|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Dan | [Middle name] | Humphrey |
| [Enter your biography] | | | |
| Texas A&M University | | | |

|  |
| --- |
| **Your article** |
| ***Persona*** |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Ingmar Bergman’s *Persona* (Sweden 1966) is often described as an intense drama about the relationship between a famous actress and the inexperienced nurse assigned to care for her after she suffers an emotional collapse and falls mute. As the film advances, the lines between reality and fantasy blur greatly. Concurrently, a palpable sense of sexual desire on the part of the women arises. *Persona* stands as its writer/director’s most formally radical feature, complete with recurring references to its status as a film via the sound of a rattling projector, shots that go in and out of focus, a celebrated moment when the film seems to actually break, and a narrative that inevitably raises questions about the connection between communication and consciousness; acting and agency. |
| Ingmar Bergman’s *Persona* (Sweden 1966) is often described as an intense drama about the relationship between a famous actress and the inexperienced nurse assigned to care for her after she suffers an emotional collapse and falls mute. As the film advances, the lines between reality and fantasy blur greatly. Concurrently, a palpable sense of sexual desire on the part of the women arises. *Persona* stands as its writer/director’s most formally radical feature, complete with recurring references to its status as a film via the sound of a rattling projector, shots that go in and out of focus, a celebrated moment when the film seems to actually break, and a narrative that inevitably raises questions about the connection between communication and consciousness; acting and agency. Almost immediately, *Persona* waslauded as a profound reflection on the vexed nature of being. Juxtaposing dramatic interactions between the two central characters, expertly portrayed by Liv Ullmann (the actress) and Bibi Andersson (the nurse), with what seems an unstable sense of consciousness on the part of the film itself, it stands as a rare modernist meta-film that rewards exhaustive analysis while pleasing a comparatively broad art-film audience.  File: 1.jpg  Figure 1.  Source: [Svensk Filmindustri (SF)](http://www.imdb.com/company/co0050989?ref_=ttco_co_1)  File: 2.jpg  Figure 2.  Source: Svensk Filmindustri (SF) |
| Further reading:  (Michaels)  (Ohlin)  (Simon) |