

Proposal

for
“Persona” by Ingmar Bergman

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This is a stage version of ‘Persona’ a film by Ingmar Bergman, following the recovery from nervous breakdown of a famous Swedish actress and the consuming relationship into which she enters with the nurse taking care of her.

This play lets me explore further the work on the theme of identity that I started when adapting ‘sex, lies and videotape’ and Pirandello’s ‘six characters in search of an author’. Here, instead of working on the make-up of identity, I can explore exactly the opposite of it: the erosion of it.

The text calls to be directed now, because the themes of cultural isolation and an to us impenetrable outer world of other cultures and real-world events, is urgently needed in the cynical political atmosphere of post september 11th, 2001. Right now, we are at a point where we will soon have to confront the third world.

I will bring to this project my skills in creating a strongly evocative visual performance through a reductive process from the textual and conceptual materials offered by the original work and transposing the zeitgeist of the original to the current day.

The rehearsal process and performance will feed my study of trapped identities, so in addition to producing ‘Persona’, the work will develop a framework for the last of three projects on identity – “from Whitechapel”.

After creation, erosion and ultimately the violent social expression of identity, the following project will map the fall of a young british-asian person, trapped in an antiquated multicultural society. It will also define the political charge and social reality of what I call an individual’s ‘identity make-up’, reflected in democratic society, with the potential it has to nurture dialectic chaos.

I have chosen the Rose theatre deliberately for the potential it has in creating an impressive open atmosphere for a piece. I want to create the feel of a horizon, a world in the distance behind the actors. The space emphasises important concepts in ‘Persona’, like isolation, the non-linearity of being human, and living on personal ‘islands’.

Also, through its centrifugal force, the Rose asserts the importance of, metaphorically, leaving any centre, in order to learn from it.

In my actors – I am looking for the ability to create a strong physical score from a text sparse in dialogue. I am looking for actors who will work as an ensemble with me, who are responsive and patient in addition to having good vocal skills.