



*The Innocents*  
(2021) &  
*Thelma* (2017)





# Folklore, Ibsen, Oslo

- Fairytale tradition - ambivalent relationship to nature
- Protestant, bourgeois culture 19th and early 20th century — nature as this strange, threatening, place.
- Ibsen – existentialism: dread, shame, disgust









# Supernatural?

- Thelma's controlling background prevents her from expressing her internal life.
- These drives and desires build up and are unleashed as involuntary psychokinetic episodes.



# ***'Carrie remade by Ingmar Bergman'***

- 'I'm trying to do a modern empowerment tale of a young person while riffing on some of those classical tropes from horror movies'. Joachim Trier







# A lyrical film

- Non-realist.
- Lyrical, expansive, symphonic, symbolic.
- 'A whole dynamic world of feelings and associations'.

# Freudian themes

- The 'id coming out, and how culture, and ourselves, and our superegos are trying to suppress a lot of that'.
- Becoming 'who you are' — 'and that's an ongoing process!'
- Looking below the surface of the 'happy Norwegian' — 'a sinister underbelly'.





# Quantum theory



- Atoms may perform as waves or particles, depending on the apparatus used to observe.
- Reality is not separate from our understanding of it.







# Opening shot

- '**Paranoid representation** [...] they're just like little lambs in a big, vast space'. Joachim Trier
- '**Existential implication.** It's setting up the idea of destiny and randomness and the feeling of how small humans are in the eyes of a bigger perspective, in the eyes of time perhaps, or if you're religious, in the eyes of another perspective bigger than humans'. Joachim Trier





# Shots from above

- 'I'm very inspired by filmmakers like Stanley Kubrick or Nicholas Roeg. It's not only the shots of being from above, but it's the perspective of looking at humans and their frailty, looking at them in a more philosophical way, not only identifying with them psychologically. I think that combination of the psychological and almost anthropological look at humans manifests itself in some of those shots'. Joachim Trier

















# Difference

- 'Trier has described *Thelma*, a contemporary overhaul of folkloric themes, as committed to “possibilities of difference”. Not – as one would expect given the premise – a keenness to explore sexual diversity, but rather. A comment on the canonised binaries of nature/culture, urban/rural and id/superego that remain steadfast in the Scandinavian imaginary'.

*a film by JOACHIM TRIER*

# THELMA

GIVE IN TO WHAT'S UNDERNEATH







# The space of childhood

- 'It started as result of having kids of my own and being witness to their fumbling attempts to make sense. That triggered some childhood memories in myself [...] and I realized how radically different you were as a kid, how strongly you felt, and how open you were and even how you experience time in a different way. I tried to get into that space again'. Eskil Vogt





# *Before* good and evil

- 'I think kids are beyond good and evil or rather *before* good and evil. But I don't think children are little angels, that people are born pure. I think children are born without any sense of empathy or morals, and we have to teach them that' Eski Vogt

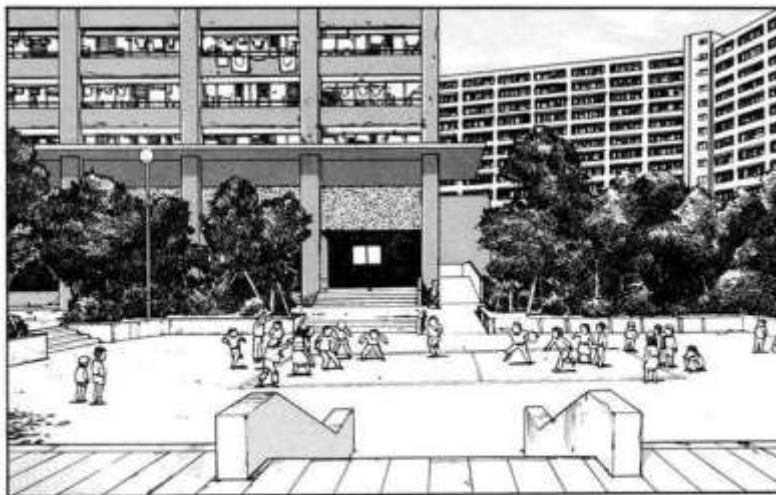
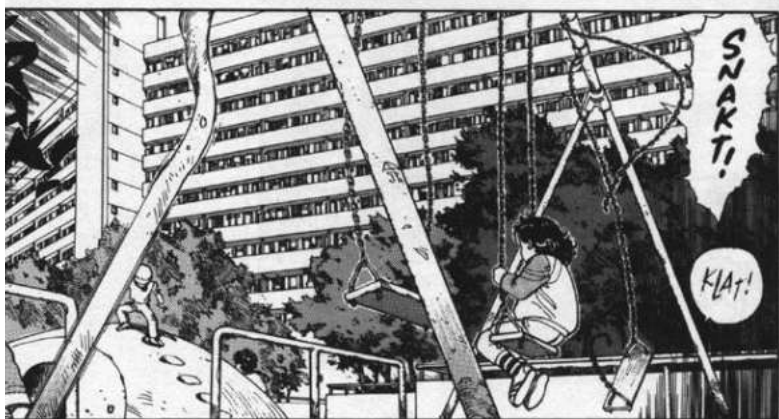
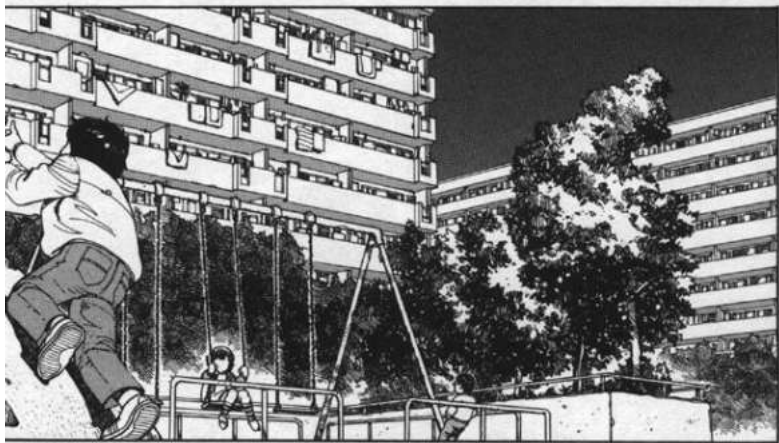


# Visual approach

- Juxtaposition of close-ups and very wide shots.
- Vibrant colours and natural skin tones – warm and natural look.
- 'Making sunlight scary'.
- Removing the visual 'noise'.







FROM THE CREATOR OF AKIRA

# DOMU

KATSUHIRO OTOMO

A CHILD'S DREAM

