

Introduction:

We have chosen to screen "The hunt" by director Thomas Vinterberg from 2012 today.

Vinterberg is considered one of the most important directors in Denmark and he has had a great impact on Modern cinema directors all over the world.

Vinterberg and his fellow pioneer "Dogma" creators, made a great impression in Paris in 1995 when they presented their idea of a new cinema, controvert and with no limits as to cinematic aesthetics and filmographic borders. Dogma meant the essential overthrow of cinematic rules, the so-called mise en scene. According to its founders, the Dogma movement was the presentation of "naked truth" through an ultimate realistic dramaturgy with natural lighting, handheld camera - a rejection of the melodramatic and beautified form. The plausibility of the story is emphasized by the power of the script as well the performing of the actors. A genuine proof of this is Thomas Vinterbergs movie "Festen" (The party) from 1998.

Similarly, the perception of the Dogma-95 can be found in other movements within history of cinema, for example in the Italian and French neorealism. The development of cinematic means as a heterogeneous semiotic system proves that there is no such thing as a "golden manual" when telling a story in a movie, on the contrary the director uses any means to pass on his message.

The most recent Dogma-95 movies distance themselves from the original perception, creating "the aftermath of Dogma" (tribute to Thessaloniki Tainiothiki, March 2016). One of those movies is The Hunt 2012. The script by Thomas Vinterberg in association with Tobias Lindholm, photography by Charlotte Bruss Christensen, music by Nikolaj Egelund and the outstanding performance of protagonist Mads Mikkelsen create an existential thriller, penetrating the psychology of a closed society in the outskirts of Western Denmark. Loukas, a forty year old teacher who works in a kindergarden, trying to recover from a recent divorce with fights for more time together with his teenage son, finds himself to be the main suspect in an innocent lie of a small child. The entire society, influenced by prejudice approaching hysteria with no proofs, turns itself against Loukas who as a result loses his job, goes to jail and is treated as an outcast of the community. The protagonist reaches the limit of physical and moral extermination. The story takes place in a perfect balance between contrary ikons and situations (at Christmas time, in scenery of daily family routines, emphasising the loneliness and frustration of the protagonist). Vinterberg manages to maintain focus from the audience in his own search for limits and opinions. The intentions of the director to criticise protestant moral, extreme political correctness, the need for grown ups to pass on prejudice and beliefs, that have been accepted by the majority of society, to their own children, are fully achieved in this award winning movie.

Thomas Vinterberg: I like walking on thin ice in my movies – I like exploring new territories".