

# Reflection

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Movie Reflections Thompson, K. and Bordwell, D. (2006). Observations of Film Art. While the film Lars von Trier might have been quite interesting, *Antichrist* was the bomb in the sense that it fully incorporates the aspect of game-playing thus making it more enjoyable. In addition, it is one of the finest films at the Danish Film Institute. Perhaps one more aspect that makes the *Antichrist* more fascinating is the undiluted surge of feelings and the mythical effect in the entire episode of the film. This is majorly because the film attempts to appear like an intellectual horror film with extreme imaginations and creativity.

Essentially, *Lars von Trier* is a film that arose out of a protracted duration of depression. This is particularly so in the sense that the film lacks formal play and obstacles. On the other hand, the *Antichrist* clarifies the fact that von Trier is not as renowned as he appears to be. This is majorly because some years back he came up with a film that involved Satan creating the world, but his idea eventually melted away. Definitely, certain elements of the film had characteristic forest-like creatures that made the movie both weird and scary.

When it comes to the movie *The Ballet Dancer* (1911), Jean seduces Camilla when she comes to sing in *soirée*. Surprisingly, Jean is having another affair with another man's wife. Fundamentally, the whole scene is commenced by Simon, who is a major character in the film. Since the mirror lies in the upper part of the frame Camilla manages to get out of the frame before coming to the center of the shooting area. After a short while, the hostess leaves the frame before Camilla follows with a song. From a distance in the mirror, one can easily notice Jean extending a kiss to the hostess.

It Lookey like Lars Von Trier is at it again. (2006).

It is evident that Lars Von's desire to create films is unending and he continues to produce even more films including leading the Dogme 95 movement. Currently, he wants to find more about the shooting of his films and the viewership in terms of the level of enjoyment. Perhaps this will help him identify and improve on the imperfections so that his films are unrivalled in the entertainment and film industry. For instance, Lars Von makes great improvement in the movie the Boss of It All. He does this by incorporating a control technique that gives his camera anew dimension. This technique is known as automavision and has worked perfectly well so far.

Additionally, Von Trier uses theatrical technique when it comes to engaging with the viewers. This is especially so in that the use of backdrops and transparent scenery is very common in the movie. This makes the film more artificial as compared to when these techniques are not incorporated. In this regard, it is important to note that the camera techniques used by Von Trier had a lot of significance as far as the engagement of the viewers is concerned.