create the mood and atmosphere that the script is asking for."

Nykvist won the Academy Award for Best Cinematography for Bergman's *Fanny and Alexander* (7) and *Cries and Whispers* (8).

● En 1987, Nykvist a travaillé avec le réalisateur Philip Kaufman sur le film *The Unbearable Lightness of Being* (5, 6). "La chose la plus importante pour moi," dit Nykvist, "est de faciliter l'atmosphère et l'ambiance que demande le scénario." Nykvist a été récompensé avec l'Oscar pour la Meilleure Photographie pour ses images dans *Fanny and Alexander* (7) et *Cries and Whispers* (8) de Bergman.

▼ Im Jahre 1987 arbeitete Nykvist mit dem Regisseur Phillip Kaufman an *The Unbearable Lightness of Being* (5, 6). "Für mich ist es das wichtigste," sagt Nykvist, "die Stimmung und Atmosphäre herzustellen, die vom script verlangt wird." Nykvist erhielt die "Academy Award for Best Cinematography" fuer Bergmans *Fanny and Alexander* (7) und *Cries and Whispers* (8).



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When Nykvist won an Oscar for *Cries and Whispers* in 1973, he was invited to join the American Society of Cinematographers (ASC), which opened the door for his filming in the US. Since then, Nykvist has worked on Rafelson's *The Postman Always Rings Twice*, Fosse's *Star 80*, Jewison's *Agnes of God* and Kaufman's *The Unbearable Lightness of Being*.

Nykvist loves working all over the world, seeing how different directors and crews work and how to adjust himself in a continual learning process. "I have my ideas about lighting and

Bergman reminisces about working with Nykvist in his autobiography: "Occasionally I grieve over the fact that we shall never work together again."

composition," he says, "and can adapt to any situation." Nykvist has learned that flexibility and experience are essential tools. "You can not say, 'No, it's not possible.' You always must search for a solution. I will always compromise the process, but I will never compromise the result."

Nykvist does miss working with Bergman and the family that had developed during the years of their collaboration. "It would be nice to be home, for the social life and the language, but on the set I am at home." In *The Magic Lantern* Bergman reflects on their friendship: "Most of all I miss working with Sven Nykvist, perhaps because we are both utterly captivated with the problems of light. The gentle, dangerous, dreamlike, living, dead, clear, misty, hot, violent, bare, sudden, dark, springlike, falling, straight, slanting, sensual, subdued, limited, poisonous, calming, pale light. Light."